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Massachusetts

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The Tech

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Joel Moses new engineering dean



Donna Coveney/MIT News Office
New Dean of Engineering
Joel Moses PhD '67

By Brian Rosenberg

Dugald C. Jackson Professor of Computer Science and Engineering Joel Moses PhD '67 has been appointed dean of the School of Engineering. Moses succeeds Gerald L. Wilson '61, who had been dean since 1981.

Provost Mark S. Wrighton, who made the appointment, called Wilson "an intellectual powerhouse. He understands rather deeply the engineering and research projects going on [in the school]," he said.

Moses, who headed the Department of Electrical Engineering and Computer Science from

1981 to 1989, is best known for the development of MACSYMA, the largest computer system for symbolic algebraic manipulation. When reached yesterday, Moses would not comment on his appointment.

Wrighton declined to name other people who had been candidates for the position. "A number of outstanding people at MIT could do the job. However, I think at this time that Joel has the combination of talent and experiences which is most appropriate," he said.

"[Moses] has the commitment to continue projects started under Wilson as well as start new things for the school," Wrighton said. "I am looking forward to working with him to maintain MIT's engineering school as the best in the country, and maybe even make some improvements."

Professor Gerald J. Sussman '68, one of Moses' longtime friends, said that "everything Moses has done, he has done well. . . . I expect he'll be a great dean."

Sussman first met Moses when he took a programming class

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Michael Franklin/The Tech

Nearly 200 members of the MIT community gather on Monday night in front of the Stratton Student Center to protest the Iraqi Scud missile attacks on Israel. MIT Hillel, MIT Students for Israel, the Tech Catholic Community, and the MIT Lutheran and Episcopal ministries sponsored the event.

Sr. House tutor convicted

By Jeremy Hylton

Andrew W. Howitt G, a former Senior House floor tutor, was convicted of possession of a controlled substance with intent to distribute in Cambridge District Court on Dec. 11. Howitt, a student in the Department of Electrical Engineering and Computer Science, was sentenced to two years probation and 50 hours of community service.

Howitt could not be reached for comment last night.

The Committee on Discipline (COD) will review Howitt's case in early February, said Betty H. Sultan, staff assistant to the Dean for Student Affairs. COD Chair Sheila E. Widnall '60 was out of town and could not be reached for comment.

Howitt is not living on campus this term, and, according to Dean for Student Affairs Arthur C. Smith, is not registered for classes.

Smith and others in the Office of the Dean for Student Affairs would not comment on details of the case, saying that their comments might influence the outcome of Howitt's hearing before the COD. Also, Institute policy prevents disclosure of information about individual students, Smith said.

Howitt had been a tutor at the Holman entry in Senior House. He was suspended from tutoring and left the dorm after allegations that he supplied students with drugs surfaced last July, according to Professor James T. Higginbotham, housemaster at Senior House.

Several students in Howitt's entry "thought very highly of him," said Higginbotham. One Senior House resident who wished to remain anonymous said, "I cannot imagine any circumstances under which [Howitt] would impose upon someone else, or even suggest to anyone else that they do something that would put them in danger."

According to the student, many Senior House residents be-

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Protesters go to Washington

By Sean Dougherty

Approximately 75,000 people converged on the Capitol in Washington, DC, last Saturday to protest the war in the Persian Gulf. National Park Police estimated. Observers estimated that about one third of the participants were students.

About 30 MIT students attended the demonstration, said Penn S. Loh '90, a member of the MIT Initiative for Peace in the Middle East. The Northeastern Campus Against the War (NECAW) — which includes students from MIT, Harvard University, Boston University, Brandeis University and Emerson College — sent about five buses to Washington for the march.

Demonstrators gathered on the Mall and marched down Pennsylvania Avenue from the Capitol to the ellipse in front of the White House, where activists gave speeches denouncing the war.

Although supporters of US military action in the gulf were present during the march, there were no incidents of violence at any point during the demonstration, according to the National Park Police.

A group of several thousand pro-war demonstrators, singing "The Star-Spangled Banner" and chanting slogans such as "Liberate Kuwait!" and "Defeat Saddam!" confronted the peace activists.

When the two groups passed each other, people from both sides exchanged comments and profanities. Several people, primarily peace activists, joined hands to prevent a conflict.

Members of The National Campaign for Peace in the Middle East, who coordinated the rally, distributed a list of their desires in a press release. The campaign wants the government to stop the war and to bring US

troops home immediately.

It also wants the money being spent on the war to go toward domestic social programs. The National Campaign is sponsored by peace organizations, religious groups and progressive political movements.

"It's not too late — we can still save lives and negotiate. We must consider all of the [problems] in the Middle East. We cannot make ultimatums. Diplomacy means being able to make concessions," Franklin A. Turbak G said at the rally. Many other rally participants shared his feelings.

The demonstration differed from one held the previous week in Washington. Many characterized the earlier demonstration as more radical; for example, demonstrators there consider other Middle East issues integral to their their opposition to the war.

But at Saturday's demonstra-

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Cable failures cause power outage

By Brian Rosenberg

Two independent cable failures caused parts of MIT to lose electricity for more than an hour and a half last Friday, according to Thomas E. Shepherd Jr., Physical Plant associate director for engineering and utilities.

The outage began at 3:22 pm and lasted until 5:30 pm in some areas. Buildings west of a north-south line between the Whitaker Building (Building 56) and the Ralph Landau Building (Building 66) were affected, Shepherd said.

Two power cables dedicated to the MIT campus run underground from a Cambridge Electric Company substation on Memorial Drive, Shepherd explained. "One cable had a fault at around 10 am," he said. "Our load was switched to the other cable, which developed its own fault at 3:22. There was no relation between the two."

A Cambridge Electric spokesman explained, "We generally have two feeders at each location, so that when one is in trouble, we have a backup circuit."

Physical Plant dealt with the outage by rerouting power from other substations through the Institute's internal switching. "We had to collect the system and segregate it into pieces that the circuit breakers could handle. We then had groups of electri-

cians going around the campus turning them on," Shepherd said.

Both faults were found and repaired before 7:30 am Saturday, the Cambridge Electric spokesman said.

Shepherd said he believed that the two independent faults were a "very infrequent occurrence."

The early release of many MIT employees aided the restoration of power. "When the lights in a lot of offices get turned off, our load drops dramatically," Shepherd said.

"Beginning at about 4:15 or 4:30, anyone in a building without power could go home," said Joan F. Rice, director of personnel. Employees were paid on a normal basis, she said.

Some areas of campus had their power restored before others

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Media Lab Japan deal sparks controversy

By Katherine Shim

Media Lab clone in exchange for \$10 million

An agreement concluded on May 11, 1987, between the Media Laboratory, Nihon University of Japan and a Japanese builder has been sharply criticized lately as a "crass sale" of American technology.

Under the terms of the agreement, the Media Lab, known for its research in high-definition television, interactive television and futuristic entertainment, agreed to oversee the construction of a similar laboratory in Japan in exchange for a \$10 million endowment.

The agreement brought into focus the issues of technology transfer and the role an American university should assume in sharing ideas with economic competitors.

"The answer lies in what your views of boundaries are," said Nicholas P. Negroponte '66, director of the Media Lab. "I personally don't draw the line at national boundaries. . . . It is a question of whether the benefits are worth the cost."

He added, "We are living in an economy in which there are Japanese parts in American cars and Sony makes TVs in California. A university like MIT must be sensitive to these issues, and it is my belief that we can and have got to be able to export ideas — because we are going to import ideas in return."

The agreement states that a clone of the Media Lab would be created at the International Advanced Research and Development Institute (IARDI), to be constructed in Japan for that purpose. In return, IARDI would underwrite a \$10 million endowment to the Media Lab.

During the first two years of the five-year exchange, up to three faculty or staff from Nihon University, which is associated with IARDI, would reside at the Media Lab to absorb its style and management. Once IARDI is fully operational, "up to five MIT graduate students each year would each spend as long as a semester at IARDI in connection with research of mutual interest to the Media Lab and IARDI," the agreement stated.

Faculty exchanges would also be conducted between the Media Lab, Nihon University and IARDI.

Aside from absorption of the management styles of the Media Lab, IARDI and the Media Lab would embark on various joint research projects, according to the agreement.

Interest from the \$10 million endowment, which was paid completely by 1988, now generates money to support students and faculty at the Media Lab.

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inside

Murder in the Cathedral succeeds. Page 12.

Deal raises concern

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Formation of IARDI was mandated by the congressional US-Japan Committee for Promoting Trade Expansion. One of the goals of the committee, chaired by Congressman Richard A. Gephardt (D-MI), is to help "American universities gain a place in Japan as a means to resolve bilateral trade issues," according to the Japan External Trade Organization Monitor newsletter.

No talk is as of yet underway on the possible extension of the five-year exchange, said Negro-ponte.

New York Times article sparks controversy

A Dec. 19 article on the agreement in *The New York Times*, "MIT Deal With Japan Stirs Fear on Competition," sparked criticism at the Institute. Described as "biased," "jingoistic," and "Japan-bashing," the article was criticized for its inaccuracies and prompted letters of protest from Negro-ponte, Jerome B. Wiesner, Institute professor and former MIT president, and Amar G. Bose '51, professor of electrical engineering and computer science.

"I was very disappointed with the article that appeared in *The Times*," Negro-ponte said. "It is

clear that Gina Kolata, the writer of the article, had a particular slant in mind even before she conducted her interviews."

One claim of the article was that the "agreement does not require the Japanese to publish all the results of their research, as MIT does."

This charge was "utterly inaccurate," Negro-ponte said.

The agreement states, "MIT and IARDI will be free to publish the results of research under this agreement; a copy of each publication will be provided to the other party."

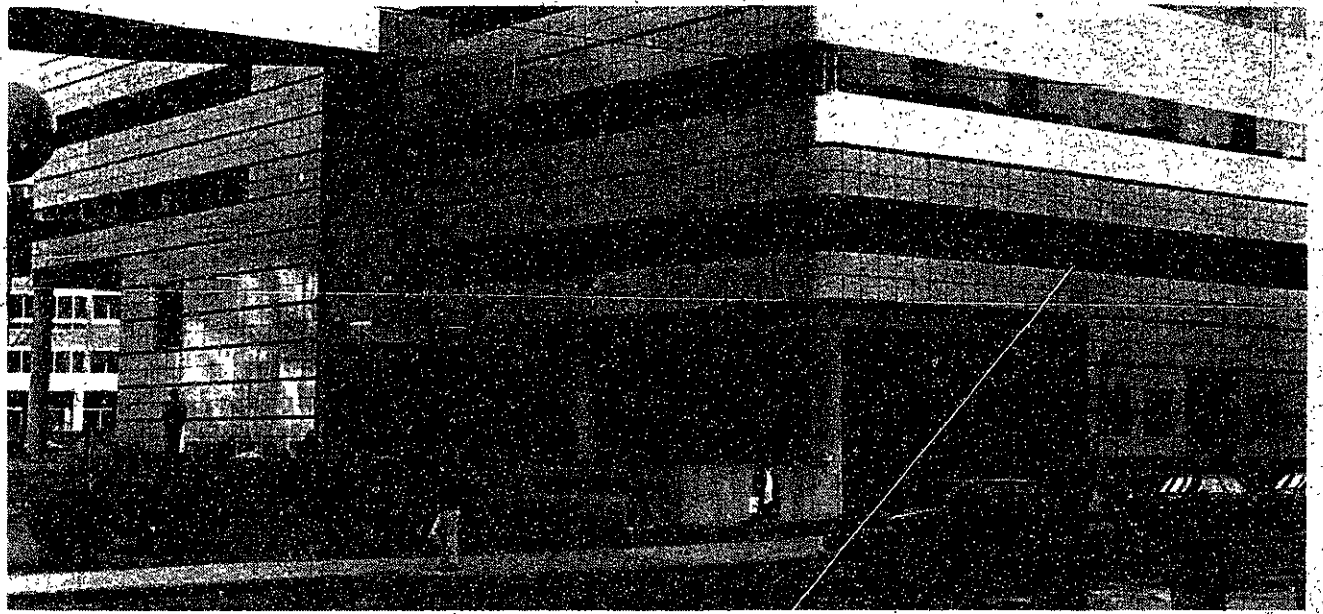
"Agreements cannot require that research groups publish," Negro-ponte said: "Publication is a natural means of expression. What is important is that the agreement did not restrict IARDI or MIT from publishing."

The New York Times article also charged that while the MIT-IARDI deal was concluded in 1987, "it has not been publicized, even within the university."

Negro-ponte responded, "The Media Lab concludes a large number of these type of deals in a year, and they have never been largely publicized. These types of exchanges are not really news."

Questions raised on Japanese ability to recreate Media Lab

Some people have asked



William Chu/The Tech

The Wiesner Building, site of the Media Laboratory

whether the rigid and hierarchical educational system in Japan could adapt to the free-spirited, fluid structure of the Media Lab.

"Our educational and research systems are criticized for failing to encourage originality," *The Japan Times* wrote in an editorial. "Despite its often international flavor, however, the [Media Lab] is very much of an American phenomenon. Doubts are already being expressed in some quarters about whether the concept can be successfully transferred to these shores."

The MIT-IARDI deal has been labeled as indicative of Japanese willingness to take chances, an inclination that is absent in many

American companies.

"Five years ago, when the agreement was concluded," Negro-ponte said, "the Media Lab was a very unknown commodity. We were a start-up company, and the Japanese were taking a risk in dealing with us."

Advocates of the exchange argue that too few American industries follow the Japanese lead and take full advantage of technology transfer.

"You would think that US companies would take advantage of world-class research opportunities in their back-yard. Overwhelmingly, they don't. The Japanese do," wrote Michael Schrage, a syndicated columnist,

in the *Los Angeles Times*.

Implications for future federal funding

Critics of the MIT-IARDI exchange suggest that Congress and companies should reconsider the wisdom of funding MIT and Media Lab research in the future.

"In the balance," said Negro-ponte, "I certainly hope that the controversy raised by the article won't have an impact on future funding."

It currently costs \$10 million per year to operate the Media Lab, \$9 million of which is provided by the federal government and private companies.

Joel Moses named dean

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Moses was teaching at Columbia University in the early 1960s. "I've always had something to learn from him," he commented.

Student pressure during search

The search for a new dean of engineering was marked by pressure from the Undergraduate Association and the Graduate Student Council to include a student on the advisory committee that made a recommendation to Wrighton.

"Students were given some input into the committee, but its short-term nature made student participation ineffective," UA President Manish Bapna '91 said.

Hans C. Godfrey '93, chairman of the UA Committee on Governance, expressed hope that a committee forming now to search for a new dean of science will include students. Gene M. Brown, the current dean of science, "wants a student on the committee, and that's what the UA is focusing on," he said.

"We are planning to approach Provost Wrighton about student representation on the [dean of science] committee, and I am quite confident that students will be included," Bapna said.

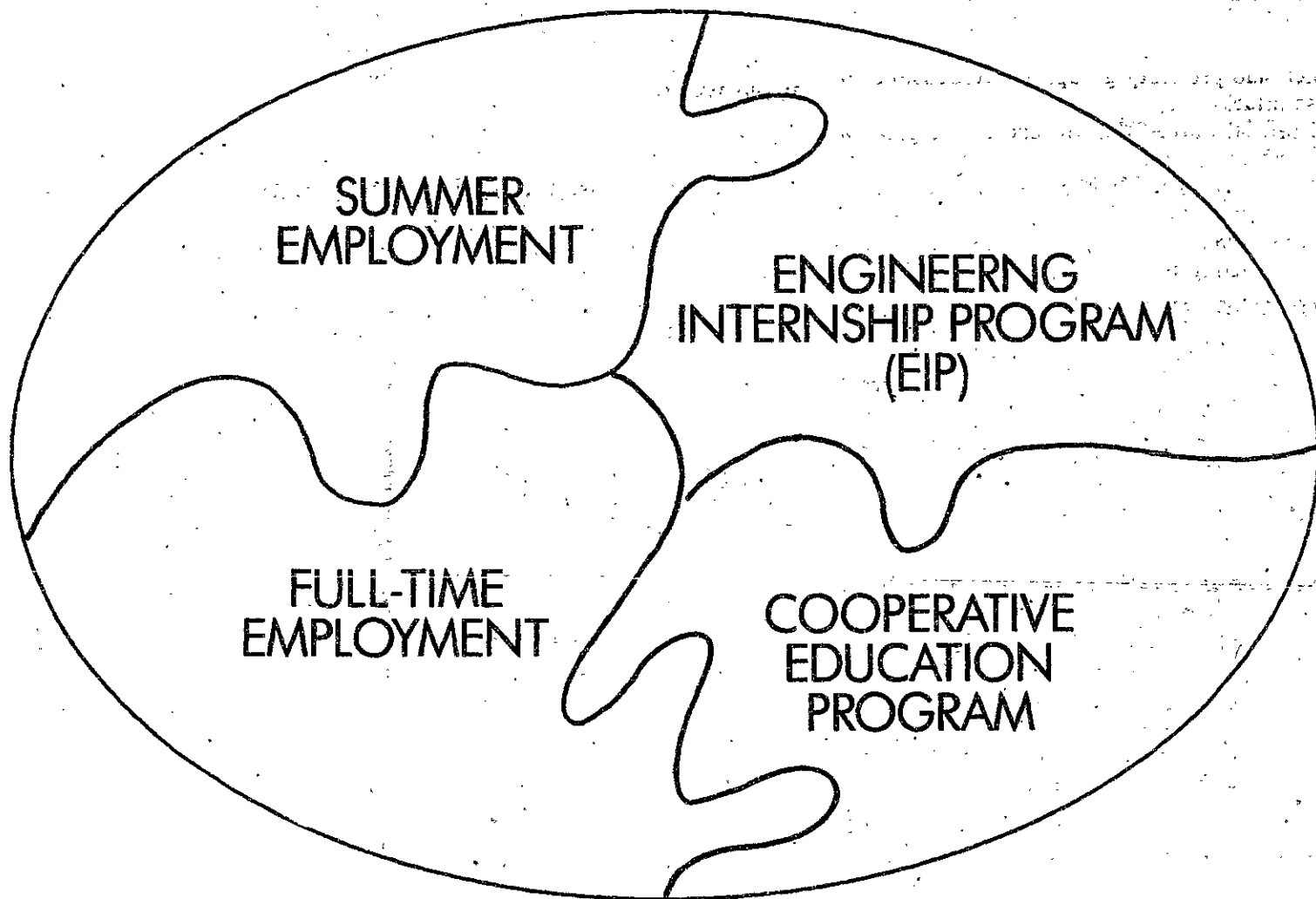
Moses' appointment was effective Jan. 16, though it was approved by the Executive Committee of the MIT Corporation on Jan. 22. Wrighton explained that this difference was not unusual. "Professor Wilson's term as dean ended on the 15th, and so Moses' began on the 16th, so that there was no time at which we did not have a dean," he said.

Wrighton also said that Moses' salary as dean would be computed beginning Jan. 16.

Moses, who is 49, came to the United States in 1954 from Israel, where he was born. He received a BA in 1962 and an MA in 1963, both from Columbia University. These degrees and his MIT doctorate were all in mathematics.

He was appointed assistant professor in the Department of Electrical Engineering and Computer Science in 1967, associate professor in 1971 and professor in 1977.

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3:00 pm
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7:00 pm
3-270

news roundup

from the associated press wire

World

Shooting down of US plane a mystery

Lawmakers briefed by Pentagon officials said a modified C-130 military plane was downed behind Iraqi lines. Members of Congress, who spoke on the condition of anonymity, said they were told that 14 people were on the plane, which was equipped with small cannons and machine guns. The lawmakers said the aircraft went down over Kuwait.

A Pentagon source confirmed that a US plane was shot down over enemy territory, yet refused to say what kind of plane it was, where exactly it went down or how many people were on board. Official spokesmen said even less. Pentagon spokesman Pete Williams said officials have decided "not to discuss downed US aircraft while an active search-and-rescue is underway." In saying that, he would not confirm that any plane was down or that a search was under way.

Iranians will hold on to Iraqi planes

Iran's foreign minister told an aide to Saddam Hussein he was unhappy Iraqi planes had landed in Iran. According to a report from Iran's state news agency, the minister said the planes and their crews will be held for the duration of the war. US military officials claimed that more than 90 Iraqi planes have landed in Iran.

Two Marines recovered, two more are missing

Two Marines who got caught in Khafji, Saudi Arabia, during intense ground fighting there were found and rescued. US officials said the two were brought out of Khafji early yesterday — one day after they fled their vehicle when it came under Iraqi small arms fire. The two were reportedly safe and unhurt.

A Marine spokesman would not say how the two were found. An earlier rescue effort involving Cobra helicopter gunships had failed.

US military briefers in Saudi Arabia said two other soldiers are missing, a man and a woman. The two were reportedly connected to a transportation unit that was not directly involved in the fighting at Khafji.

At a Pentagon briefing yesterday, Lt. Gen. Thomas Kelly would not say where the two were lost because, as he put it, "we want to get them back."

Red Cross efforts in gulf continue

The International Red Cross is trying to get permission to see the prisoners of war Iraq is holding. Red Cross officials have checked on more than 150 Iraqis the allies have captured.

Meanwhile, a Red Cross convoy is heading for Baghdad with 19 tons of emergency medical supplies for civilians. It is the first such mission since the war began.

US to ease criticism of Soviets on Baltics to retain gulf support

US sources said Secretary of State James A. Baker III cut a deal with Soviet Foreign Minister Alexander Bessmertnykh to ensure continued support for the Persian Gulf war by Moscow. The sources said the United States agreed to tone down criticism of Moscow's crackdown on the breakaway Baltic republics. The agreement was reportedly reached during meetings this week between Baker and the Soviet foreign minister.

Major earthquake rocks Afghanistan

There is word a sizable earthquake has struck Afghanistan. The National Earthquake Information Center in Golden, CO, said the quake registered 6.6 on the Richter scale, and was centered near the Afghan border with Pakistan and the Soviet Union. As of late last night, no reports of injuries or damages had come in.

Evidence of ancient life found on Antarctica

Scientists reported they have discovered fossils of beech leaves near the South Pole. They said this could indicate Antarctica had forests and other plant life 3,000,000 years ago.

Nation

FBI expects terrorism, tight security to continue

The State Department reported there have been about 70 terrorist attacks against American and allied targets since the war began two weeks ago. Spokeswoman Margaret Tutweiler said pro-Iraqi groups are responsible for some of those attacks.

A top FBI official warned that the end of the gulf war will not mean an end to the increased threat of terrorist attacks. William Baker, head of the bureau's criminal investigation division, predicted the stepped-up security measures in this country will become almost permanent because of the lingering threat of an attack.

Greenspan says extended war would deepen recession

The head of the nation's central bank said the current recession could be longer and deeper if a prolonged Persian Gulf war harms consumer confidence. Right after the war started, Federal Reserve Chairman Alan Greenspan had predicted improvement in the economy because of a big drop in oil prices.

Bush unveils new drug strategy

The latest version of President George Bush's drug control strategy puts more emphasis on treatment. Bush is proposing an \$11.7-billion anti-drug budget for fiscal year 1992, an increase of 11 percent over the current fiscal year. The figure includes a \$100-million plan for expanding treatment centers. Bush said that will help as many as 200,000 addicts kick their drug habits.

Rubes

By Leigh Rubin



"You may not be the most handsome guy, Frankie, but I'll bet there are lots of girls looking for someone as levelheaded as you."

Pan Am sued over refusing Iraqi passengers

A group called the National Emergency Civil Liberties Committee is suing Pan American World Airways, claiming it violated civil rights laws by barring Iraqi nationals from its flights. A spokesman for the group said the airline is taking actions which revive memories of the internment of Japanese-Americans in the United States during World War II.

Iran-contra book on the way

A federal judge has cleared the way for publication of a book written by a member of the team that prosecuted Oliver North. Independent counsel Lawrence Walsh had tried to block publication, saying it could jeopardize his continuing investigations. But the judge in New York said he is "baffled" by the claim, and Penguin Books said the book will be published within a month.

Local

Weld announces deficit-reduction plan

Gov. William F. Weld unveiled his long-awaited budget package yesterday afternoon. His administration estimated that the state would run a deficit of \$850 million for the fiscal year ending June 30, based on projected revenues of \$13.054 billion and projected spending of \$13.904 billion. The administration is proposing spending cuts and non-tax revenue of \$850.6 million.

Weld said he hopes for legislative action on his plan to solve the deficit problem by Feb. 21.

Weld admitted that some of the reductions will hurt. While avoiding actual tax increases, Weld's plan would raise virtually every state fee by 15 percent, except for at the Registry of Motor Vehicles. Weld and Human Services Secretary David Forsberg said the plan will not hurt the truly needy.

Weld's plan also repeals the extension of the sales tax to business and professional services, and includes increases for some social programs, including some \$8 million for programs for pregnant women, teen pregnancy, and AIDS patients.

Boston threatens to cut city services to Harvard buildings

Four major institutions with tax-exempt property in Boston could lose municipal services if they fail to donate cash or community aid to the city, said Thaddeus Jankowski, Boston's city assessor. According to Jankowski, Harvard University, Boston College, Children's Hospital and St. Elizabeth's Hospital all refused to participate in the city's Payment in Lieu of Taxes (PILOT) program. Jankowski said the city cannot afford to provide the institutions with services if they cannot contribute. Under the program, tax-exempt institutions help support city services by making voluntary contributions to make up for the taxes they do not pay. Jankowski told *The Boston Globe* that the city requested payments ranging from \$150,000 to \$300,000 from the institutions.

Big Three try to improve electric car batteries

The Big Three Detroit automakers announced they have formed a consortium to find an efficient way to boost the range of electric cars, which the companies must produce to satisfy some tough California air quality laws. General Motors, Ford and Chrysler explained that the battery venture, called the United States Advanced Battery Consortium, does not plan to build a new car, but will seek a new way to increase the range of batteries now available for vehicles.

Fewer Americans smoking, but more dying from smoking

More Americans are giving up smoking but more are dying as a result of smoking done decades earlier. The Centers for Disease Control reported that the number of Americans who died from smoking rose 11 percent from 1985 to 1988 because of smoking habits in the 1950s and 1960s.

Harvard Med research funding faces federal investigation

Authorities are investigating possible abuses of federal research grants at Harvard University. Auditors from the General Accounting Office said they will try to find out why Harvard Medical School is billing the government for \$.88 of overhead on every research dollar. Lowell Mininger, assistant director of the GAO, said there is a concern over overhead rates and their impact on research. Harvard University spokesman Peter Costa said the medical school did not receive official word of the investigation.

Weather

Warmer weather ahead!

The first day of the new term will feature some of the coldest weather of the next several days. A high-pressure center to our southwest and a deepening cyclone over eastern Canada will aid in bringing cold air to the northeastern United States. As the high moves eastward, and builds, winds will turn to the southwest, bringing in warmer air from the central United States. The warmer temperatures will continue into next week.

Friday: Mostly sunny, breezy, and cold. High around 28°F (-2°C).

Friday night: Clear and cold. Winds diminishing. Low 12-18°F (-11 to -8°C).

Saturday: Partly sunny and milder with the slight chance of flurries. High 35-40°F (2-4°C). Low 25-30°F (-4 to -1°C).

Sunday: Partly to mostly sunny and mild. Highs 43-46°F (6-8°C).

Forecast by Michael C. Morgan

Compiled by Brian Rosenberg and Dave Watt

opinion



This is no way to run a war

Column by Matthew H. Hersch

Many believe that the president is rushing into war. But, backed by a questionable coalition of concerned nations, he is sure he can score a political victory and remove the dangerous dictator.

At dawn, in accordance with a presidential order, assaults by high-tech fighter-bombers and anti-tank helicopters begin, and continue around the clock. Believing ground defenses suppressed, US forces begin the ground assault.

Elements of the 82nd Airborne parachute onto enemy airstrips. Ground defenders slaughter them on the way down, and those who survive eventually get lost on their way to their objectives.

Marines stage an amphibious landing, only to find that they have hit the wrong beach.

effectiveness of its forces in battle, it is unable to defend the nation properly. All but a handful of gun camera shots of bombing runs on Iraq are classified. Why? I am fairly certain that Iraqis are aware that they have been bombed.

No one believes that the press should indiscriminately print national secrets, and given the opportunity, newspapers won't. *The New York Times*, having known about many of the nation's past military operations, has sat on the stories until the time was right.

This nation is formed on the principle that no branch of the government, especially the executive branch, can wield total power. How can Bush expect our support if he assumes we are too stupid to be given real information? How can Bush expect our support if he hasn't won our trust? I support Desert Storm because I believe in the cause, not the empty rhetoric and promises of the president. But regardless of the morality of our actions in the gulf, keeping news from the public just to boost morale and prestige is against every principle this nation was founded on. If Bush has reason to believe that the public will oppose this war if they learn the truth, then that should be a good sign to Bush that he is taking the wrong course of action.

The men who lost Vietnam and now run the country still blame the press for their failures.

US Army Special Forces Units streak through the pre-dawn skies in helicopter gunships, and land in clearings around the presidential palace and parliament. Shooting everything in sight, they realize that they are surrounded and are about to be overrun.

The president is undaunted, even though the operation takes three times as long and 10 times as many troops as was planned. He has barred reporters from joining the troops in battle, and the public will only be seeing the pictures he lets them see.

If this little tale were a worst case scenario for Desert Storm, I would have reason enough to worry. But it isn't. The war was Operation Urgent Fury. The year was 1983, and the battlefield was Grenada.

In October 1983, then President Ronald Reagan ordered US forces to invade the Caribbean island of Grenada, claiming to prevent the Cuban-backed government from harming American medical students on the island. Half the US forces killed died as a result of "friendly fire," but accurate information about the operation only emerged a year after the assault, and most information on battle deaths is still classified.

Sensing that the press would be skeptical of this dubious political undertaking, the president refused to let reporters in on the invasion, even though they had landed with the troops during every battle since 1775. Many in Reagan's administration blamed the media's critical bias for the failure of US efforts in Vietnam, and wanted to be sure that those reporters who, as then Secretary of State George Schultz declared, are "always against us" wouldn't muck up this political bonanza.

When US forces invaded Panama to capture dictator Manuel Noriega last year, President Bush refined the old master's ideas. Reporters would now be organized in pools, escorted by military men to areas where good news could be found. The public would get more juicy pictures, the government could keep embarrassing screw-ups quiet, and everyone would be happy.

When US forces again mobilized under Desert Shield, 1980s-style press restrictions followed. American and foreign journalists, herded in designated areas in Saudi Arabia, are spoon-fed information by military spokesmen, and lack the freedom to travel freely in Saudi Arabia or send reports home without clearing them through Army censors. The public knows what the military wants it to know. While the military may like that power, it's not the way we do business in this country.

Military men control the battlefields; civilians run the wars. The public, through its designated representatives, is responsible for the maintenance of the armed forces and procuring bases and weapon systems. If the public is robbed of information on the

The past and present administrations' major argument with the press, that it is always antagonistic to the US government, is unfounded. During World War II, the media was almost completely uncensored. It did not need to be, even to the most dictatorial in the government — the public and the press were overwhelmingly in favor of the war. Reporters covering the crusade for the survival of the free world were under fewer restrictions than those who tried to cover America's rescue of medical students from two guys with slingshots.

When President Kennedy ordered a blockade of Cuba in 1962 to prevent the construction of Soviet missile installations on the island, he banned the press from escorting US warships. Kennedy later regretted that decision, as the public exposure of news footage of Soviet ships steaming off the Florida coast, laden with nuclear weapons, would have justified his response immensely.

Vietnam-era reporters, to gain permission to travel unescorted with troops, needed only to sign a liability waiver. The Bush administration's claim that combat is too dangerous for reporters is a new policy, completely without precedent.

Regardless of the morality of our actions in the gulf, keeping news from the public just to boost morale and prestige is against every principle this nation was founded on.

According to the latest US Army studies, media-led public dissatisfaction with the war did not undermine our efforts in Vietnam — politicians and strategists, unwilling to use politically risky tactics, did. The press, in noticing the hopelessness of our strategy, saved this nation thousands of lives that would have been ground up in a few more years of pointless fighting. The men who lost Vietnam and now run the country still blame the press for their failures.

Americans will support their nation, in general, if they see it winning. The media, bound to the public for monetary support, will usually try to give the people what they want. If we are winning the gulf war, what does Bush have to gain by keeping the information from us? If we are not, how can he value his popularity over the lives of thousands of Americans and allies?

Civil liberties are not always convenient, but they are at the core of our political culture, and are what we are fighting for in Kuwait. We do not need to sacrifice them at home to give them to others.

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

The Tech

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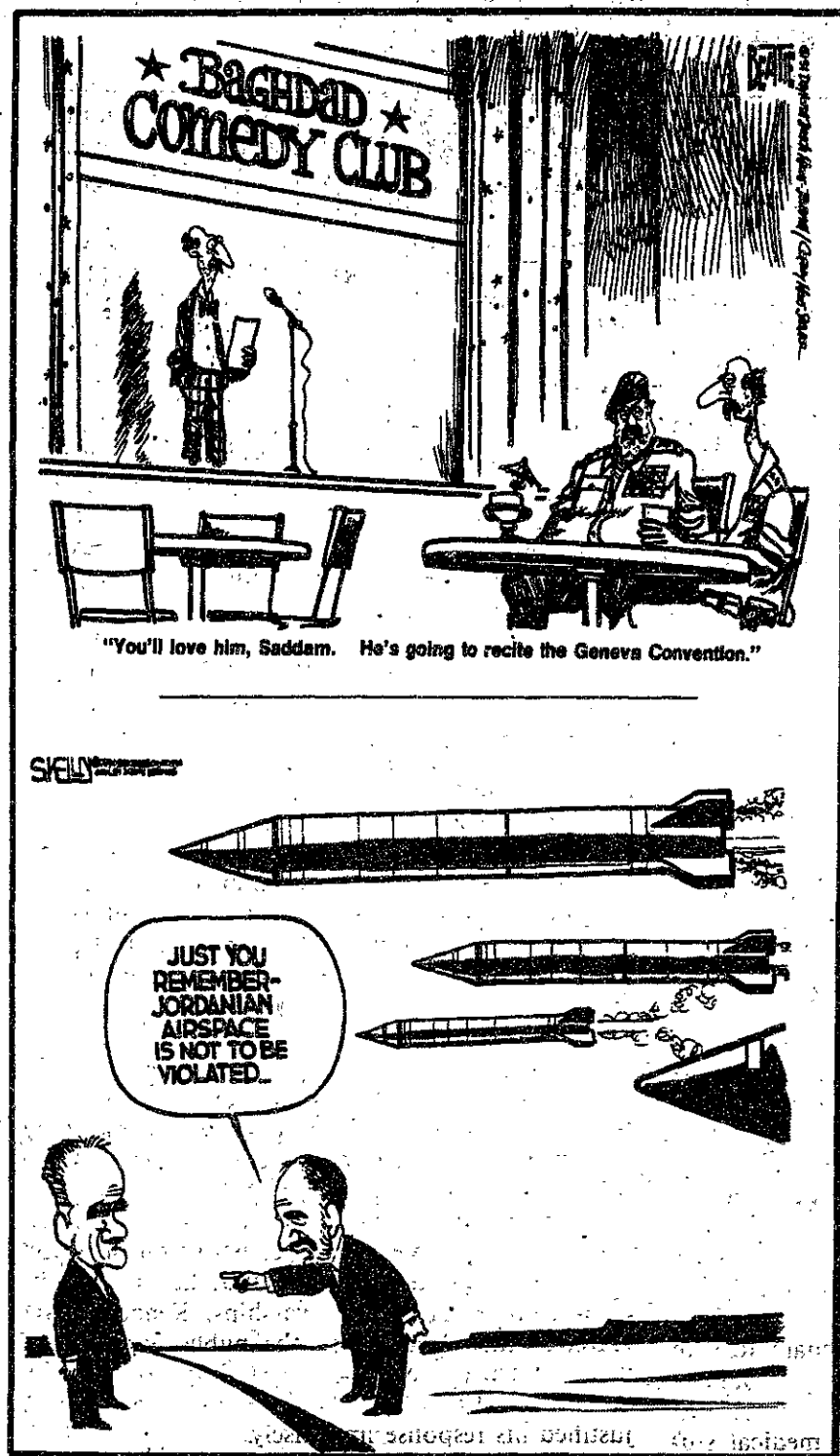
Letters to the editor are welcome. They must be typed double spaced and addressed to *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139, or by interdepartmental mail to Room W20-483.

Electronic submissions may be mailed to tech@athena.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without the express prior approval of *The Tech*. *The Tech* reserves the right to edit or condense letters. Shorter letters will be given higher priority. We regret we cannot publish all of the letters we receive.

opinion

LETTERS TO THE EDITOR



Student feels persecuted on flight

I had flown 16 times in the past month. The Pan Am Shuttle had symbolically become the liaison between the relaxation experienced with my family in Washington and the intensity of MIT in Boston.

The quick link between the cities via New York had also eased the transition from the interdependence of a close-knit family to the self-dependence of college life. In essence, the two, inexpensive, 40-minute rides on the Pan Am Shuttle were a pleasant interlude between my two lives, and had permitted the development of friendships with frequently seen flight attendants and airport personnel.

Yet today, this image which time and a tad of romantic outlook had formed of the Pan Am Shuttle has been obliterated and replaced by an awful, first-hand look at the distrust and violation of human rights which Americans are beginning to impose upon each other as the war with Iraq continues.

Boston was my planned destination early on the Saturday morning of Jan. 27 as I entered the Marine Air Terminal at La Guardia Airport.

After having spent an unplanned overnight stay in New York because of a flight cancellation, I was relieved to finally obtain my boarding pass from the Pan Am Shuttle representative and fasten my seatbelt on Flight 245.

The ritual-like announcements which precede take-off on every shuttle flight resounded with a deadened echo as I dozed on and off. As the engines began to roar I heard a final announcement, "If Washington is not your destination please disembark at this time."

Washington! I immediately jumped up and asked to be let off. With only slight hesitation, the plane's main door was opened, and I exited. If I had known of the consequences which would result from having

simply followed the directions to "disembark at this time," I would never have unbuckled my belt.

Within a matter of minutes several security guards approached me and began to question my actions. I clearly explained the situation, yet I ascertained disbelief in their eyes.

Several other chief administrators, including the security chief and the management director asked me for identification and verification of my story. Yet, time and time again, their paranoia of my having planted a bomb on Flight 245 seemed to surmount to an unjustifiably irrational level.

At one point I was even accused of having tried to switch flights in order to gain an additional 6000 miles of frequent flier mileage which the Pan Am Shuttle was offering at the time!

As the minutes passed I continued to give details to corroborate my actions, but nothing I said seemed to sway the prejudged, irrationally based guilty verdict I was to receive.

Finally, an overwhelming sense of relief came upon me as I saw one of the flight attendants I had spoken with the evening before while stranded in New York. She told me, "Don't worry, you'll get

on the 9:30 flight to Boston. I'll verify the situation for you."

I began to relax amid assurances that all would turn for the better, yet within minutes I entered a complete state of disbelief as her word was discounted and I was presumed a terrorist.

I was escorted out of the airport by police guards and told that I was a serious security risk to Pan Am and that my return to the Marine Air Terminal would result in my arrest by the Port Authority.

I had done nothing wrong. I had done nothing that warranted the extreme level of disrespect that Pan Am's personnel had for my rights as an American citizen. From my college dorm window I look onto Boston. I did make it back to Boston, but not without having my outlook on life in the United States and my view of trust and openmindedness fundamentally changed.

I understand Pan Am's concern for the safety of its passengers, and for this it must be commended. Yet there is a limit to the extent and manner in which safety is enforced, and in no case should the rights of American citizens be violated as mine have been by Pan Am.

Nicholas P. De Luca '94

Amnesty International has no position on Persian Gulf war

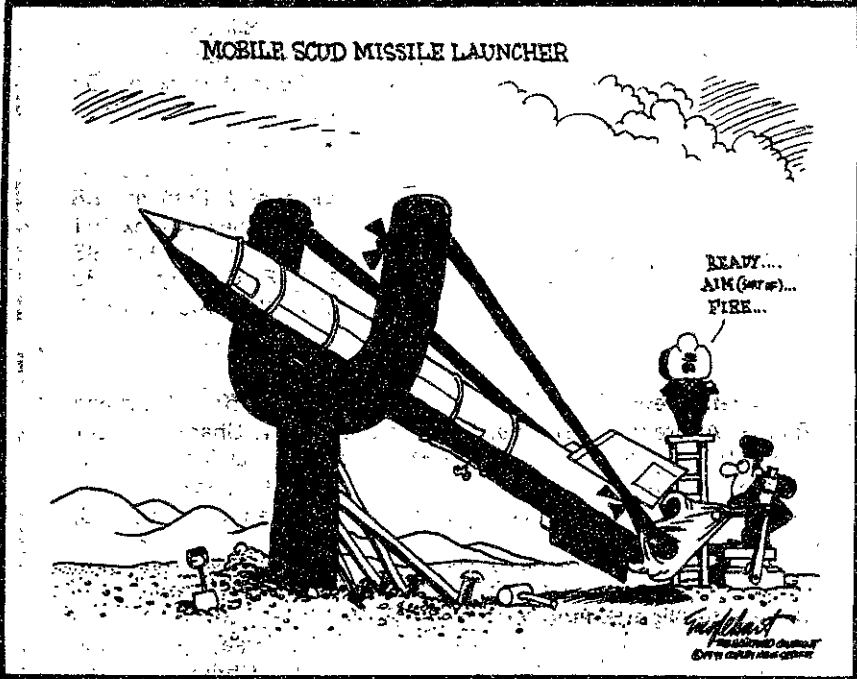
(Editor's note: The Tech received a copy of this letter addressed to members of the MIT community.)

In light of the ongoing conflicts in the Persian Gulf, I would like to address Amnesty International's position regarding the war. Many students have approached me and expressed outrage that AI has not sided with peace activists and become vociferous anti-war advocates.

It is not the policy of Amnesty International to adopt a political position regarding any situation, no less the war. Our role is limited to maintaining a vigilant watch over those who may commit violations against human rights, and we express our condemnation accordingly.

Although we as individuals would like nothing more than world-wide peace, we believe that you are free to take any action and position on the war that your conscience dictates.

Grace Koo '92
President
Amnesty International at MIT



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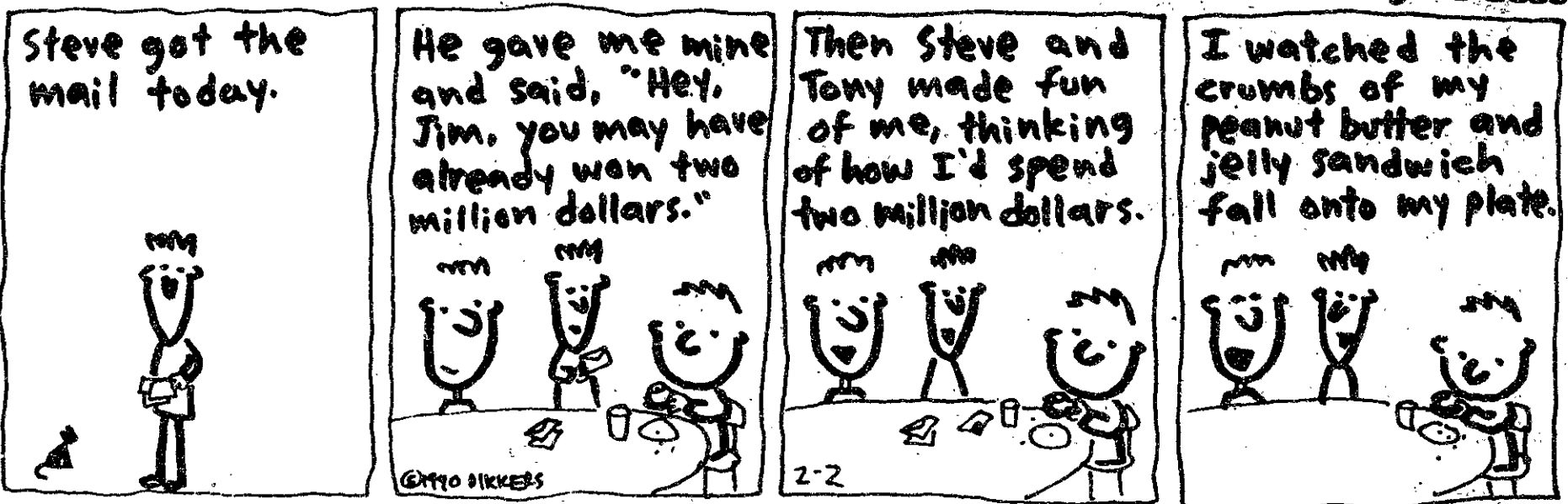
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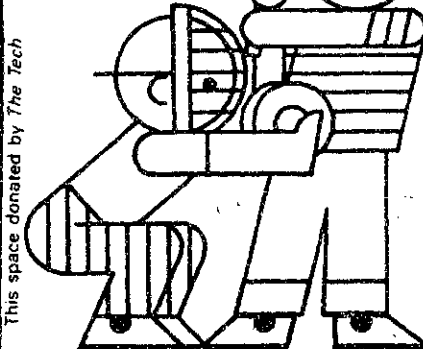
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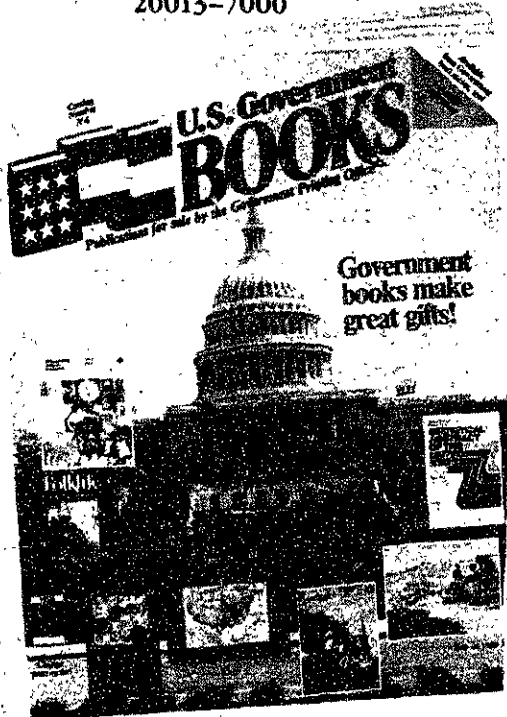
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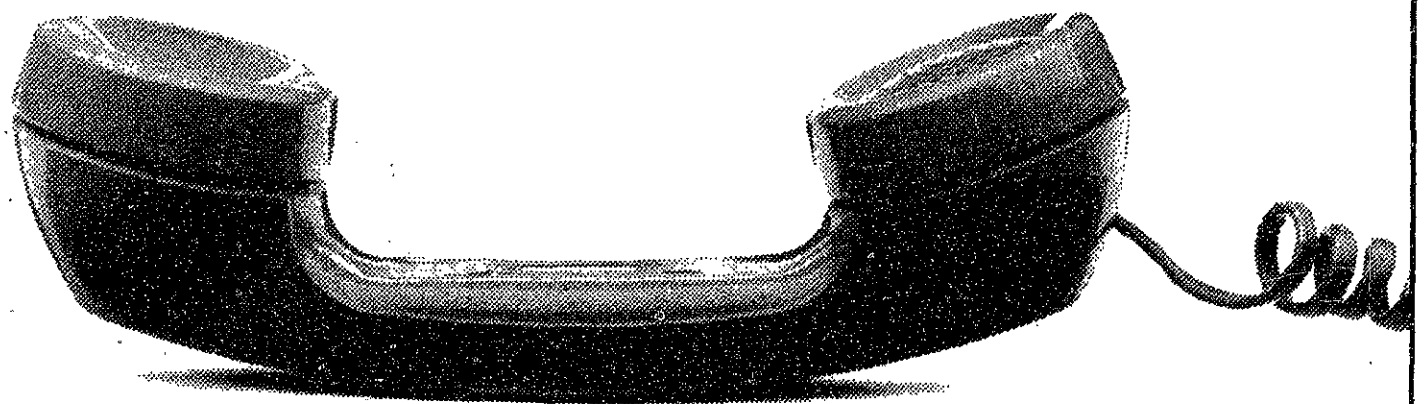
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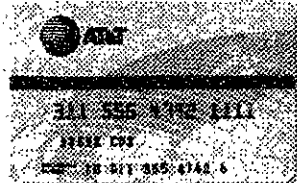
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Tutor is convicted

(Continued from page 1)

lieve that Howitt's arrest and suspension as entry tutor are related to the death of David G. Moore '91. Moore died after falling from a fifth floor Senior House balcony in July. Several sources said at the time that Moore apparently jumped from the balcony while under the influence of LSD.

"We [Senior House students] are upset with the way we have been treated. . . I feel we have been held collectively responsible for Dave's death.

"It seems like [MIT and Cambridge police] are looking for something to do to make it better. They're trying to blame someone, paint over something," the student said.

The student alleged that MIT has tried to make a connection between a Senior House mural and Moore's death. The "Sport Death" mural, as it is known, was painted nearly 25 years ago. The mural espouses what the student described as "a philosophy

from days gone by — to love life and live dangerously."

"The Institute has given [Senior House residents] a lot of trouble about the mural. They wanted us to paint over it," the student said. "Accusations were made that that philosophy and that way of living were connected with David's death."

Smith recognizes that student drug use occurs on campus. "I think it would be naive to say there are no drugs on the MIT campus. It would also be inappropriate to say they are isolated to Senior House," he said.

Student drug use is "a serious concern of the Institute," said Smith. He described the thrust of MIT's drug abuse programs as preventative and educational.

The dean's office does investigate individual cases when it is made aware of them, said Smith. He cautioned, though, that the Institute does not inspect rooms or search for drugs. "We are not in the business of knocking on students' doors and asking them if they're using drugs," he said.



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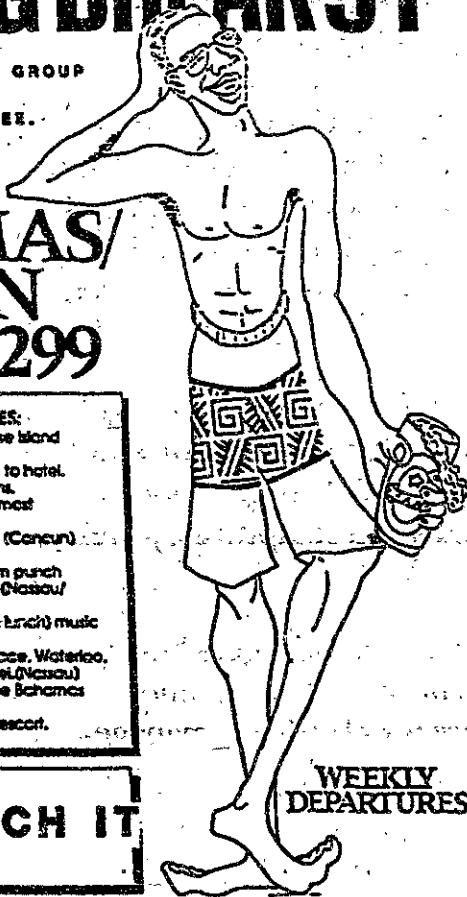
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Demonstrators go to Washington

(Continued from page 1)

tion, these groups were on the fringe of the main protest, whose demonstrators simply called for peace in the Middle East.

Sunday student conference follows up on rally

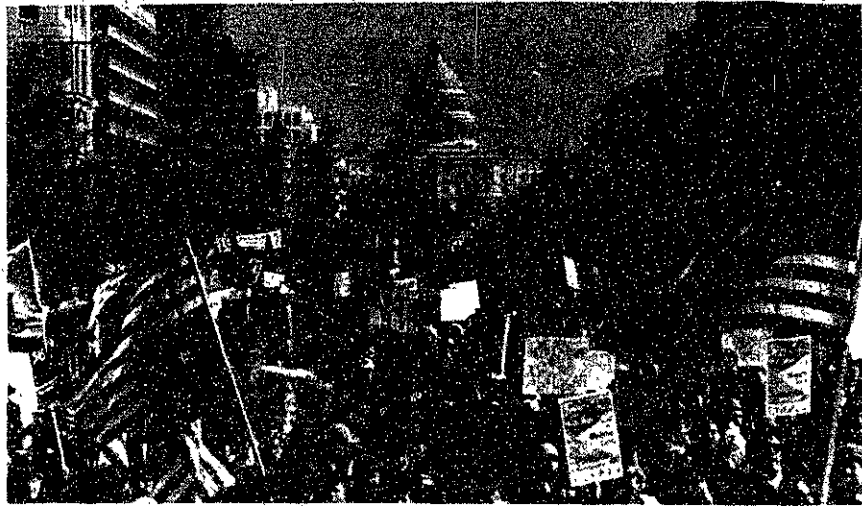
Several hundred students representing schools from all over the nation met in Washington, DC, the day after Saturday's rally to try to organize a nationwide coalition to raise public awareness and stop the war. Several MIT students attended, including Loh.

The conference followed a similar one the previous weekend in Chicago, which included representatives from almost 60 campuses, Lisa M. Havran '92 said. Participants there formed the National Network of Campuses Against War and to call for an end to the war, the withdrawal of troops and a reevaluation of the way the United States deals with conflict.

The MIT Initiative for Peace plans to continue its campaign against the war, including the recently-established peace center in the Stratton Student Center.

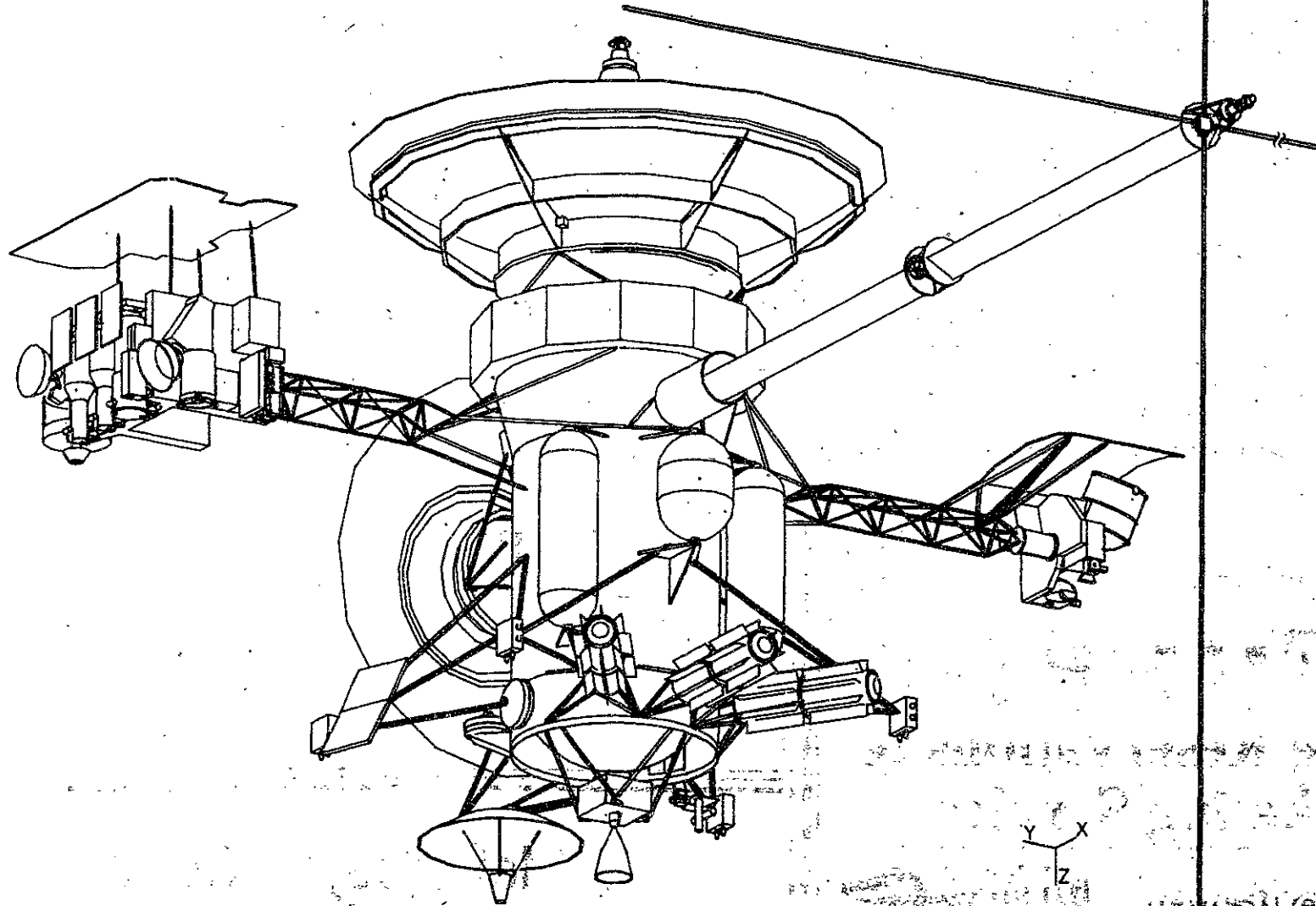
"We will use mass education to allow people to make an informed decision," Loh said. "As more Americans die, people will feel stronger [about their views] and will take a stand. Current media coverage is not adequate. [The purpose of the] peace center is to act as an information and discussion forum [to counteract this problem]."

The group MIT Students in Support of Operation Desert Storm is also planning a demonstration for this weekend, according to organizer Sharra L. Davidson '91.



Sean Dougherty/The Tech
Peace demonstrators march down Pennsylvania Avenue from the Capitol to the White House last Saturday in Washington, DC.

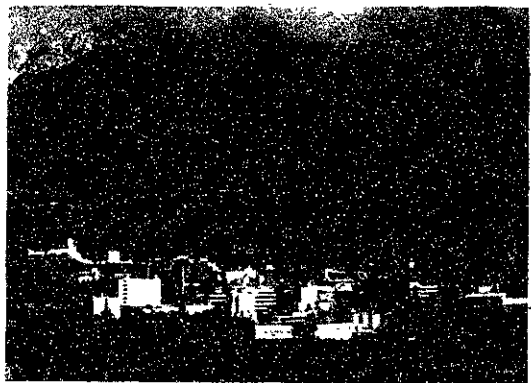
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Power goes out Friday

(Continued from page 1)

ers, according to Shepherd. "We turned the housing on last," he said.

Certain buildings received priority due to concern for experiments which required constant temperatures or other special conditions. Shepherd said he did not think the power was down long enough to damage these experiments because his office has received few complaints.

The Campus Police have received no reports of any injuries as a result of the outage. There "may have been one entrapment in an elevator," said Stephen P. Miscowski, Physical Plant manager for electrical services. "If there was one, it wasn't lengthy," he added.

Project Athena was broadly

affected by the outage. "Five workstation disks, between four and 10 monitors and three disks on file servers all needed replacing," said Peter Roden, manager of systems and operations for Project Athena.

The cost of the equipment was covered under Athena's grant from Digital Equipment Corporation, Roden said, but Project Athena paid overtime for installation on Saturday. "Also, a slew of systems needed formatting and installation," said.

"We received word from Physical Plant that we could power up at 10 am Saturday," Roden said. "With a lot of work from Athena operations staff and the information systems network services staff, [Project Athena] was back to full operation by late Saturday afternoon."



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Murder in the Cathedral comes off with style

MURDER IN THE CATHEDRAL

A Student Workshop production.

Written by T. S. Eliot.

Directed by Lindasusan Ulrich '91.

Starring Brecht Isbell '91.

MIT Chapel, Feb. 1-3, 8:15 pm.

By KRISTINE AUYEUNG

WITH SEVERAL THINGS in its favor, the Student Workshop production of *Murder in the Cathedral* comes off with success. Directed by Lindasusan Ulrich '91, this Shakespearean-like play by T. S. Eliot flourishes with a well-chosen cast and an ideal stage setting.

Eliot centers the play around Archbishop Thomas Becket (Brecht Isbell '91), who returns to the town of Canterbury after a seven-year absence. Brought to his powerful position under the auspices of King Henry II, Becket's refusal to unite the powers of the church with those of the king marked him as a traitor and resulted in his subsequent flight from London. A makeshift peace between the king and Becket allows the priest's homecoming, but the treaty is one of dubious stability. Thus, the news of the archbishop's return is met with both joy and trepidation by the townfolk and local priests.

Once back in Canterbury, Becket is greeted by the temptations that corrupted him before. More of his past is revealed as the play progresses, giving the audience a sense for how far Becket has traveled along the path of repentance. But even as Becket makes his peace with God, the king's revenge is still impending.

Eliot has written a beautiful play that alternates between being powerful and preachy. In certain scenes, the characters address the audience directly. These asides,

combined with the intimate atmosphere of the chapel, draw the audience into the play. The cast performs well, breathing emotion into Eliot's lyrical lines, often in a choral reading style. Isbell is particularly strong as Becket.

One of two most memorable scenes takes place between the First Tempter (Anita Roy Dobbs) and Becket. Dobbs obviously enjoys her deliciously mischievous role representing the temptations of the flesh. The second memorable scene, where Becket meets with his death, is a fitting climax and makes the entire play. Seeing the well-choreographed action and being surrounded by the rising rhythm of actors' voices, one can't help but be swept up into the tension of the scene.

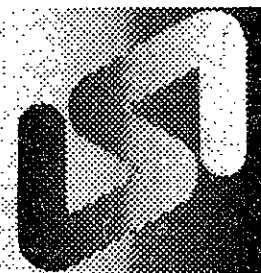
Overall, the chapel setting works well. Director Ulrich has compensated for the minor drawbacks of inflexible lighting and reverberating acoustics by skillfully incorporating them into the action of the play. The production lacks the luxury of spot-lighting and lighting control for mood changes, and the actors must avoid letting the echoes in the chapel blur their words. Otherwise, the unique situation is explored to its fullest advantage. Most action occurs in the light over the altar, and occasionally one notices that the tempters and evil knights remain at the light's edge, cast in sinister shadow.

Ulrich has best used the acoustics of the chapel. The room is easily filled with sound during the play's climactic scene. The acoustics also allow her to place people with their backs to the audience and still have their voices be heard.

Seeing this play performed in the chapel is quite inspirational. The setting provides a surrealism that underscores the symbolism that Eliot loved to use. One couldn't imagine a better place to perform a murder.



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There's something to offend everyone in Too Much Sun

TOO MUCH SUN

Directed by Robert Downey.
Starring Howard Duff, Robert Downey Jr.,
Andrea Martin and Ralph Macchio.
Now playing at Loews Copley.

By CHRISTINA BOYLE
and JOANNA STONE

TOO MUCH SUN'S only redeeming quality is the fact that it has no redeeming qualities whatsoever. Directed by Robert Downey, *Too Much Sun* has something to offend everyone — which may be its masterstroke as



Robert Downey, Jr. stars as Reed Richmond in *Too Much Sun*.

well as its demise.

The film's plot centers around two homosexuals being forced to bear children through heterosexual involvement. At the film's onset, O. M. Rivers (played by Howard Duff) suffers a heart attack and dies when he walks in on his son and daughter while they are embracing their respective homosexual lovers. He leaves behind \$250 million to be divided equally between his two children and his gardener. But there is one condition, imposed by a corrupt priest at the time of Rivers' death: In order for the children to inherit the money, they must bear their father an heir

in the "Biblical" fashion. Otherwise, the money will go to Father Seamus Kelly (Jim Haynie) and his church.

Before going mad, the daughter, Bitsy (Andrea Martin), mutters something about having already borne a child some twenty-odd years ago — a son named Frank Della Rocca (Ralph Macchio). It is at this point that the film begins to take on a "wild goose chase" type of atmosphere. With that intent, the film suddenly switches tracks and heads down a different path of well-worn comedy film formulas.

Throughout *Too Much Sun*, the director manages to exploit all the popular comedy techniques, from the neophyte slapstick of Robert Downey Jr. and Ralph Macchio trying to hide under a small bed together, to the surreal absurdity of a bicycle messenger pulling up next to a convertible Jaguar to deliver the requested blood test, to the purely repulsive — when Downey Jr. masturbates under the covers while his "mother" sings him a bedtime lullaby.

Director Downey has a history of seldom-seen but highly-acclaimed avant-garde films. For *Too Much Sun*, Downey gathered a cast of talented and relatively well-known actors, including Eric Idle, an original member of Monty Python; Andrea Martin, an improvisational comedienne who had her own cable television show; Ralph Macchio, best known as the Karate Kid; and the director's son, Robert Downey Jr., an ex-*Saturday Night Live* comedian, whose film credits include

Weird Science, *The Pick-Up Artist* and *Less Than Zero*.

With scenes lumped together as they are, the film seems chaotic and a victim of a rambling plot. In attempt to offend the artistic highbrow, the film deliberately avoids displaying any artistic value, giving itself a low-budget, slapdash quality. As a result, it fails to fulfill the expectations of those seeking the so-called "artsy" as well as those looking for their \$6 Hollywood comedy flick.

Much of the director's intent is lost in the film's confusion. Downey takes his utmost liberties with cynicism when he shows an angel dressed in military garb near a painted backdrop of heaven, with the angel shoving pins into a voodoo doll of Father Kelly.

Moviegoers' emotions while watching *Too Much Sun* may range from anger at the film's offenses, to humor at its funnier scenes, to pity at the film's failing moments and the actors' futile efforts. Certainly, it is an original film. Its convoluted approach at comedy may be precisely the refreshing new arrival needed for the January cavalcade of Hollywood sequels and originals. Although we did not care too much for *Too Much Sun*, we appreciated its rebellious flavor. If you are willing to stretch your tolerance and are able to reassess your requirements for comedy, *Too Much Sun* will entertain you for a full two hours.

Woody Allen's Alice spends too much time in Wonderland

ALICE

Directed by Woody Allen.
Starring Mia Farrow, Joe Mantegna,
Alec Baldwin and William Hurt.
Now playing at Loews Harvard Square.

By ERIC COLBURN

ALICE, the 20th film written and directed by Woody Allen, is a frequently elegant, if lifeless, movie about the spiritual awakening of a wealthy Manhattan housewife. Alice Tate (Mia Farrow) has been having back pain; she hears from various people of a mysterious acupuncturist/herbalist named Dr. Yang (who can, it seems, diagnose anything from an ulcer to vaginal warts by the mere taking of a pulse — and then quickly effect a painless herbal cure). Alice shares the audience's doubts about Dr. Yang's legitimacy; but, motivated by more perhaps than just her back, she goes to see him the next day.

Dr. Yang, played tongue-in-cheek by the late Keye Luke, takes Alice's pulse and tells her, "Problem is not back. Problem is here, and here," pointing to her head and heart. Soon, he is giving her the first of many amazing herbal medicines — love potions, invisibility drugs, opium, etc. — and she is off on her movie-long trip

through wonderland, finding out, as the press kit puts it, "what really counts in life." She realizes, apparently for the first time, that she is unhappy with her coddled existence.

Though *Alice* seems to move sluggishly, a lot actually happens: Braced by one of Dr. Yang's potions (not to be taken if you've recently eaten shellfish, she is told), Alice makes certain advances toward a man she's been heretofore shyly eyeing. Other drugs allow her to visit, and be visited by, the ghosts of people from her past. She is inspired by Mother Teresa, she wishes she had a career, she enrolls in a writing class and more.

Even before the lame montage ending (which recalls Spike Lee's similarly disappointing *Mo' Better Blues*), the movie seems cloying and inauthentic. A profusion of jokes — *Alice* has more jokes than do most of Allen's other recent films — can't alleviate its heavy-handedness. This is partly a product of Mia Farrow's performance, which is alternately galling and undistinguished, and partly due to an awkward script which imposes on its title character an ingenuousness that could only be brought off — if at all — by an actor with more verve and vitality than Farrow can muster.

Perhaps if someone else had played Alice I wouldn't be so suspicious that certain gender stereotypes were at work here: Would it take back pain, I wonder, to make a male character aware that his life was fundamentally unfulfilling? I doubt it; it seems to me that Alice is often dense and passive in ways that men in Woody Allen movies rarely are.

If Mia Farrow is less than outstanding,

then the rest of the star-filled ensemble is pretty good. In his small but perfectly-written role as Alice's rich WASP husband, William Hurt is flawless, never descending (as would have been so easy) into parody, while still remaining by far the funniest character in the movie. As Alice's potential lover, Joe Mantegna is magnificent, but for a single awkward

(Please turn to page 15)

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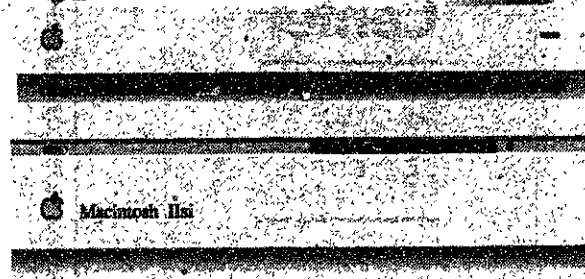
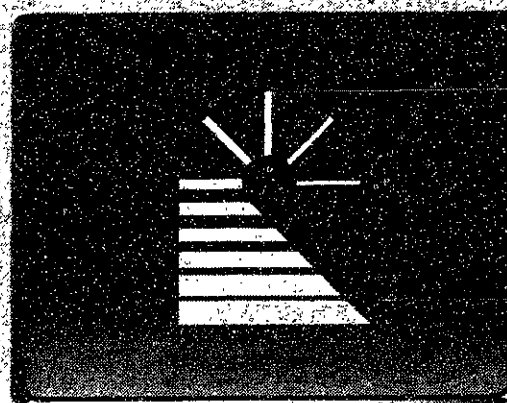


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Alice is frequently elegant, but ultimately unengaging

William Hurt in *Alice*

(Continued from page 13)

scene in which he cries, flabbergasted, too many unconvincing "oh my Gods." He's one of the few actors I can think of who can be deep without being ironical. Alec Baldwin, Cybill Shepherd, Blythe Danner, Gwen Verdon and Judy Davis are all extremely competent in their tiny parts.

I found it pleasantly disarming to see such big-name stars — actors like Baldwin, Shepherd and Hurt, each of whom we are used to seeing play primary parts — in roles that are essentially only secondary or tertiary. They appear on screen for five minutes or so and then are gone. Some have suggested that Woody Allen's films, the makings of which are apparently quite cozy affairs, are like home movies. In *Alice*, I don't think it is an exaggeration to say this effect is extended even beyond its usual scope, so that *Alice* becomes, in a way, a home-movie of the film world.

If sometimes an actor's fame can detract from his effectiveness, in *Alice* the quantity of bona-fide stars in minor roles may actually end up lending credence to an entire implied artificial world by increasing our awareness of the artificiality of it all. Perhaps Alec Baldwin's painter is the hero of some other movie; perhaps Cybill Shepherd's ambitious television executive was once the protagonist of some *Working Girl*-esque ladder-climbing comedy.

Then again, maybe not, but that I wound up amusing myself with such fanciful speculation should give you an idea of just how unengaging, this movie is. I saw *Alice* on a weekday afternoon in Harvard Square. True, the theater was only half-full, but even so, the number of people laughing was shockingly low. Woody Allen fans will go see *Alice* no matter what, but others might want to think twice.



Joe Mantegna and Mia Farrow

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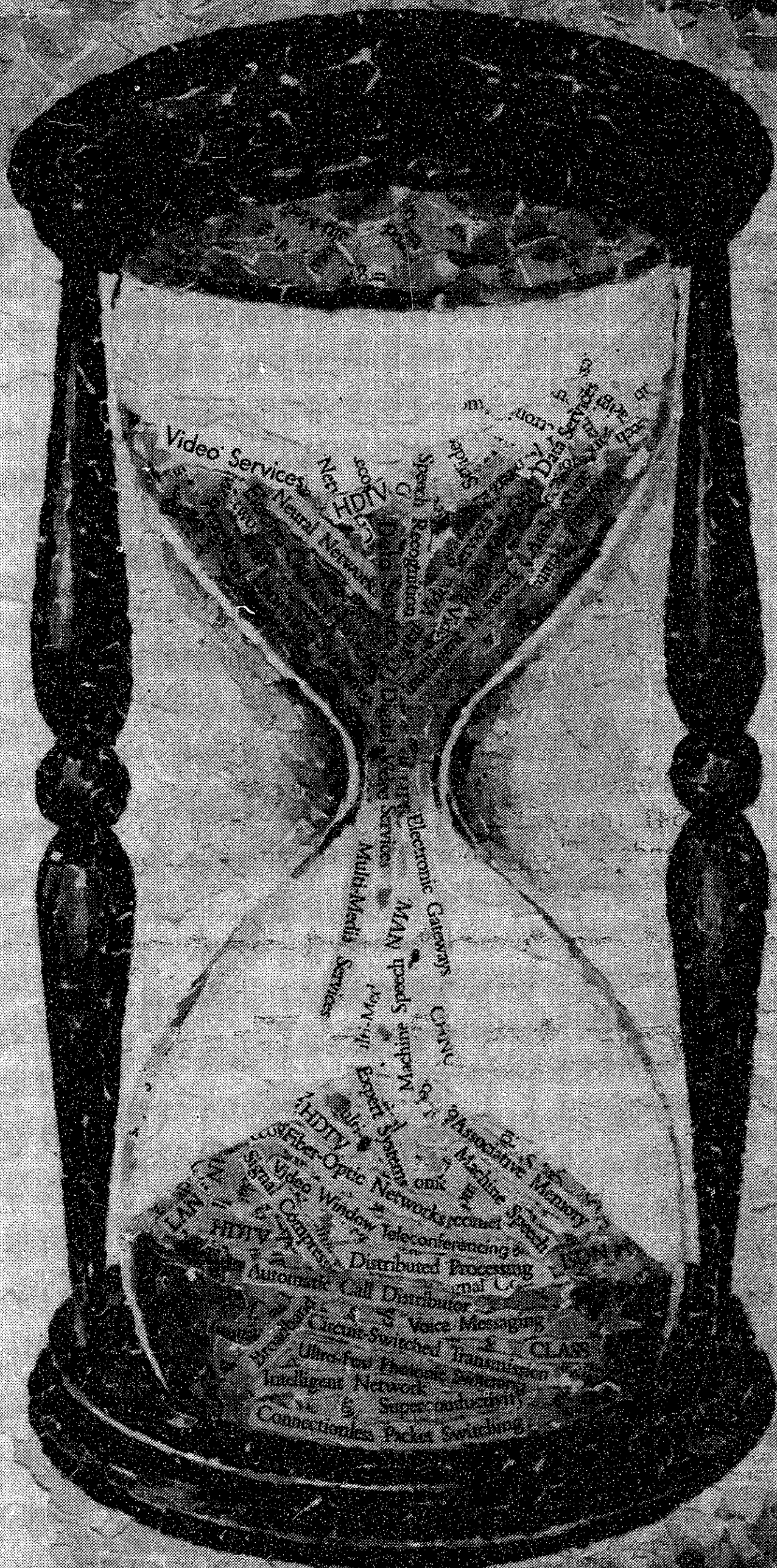
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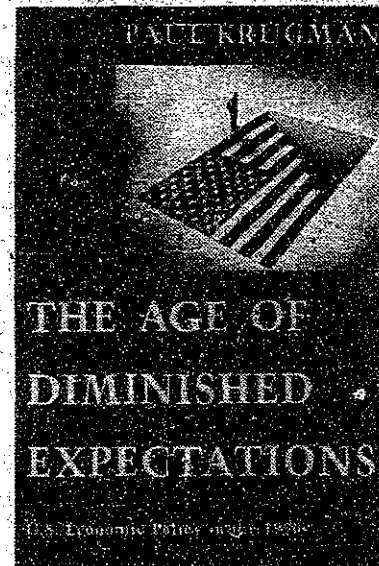
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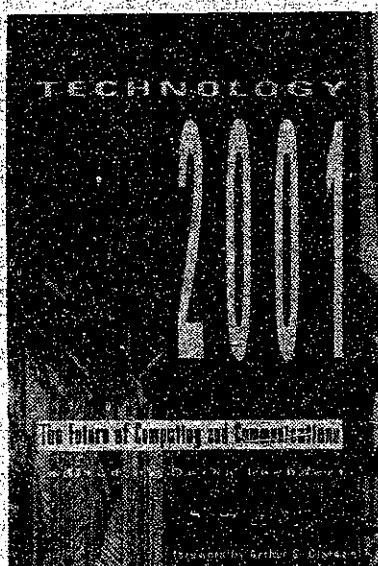
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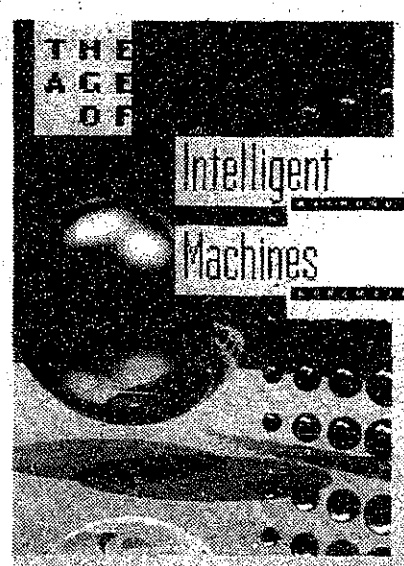


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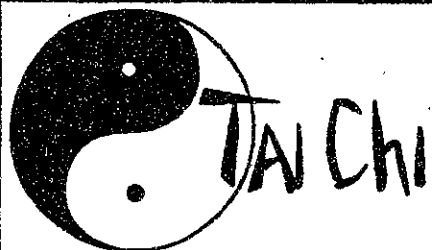
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CONTEMPORARY MUSIC

Hell Toupee, Ant Farm, and Zug Zug perform at 9 pm at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Farrenheit, Spam Paris, Divinity School, Autumn Lake, and Judgemental perform at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 day of show. Telephone: 426-3888.

Shockra and Heavy Metal Horns perform at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$8 advance/\$9 day of show. Telephone: 497-8200.

Gekko's Last Stand performs at 9 pm at Club M-80, 969 Commonwealth Avenue, Boston. Tickets: \$6. Telephone: 234-2054.

Big Blue Meanies and Roll With It perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Velcro Peasants and Two Backyards perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-7744.

Luther "Guitar Jr." Johnson and Magic Rockers perform at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

DANCE

CRITICS' CHOICE
Boston Ballet presents *From the Royals - Allegri Diversi, Monotones I and II, and Etudes* - at 8 pm at the Wang Center, 270 Tremont Street, Boston. Continues through February 10 with performances Wednesday at 7 pm, Thursday-Saturday at 8 pm, and matinees Saturday & Sunday at 2 pm. Tickets: \$19.75 to \$48.75 (\$10.75 student-rush half hour before curtain). Telephone: 964-4910.

CRITICS' CHOICE
Urban Bush Women perform *Praise House* as a presentation of Dance Umbrella at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the red line. Also presented February 2. Tickets: \$12 and \$15. Telephone: 492-7578.

EXHIBITS

Heart of the Sunrise, a Batik painting exhibit by Jeri Levitt, described as a "culmination of light, spirituality, and passion," opens today at the Gallery at Indigo, 823 Main Street, Cambridge. Continues through February 28. Telephone: 497-7200.

New Pastels, an exhibition of impressionism and expressionism by Anthony Nordoff, opens today at the "E" Sky-light Gallery, 43 Charles Street, Boston. Continues through March 8 with gallery hours Wednesday-Saturday 11-5. Telephone: 720-2855.

On The Town

Compiled by Peter Dunn

On The Town returns to its regular, weekly Tuesday schedule on Feb. 5.

THEATER

CRITICS' CHOICE
The Importance of Being Earnest, Oscar Wilde's comedy, is presented by the Gilbert and Sullivan Players at 8 pm in Killian Hall, MIT Hayden Memorial Library Building 14. Also presented February 2 at 2 pm & 8 pm. No admission charge. Tel: 395-0154.

Drood, the audience participatory mystery-whodunit based on Dickens' unfinished novel, is presented by the MIT Musical Theatre Guild at 8 pm in the Sala de Puerto Rico, MIT Student Center. Also presented February 2-3 and 7-9. Tickets: \$8 general, \$6 seniors and students, \$5 MIT students. Tel: 253-6294.

CRITICS' CHOICE
Murder in the Cathedral, by T. S. Eliot, is presented in a Student Workshop performance at 8 pm in the MIT Chapel [see review this issue]. Also presented February 2 and 3. Telephone: 253-2877.

A View from the Bridge, Arthur Miller's tragedy about a Brooklyn dock worker who prefers his niece to his wife, is presented at 8 pm by the Mission Hill Theatre at the Mass. College of Art, 621 Huntington Avenue, Boston. Also presented February 2. Tickets: \$8 general, \$4.50 seniors and students. Telephone: 269-4576.

Peter Pan, the musical fantasy about the boy who refuses to grow up, opens today at the Wheelock Family Theatre, 200 The Riverway, Boston, near the Fenway T-stop on the 'D' green line. Continues through February 24 with performances Friday & Saturday at 7:30 and Saturday & Sunday at 3:00. Tickets: \$7.50 and \$8. Telephone: 437-2730.

CRITICS' CHOICE
The Dragons' Trilogy, the trilingual celebration of Canada's multi-cultural history from 1910 to 1985, is performed by Le Théâtre Repère at 8 pm in Blackman Auditorium, Northeastern University, 360 Huntington Avenue, Boston. Also presented February 2 at 8 pm and February 3 at 2 pm. Tickets: \$14.50 & \$12 general, \$12.50 & \$10 seniors and students. Telephone: 437-2247.

The Indian Wants the Bronx, by Israel Horowitz, and *Zoo Story*, by Edward Albee, are presented by Theater of Relativity at 8 pm at the Leland Theater, Boston Center for the Arts, 239 Tremont Street, Boston. Also presented February 2, 7-9, and 13-16. Tickets: \$8 advance/\$10 at the door. Tel: 661-8425.

CLASSICAL MUSIC

CRITICS' CHOICE
Igor Stravinsky's *The Rake's Progress* is presented by the Opera Laboratory Theater Company at 8 pm in the Media Lab's Villers Experimental Media Facility (The Cube), MIT Wiesner Building E15. Also presented February 2. Tickets: \$12 general, \$8 seniors and students. Telephone: 253-2171.

CRITICS' CHOICE
Pro Arte Chamber Orchestra and The Boston Chamber Music Society perform works by Beethoven, Brahms, and Paul Allan Levi at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Also presented February 3 at 8 pm in Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$8, \$14, and \$20. Tel: 661-7067.

The New Opera Theater Ensemble performs *Who Wants to Swallow an Elephant*, Roland Tée's "Comic and Poignant Musical Exploration of Chronic Depression," at 8 pm in the Danco Furniture Store, 125 Sidney Street, Cambridge. Also presented February 2, 8, 9, & 18. Tickets: \$10 advance/\$13 at the door, 10% discount to seniors and students. Telephone: 266-6669.

The New England Conservatory Opera Theater performs *La Bohème* at 8 pm at the Emerson Majestic Theatre, 219 Tremont Street, Boston. Also presented February 2 at 8 pm and February 3 at 3 pm. Tickets: \$10 general, \$5 seniors and students. Telephone: 720-3434.

The Handel & Haydn Society Chamber Series, featuring Bach's *Lobet den Herrn* and vocal works by Couperin, is presented at 8 pm in Old South Church, 645 Boylston Street, Boston. Tickets: \$15, \$7 student rush tickets one hour before performance. Telephone: 266-3605.

The Taverner Consort performs venetian vesper music compiled from Monteverdi's *Selva morale e spirituale* at 8 pm in the Church of the Advent, 30 Brimmer Street, Boston. Tickets: \$10 to \$24. Telephone: 661-1812.

Pianist Larry Bell performs works by Bartok, Berg, Hindemith, and Persichetti at 8 pm in Seully Hall, Boston Conservatory, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

Organist Douglas Marshall performs at 12:15 in Trinity Church, Copley Square, Boston. No admission charge. Telephone: 536-0944.

JAZZ MUSIC

The George Shearing Duo performs at 8 pm & 10 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented February 2 at 9 pm & 11 pm. Tickets: \$10 to \$13. Telephone: 661-5000.

PERFORMANCE ART

ImprovisationSSS, For Saxophones, Synthesizers, and Slides, by Dr. T. and Neil Leonard, is presented at 8 pm at Mobius, 354 Congress Street, Boston, near the South Station T-stop on the red line. Also presented February 2. Telephone: 542-7416.

FILM & VIDEO

The MIT Lecture Series Committee presents *Horsefeathers*, starring the Marx Brothers, at 7:30 in 10-250 and *Pump Up the Volume* at 7:00 & 10:00 in 26-100. Tickets: \$1.50. Tel: 258-8881.

Blue Planet, a panoramic view of our home planet from a vantage point 200 miles above Earth; and *To the Limit*, the story of three world-class athletes in their quest for the ultimate performance, continue indefinitely at the Museum of Science, Science Park, Boston at the Science Park station on the Green line. Tickets: \$6 general, \$4.50 seniors and children. Telephone: 523-6664.

The Coolidge Corner Theatre presents *My Twentieth Century* at 5:45, 7:45, & 9:45 *Meet the Applegates* at 5:20, 7:20, & 9:20, and *Beyond the Valley of the Dolls* (1970, Russ Meyer) & *Susperia* (1976, Claudio Argento) at 12 midnight at 290 Harvard Street, Brookline, at the Coolidge Corner T-stop on the 'C' green line. *My Twentieth Century* and *Meet the Applegates* continue indefinitely. Telephone: 734-2500.

The French Library in Boston begins its series of *Films of Costa-Gavras* with *State of Siege* (1972) at 8 pm at 53 Marlborough Street, Boston. Also presented February 2 and 3. Tickets: \$4 general, \$3 Library members. Telephone: 266-4351.

The Institute of Contemporary Art presents *The Natural History of Parking Lots* (Everett Lewis) at 7:30 in the ICA Theater, 955 Boylston Street, Boston. Also presented February 2 and 3. Tickets: \$5 general, \$4 ICA members, seniors, and students. Telephone: 266-5152.

The Boston Film/Video Foundation presents *Short Cuts: Local Artists*, recent works by Mark Lapore, Cindy Klein, Pia Massie, and Phil Solomon, at 8 pm at 1126 Boylston Street, Boston. Tickets: \$5 general, \$4 BFV/F members and students. Telephone: 536-1540.

The Museum of Fine Arts concludes its series *Cinema Brazil* with *India, Daughter of the Sun* (1984, Fabio Barreto) at 6 pm and *The Story of Fausta* (1988, Fabio Barreto) at 8 pm in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Regent Theater presents *Ghost* at 7:00 and *Jacob's Ladder* at 9:15 at 7 Medford Street, Arlington Center, on the #7 MBTA bus line from Harvard Square. Also presented February 2. Telephone: 643-1198.

CLASSICAL MUSIC

CRITICS' CHOICE
Boston Opera Theater presents the Peter Sellers/Craig Smith production of Mozart's *The Marriage of Figaro* at 7 pm at the Colonial Theater, 106 Boylston Street, Boston, near the Fenway T-stop on the green line. Tickets: \$16 to \$38. Telephone: 266-8989.

The Cambridge Center for Adult Education continues its series *Eastern European Cinema: Before Glasnost* with *Black Peter* (1964, Milos Forman, Czechoslovakia) at 7 pm & 9 pm at the Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$3.50. Telephone: 547-6789.

The Harvard Film Archive begins its weekend series *Iranian Film Now* with *The Peddler* (1987, Mohsen Makhmalbaf) at 7 pm and *Marriage of the Blessed* (1989, Mohsen Makhmalbaf) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for the double feature. Telephone: 495-4700.

Saturday, Feb. 2

CONTEMPORARY MUSIC
The Mighty Mighty Bosstones, N.Y.C. Citizens, and Monsters perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Kid Crush, Rat Alley, X-Plicit, Avarice, and Love Pollution perform at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4 advance/\$5 day of show. Telephone: 426-3888.

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.

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

Amazing Mudshark performs at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-7744.

Heavy Metal Horns and Swinging Steaks perform at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

JAZZ MUSIC

The George Shearing Duo at the Regattabar. See February 1 listing.

DANCE

The Boston Conservatory Dance Alumni Gala, featuring Kimberley Ribeiro, Clay Taliaferro, Thommie Walsh, Catherine Gallant, Clara Ramona, and Jim May & Lorry May, is presented at 8 pm in the Conservatory Theater, 31 Hemenway Street, Boston. Tickets: \$10. Telephone: 536-6340.

Urban Bush Women perform *Praise House* at the Strand Theatre. See February 1 listing.

THEATER

One Mo' River, the drama based on the life of Harriet Tubman and her work on the Underground Railway, is presented by Island Theater Workshop of Martha's Vineyard at 2 pm & 8 pm at the C. Walsh Theater, Suffolk University, 55 Temple Street, Boston. Also presented February 3 at 2 pm. Tickets: \$15 general, \$8 children. Telephone: 266-6686.

The Importance of Being Earnest presented by the Gilbert and Sullivan Players in MIT's Killian Hall. See February 1 listing.

Drood presented by the MIT Musical Theatre Guild in the Sala de Puerto Rico, MIT Student Center. See February 1 listing.

Murder in the Cathedral presented in a Student Workshop performance in the MIT Chapel. See February 1 listing.

A View from the Bridge presented by the Mission Hill Theatre at the Mass. College of Art. See February 1 listing.

The Dragons' Trilogy performed by Le Théâtre Repère in Blackman Auditorium, Northeastern University. See February 1 listing.

The Indian Wants the Bronx at the Leland Theater, Boston Center for the Arts. See February 1 listing.

PERFORMANCE ART

ImprovisationSSS, For Saxophones, Synthesizers, and Slides, at Mobius. See February 1 listing.

EXHIBITS

Photographs of Southern Spain, works by Kevin Low G, opens today in the Wiesner Student Art Gallery, 2nd floor, MIT Student Center. Continues through February 9. No admission charge. Telephone: 253-7494.

(Please turn to page 21)

Boston Symphony Chamber Players
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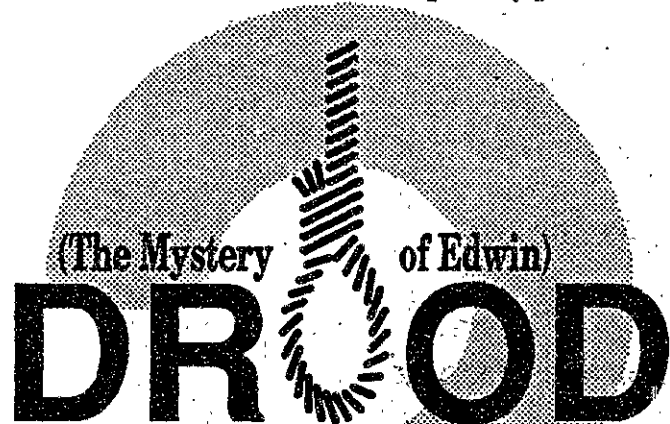
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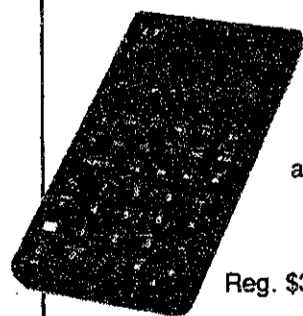
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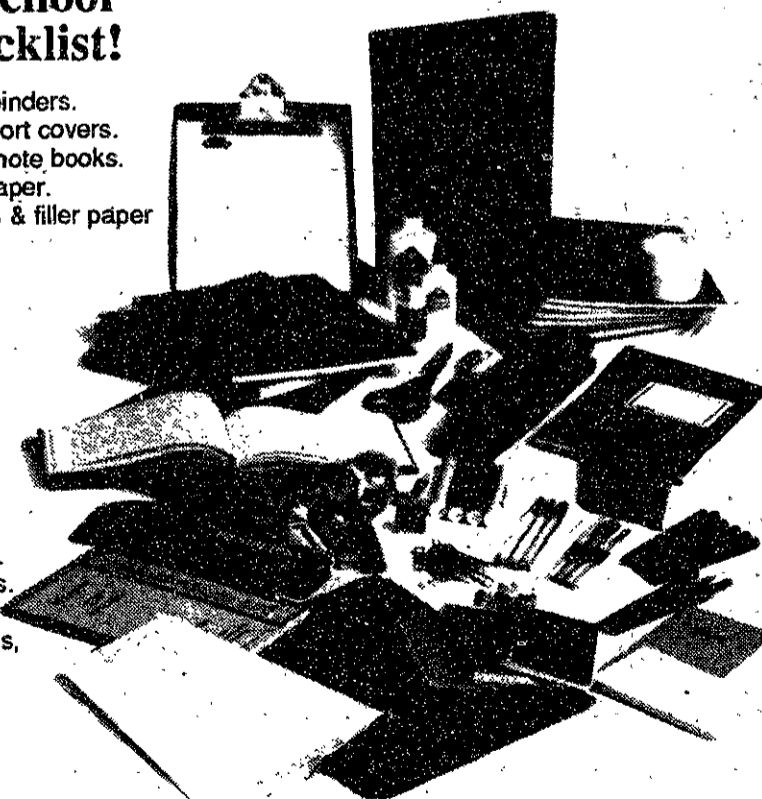


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A R T S

On The Town

Compiled by Peter Dunn

(Continued from page 19)

FILM & VIDEO

The MIT Lecture Series Committee presents *Flatliners* at 7 pm & 10 pm in 26-100. Tickets: \$1.50. Tel: 258-8881.

The Harvard Film Archive continues its weekend series *Iranian Film Now* with *Off the Limits* (1989, Rakhshan Bani'etemad) at 4 pm, *Lost Time* (1990, Puran Darakhsandeh) at 7 pm, and *The Peddler* (1987, Mohsen Makhmalbaf) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for a double feature. Telephone: 495-4700.

Something To Do With the Wall (1990, Marilyn Levine & Ross McElwee) at the Brattle Theatre. See February 1 listing.

The Natural History of Parking Lots (Everett Lewis) at the ICA Theater. See February 1 listing.

State of Siege (1972, Costa-Gavras) at the French Library in Boston. See February 1 listing.

Ghost and Jacob's Ladder at the Regent Theater. See February 1 listing.

Sunday, Feb. 3

CONTEMPORARY MUSIC
Gospel Jubilee, featuring the New Jersey Mass Choir, Angela Berryman, and the Reverence Gospel Ensemble, is presented as part of *Black History Month Music Celebration* at 7 pm at the Berklee Performance Center, 136 Massachusetts Avenue at Boylston, Boston. Tickets: \$10. Telephone: 262-4998.

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

THEATER

Drood presented by the MIT Musical Theatre Guild in the Sala de Puerto Rico, MIT Student Center. See February 1 listing.

Murder in the Cathedral presented in a Student Workshop performance in the MIT Chapel. See February 1 listing.

The *Dragons' Trilogy* performed by Le Théâtre Repère in Blackman Auditorium, Northeastern University. See February 1 listing.

One Mo' River presented by Island Theater Workshop of Martha's Vineyard at the C. Walsh Theater, Suffolk University. See February 2 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents *A Fish Called Wanda* at 7 pm & 10 pm in 10-250. Tickets: \$1.50. Telephone: 258-8881.

The Harvard-Epworth Church presents Max Ophuls' *Liebelei* (1932, Germany) at 8 pm at 1555 Massachusetts Avenue, Harvard Square, Cambridge. Admission: \$3 contribution. Telephone: 354-0837.

The Brattle Theatre continues its Sunday series *A Preston Sturges Celebration* with *Unfaithfully Yours* (1948) at 4:00 & 7:35 and *The Beautiful Blonde from Bashful Bend* (1949) at 2:30, 6:00, & 9:30 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$3.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its weekend series *Iranian Film Now* with *Marriage of the Blessed* (1989, Mohsen Makhmalbaf) at 4 pm, *Off the Limits* (1989, Rakhshan Bani'etemad) at 7 pm, and *Lost Time* (1990, Puran Darakhsandeh) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for a double feature. Tel: 495-4700.

The Regent Theater presents *Avalon* at 7:00 and *Diner* at 9:15 at 7 Medford Street, Arlington Center, on the #7 MBTA bus line from Harvard Square. Also presented February 4-6. Telephone: 643-1198.

The Natural History of Parking Lots (Everett Lewis) at the ICA Theater. See February 1 listing.

State of Siege (1972, Costa-Gavras) at the French Library in Boston. See February 1 listing.

CLASSICAL MUSIC

Pianist Horacio Gutiérrez performs works by Mendelssohn, Schumann, and Beethoven at 3 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20, \$23, and \$25. Telephone: 266-1492.

Emmanuel Music, directed by Craig Smith, continues its series *Debussy and His Circle* with works by Debussy, Roussel, and Franck at 4 pm in Emmanuel Church Library, 15 Newbury Street, Boston. Tickets: \$15 general, \$10 seniors and students. Telephone: 536-3356.

A Concert of Austrian Classical Composers works by Haydn, Mozart, and Beethoven, is conducted by Daniel Pinkham at 5 pm in King's Chapel, 58 Tremont Street at School Street, Boston. No admission charge. Telephone: 227-2155.



The exotic nightclub dancer (Cyd Charisse) returns Gene Kelly's hat in *Singin' in the Rain* (1952, Gene Kelly & Stanley Donen), at the Wang Center on Feb. 4.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, perform works by Haydn, Brahms, and Shostakovich at 3 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$8.50, \$11.50, and \$15. Telephone: 266-1492.

The Warsaw Wind Quintet and pianist Michiko Otaki perform works by Mozart, Maciej Malecki, Jean François, and Ludvig Thuille at 5:30 in the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Tickets: \$5 general, \$4 seniors and students. Tel: 495-4544.

Pianist Jeffrey Kahane performs Bach's *Goldberg Variations* at 1:30 at the Gardner Museum, 280 The Fenway, Boston. Admission: \$6 general; \$3 seniors and students. Telephone: 566-1401.

The New England Conservatory Opera Theater performs *La Bohème* at the Emerson Majestic Theatre. See February 1 listing.

Pro Arte Chamber Orchestra and The Boston Chamber Music Society at Sanders Theatre, Harvard University. See February 1 listing.

POETRY

Derek Walcott reads from his works as part of *Black History Month at the MFA* at 3 pm at the Museum of Fine Arts, 465 Huntington Avenue, Boston. No admission charge. Telephone: 267-9300.

Monday, Feb. 4

CLASSICAL MUSIC

The Muir String Quartet performs works by Schubert, Bartok, and Mendelssohn at 8 pm in the Tsai Performance Center, Boston University, 685 Commonwealth Avenue, Boston. Tickets: \$5 general, \$4 seniors and students. Tel: 353-3345.

JAZZ MUSIC

Fatt Burger performs at 7:30 & 10:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

POETRY

Dennis McFarland, author of *The Music Room*, is presented at 8:15 at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle Street, Cambridge. Tickets: \$2. Telephone: 547-6789.

FILM & VIDEO

*** CRITICS' CHOICE ***
The Wang Center presents *Singin' in the Rain* (1952, Gene Kelly and Stanley Donen) at 7:30 at 270 Tremont Street, Boston. Tickets: \$6. Telephone: 482-9393.

The Brattle Theatre continues its series *Film Noir Mondays* with a Bogie & Bacall double feature, *The Big Sleep* (1946, Howard Hawks) at 3:45 & 7:50 and *Dark Passage* (1947, Delmar Daves) at 5:50 & 9:50, at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

*** CRITICS' CHOICE ***
The Harvard Film Archive begins its Monday series *Human Rights and Cinema Series* with *The Killing Fields* (1984, Roland Joffe) at 7 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$5. Telephone: 495-4700.

Avalon and *Diner* at the Regent Theater. See February 3 listing.

Tuesday, Feb. 5

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Three Mustaphas Three perform at 7:30 & 10:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10 advance/\$11 day of show. Telephone: 497-8200.

Freddie McGregor performs at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 day of show. Telephone: 426-3888.

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

JAZZ MUSIC

The Olga Roman Group performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$7. Telephone: 661-5000.

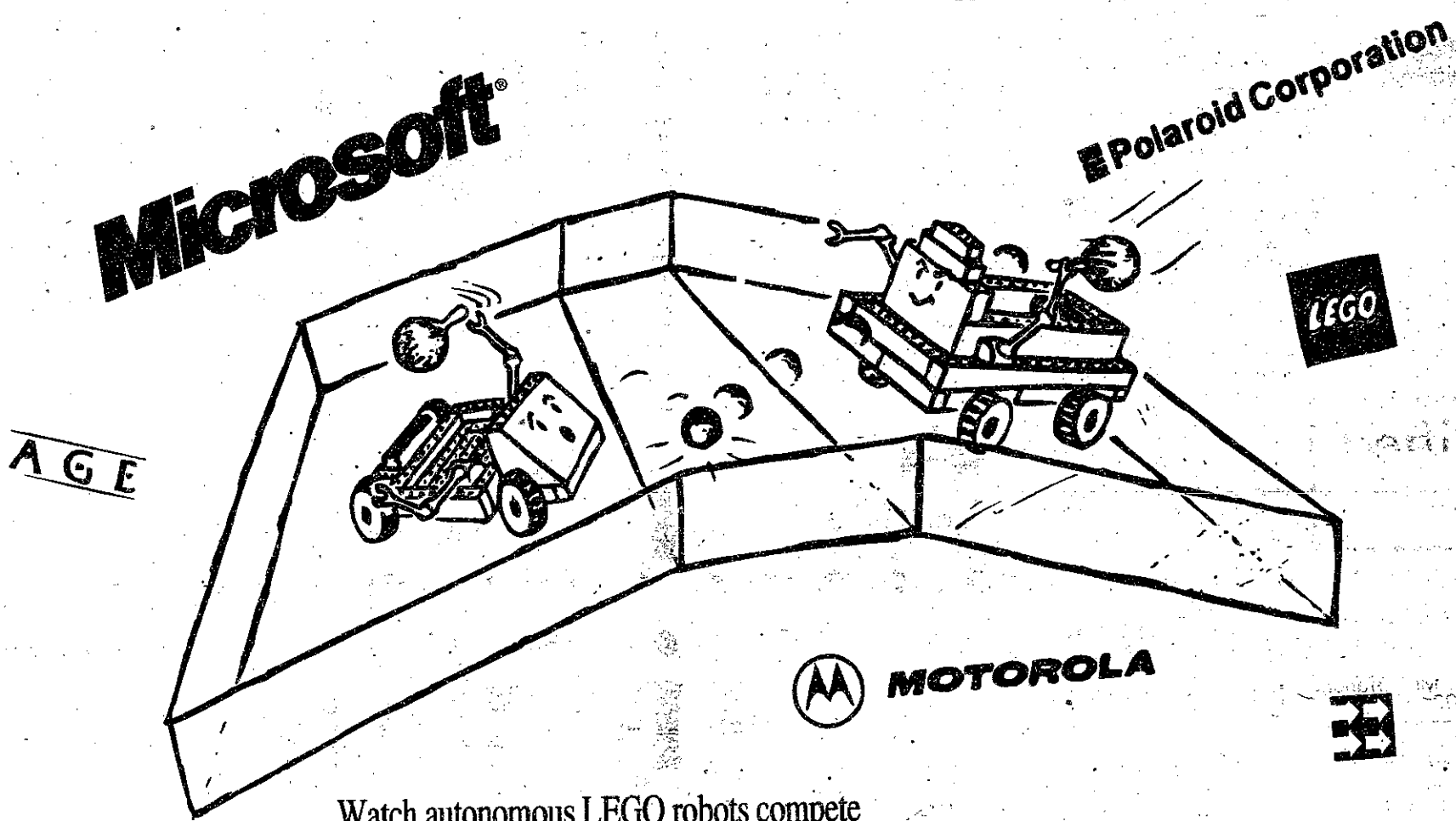
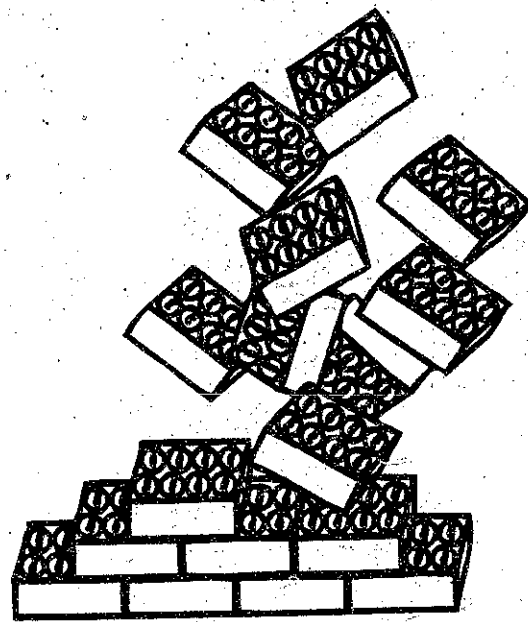
(Please turn to page 23)

For undergraduates interested in MINOR programs in Humanities, Arts, and Social Sciences (HASS) contact the appropriate field office:

<i>Anthropology/Archaeology</i>	20B-131	3-3065
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<i>German</i>		
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<i>History</i>	E51-210	3-4965
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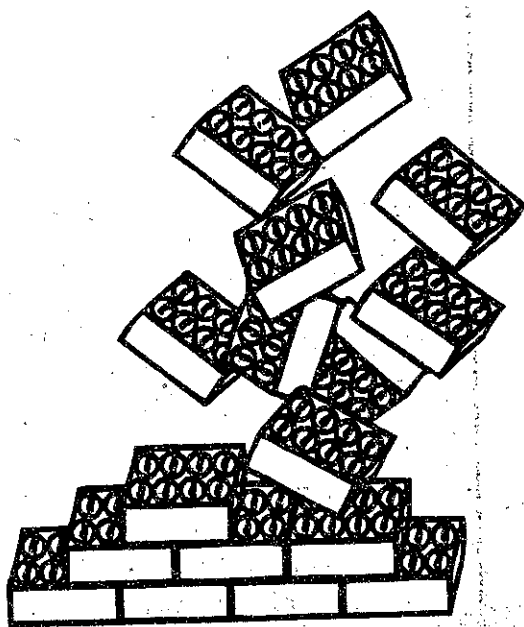
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Organized by Pankaj '91, Fred Martin G, and Randy Sargent '89

ARTS

On The Town

(Continued from page 21) Compiled by Peter Dunn

CLASSICAL MUSIC
The Mozart-Prokofiev Festival, Program I is presented at 8 pm in the Tsai Performance Center, Boston University, 685 Commonwealth Avenue, Boston. Tickets: \$5 general, \$3 seniors and students. Telephone: 353-3345.

Violinist Holly Barnes and pianist Jocelyn Popatin perform works by Mozart, Brahms, Stravinsky, and Saint-Saëns in a Longy Faculty Artists Series concert at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO
The Brattle Theatre continues its Tuesday series *Independent Filmmaking* with *Sugar Cane Alley* (1983, Euzhan Palcy) at 8:00 & 9:50 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive begins its Tuesday series *Oneiro Cinema* with Jean Cocteau's *Orpheus* (1949, France) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children. Telephone: 495-4700.

LECTURES
Recovering Lost Literature by American Blacks is presented by Dr. Maryemma Graham at 8:15 at the Blacksmith House, 56 Brattle Street, Cambridge. Tickets: \$1.50. Telephone: 547-6789.

Ongoing Theater
Backward... Turn Backward, Sarah Dreyer's play about two sisters, one married with children and the other living with her female lover on a remote farm, continues through February 2 at the Triangle Theater, 58 Berkeley Street, Boston. Performances are Wednesday-Saturday at 8 pm. Tickets: \$15. Telephone: 426-3550.

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

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 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 Theatre, 54 Charles Street, Beacon Hill, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$13.50 to \$17.50. Tel: 742-8703.

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, 54 Lincoln Street, Newton, near the Newton Highlands T-stop on the 'D' green line. Performances are Wednesday at 2:00, Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00 & 7:30. Tickets: \$12 to \$18. Telephone: 332-1646.

Forbidden Broadway 1990, parodist Gerard Alessandrini's long-running commercial theater spoof, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$16.50 to \$24.50. Telephone: 357-8384.

ImprovBoston, Boston's longest-running improvisational comedy troupe, continues its late-night performances every Friday and Saturday indefinitely at 10:30 at the Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Tickets: \$8 general, \$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 Kelley, Nicholas Gregoratos, and Kelly Moore — and continues through March 3 at the New Ehrlich Theatre, 539 Tremont Street, Boston. *My Old Ladies* reading (Cindy Barlow) on February 1; *A Kindness* reading (Caroline Ellis) on February 2; *The Bohemian Necktie War* reading (Dar Williams) on February 2. Tickets: \$6 for studio performances, \$3 for readings. 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.

Othello, Shakespeare's tragedy of love destroyed by jealousy, continues through February 16 as a presentation of the Mass Bay Theatre Company at the Performance Place, 277 Broadway, Somerville, near the Sullivan T-stop on the orange line. Performances are Thursday-Saturday at 8 pm. Tickets: \$12. Telephone: 625-1300.

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.

American Color: Photographs by Roger Kingston, a visual documentation of the ways advertising, architecture, and celebrity define us as American, continues through March 24; and *Doc Edgerton: Stopping Time*, photographs and memorabilia documenting the invention and use of the strobe light, continues indefinitely at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Museum hours are Tuesday-Friday 9-5 and Saturday-Sunday 1-5. Admission: \$2 requested donation, free to MIT community. Telephone: 253-4444.

The Art of Architecture: The Christian Science Church Center 1894-1990, historical artwork by the five architects who designed the Church buildings and plaza, continues through March 8 in the Companion Gallery, between MIT buildings 10 and 13. Gallery hours are weekdays 9-5. No admission charge. Tel: 253-4444.

OFF CAMPUS
★ ★ ★ CRITICS' CHOICE ★ ★ ★
1990 SIGGRAPH Travelling 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 & Wednesday 10-3 and Saturday 10-5. Telephone: 695-1266.

Boston University Visual Arts Faculty Exhibition continues through February 2 at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station in downtown Boston. Gallery hours are weekdays 10-4. Telephone: 973-3453.

En Otra Luz (Another Light), contemporary Latin American artwork by 20 students of the School of the Museum of Fine Arts, continues through February 3 in the Mrs. E. Ross Anderson Auditorium, School of the MFA, 230 The Fenway, Boston. Telephone: 267-6100 ext. 718.

Buddhist Calligraphy by Contemporary Practitioners continues through February 9 in Gallery East, Art Institute of Boston, 700 Beacon Street, Boston. Gallery hours are Monday-Friday 9:30-4:30. Telephone: 262-1223.

Photographic Works, 1978-90, works by Carrie Mae Weems, continues through February 23 at the Trustman Art Gallery, Simmons College, 300 The Fenway, Boston. Gallery hours are Monday-Friday 10-4:30. Telephone: 738-2145.

As Seen by Both Sides, works by 20 American and 20 Vietnamese artists, continues through February 24 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Convergence: Eight Photographers, photographs by African-American artists, continues through February 24 at the Photographic Resource Center, Boston University, 602 Commonwealth Avenue, Boston. Hours are Tuesday-Sunday 12-5 and Thursday 12-8. Admission: \$3 general, \$2 members, seniors, and students. Telephone: 353-0700.

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 Tuesday-Sunday 1-5. Admission: \$1.25 general, 50¢ seniors and students, free to members. Tel: 442-8614.

Kaleidoscopes: Reflections of Science and Art, ingenious interactive displays conveying the physical and mathematical principles of the kaleidoscope, continues through March 3 at the Museum of Science, Science Park, Boston at the Science Park station on the Green line. Museum hours are Tuesday-Sunday 9-5 and Friday 9-9. Tickets: \$6 general, \$4.50 seniors and children, free with MIT ID. Telephone: 523-6664.

Connections: Louise Lawler continues through March 3 in the Henry and Lois Foster Gallery, Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

The Age of Sail: Ship Models and Marine Arts, models representing American and European warships dating from the late 17th to early 19th centuries, and merchant vessels of the 19th century, continues through March 10 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.

Imagery of the Modern Metropolis, exploring the complex relationship between visual artists and urban life over the centuries, with works by Manet, Hopper, Whistler, and Albers, continues through March 10 at the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Museum hours are Tuesday-Sunday 10-5. Admission: \$4 general, \$2.50 seniors and students. Tel: 495-2397.

Gerhard Richter: 18. Oktober 1977, 15 figurative paintings by the German contemporary artist which depict events associated with the imprisonment and deaths of three members of the German Red Army Faction group, and *Currents*, the ICA's yearly exhibition devoted to presenting important new work by emerging artists and recent work by established artists, continue through March 17 at the Institute of Contemporary Art, 955 Boylston Street, Boston. ICA hours are Wednesday & Sunday 11-5 and Thursday-Saturday 11-8. Admission: \$4 general, \$3 students, \$1 with MIT ID, free to ICA members. Telephone: 266-5152.

Minor White: The Eye that Shapes, works by one of the most significant photographic artists active after World War II, continues through March 17 in the Torf Gallery, Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

Golden Age of Russian Ballet in America, moments in the American careers of prima ballerina Anna Pavlova and Mikhail Mordkin, continues through March in the Mugar Memorial Library, Boston University, 771 Commonwealth Avenue, Boston. Library hours are Monday-Thursday 8-midnight, Friday & Saturday 8-11, Sunday 10-midnight. Telephone: 353-3696.

Upcoming Events

Neil Young and Crazy Horse at the Boston Garden on February 8. Sun Ra and His Intergalactic Arkestra at Nightstage on February 10. Heretics at Nightstage on February 15. The Wynton Marsalis Septet at the Regattabar on February 16. Penn & Teller at the Colonial Theater, February 19 to March 3. The Replacements at the Orpheum Theater on February 22. The Stan Getz, Kenny Barron Duo at the Regattabar on February 24. Bo Diddley at the Channel on March 9.



Penn & Teller perform at the Colonial Theater, Feb. 19 to March 3.

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sports

Men's track falls to Tufts

By John-Paul Clarke,
Mark Dunzo and
Kevin Scannell

The last time the MIT men's indoor track and field team lost a regular season meet to a Division III school, Ronald Reagan was in his first term as President. As of last Friday night, the team had racked up an impressive winning streak of 94 victories over Division III teams.

Back in 1983, Tufts defeated MIT by a margin of 0.04 seconds in the final event, the 4x800 meter relay, to win the meet. Friday's defeat came at the hands of the same opponent, but not by so narrow a margin.

The Tufts University Jumbos, on the basis of many strong performances, gained a 71.5-48.5 victory over the Engineers.

The MIT team was hindered by a series of misfortunes at the meet. Senior standout Steve Cooke suffered an injury at the beginning of Friday's meet.

Additionally, lead point-scorer Kevin Scannell '92 could not participate due to a hamstring injury during the UMass-Amherst meet and Garrett Moose '91 was out due to a severe head injury.

Moose, who suffered a severe blow to the head while practicing the pole vault the Monday preceding the meet, may not return for the remainder of the indoor track season.

On top of everything else, the power outage at MIT last Friday afternoon forced the meet to

move to Tufts' vintage facility.

Despite losing, MIT had several excellent performances. The weight-throwing tandem of co-captain Jean-Paul Clarke '91 and Rob Flemming '93 was successful.

Clarke won the weight throw with a hefty 55'- $\frac{3}{4}$ " performance, while Flemming set another personal best with a toss of 48'-3", taking third place. In addition, Clarke threw the shot put 46'-10 $\frac{1}{2}$ ", winning the event and setting another personal best.

In the jumps, senior Steve Cooke managed a personal best of 21'- $\frac{1}{4}$ " in the long jump before injuring his hamstring, taking third place. In the triple jump, junior John Tewksbury garnered a second place finish with his 42'-4" leap.

Freshman sensation Matt Robinson continued to display consistency in the pole vault, winning the event at 14'. Another freshman, James Kirtley, prevailed in the high jump with a 6'-2" effort.

On the track, co-captain Mark Dunzo '91 attempted a difficult triple-event schedule in order to make up for the absence of Scannell, Moose and Cooke.

After winning the 400, he returned just five minutes later for the 50-yard dash finals, managing to gain fifth place against a well-rested field. The effects of the multiple races were evident in the 200 final, as Dunzo took second behind Tufts' Greg Hutton,

who won in 22.95.

Sophomore Jon Claman took the fight to the Tufts runners in the grueling 800, and won by running a smart, tactical race. Trailing after 500 meters, Claman made a bold move, taking over the lead and holding off several challenges during the final lap.

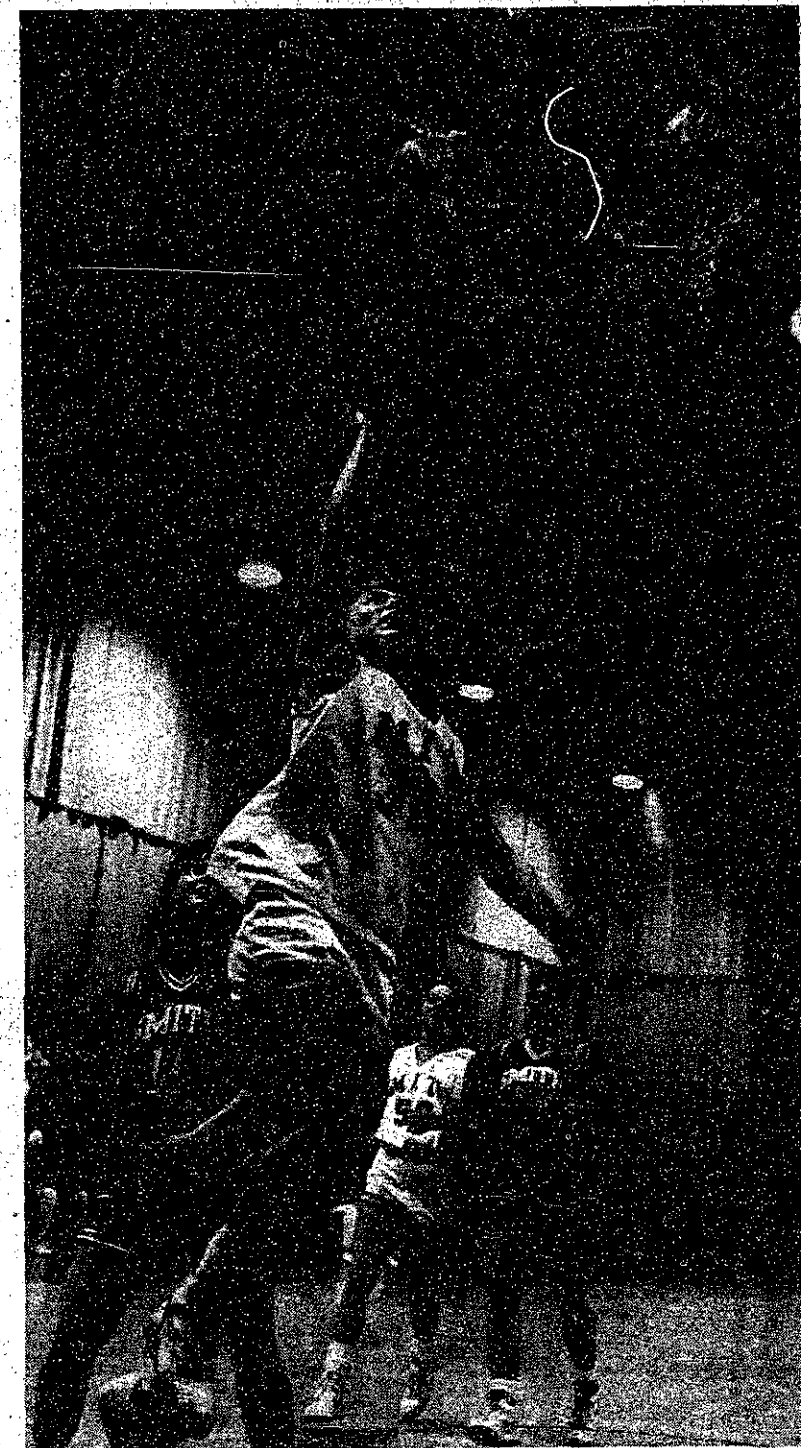
Peter Ronco '92 earned third place in the 1500, sprint specialist Jay Chiang '94, who finished fourth in the 50-yard dash after winning his heat and Tewksbury, garnered fourth place in a bizarre 45-yard high-hurdle race involving just three hurdle barriers.

The 1600 relay foursome of Dan Corcoran '94, Brad Geilfuss '94, Elliott Mason '94 and Dunzo — returning for his fifth race — also placed.

The Tufts team will be no stranger to MIT's trackmen over the next month. This weekend, both squads travel to Harvard's Gordon Track for the Greater Boston Championships, where MIT will certainly try to avenge last week's loss.

In late February, the teams will square off again at the New England Division III Championship meet at Bowdoin College. With the return of Cooke and a healthy Scannell, the Engineers will undoubtedly be a strong contender for the title.

(John-Paul Clarke '91, Mark Dunzo '91 and Kevin Scannell '92 are members of the men's indoor track team.)



Jonathan Kossuth/The Tech
Mari Casserberg '94 lays up the ball to score in last Friday's game against Smith. MIT won, 67-58.

sports • sports • sports

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