

Student robbed outside Ashdown

An unidentified male allegedly robbed a student at gunpoint outside Ashdown House early in the morning on Saturday, July 9.

The student was entering Ashdown through a side door at 2:55 a.m. when a man approached him from behind, pointed a cold metal object at the back of his head, and told him, "This is a robbery," according to a Campus Police bulletin describing the incident. The victim could not see whether the object behind his head was a gun.

The man described in the bulletin as five feet seven inches tall and of heavy build and dressed in a dark blue sweatshirt and black jeans, was last seen running toward the parking lot behind Kresge Auditorium. Police have not arrested any suspects in the case.

Capt. John F. Driscoll of the Campus Police would not comment on the case, referring all inquiries to Campus Police Chief Anne P. Glavin, who is on vacation.

MIT student stabbed DA says incident racially motivated

By Linda D'Angelo

The Saturday morning stabbing of Michael Goldfarb G by a Dorchester teenager was racially motivated, District Attorney Tom Rielly said in Cambridge District Court Monday.

Goldfarb and three others — Joe Doeringer G, Justin Won G and Petric Oryer, a visiting scientist — were allegedly attacked on Windsor Street shortly after midnight by 17-year-old Jamal Pinto and a 16-year-old as they walked home from an off-campus party. Pinto and the juvenile, whom

Doeringer said appeared to be intoxicated, allegedly shouted racial slurs at the group. Pinto then charged the group and stabbed Goldfarb in the lower right back, Doeringer said.

The juvenile restrained Pinto from further stabbing Goldfarb, Doeringer said, adding that had Pinto not been restrained, "Mike would be dead." The four then ran from the scene, he said.

Goldfarb was taken to Massachusetts General Hospital, where he remains in stable condition.

Pinto and the juvenile were

later apprehended by Cambridge Police.

Pinto is being held on \$25,000 bail after pleading not guilty to charges of assault with intent to murder, assault and battery with a dangerous weapon, and civil rights violations at his arraignment Monday. A pretrial conference is scheduled for July 24.

The juvenile, whose name is being withheld, was arraigned in Cambridge Juvenile Court Monday.

Attack racially motivated

Jill Reilly, spokesperson for the DA's Office, said the district attorney had asked that Pinto's bail be set at \$500,000, an amount she called "very high," because of "the unprovoked viciousness of the attack" and also because the defendant has "a long juvenile record."

While Reilly said civil rights violations are not "automatic" when racial slurs are used during an attack, she said the victims told police they felt they had been attacked because they were white.

"We are going to make sure that the case is prosecuted aggressively," Reilly said, noting that state legislation "guarantees a very stiff sentence for a crime in which the sole motivation is

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Frosh to take math diagnostic test

By Andrea Lamberti

During Residence/Orientation Week this year freshmen will take a math diagnostic test, the results of which will be provided to students and their advisors before class selection in the fall.

The test is designed to help freshmen check their math backgrounds against certain math skills in algebra, geometry, trigonometry, analytic geometry, and logarithms and exponentials they will be expected to know at MIT.

"There's a perception among administrators and faculty members, particularly faculty in the core science departments, that a significant number of MIT students enter the science core with their pre-calculus math skills in rusty condition," Associate Dean for Student Affairs Travis R. Merritt said.

"We thought that . . . it would be a good idea to use this diagnostic procedure . . . in order to give students and their advisors some early sense of any shortfalls and means of correcting those shortfalls or deficits," Merritt, who heads the Undergraduate Academic Support Office, added.

In June, members of the Class of 1995 received a version of the test and a set of solutions. The actual test given during R/O Week will have the same number of questions and be similar in nature to the summer version, ac-

ording to Assistant Dean for Undergraduate Education Margaret S. Enders, who is overseeing the diagnostic test program.

Students will be expected to finish the 20-question test in about 45 minutes, but two hours have been scheduled for the test, Enders said. The test will be given in small classrooms rather than large lecture halls, and it may have a flexible starting time, so that students are not do not feel pressure if someone around them finishes early, Enders said.

A test average will not be published, but the average time taken to finish the test might be published, Enders said. The test will not be graded for passing or failing grades; students will be told how many questions they answered correctly in each section, and how long it took them to finish the test.

Professor of Physics Anthony P. French, who was an author of the test, said, "Obviously we'll be interested in the statistical results, but we don't think there will be any great surprises there. [The test is] very much geared to help the student choose the most appropriate program for him, in other words, which math class, should they consider postponing physics by one semester, things like that."

French was the primary author of the test but incorporated "a

lot of consultation and trials by various students ending their freshman year" in putting the test together, he said.

Summer math hotline

In the letter sent with the diagnostic test to freshmen, Enders said, "The diagnostic is based on the kinds of things you should have at your fingertips when you begin your first semester here. . . . The purpose of this exercise is to enable you to discover any weak points in your pre-calculus proficiency and take steps to remedy them in advance."

Toward that end, the Undergraduate Education Office has

set up a toll-free hotline, staffed by current MIT students, to answer any questions freshmen may have about the test or about how they can review material.

Additionally, math review "modules" have been prepared and are available for freshmen who want them. French and Adelaida Moronescu '94 wrote the review packets on the five subjects covered in the test, which are partly based on previous review modules prepared by the mathematics department.

For students who want to review further once they arrive at MIT, four review nights will be

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Hacker's restaurant opening set for fall

By Lakshmana Rao

The new restaurant proposed by ARA for the first floor of the Julius A. Stratton '23 Student Center is scheduled to open by early fall, according to Alan Leo, general manager of food services.

The restaurant, which will be called Hacker's, is to replace the Networks restaurant and is designed to be a "comfortable place for students to come and have a meal, and would have a broad range of menu items at low prices," Leo said.

The introduction of Hacker's was part of the food service proposal from ARA, which in late May was awarded the contract to provide food services at MIT un-

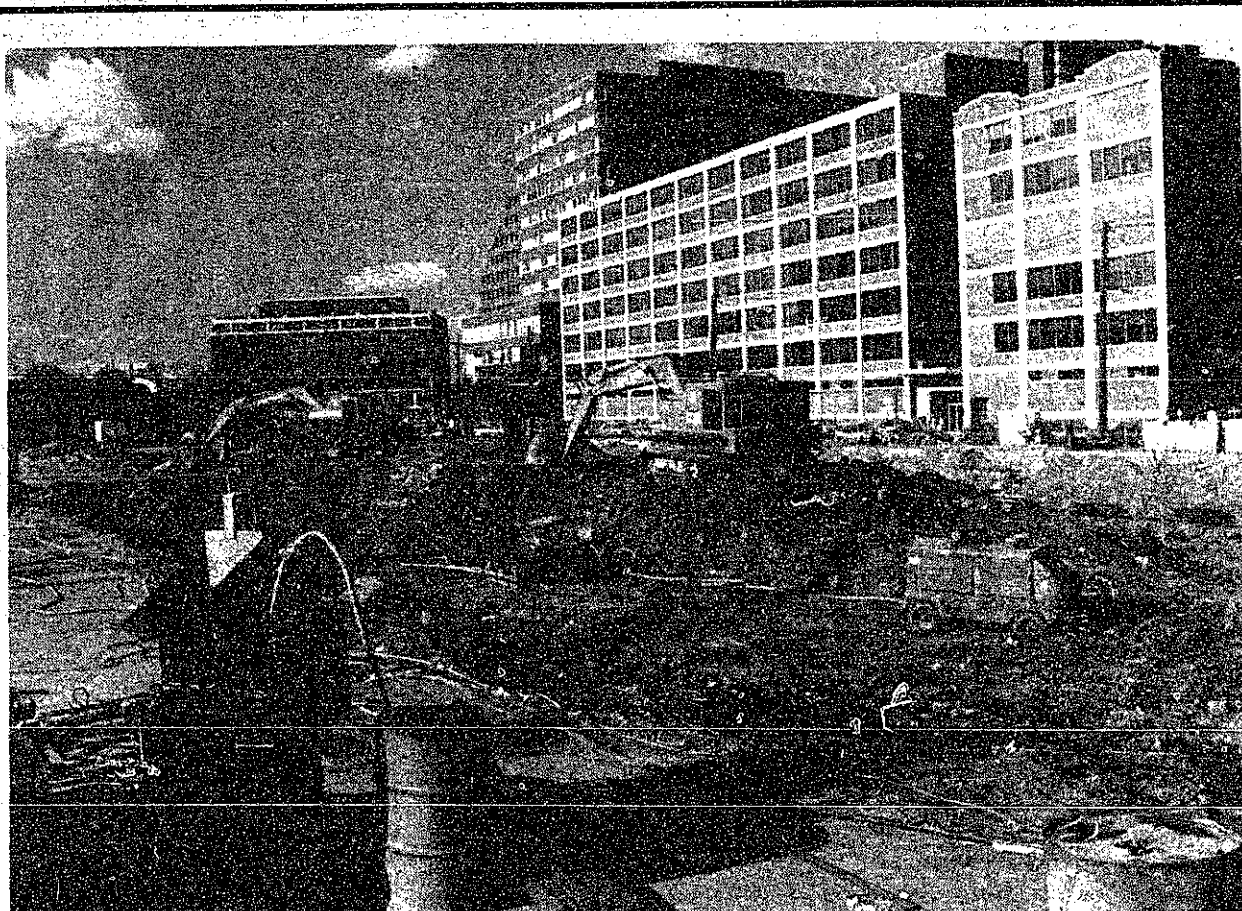
der the new "profit-and-loss" system.

Hacker's will serve individual-size Pizza Hut Express pizzas along with a range of appetizers, grilled items and other regular entries. ARA is considering replacing the pizza station in Lobdell Court, Itza Pizza, with a new food option such as a pasta corner.

Hacker's is scheduled to operate every day, from 11 a.m. to 11 p.m. Currently, ARA is exploring with other restaurants the possibility of providing a wider range of late-night meal plan services. The present arrangement with Domino's Pizza that allows students to order Domino's delivery and pay for it with their meal cards will continue to operate under the new contract.

Leo said that even though they are introducing the new space with certain broad concepts and ideas, they are very flexible in terms of the details of services and products that will be offered at Hacker's. Leo proposes to

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William Chu/The Tech

The site of the new biology building is in the excavation phase. Construction of the building is expected to begin in late October.

Biology site, E56 work begins

By Andrea Lamberti and Prabhat Mehta

Two construction projects begun this past spring will provide additional space for the biological and managerial sciences.

Construction of the new Ames Street biology building has been divided into two phases — excavation and construction — and is currently in the excavation phase. Excavation is expected to be completed in early October, and actual building construction is slated for late October.

At this point, work is on schedule, according to Francis P. Lawton, special assistant to the vice president. The building, which will be Building 68, has a budget of \$70 million.

In early August, selected bidding contractors will be allowed to price the building, and a contractor for the second phase will be selected five to six weeks later, Lawton said.

Currently being excavated are eight feet of material that contains some contaminants, pri-

marily petroleum hydrocarbons, at varying levels. Once that has been removed to approved sites, the Ames Street site will be tested again for further contaminants and excavated further.

Once the site has been excavated to a level where the dirt contains no contaminants, which Lawton expects to be about 15 feet, the excavation can proceed much more quickly in preparation for the building foundation.

After initial excavation, interlocking metal sheet piles were driven into the ground to an average level of 46 feet. The piles hold back the ground water and prevent it from falling to a lower level, Lawton said. If the water table fell, wood piles supporting the surrounding buildings could rot.

The first phase will end when all the dirt is excavated and a concrete mat has been laid at the bottom of the hole. This mat is called a "mud mat," Lawton said, and will keep water

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inside

Professor Loren
awarded the Kyoto Prize
for the basic sciences.

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Lorenz awarded Kyoto Prize

By Dave Watt

Professor Emeritus Edward N. Lorenz SM '43 of the Department of Earth and Planetary Sciences has been awarded the 1991 Kyoto Prize for the basic sciences for his pioneering work on the study of mathematically chaotic



photo courtesy Inamori Foundation
Professor Emeritus Edward N. Lorenz SM '43

systems in nature. The amount of the prize is 450 million yen, or over \$300,000.

Lorenz, a meteorologist, made his greatest discoveries while trying to understand circulation in the atmosphere, and its consequences for predicting the weather. His classic 1963 paper, "Deterministic Nonperiodic Flow," demonstrated that even for simple models of the atmo-

sphere, small variations in the initial conditions of a system produced huge changes at later times. Many systems in mathematics and nature have this property, which is now known as chaos.

Ideas about chaos have influenced not only mathematics and meteorology, but all areas of basic science. The Kyoto Prize Committee called the discovery of chaos "as important as . . . the discovery of the principle of uncertainty in quantum mechanics."

Lorenz later discovered that the chaos inherent in atmosphere circulation made it impossible to forecast the weather over any given area of the globe more than about 10 days in advance. Small changes in the initial values for air pressure or temperature in a remote corner of the globe could eventually propagate into huge changes elsewhere.

He thereby demonstrated that weather cannot be predicted beyond a certain point, regardless of how precisely scientists can measure the conditions of the earth at any given time.

The Kyoto Prizes are given annually "to honor those who have contributed significantly to the scientific, cultural, and spiritual development of mankind."

Awards are presented annually, one each in the basic sciences, creative arts and moral sciences, and advanced technology.

Four MIT faculty members have won the award in the past.

Lorenz, 74, has worked at MIT as a student and faculty member since 1940. He will visit Kyoto, Japan, in November to accept the prize.

Lorenz, who is at the National Center for Atmospheric Research in Boulder, CO, could not be reached for comment.

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Andrea Lamberti/The Tech
Networks has been closed in preparation for the opening of Hacker's restaurant.

Networks restaurant closes

(Continued from page 1)

work closely with the representatives of the Undergraduate Association and to get feedback on the proposed services through a campus-wide marketing survey to be conducted early in the fall.

Currently architects are working out the layout for Hacker's. Leo said that the renovations are going to be minor, with only a few changes in the front counter. The basic seat plan of the existing Networks will be retained, he added.

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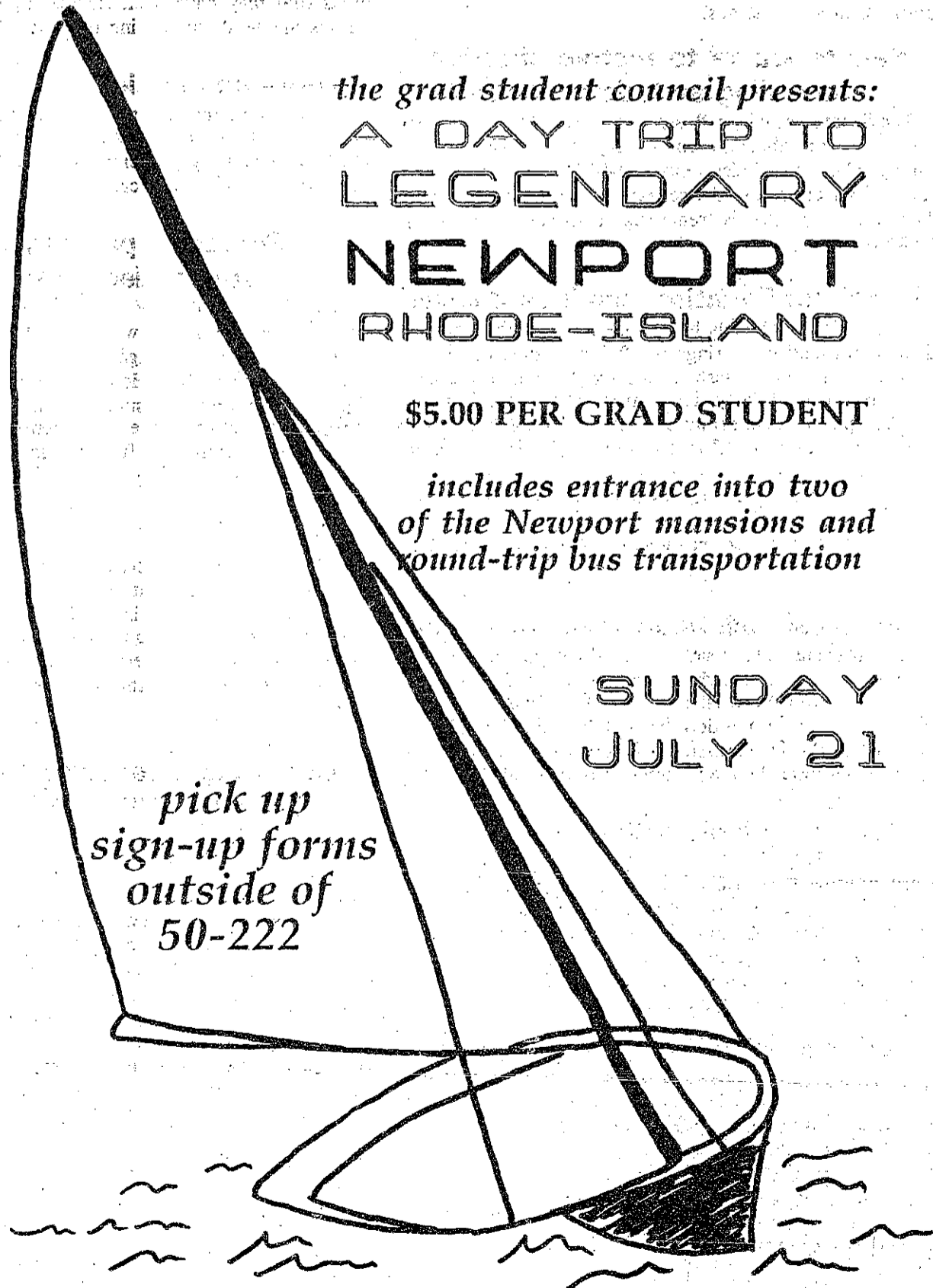
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news roundup

World

Gorbachev making pitch for aid

Soviet President Mikhail S. Gorbachev is in London, preparing to make a pitch for outside help for his reform program. Leaders of the industrialized democracies will hear the Kremlin chief present his plan for Soviet economic reforms. Secretary of State James A. Baker III says Gorbachev will not leave empty-handed. He says the Soviet leader will be offered help integrating the Soviet economy into the world market. When asked if this aid might include money, Baker noted that Gorbachev is not asking for cash.

Democratic leaders praise Kremlin

Fireworks and dinner with the queen capped the second day at the economic summit of the world's seven richest industrial democracies. President George Bush and his six allies earlier used their London forum to praise Mikhail S. Gorbachev's drive toward an "open and democratic Soviet Union." And they say their support for the Kremlin reforms is "strong as ever."

Nation

Fed not to reduce interest rates

Federal Reserve Chairman Alan Greenspan is dashing hopes that interest rates will drop anytime soon. He has told a house banking subcommittee that the Fed has stopped trying to push rates down for now because it is trying to avoid a resurgence of inflation. President George Bush has been pressing for even lower interest rates, to fuel the economic recovery. Wall Street is not pleased with Greenspan's announcement.

Nunn: Thomas confirmation likely

President George Bush's choice for the Supreme Court is getting a boost from a key Democrat. Georgia Senator Sam Nunn says "in all likelihood" he will vote to confirm Judge Clarence Thomas.

Senate wants to restore abortion counseling at federal clinics

The Senate has edged closer to reversing the administration's ban on abortion counseling at federally funded family planning clinics. On a 64-35 vote, the Senate rejected an effort to salvage part of the counseling ban. The administration is renewing a threat to veto the measure.

Gates' confirmation hearings delayed

White House officials have gone along with a plan to delay confirmation hearings for Robert Gates, nominated by President George Bush to become director of the Central Intelligence Agency. The Senate Intelligence Committee has put off confirmation hearings until Sep. 16 to look further into Gates' role during the Iran-contra scandal. In a statement from London, White House officials said they hope the new date will mean smooth sailing for the nominee. The statement said the delay should let lawmakers move ahead on the confirmation without interruption.

Chemical spill headed for reservoir

A California official says hundreds of people have left their homes as thousands of gallons of weed killer drift toward the state's biggest reservoir. The chemical is leaking into a river from a derailed freight train. Captain Jim Davidge of the Department of Forestry says chemists will try to determine the environmental and health hazards.

L.A. may limit police chief term

The Los Angeles City Council has taken a first step toward limiting the term of the chief of police, as Daryl Gates fights pressure to step down because of a police brutality scandal. A councilman today proposed a referendum on imposing a two-term limit of five years each. A *Los Angeles Times* survey out yesterday showed that four out of five Angelenos want a new police chief.

DOL school reform plan presented

The US Department of Labor today promoted a new school reform plan. The plan, presented to New England business leaders and federal officials at a forum in Boston, calls for teaching students, especially those not bound for college, how to understand and use technology. In addition, the report calls for improved instruction in such areas as math, reading, writing, speaking, listening, reasoning and problem solving. Under the plan, \$200 million would be raised from businesses to set up more than 500 model schools around the country. Regional officials questioned whether it is possible to teach work skills in schools that are eliminating staff and programs in the midst of budget cuts.

Plan proposes UN track arms sales

The arms-control communique the summit leaders released today calls for the United Nations to keep track of sales of conventional weapons. The plan offered by Japan and Britain reflects the leaders' concern about the flow of arms to the Middle East and the military force Iraq was able to amass before the gulf war.

Baker cautious on Mideast peace

Secretary of State James A. Baker III says there are plenty of things that could get in the way of a Mideast peace conference as he gets ready to visit the region again. At a news conference in London yesterday, Baker indicated that he expects some movement from Israel now that Syria is showing a willingness to talk.

US expected to close Clark Air Base

Defense Secretary Dick Cheney says it is not very likely the United States will continue to use Clark Air Base in the Philippines. He says it is "just not a viable prospect." The base was severely damaged by eruptions of Mount Pinatubo. US officials negotiating leases on US bases in the Philippines say the effort is beginning to focus on Subic Bay Naval Base.

Mutual asking NJ regulators for help

They have been getting coffee and counseling, but customers trying to cash in their Mutual Benefit life insurance policies are not getting cash. That is because the company — the nation's 18th largest life insurer — is asking New Jersey officials to take control to prevent its failure. Even though the company is solvent, state regulators have become concerned as policyholders' withdrawal requests have dimbed to \$1 billion.

Census formula may be adjusted

Commerce Secretary Robert Mosbacher is offering a possible compromise to jurisdictions up in arms over the 1990 census. Mosbacher has said the Bush administration will not correct the count — which it says may be off by five million people. Instead, he says he will try to come up with a way to adjust the federal funding formula for areas that may have been cheated by the count. Census figures are used for dishing out federal funds.

Three companies to build bomber

Three contractors say they are joining forces to win the contract to build a new carrier-based attack bomber for the Navy. Grumman, Boeing and Lockheed hope to avoid problems that led to the cancellation of the A-12 program.

Pentagon purchased from suspended contractor

A ranking member of Congress is accusing the Pentagon of doing business with what he calls "a convicted corporate felon." Michigan Democrat John Conyers Jr. says a report from his House Committee on Government Operations found 161 subcontracts handed to the Northrop Corporation while the defense contractor was on suspension because of fraud. The Air Force defended some of the deals — saying it was the only place to buy certain items.

Perdue fowls nutritional analysis

An advocacy group accuses Perdue Farms of misleading consumers with the nutritional analysis of its chicken. The Center for Science in the Public Interest says the information is based on one-ounce servings, instead of the customary five-ounce servings. The company says it is studying the complaint that has been filed with two federal agencies.

Coors Light receives Heavy Fines

New York state is putting the brakes on the Coors Light Beer slogan that says it "won't slow you down." The state attorney general says the phrase implies that the beer is not intoxicating. He says the third-best-selling beer in America has only slightly less alcohol than regular Coors. Officials say Coors Brewing Company of Colorado has agreed to drop all old and new ads with the slogan by Oct. 1. The company does not admit any wrongdoing as part of the settlement, and it applies only to New York state. State officials say Coors will also stop using the "Silver bullet" jet and race car on television ads. They say the brewer will also reimburse the state \$100,000 in costs. A company spokeswoman in Colorado had no immediate comment on the settlement.

Hardee's ad pokes fun at McLean

The lean-burger war is heating up, with Hardee's putting McDonald's McLean Deluxe on the grill. A new Hardee's commercial pushing its own low-fat burger implies there is something fishy about its competitor's product. A McDonald's spokeswoman says she has never seen the spot in which an actor playing a Hardee's manager says Hardee's would never use seaweed, but she says it sounds like the ad contains misinformation.

Croatians appeal for truce

Trouble in Yugoslavia is apparently moving from Slovenia to Croatia, as officials in the second of two break-away republics appeal for help from the European Community. Croatia wants EC monitors to enforce a truce brokered by the Europeans. Meantime, leaders there say ethnic violence has flared — at a time independence-related violence in Slovenia has subsided under the EC-monitored cease-fire.

Local

Head of Hilltop heifer heisted to Herald headquarters

Investigators are still searching for a herd of fiberglass cattle heads stolen from outside a Braintree steakhouse over the weekend. Police say one heifer head was brought into the lobby of the *Boston Herald* building and left by the security guard. But five other heads and a complete figure of a calf remain missing from the Hilltop Steak House. Police say someone beheaded the life-sized bovines between midnight Saturday and 4 am Sunday. The cow sculptures are valued at \$500 apiece. Restaurant officials say they will probably be replaced.

Diffusers to help clean harbor

Drillers are working 24 hours a day, six days a week, about nine miles east of Deer Island to set diffuser pipes that will disperse more than one billion gallons of treated sewage a day. The work is part of the cleaning of Boston Harbor, and drilling contractors to the Massachusetts Water Resources Authority have completed work on six of the 55 diffusers. The pipes will be linked to a sewage tunnel from Deer Island beginning in 1993. When the diffuser pipes are in place, they are topped with mushroom-shaped caps with eight nozzles to disperse treated sewage. The area around the cap is filled with sand and stone.

Gay defenders charge discrimination

The Gay and Lesbian Advocates and Defenders Group has filed a complaint with the Massachusetts Commission Against Discrimination on behalf of a lesbian who lost her job after becoming pregnant. The executive director of the group said it believes Susan Rivet was fired from her job as a supervisor with the Charles River Association for Retarded Citizens in Needham because she was a lesbian who became pregnant. He said he thought the case was the first of its kind in the state. The complaint says the woman was told her position had been eliminated through reorganization but that she was replaced by a man.

Policeman threw trash in cemetery

A Clinton police detective has admitted to dumping trash in a local cemetery, and he has been made to clean it up. Detective Robert Burke also was disciplined by the police department, but details of his punishment were not disclosed. Authorities say Burke, who lives in Clinton, dumped debris in Woodlawn Cemetery late last month. Among the litter was a television set, a house window, children's toys and clothing.

Weather

How you feelin? Hot! Hot! Hot!

As we move into the climatologically warmest week of the year, the weather across much of central and southern New England will feel markedly warmer. A ridge of high pressure covering most of the central and eastern US will keep the heat on through the next several days, with daytime highs exceeding the 90-degree mark for much of the forecast period. Somewhat cooler weather is indicated for late in the upcoming weekend. Higher dew points will also make the weather quite uncomfortable for many. There will be increasing chances for thundershowers and showers through the period as well.

Wednesday: Mostly sunny, hot and a bit more sticky. High around 95°F (35°C). Southwest winds 10 mph (16 kph).

Wednesday night: Partly cloudy and mild. Low 70-75°F (21-24°C).

Thursday: Partly cloudy and hot with higher dew points. High around 95°F (35°C). Winds shifting west 15 mph (24 kph). Low 75°F (24°C).

Friday: Partly cloudy and hot with showers or thundershowers possible. High around 92°F (33°C).

Forecast by Michael C. Morgan

Compiled by Lois E. Eaton and Bill Jackson

opinion

Let's back the wrong guy

Column by Matthew H. Hersch

Waiting outside of Crazy Arnie's Propane Barbecue Filling Station on Long Island, NY, I could not keep my mind from wandering to the subject of the combustible nature of Yugoslav politics. And not just the Balkan mess, but the crumbling of the Soviet Union and all the other political instability in the world.

People don't like instability. On some kind of basic level it frightens them, and it keeps them from predicting the future — a painful torture for political columnists.

I think it is for this reason that some considerable wonderful global revolutions have received some condemnation and a whole lot of bad press lately. Once supporting the uprising of the Baltic states in the Soviet Union and the Kurds in post-war Iraq, the Bush administration has begun to back repressive forces that can maintain stability over smaller insurgent groups that match the United States' political bent. Issuing a wishy-washy statement opposing the independence movement in the Yugoslav republics, the Bush administration had to flip-flop to avoid political embarrassment. For whatever reasons, the present administration refuses to risk backing the wrong horse. Political analysts conveniently agree.

No one much questions the rationale for this policy, and it's a good thing, too, because none exists. Order mongers are quick to cite three sniveling reasons for helping out the bad guys: We can't get involved, we can't let instability flourish or it will lead

The fundamental assumption people make is that just because the United States and the Soviet Union have large arsenals, they would be quick to intervene not only in foreign disputes, but with each other with little justification. With the world as unstable as it is, superpower leaders could not possibly be dumb enough to initiate global war on hunches or suspicions. While orderly Cold War society lived with hair-trigger tensions that could have easily ignited conflict, contemporary superpowers are more cautious. With more players now entering the global political game, the superpowers have to be cautious. While the chances of low-intensity conflict may be greater now, the chances that these skirmishes will escalate into cataclysms have nosedived.

Isolationist sentiment, while innocent and quaint, never really works.

And this brings us to the last great reason to support the world's Hitlers, Saddams and Stalins — to make sure that relationships with the bad guys are not damaged by helping the good guys. More a rationalization for doing nothing than a political doctrine, this assertion states that it is better to abandon a growing rebellion than risk the disapproval of the tyrant state. Better to applaud the massacre of students in Tiananmen Square than to anger the Chinese government.

Not only is this policy ethically unsound, but it subverts foreign policy to the actions of another nation — in effect allowing another nation to extort support for its nastiness. The United States, under the banner of peace and stability, has allowed itself to become victimized mainly by the Chinese and Syrian governments, two bodies who seek to counter US interests at every available moment, but whose support the United States believed it needed to fight the Persian Gulf war.

Fortunately for the lazy, biased appeasers who flaunt the peace and stability doctrine, this prophecy is self-fulfilling. By refusing to help a rebel party, they often guarantee its destruction. Order mongers often become not impartial observers, but the tools of the oppressive foreign regimes. In the rare

For whatever reasons, the present administration refuses to risk backing the wrong horse.

event that the rebels win without our help, they, like the North Vietnamese who asked for US support in defeating their French rulers in the 1950s, will come to detest us with a passion.

The UN forces could have taken Baghdad, with or without Chinese and Syrian support, but didn't. The United States could have terminated Saddam's command, but didn't. The United States could have helped the Kurds win, but didn't. To the Bush administration: Don't excuse this obvious screw-up with calls for peace and order.

The Bush administration has begun to back repressive forces that can maintain stability over smaller insurgent groups that match the United States' political bent.

to war, and we can't back the little guy (i.e., the loser) or we will damage relations with the bad guys.

Isolationist sentiment, while innocent and quaint, never really works. If we do not choose to involve ourselves in the affairs of other nations, we lose out — in trade, in defense, and in global political concerns. Even worse, we set ourselves up to become the friendless victim of imperialist states, and aloof, selfish, ethically bankrupt global citizens.

The fear that sovereignty disputes and independence movements will lead to global war is my favorite sniveling excuse for order mongering, mainly because, like the best oppressive doctrines, it is universally accepted without justification. The argument goes something like this:

1. Natives get angry at King.
2. Natives get restless.
3. Natives try to overthrow King.
4. Natives steal nuclear device from King and detonate it over King's palace.
5. Russians think Americans did it.
6. Russia destroys America.
7. America destroys Russia.
8. Everyone destroys everyone.

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



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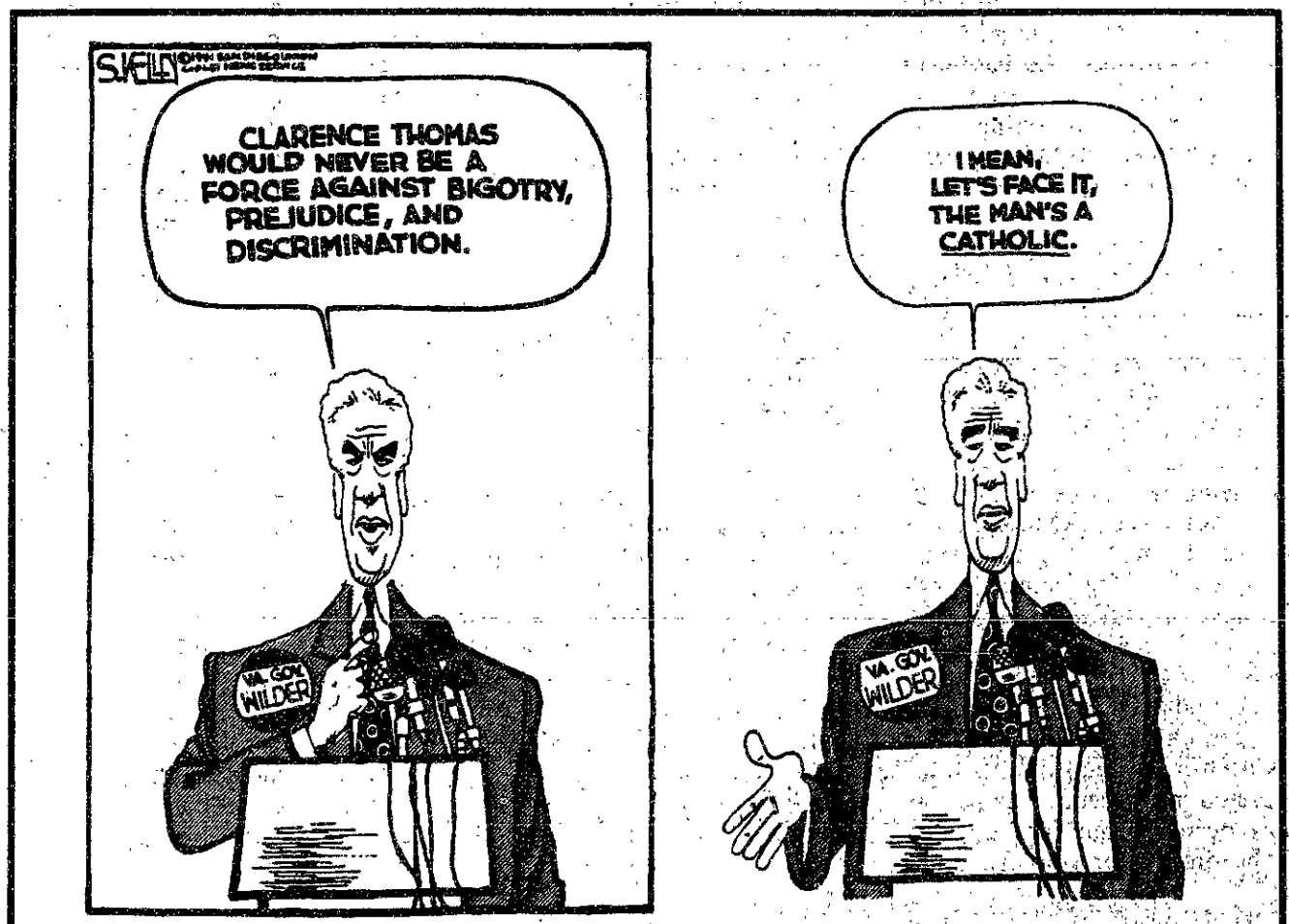
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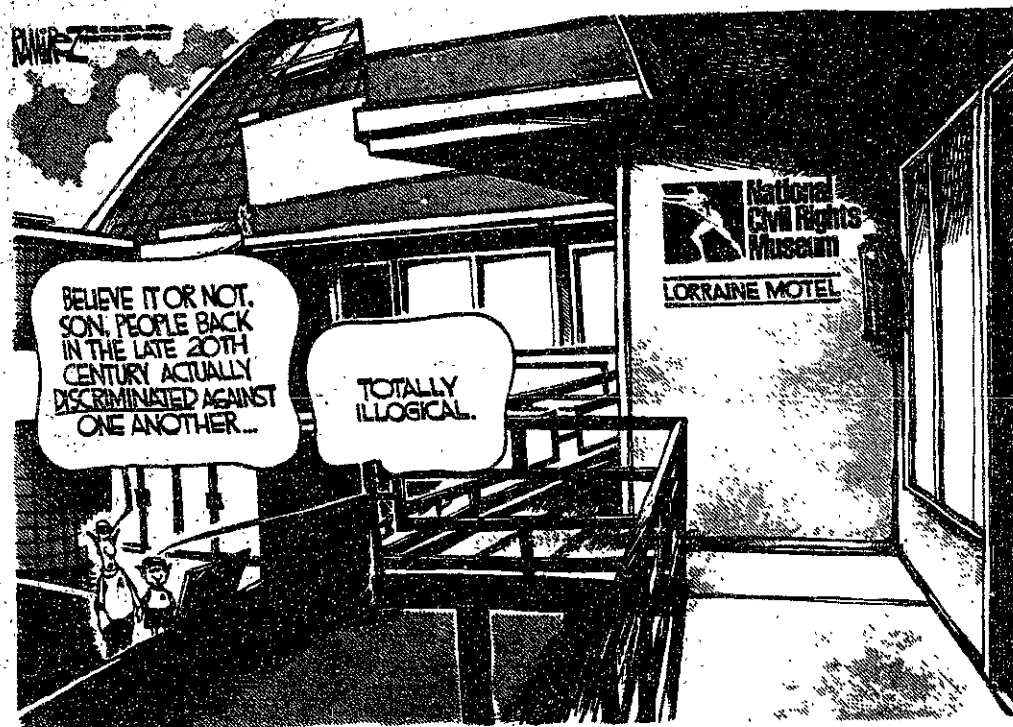
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opinion



God Bless America.



A DREAM OF THE FUTURE.

LETTERS TO THE EDITOR

MIT's reaction to suicides woefully inadequate

I am writing to inform you that the article about my son Douglas P. Rodger '93 that appeared on the front page of the June 26 issue of *The Tech* is incorrect and misleading.

It is true that Douglas died of carbon monoxide poisoning; but it is not true that he was working on his car at the time, and it is not true that his death has been declared an accident.

The author of the story was careful to call me before publishing the article to check the spelling of names and to ask me about Douglas' interests. At that

time I asked him please not to use the word "suicide" because it was such a painful thought for my wife and me, and because in our minds there was still some doubt about what actually happened.

I thought the reporter was going to write something neutral, like "he died of carbon monoxide poisoning," and leave it at that. The police officially declared the death a suicide, but it wasn't until July 3 that they finally agreed to meet with us and share all the data they had. We have now painfully accepted that the death was truly a suicide.

I will leave it up to you to decide if and how you want to correct the news as your paper has reported it. It's understandable that your paper received incorrect information (probably from Associate Dean for Student Affairs Robert M. Randolph's office, whom we contacted), although it's unfortunate that it wasn't checked more carefully before making it sound so certain that it was an accident.

My real concern at this time is how casually MIT seems to accept suicide. Although there were, in fact, two MIT suicides

in the month of June, your paper missed one and reported the other rather blandly.

The reporter told me there are several suicides per year at MIT. I am appalled and outraged that the MIT community finds this normal and acceptable. Although I'm obviously biased and not objective, I'm disappointed that you chose to use your editorial page for a humorous story about baseball.

I am enclosing a copy of a letter I have sent to President Charles M. Vest and several deans, and I'm hopeful that you will con-

sider using your paper to make MIT a more considerate, thoughtful and sensitive place where there might be fewer suicides.

Tod Rodger
(Editor's note: The Tech received information that Douglas P. Rodger was working on his car at the time of death from the Dean's Office. At press time, the death had not been declared a suicide, but rather had been mistakenly called an accident. According to the reporter, Tod Rodger never mentioned his son's death being a suicide in their conversation June 25.)

(Editor's note: The following is the text of Tod Rodger's letter to MIT President Charles M. Vest.)

I'm writing to try to express my anger, outrage, sadness and disappointment at the way MIT has failed to respond to the tragic death of our son, Douglas P. Rodger '93. I want to make two points. First, it appears that MIT neither knows nor cares about our son. Second, it appears that MIT is an insensitive and uncaring institution that is willing to accept student suicides as normal and will probably have many more.

On June 20 my wife returned home to find Douglas' dead body, slumped against the door from the garage, apparently trying to escape into the basement of our home. He died from carbon monoxide poisoning. The hood of his car was up; we didn't know if it was an accident or a suicide.

A friend of ours is a professor at MIT, and he kindly offered to take care of informing MIT. Shortly thereafter we received a call from Associate Dean for Student Affairs Robert M. Randolph. Randolph has called several times, and he attended Douglas' memorial service on June 29. If you don't know Randolph, you should. From our perspective, he's one of the few human beings you have in your administration. I have had several phone conversations with Randolph during the year about medical problems Douglas has had, and Randolph has been most helpful. I have interpreted his recent response as more personal than institutional.

The only other response from MIT was a bunch of flowers sent by the Department of Electrical

Engineering and Computer Science — no person's name, just "Department of Electrical Engineering." What an impersonal way to respond to a student's death.

Douglas' death was also reported in the June 26 issue of *The Tech*. Unfortunately, there was a confusion about exactly how Douglas died, there were confused communications when it was reported to MIT, and *The Tech* reported it as definitely an accidental death. We have since obtained facts from the police that have convinced us all that his death was suicide. If the suicide of a 20-year-old is not tragic enough, he apparently had changed his mind at the last minute and was trying to escape from the garage.

But my first point to you doesn't depend on whether it was accident or suicide. MIT did not respond. Either no one knows Douglas, or no one cares. Not a single teacher has responded. No teaching assistant or lab assistant has responded. No dean (other than Randolph) has responded. His faculty advisor has not responded.

In contrast to this, six of his former high school teachers came down from New Hampshire and Maine to attend his memorial service, and many others have written. His headmaster wanted to come, but he was in California. Eight of his elementary and middle school teachers and the principal came to the service, and others have called and written. I'm sorry to be so quantitative, but I think it says something loud and clear about MIT: No one knows Douglas, and/or no one cares.

And please don't tell me it's

summer, and everyone is scattered. The same is true for these other schools, but they knew Douglas, and they cared. They cared about him, and they cared enough to respond from wherever they were.

Another ray of sunshine in this dark affair has been the response of Douglas' fraternity. I have never been a big fan of fraternities, but the response, support and friendship our family has received from Theta Xi has been overwhelming.

Several of his friends have been out to the house several times, and I have been told that 30-40 of them attended the memorial service — many traveling long distances to do this. Two of them spoke at the service, and they made a significant and moving impression on all our friends.

Although I was initially very angry at the fraternity, the more I talk with them, the more I realize how helpful and supportive they had been to Douglas all along — and how shocked, upset and troubled they have been by Douglas' death. I'm disturbed and concerned that they have no adult leadership to care about them on a daily basis at MIT.

I have shared some of my anger and disappointment with several MIT alumni, and no one is surprised. In fact, their biggest surprise was that a suicide and death were reported on the front page of *The Tech*; they thought it would be buried on page 4. I talked with one of the editors of *The Tech*; he told me there are five to six student deaths per year at MIT, and probably half of them are suicides. He wasn't sure how much the administration cared.

Several people have told me

that MIT has a relatively high suicide rate. Others have confirmed my impressions that MIT cares first about research and its own reputation in the scientific and engineering world, cares somewhat about teaching science and engineering to undergraduates, and cares hardly at all about how students develop as whole human beings.

My second point to you concerns suicide specifically. What is the suicide rate at MIT? How does it compare with other colleges? Do you accept it as normal? If you have experienced the death of someone close, I'm sure you know that anger is one of the natural feelings; and my anger is not limited to MIT.

Please also understand that I am not angry at you personally. I know you are new, and I'm sure you are very busy. I don't expect you to drop everything you are doing just because some undergraduate gets depressed and kills himself.

But as the leader of MIT, you are very visible; and you could have a major impact on making MIT a more sensitive, caring and human place — if you wanted to. If, the next time someone in the MIT community commits suicide, you did drop everything for a day, visit the family, attend the memorial service; it could have a profound impact on the community.

The students would see that someone cares, deans might see what caring means, teachers might see that their role includes more than research and teaching engineering. If you and others did this once or twice, people might get the message that someone cares; and there might be fewer suicides. MIT students are

bright; they look around them and see the values that are displayed by the MIT leadership.

Please also understand that I am not blaming MIT for causing Douglas' suicide. But I am very angry at MIT, and I am strongly criticizing MIT for being incredibly insensitive and uncaring. Furthermore, I think one of the many side benefits of being more sensitive, more caring and more human would be fewer suicides.

I am not looking for sympathy cards at this point; I am looking for action. Words will not be adequate; what you do speaks so loud that I can't hear what you say. I hope you will do something for MIT in general and for Theta Xi specifically; and I would appreciate hearing about what you do.

I also want to offer myself to you and MIT if there is any way you think I could be helpful. I would be happy to talk with you or others, I would be happy to talk with groups, or anything else you think could be helpful.

Tod Rodger

P.S. Your letter arrived after I wrote this, but before I sent it. If your letter were part of an overall caring response from MIT, it might be barely adequate; but it really does nothing more than confirm all my feelings in this letter. Your letter was late, it was ceremonious, and you didn't even spell our name correctly. It really feels like, "Mabel, send this family the 'death letter' and let's get on with the real business at hand. And send a copy to Randolph; student deaths are his bailiwick, aren't they?" I hope I'm wrong about you. Please show me I'm wrong, and I will apologize profusely.

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puzzle

Solution on page 19.

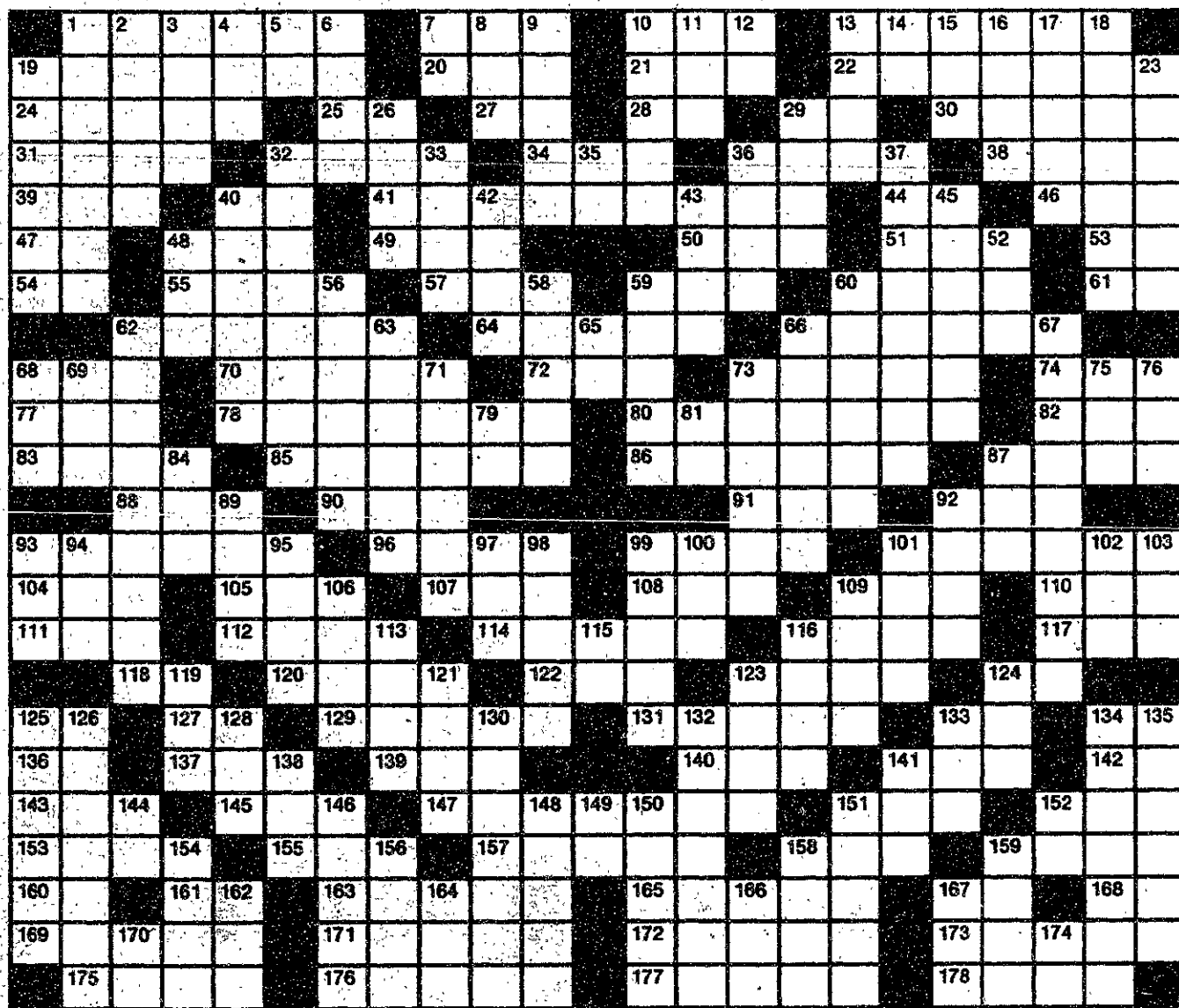
ACROSS

- 1 River in Italy
- 7 Chinese pagoda
- 10 Haggard heroine
- 13 Muscular contractions
- 19 Told
- 20 "— in the Family"
- 21 Fondle
- 22 Writing pads
- 24 Heroic events
- 25 At home
- 27 "Magnum —"
- 28 Early morn
- 29 Armstrong ID
- 30 Uncanny
- 31 Real estate map
- 32 Arrow poison
- 34 Hearing organ
- 36 Roman garment
- 38 Brush aside
- 39 Roman bronze
- 40 Tin symbol
- 41 Defamed
- 44 Stanfield ID
- 46 Spread for drying
- 47 That thing
- 48 Dine
- 49 Scottish cap
- 50 Individual
- 51 Health resort
- 53 Neon symbol
- 54 Concerning
- 55 Let it stand
- 57 Pinch
- 59 Evil
- 60 Promptly; quickly
- 61 ID for Mayor Dinkins
- 62 Steeples
- 64 Grief: poetic
- 66 Dress protectors
- 68 Edible seed
- 70 Remains at ease
- 72 Electrified particle
- 73 Lance
- 74 Gratuity
- 77 In music, high regard
- 78 Holds in high regard
- 80 Wets down
- 82 Bother
- 83 Heavy mace
- 85 Cylindrical
- 86 Spirited horses
- 87 Unruly child
- 88 Hurried
- 90 Corded cloth
- 91 — Vegas
- 92 Fruit seed
- 93 Ridicule
- 96 Old-time slave
- 99 Martin —
- 101 Musical instruments
- 104 Kimono sash
- 105 Move from side to side
- 107 Pigeon pea
- 108 Beast of burden
- 109 Prohibit
- 110 Chicago's st.
- 111 Pale
- 112 Jog
- 114 Squander
- 116 Strain for breath
- 117 Negative vote
- 118 Printer's measure
- 120 God of love
- 122 Witty remark
- 123 Pasteboard
- 124 Silver symbol
- 125 Alternative word
- 127 Article
- 129 Wear away
- 131 School: Fr.
- 133 Landon ID
- 134 Italian river
- 136 Hebrew letter
- 137 Vat
- 139 Sailor: colloq.
- 140 Solemn wonder
- 141 Spider's trap
- 142 Chaldean city
- 143 Slender finial
- 145 Flap
- 147 Feels regret for
- 151 River island
- 152 Everglade st.
- 153 Gypsy — Lee
- 155 Opening
- 157 Eagle's nest
- 158 Pismire

- 159 Hurl
- 160 Equally
- 161 Agave plant
- 163 Wanders
- 165 Muse of poetry
- 167 — Pacino
- 168 Diphthong
- 169 Surgical thread
- 171 Brimless cap
- 172 Gave up
- 173 Lingers
- 175 "— and Daughters"
- 176 Headliners
- 177 Wipe out
- 178 Old musical instrument

DOWN

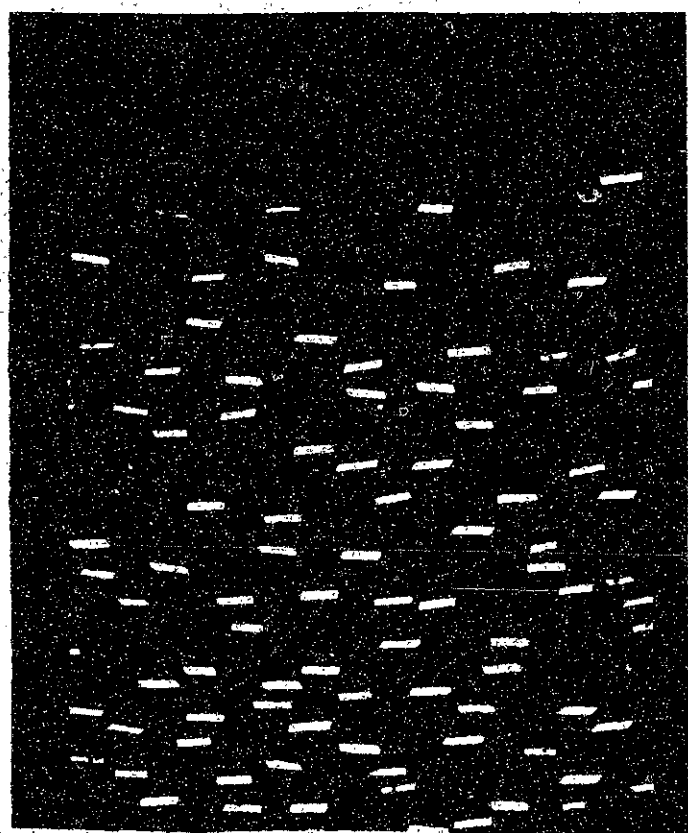
- 1 Filled to capacity
- 2 Assumed name
- 3 Agreement
- 4 Part of TGIF
- 5 Down: prefix
- 6 Norse god
- 7 Tantalum symbol
- 8 High mountain
- 9 Foreign
- 10 Extra
- 11 Dress border
- 12 "— tu, Brute"
- 13 Type of party
- 14 Father
- 15 White House nickname
- 16 Killed
- 17 Earn
- 18 Remuneration
- 19 Mend
- 23 Sowed
- 26 Bird's home
- 29 Mine vein
- 32 Concern
- 33 Verve
- 35 Paid notice
- 36 Care for
- 37 Poor finishers: 2 wds.
- 40 Sarcasm
- 42 Among
- 43 Bellow
- 45 Trails



- 48 "The sixth sense"
- 52 Raggedy —
- 56 Bed canopy
- 58 Balance
- 59 Fetters; shackles
- 60 Goes swiftly
- 62 Grave; gloomy
- 63 Cubic meters
- 65 Behold!
- 66 Beg
- 67 Causing sudden fear
- 68 Moccasin
- 69 Cloth measure
- 71 Leaked through
- 73 Odors
- 75 Mountain on Crete
- 76 Vessel
- 79 Tucker ID
- 81 Near
- 84 Flying mammal
- 87 Large
- 89 Eff
- 92 Football kick
- 93 Nod
- 94 Arabian garment
- 95 Unusual
- 97 Uncooked
- 98 Blaze
- 99 Having a dull finish
- 100 Employ
- 101 Wedding ring
- 102 Guido's high note
- 103 Crafty
- 106 Blood
- 109 Reveal
- 113 Civil injury
- 115 Therefore
- 116 Wan
- 119 Small rug
- 121 Float in air
- 123 Farm animals
- 124 Priest's vestment
- 125 Musical dramas
- 126 Rests
- 128 Hard-shelled fruit
- 130 Visionary
- 132 Provider, cooker, server of food
- 133 Encountered
- 134 Throb
- 135 Speechifies
- 138 Container
- 141 Humorist
- 144 Sanford ID
- 146 Domestic pigeons
- 148 Nuisances
- 149 Teutonic deity
- 150 Female relative
- 151 Positive pole
- 152 Astaire ID
- 154 Short jacket
- 156 Bard
- 158 The sweetsop
- 159 Heavy, wet earth
- 162 Those holding office
- 164 Macaw
- 166 Girl's name
- 167 Shoemaker's tool
- 170 As far as
- 174 Negative prefix

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Please come in to try out BARTON and pick up your barcoded library borrowing card. You may obtain your card at any library circulation desk after you have received your MIT ID.

We hope you enjoy your first year at MIT.

Sincerely,

Jay K. Lucker

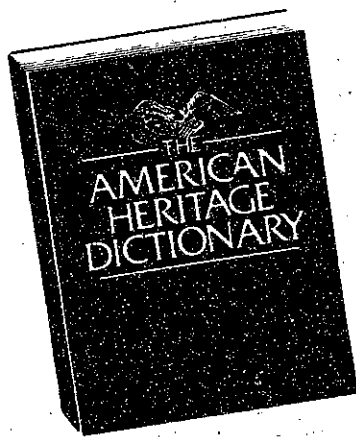
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See Terminator 2 for the action, not the story

TERMINATOR 2: JUDGMENT DAY

Directed by James Cameron.
Written by James Cameron and William Wisher.
Starring Arnold Schwarzenegger, Linda Hamilton and Robert Patrick.
Now playing at the Loews Cheri.

By GREGORY T. HUANG

THE TERMINATOR IS A CLASSIC to me, one of my all-time favorite films. I had to accept the fact that a sequel had been made and treat it as a separate film to be judged independently of its predecessor. My hope was that *Terminator 2: Judgment Day* would stand on its own as a sci-fi action picture. My opinion now is that it works best if you don't think about it too much.

The *Terminator* told the story of an intense chase that ensued when a cyborg from the future (Arnold Schwarzenegger) was sent back in time to kill a woman named Sarah Connor (Linda Hamilton). The cyborg, known as a Terminator, was sent by machines in an attempt to wipe out the existence of Sarah's unborn son, the future leader of mankind in its war against the machines. In the end, the Terminator was destroyed, and Sarah escaped with her life and the unborn leader of the resistance.

T2 picks up the story 10 years later. Sarah's 10-year-old son, John Connor (Ed-

ward Furlong), is living with foster parents because Sarah has been placed in a maximum-security mental institution. The machines in the future have sent back a new prototype Terminator, a T-1000 model (Robert Patrick), this time to strike at John Connor directly. However, the resistance has stolen and sent back another Terminator (Arnold) which they programmed to protect John. The chase is on.

The T-1000 is much more sophisticated than Arnold's model. It is composed of "liquid metal" and can assume different appearances. Here, the computer graphics effects are quite good. Scenes involving the T-1000 are interesting to watch, but in reality, the model doesn't make much sense. Accepting that the liquid metal is intelligent on the molecular level, it seems that the machines in the future would put this leap in technology to better use in their effort to exterminate mankind. Forgive that, it's a mystery as to why the T-1000 never bothers to use any truly destructive weapons against John or (especially) Arnold's Terminator. Also, there is absolutely no reason why the T-1000 doesn't just kill Sarah when it can, near the end of the film.

In general, the action in *T2* is intense and well-done, in director James Cameron's distinctive style. The structure of the chase scenes (in particular, the climactic chase and battle, i.e., the last third of the film) imitates the first movie a bit too much — perhaps intentionally, in fact —

but it's still enjoyable. However, the middle third of *T2* is a bit of a fiasco in my opinion, because it drags and then seems to introduce a circular time-travel paradox that is far more serious than what is acceptable up to that point. There is some confusion as to whether the Judgment Day of the title will come or not, that being the day on which nuclear war is waged by the machines against mankind. I don't understand why the writers made the middle third the way it is; it clutters up an already fuzzy story for no good reason.

T2 may be a bit more violent than its predecessor, even though Arnold is a politically correct Terminator this time. It can be argued that he doesn't actually kill a single person in the film, but some of the

injuries he inflicts are fairly sick. On the other hand, the T-1000 kills people in disgusting but silly ways. Overall, the tone of this film is very unlike the dark, subtle, unassuming-yet-deep nature of *The Terminator*. Instead, *T2* is direct and actually strains to send a message about peace (!) and the value of human life.

Die-hard *Terminator* fans will enjoy *T2* as it unfolds in the theater, but they will catch inconsistencies and ultimately, will want as little association made between the two films as possible. Other people can hopefully just enjoy *T2* for what it's worth — intense action entertainment, but unfortunately, not worth its budget of \$94 million.

Schwarzenegger: The last of the American "great men"

By PRABHAT MEHTA

THOSE WHO STILL WONDER WHY there should be free trade and open borders need only be reminded of one man: Arnold Schwarzenegger. This irreplaceable national asset, who likely does more to reduce our trade deficit than the Big Three automakers combined, is in fact an import from Austria. Which is cause for concern until one remembers that in 1983 Arnold became a US citizen.

Indeed, the name Schwarzenegger has become synonymous with meticulously groomed action flicks, an institution of our popular culture which also happens to be a principal export commodity. And with the passage of time one awaits even grander spectacles from a man whose movie budgets — and, I presume, whose earnings — balloon at a rate even faster than the number of ammo clips expended per movie. That is why a \$94-million sequel to a movie made with a budget of a feathery \$6.5 million just seven years ago had nearly broken even before it hit the box office. And that is also why, after just five days, the movie had grossed \$52.3 million at the nation's box offices.

Producer and director James Cameron, in devising a sequel to his 1984 *Terminator*, knew what Arnold and his loyal fans (of whom I am one) would expect seven years later. And, for the most part, in delivering *Terminator 2: Judgment Day*, he

has not disappointed. For the most part because, while the first half appropriately builds in suspense, the pay-off is only worthy of say, a \$50-million flick of the Schwarzeneggerian genre.

But hope is renewed in the knowledge that Arnold — who in the last few years has consolidated his position as the nation's keystone by marrying into the Kennedy family (and giving it some long-needed respectability — and, more importantly, Republican genes), heading the President's Council on Physical Fitness and Sports, receiving the Simon Wiesenthal Center's National Leadership Award, amassing a well-respected art collection, and looking good alongside *Tonight Show* host-designate Jay Leno — is hard at work sifting through the mountains of scripts outside his door, plotting yet another mind-boggling action-thriller, or, in keeping with his good friend George Bush's philosophy, a kinder, gentler romantic comedy. For we know that his standards — like his biceps — are higher than ours. Of one thing I can be certain: He'll be back.

But let us not get bogged down in such nuances as direction of thumbs, which are for reviewers [see review of *Terminator 2: Judgment Day*, this page], not admirers. What we, as admirers, see is the next evolutionary step in filmmaking technology, brought to you by Industrial Light and Magic, the George Lucas-founded outfit that came into being during the *Star Wars*



era. The special effects in this movie are so real that they are almost unnoticeable. It is taken for granted that globules of molten metal can reconstitute themselves into a T-1000, the next-generation of cybernetic Terminators, as it seems almost ordinary that this malleable menace walks through iron bars with the ease of, as a Ginsu salesman might say, butter through hot knives.

These effects do not say anything about Arnold except that, were it not for his worldwide appeal and his high standards, they might never have come to the big screen. One cannot hold that social forces

will inevitably bring about such dramatic evolution in filmmaking. It is the great man, in this case Arnold, whose talents and efforts, like those of his Terminator characters, determine the course of history.

Arnold represents the excellence that this country has for the most part renounced. Our general economic and political malaise — and its corollary scapegoating — look pitiful in the wake of Arnold's steely will and iron discipline. The efforts of human-rights advocates Aleksandr Solzhenitsyn, Andrei Sakharov, Lech Walesa and Vaclav Havel, having recently begun to yield gloriously through the collapse of communism, show how individuals can move mountains. However, it seems that in this country, mountains as tiny as the deficit and our decline in competitiveness are too large for everyone but Arnold, the last true American "great man."

Perhaps, in the face of such perfection as Arnold, we all sink into shame, hoping that he will pull us along for a while. (Indeed, his efforts to have marketed a civilian version of the military's Hum-Vee all-terrain vehicle ("What, do you want to just wait until the Japanese come by and beat you at this?" he asks unforgivingly) may just result in another couple million off our trade deficit.) Of course, if that is true, then a constitutional amendment is in order: one that will enable an Austrian-born man of best intentions to become President Arnold. ("What, do you think I'm going to let you flabby-wabby girly-men sit in front of that TV and scratch your tummy-hairs?")

Makes me feel like getting to the gym.



Arnold Schwarzenegger shows his sensitive side in a scene from *Terminator 2: Judgment Day*.

Wednesday, July 17

CONTEMPORARY MUSIC
The Paladins and Dave Alvia, formerly of the Blasters, perform at Harpers Ferry, 158 Brighton Avenue, Allston. Tel: 254-9743.

Boccherini Ensemble, Helmlich Maneuver, and Shrubs perform at The Edge, One Necco Place, near South Station in downtown Boston. Tickets: \$5. Tel: 426-7744.

God's Eye, Sleepyhead, and Chris Harford perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Mass Production, Kid Romeo, Darkest Hour, Little Sister, and Highway Child perform at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Amy Grant performs at 7:30 at Great Woods, Routes 140 & 495, Mansfield. Tickets: \$21.50, \$19.50, \$17.50, and \$12.50. Telephone: (508) 339-2333.

Selecter and Biggie Thomas perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Who? Who? Who and Cosmos Factory perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T stop on the red line. Telephone: 776-9667.

Electric Angels, Nirvana Groove, Love Pollution, and Big Circus perform at 9 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

JAZZ MUSIC

The Fringe performs at the Willow Jazz Club, 699 Broadway Ball Square, Somerville. Telephone: 623-9874.

CLASSICAL MUSIC

The Bach's Lunch Series at the Longy School of Music continues with a recital by voice students of James Irving at 12:15 pm, Edward Pickman Concert Hall, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

FILM & VIDEO

Ring of Fire, talking viewers into the centers of active volcanoes encircling the Pacific Ocean, and Blue Planet, a panoramic view of our home planet from a vantage point 200 miles above Earth, continue independently 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: 523-8664.

The Brattle Theatre continues The Janus International Film Festival with Kulte in the Water (1962, Roman Polanski) at 4 pm and 8 pm and Diabolique (1954, Henri-Georges Clouzot) at 5:55 pm and 9:45 pm at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its series Classics of American Cinema with Double Indemnity (1944, Billy Wilder) at 6 pm and Treasure of the Sierra Madre (1947, John Huston) at 8:30 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. Tel: 495-4700.

Thursday, July 18

CONTEMPORARY MUSIC
Amazing Mudshark and The Pygs perform at The Edge, One Necco Place, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-7744.

The David Alex Barton Band, The Laurie Gellman Band, Dirt Merchants, and The Unhand perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

Marcia Ball, Lou Ann Barton, and Angela Strebl, perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T stop on the red line. Telephone: 776-9667.

Live Wire, Mantis, Rapture, Deuces Wild, and Tern Flies perform at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Straitjacket Fits, American Music Club, and Poster Children perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

CRITICS' CHOICE
Squeeze's Dufford and Tibbrook perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

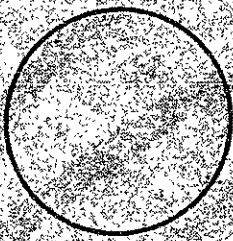
Yes performs at 7:30 at Great Woods, Routes 140 & 495, Mansfield. Tickets: \$35, \$19.50, \$17.50, and \$12.50. Telephone: (508) 339-2333.

Grapevine Road and Land Lords of Soul perform at Harpers Ferry, 158 Brighton Avenue, Allston. Telephone: 254-9743.

Concerts in the Courtyard continues with Alfonso Vihallonga and the Cabaret Rose performing French and German cabaret classics as well as music by Weill, Piaf, and Porter at 7:30 pm at the Museum of Fine Arts courtyard, 465 Huntington Ave., Boston. Tickets: \$10 general admission, \$8 MFA members, students and senior citizens, \$2 children 12 and under with an adult. Telephone: 267-9300.



Top bubble: FIREHOSE performs at the Paradise on July 20. Lower bubble: Siouxsie and the Banshees perform in the Lollapalooza tour at Great Woods on Aug. 9 and 10.



JAZZ MUSIC
Astrud Gilberto performs tonight, July 19, and July 20 at 9 pm (July 19 show at 8 pm) at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$6. Telephone: 661-5000.

Trio of Five performs at the Willow Jazz Club, 699 Broadway Ball Square, Somerville. Telephone: 623-9874.

CLASSICAL MUSIC

The Longy Summer Chamber Orchestra, Jeffrey Rink, conductor, performs at 8 pm at Edward Pickman Concert Hall, 27 Garden Street, Cambridge. Suggested donation: \$5. Telephone: 876-0956.

DANCE

The 1991 Harvard Summer Dance Center Faculty Performance Series continues with Boston Premieres, featuring Shapiro & Smith Dance, Beth Soli and Company, and the Spencer/Colton Performance Ensemble, continues at 8 pm through July 20 at Sanders Theatre, Memorial Hall, Harvard University. Tickets: \$12 and \$10. Telephone: 495-5535.

FILM & VIDEO

CRITICS' CHOICE
The Brattle Theatre continues The Janus International Film Festival with Muriel of the Heart (1971, Louis Malle) at 3:40 and 7:45 and Les 400 Coups (The 400 Blows, 1959, Francois Truffaut) at 5:55 and 10 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its series On the Edge with Meshes in the Afternoon (1943, Maya Deren), At Land (1944, Maya Deren), A Study in Choreography for the Camera (1945, Maya Deren), Ritual in Transfigured Time (1946, Maya Deren), Raining, Jumping, Standing Still Film (1959, Richard Lester), and Niles Variations on a Theme (1967, Hilary Harris) at 6 and 8:30 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 full feature. Tel: 495-4700.

Friday, July 19

CONTEMPORARY MUSIC
Balkans, The Danaballers, Fusch, Joffrey, and The Squeezes perform at 8 pm at the Coolidge Corner Theatre, at the Coolidge Corner MBTA Green Line. Telephone: 734-6609.

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

The Loves, Squeezes, Cyclone Temple, Dramatic Fish, and The Relatives perform at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Rockies, Sammie, Orange, and The Ink Group perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Sleep Chamber and The Perfect perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Tartan performs at Harpers Ferry, 158 Brighton Avenue, Allston. Telephone: 254-9743.

Electric Angels, Nirvana Groove, Love Pollution, and Big Circus perform at 9 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

JAZZ MUSIC

James Williams Quartet performs tonight and July 20 at the Willow Jazz Club, 699 Broadway Ball Square, Somerville. Telephone: 623-9874.

Astrud Gilberto at the Regattabar. See July 18 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents Unfaithfully Yours at 7:00 and Bezaarded at 9:30 in 26-100. Tickets: \$1.50 (good for the double feature). Telephone: 258-8881.

The Museum of Fine Arts continues its series Pleasures of Paris: 'La Belle Epoque' on Film with Casque d'or (1952, Jacques Becker) and Gigi (1958, Vincent Minnelli) at 6 and 8 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, students and children. Telephone: 267-9300.

The Institute of Contemporary Art presents the Boston premiere of The Order of the Dark Cloth (1989, John Akle) at 7:30 pm from July 19-25 at the ICA Theater, 955 Boylston Street, Boston, near the Hynes/ICA stop on the MBTA Green Line. Telephone: 266-5152.

The Harvard Film Archive presents Fly By Night (1942, Robert Siodmak) and a lecture by William K. Everson at 7 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$5. Tel: 495-4700.

Side of the Astoria, H.P. Lovecraft's sequel to 'The Hound', and the U.S. Erotic Film Festival, 12 erotic short subjects, run at midnight July 19, 20, 26, and 27 at the Coolidge Corner Theatre, at the Coolidge Corner MBTA Green Line. Telephone: 734-6609.

The Brattle Theatre continues its series Pleasures of Paris: 'La Belle Epoque' with Casque d'or (1952, Jacques Becker) and Gigi (1958, Vincent Minnelli) at 6 and 8 pm at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Brattle Theatre presents Ombre Fenice at midnight at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.50 general, \$3 seniors and children. Telephone: 876-6837.

Saturday, July 20

CONTEMPORARY MUSIC

CRITICS' CHOICE
SQUEEZE'S DUFFORD and TIBBROOK perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

All The Dancers and Lou Ann Barton perform at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Siouxsie and the Banshees perform in a sold-out show at the Orpheum, Show will be repeated July 21 at 8 pm at the Lowell Memorial Auditorium, Lowell. Tickets: \$19.50.

Don Day & The Night performs at 9 pm in the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

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

The Shirley Lewis Show performs at Harpers Ferry, 158 Brighton Avenue, Allston. Telephone: 254-9743.

CRITICS' CHOICE
Joe Jackson and Jill Sobule perform in a sold-out show at the Orpheum. Show will be repeated July 21 at 8 pm at the Lowell Memorial Auditorium, Lowell. Tickets: \$19.50.

Jumpin' Blues Dance Party, featuring Roll With It, from 7-9 pm at the Westcr Front, 343 Western Ave., Cambridge. Tickets: \$2 with valid MIT ID. Telephone: 262-3800.

JAMES WILLIAMS QUARTET at the Willow Jazz Club. See July 19 listing.

Astrud Gilberto at the Regattabar. See July 18 listing.

THEATER

The Marriage of Figaro, presented by the Boston Opera, begins tonight and continues through July 25, July 27, July 31, August 3, 6, 10, 13, 17, 20, 24, and 27 at the Cranwell Opera House, Lenox, Rut. 20W, two miles from the town of Lenox at 2:00-9:00. Tickets: \$40 for Gala Opening Night performance (July 24) and \$25. Tel: (413) 243-1343.

FILM & VIDEO

The MIT Lecture Series Committee presents Taxi Driver at 8 pm in 26-100. Tickets: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its series Pleasures of Paris: 'La Belle Epoque' with Casque d'or (1952, Jacques Becker) and Gigi (1958, Vincent Minnelli) at 6 and 8 pm at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

ARTS

On the Town

Compiled by Deborah A. Levinson

Right: *Murmur of the Heart* (1971, Louis Malle) at the Brattle Theatre on July 18.



At the Paradise Play Centre, *Call the Numbers*, 6:30 p.m. on July 24. The *Immigrants*, 7:30 p.m. on July 24. *The Last Days of Pompeii*, 7:30 p.m. on July 25. *Sea, Land and Zog*, 7:30 p.m. on July 26. *The Immigrants*, 7:30 p.m. on July 27. *The Immigrants*, 7:30 p.m. on July 28.

On the Vespers on July 31. *Yakovlev* on August 1. *Black Street* on August 2. *Primo and Tito* on August 3. *The New Century*, 7:30 p.m. on August 4. *The Immigrants*, 7:30 p.m. on August 5.

At Johnny D's, *The Immigrants* on July 24. *Call the Numbers* on July 24. *The Immigrants* on July 24. *The Immigrants* on July 24.

At the Channel, *Wish Bonnet*, *Friday Cat*, *Away*, *Wicked Witch*, and *Situation* on July 24. *Wish Bonnet* on July 25. *Wish Bonnet* on July 26. *Wish Bonnet* on July 27. *Wish Bonnet* on July 28.

At Asia, *Shari Hama & the Upper and Lower* on July 24. *Solo Dancers*, *Solo Dancers*, and *Sidewalk Gallery* on July 25. *New Fast Automade*, *Deftodis*, and *Spring House* on July 26. *Mr. Big* on July 31. *The Throbs* on August 2. *Go Go Dolls* on August 3.

At the Channel, *Wish Bonnet*, *Friday Cat*, *Away*, *Wicked Witch*, and *Situation* on July 24. *Wish Bonnet* on July 25. *Wish Bonnet* on July 26. *Wish Bonnet* on July 27. *Wish Bonnet* on July 28.

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The Harvard Art Museums presents an evening of contemporary music at 8 p.m. on July 21. *Robert Rauschenberg*, 7 p.m. on July 21. *The Current* (1977, Robert Rauschenberg) at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$5 general, \$3 seniors and children, \$6/\$5 for the double feature. Telephone: 495-4700.

EXHIBITS

Sunday, July 21

CONTEMPORARY MUSIC
Murphy's Law performs at 8 p.m. in all ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Tel: 451-1050.

Boston Pops Explains Orchestra, John Williams conducts perform at 8 p.m. at Great Woods, Routes 140 & 99, Mansfield. Tickets: \$27.50, \$25, \$22.50, \$15. Telephone: (508) 339-2333.

Joe Jackson and Jill Sobule at the Low Memorial Auditorium. See July 21 listing.

FILM & VIDEO

The Brattle Theatre continues its *Shakespeare on the Screen* with *Henry V* (1944, Laurence Olivier) at 2 and 7, and *Richard III* (1955, Laurence Olivier) at 4:35 and 7:45 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$3.50 general, \$3 seniors and children (good for the double feature). Tel: 676-2575.

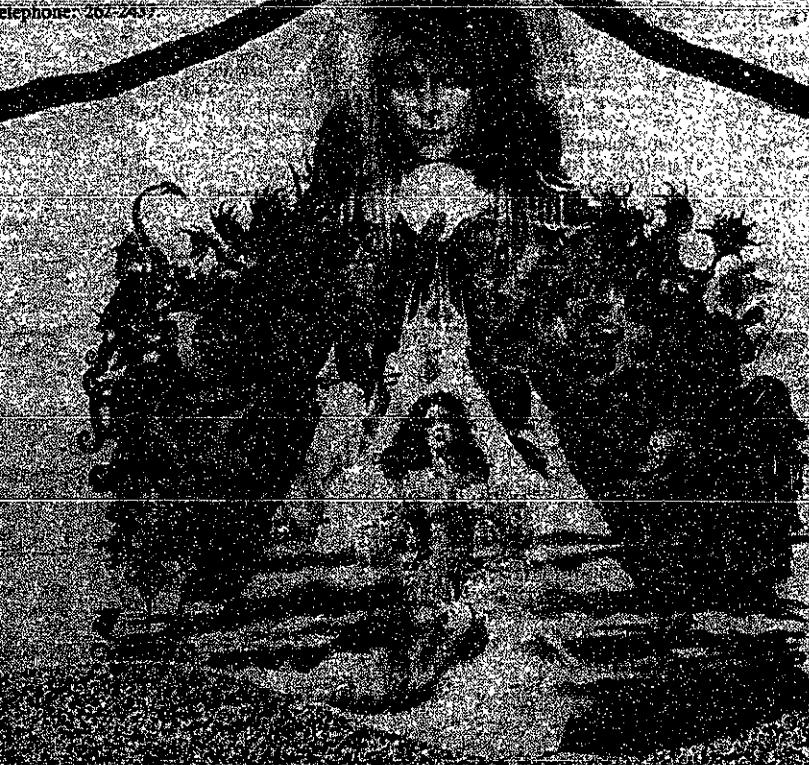
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JULY 21-22

CONTEMPORARY MUSIC
At the Channel, *Wish Bonnet*, *Friday Cat*, *Away*, *Wicked Witch*, and *Situation* on July 24. *Wish Bonnet* on July 25. *Wish Bonnet* on July 26. *Wish Bonnet* on July 27. *Wish Bonnet* on July 28.

At the Channel, *Wish Bonnet*, *Friday Cat*, *Away*, *Wicked Witch*, and *Situation* on July 24. *Wish Bonnet* on July 25. *Wish Bonnet* on July 26. *Wish Bonnet* on July 27. *Wish Bonnet* on July 28.

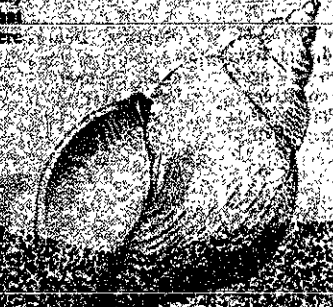
Right: LSC presents *Labyrinth* on August 17.



At Nightstage: *Barkwest*, *Zydeco* on July 24; *Soul Asylum* on July 26; *Jonathan Richman* on July 30 and 31; *Two Nice Girls* and *Jess Hawk*, *Okefenokee* on August 22; *Farrow* and *Patti Griffin* on August 23. Telephone: 497-8200.

At Harpers Ferry: *Blue Heaven* on July 22; *Shokun* on July 23; *The Band that Time Forgot* on July 26 and 27; *Mercy* on July 28. Tel: 254-9743.

(Please turn to page 15)

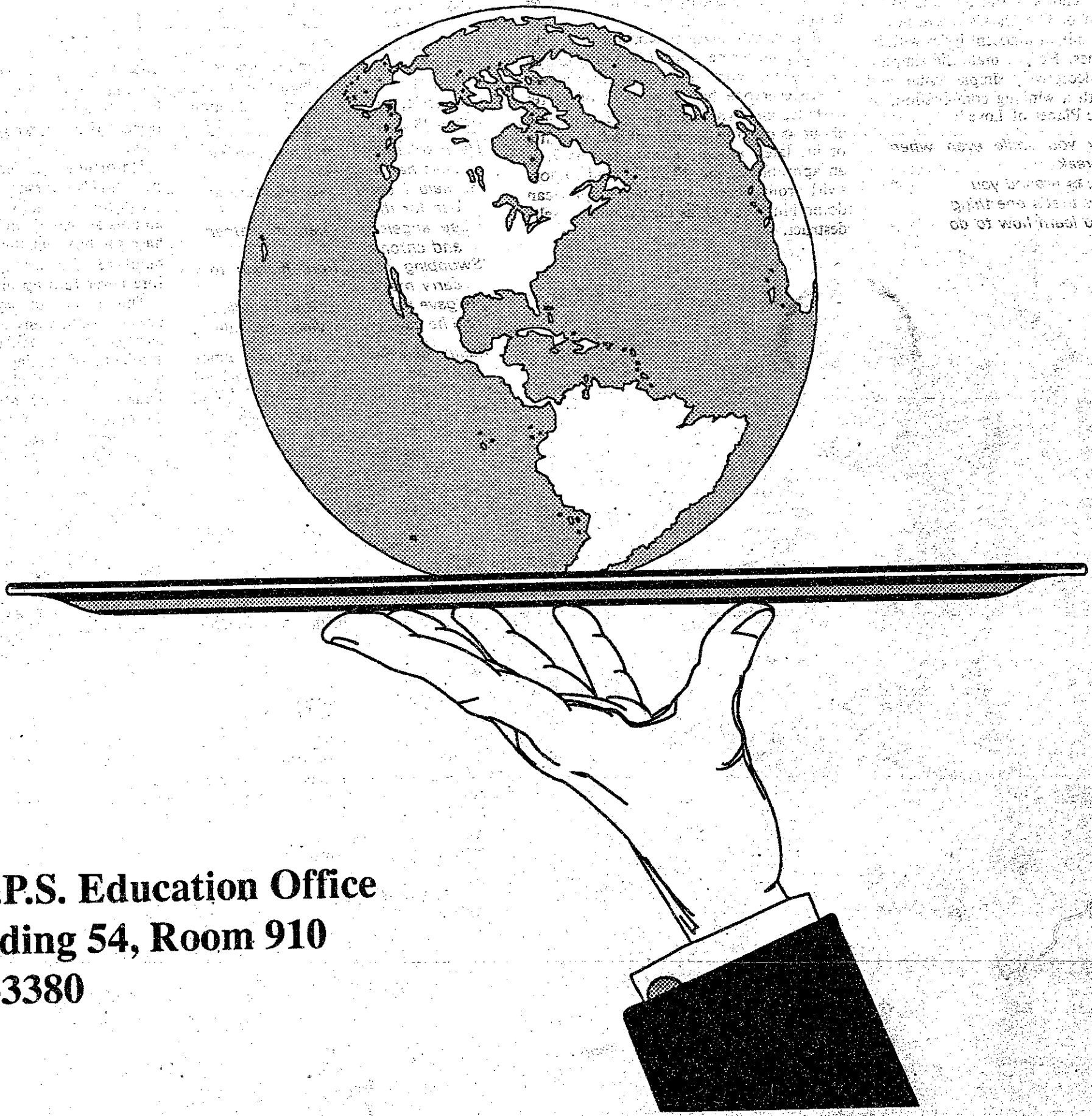


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Crenshaw, Thompson shine; Waterboys hold steady

LIFE'S TOO SHORT

Marshall Crenshaw.

Paradox/MCA Records.

RUMOR AND SIGH

Richard Thompson.

Capitol Records.

THE BEST OF THE WATERBOYS

'81-'90

Ensign/Chrysalis Records.

By DEBORAH A. LEVINSON

MARSHALL CRENSHAW has always been one of my favorite singers. Normally, I prefer listening to Government Issue, Hüsker Dü or the Replacements, but there's something very soothing about Crenshaw's sweet, Buddy Holly voice. His latest release, *Life's Too Short*, is his first since 1987's *Mary Jean and 9 Others*.

Critics often fault Crenshaw for his inability to reproduce the shimmering pop sounds of his eponymous debut album. True, Crenshaw may never write another "Rockin' Around in N.Y.C." or "Somebody, Someway," but "Better Back Off," "Fantastic Planet of Love" and "Everything's the Truth," all three of which are on *Life's Too Short*, aren't too different from their predecessors. They contain the same early-1960s jangly guitars, the same smooth, plaintive vocals, and the same immaculate sense of what makes the perfect, catchy pop song. For that's exactly what Crenshaw writes — pure, unabashed pop music that is endlessly fun to listen to.

The charm of Crenshaw's music lies in his engaging mix of innocent lyrics with irresistible tunes. He can mate the simplest lyrics with deceptively simple guitar and come up with a winning combination, as in "Fantastic Planet of Love":

*The way you smile even when
heartbreak
is closing in around you
You know that's one thing
I ought to learn how to do*

*Won't you hear my plea
Come by and see me
'Cause every time you smile
You make my world
A fantastic planet of love*

Now, it's hard to lose with *any* song that contains the word "planet" in its title, and Crenshaw's offering is no exception. It's a silly love song, but it's definitely one of the best on the album.

And love songs are what Crenshaw does best. The closing track, "Somewhere Down the Line," is sad and beautiful, as two lovers uncertain about their present still retain hope for a future together. He sings:

*The months go by one by one
Simplest thing under the sun
I know some time will be our time
Somewhere down the line.*

Certainly, *Life's Too Short* is no Marshall Crenshaw. Crenshaw will probably never top that album, but in the meantime, *Life's Too Short* is a more than adequate substitute.

RICHARD THOMPSON, whose solo career has yielded albums as fine as those he recorded with his ex-wife, Linda, plays catchy tunes like Crenshaw's but with lyrics that are biting, cutting, bitter scenes of life. "I feel so good I'm going to break somebody's heart tonight," Thompson sings on "I Feel So Good," finishing the couplet with "I feel so good I'm going to take someone apart tonight."

Thompson's musical world is a dark, dismal one, where women and men betray each other with disturbing casualness, where everyone has some sort of secret to hide, and where happy endings come about as often as a solar eclipse. The title of his latest album, *Rumor and Sigh*, is an appropriate one. Shadows and rumors swirl around every storyline; couples can do nothing but sigh as their romances self-destruct.



"1952 Vincent Black Lightning" is prime Thompson. It tells the story of James, a robber who, as he lays dying, wills his precious vintage motorcycle to his girlfriend. The song is a ballad in the traditional style, but it carries more emotional weight than most:

*He reached for her hand and he
gave her the keys
He said I don't have any further
use for these
I see angels on Ariels in leather
and chrome
Swooping down from heaven to
carry me home
He gave her one last kiss and died
And he gave her his Vincent to ride.*

Rumor and Sigh tells its stories almost as well from its song titles: "Backlash Love Affair," "Psycho Street," "Why Must I Plead," "I Misunderstood." Despite his preoccupation with break-ups and parasitic relationships, Thompson is no whiner. (That's Warren Zevon's province.) He has a knack for getting inside his characters and revealing their personalities with only a few words. In "Read About Love," Thompson's protagonist is a boy involved in a date rape who doesn't understand what he has done wrong. "Read about love — *Cosmo* and *Seventeen* — Read about love — in the back of *Hustler*," he says, explaining what an expert he is on "the ways of a woman." The song is chilling, not just for its subject matter, but for its depiction of a man so ignorant as to believe and act upon the sexist fluff printed in those magazines.

Thompson's guitar work is as brilliant as ever, and *Rumor and Sigh* is worth purchasing for his sense of melody alone. Buy it for the lyrics, though; it's music to play on gray, rainy days, music as raw and powerful as a thunderstorm.

I ALWAYS FIND IT STRANGE when an "alternative" or underground band releases a greatest-hits compilation. R.E.M., Joy Division (posthumously), and Lloyd Cole and the Commotions have all done so, but I can't say that I expected the Waterboys to produce their own.

Unfortunately, *The Best of the Waterboys '81-'90* doesn't stand up to their fellows' collections. As a rule, greatest hits albums are empty and spiritless; sure, they have the hits, but the best songs on an album are often never released, and therefore never turn up in collections.

This is not to say that *The Best of* doesn't contain any great songs. The Waterboys' most popular (Read: received a modicum of airplay) hits are almost all there: "A Girl Called Johnny," "All the Things She Gave Me," "The Whole of the Moon" and "Fisherman's Blues." But where are "A Pagan Place," "Church Not Made With Hands," "Medicine Bow" and "This is the Sea"?

Of course, one can make a case for the fact that not everyone's favorites will appear on a greatest hits album, and that argument certainly has merit. Yet there is no point to including the execrable, sappy "A Man is in Love" when "Life of Sundays" — the single from that same album, *Room to Roam* — would have been a much better choice. And though the collection contains two new songs, "Killing My Heart" and "Old England," one song quotes from *Fisherman's Blues*: "When Ye Go Away," and it is a poorly executed, miserably rendered quote at that.

The Best of the Waterboys '81-'90 should be for completists only. "Killing My Heart" and "Old England" will undoubtedly turn up on some future album, and then this compilation will really have been a waste of \$10.99.



Richard Thompson



The Waterboys: Ken Blevins (left), Mike Scott, Trevor Hutchinson, Anthony Thistlethwaite.

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 THROUGH A RATHER BRIEF
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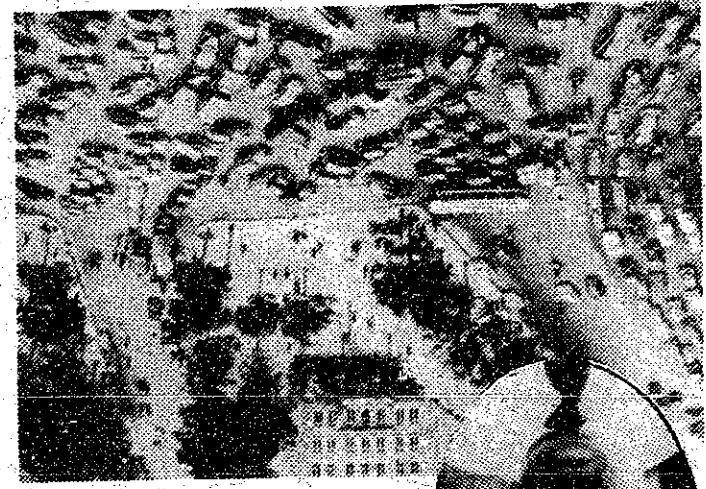


* Definitions
 A mode of experimental behavior
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 society: a technique of transient
 passage through various ambiances.
 constructed situations:
 a moment in life—concretely and
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 From Wollen, ON THE PASSAGE...

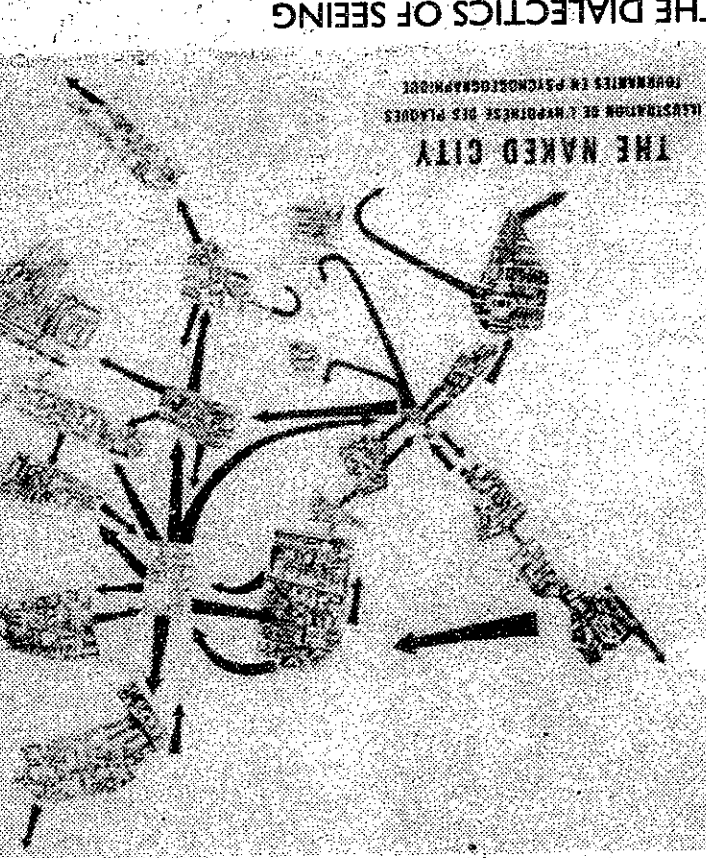


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ARTS

Poor pacing mars My Life With The Thrill Kill Kult show

MY LIFE WITH THE THRILL KILL KULT

With Instant Folk Death. The Paradise, July 11, 9 pm.

By RICK ROOS

A FUNNY THING HAPPENED AT the Paradise last Thursday night. The club, accustomed to showcasing local talent and up-and-coming alternative acts, was the site of a post-apocalyptic, 1970s-thrillback industrial show as Wax Trax stalwarts My Life With the Thrill Kill Kult blew into town and proceeded to put on a poorly-paced but infectious show.

The band, one of the pioneers of the new industrial dance sound popularized by Meat Beat Manifesto, Front 242 and Nitzer Ebb, left the crowd dazed and in awe after their 100-minute performance. It was evident that the show was meant to hype their new release, *Sexplosion*, as nearly half of the show's material was drawn from that disk alone. Songs such as

"International Sin Set" and the title cut came off as retro-disco meets sonic industrial boom.

The rest of the material came from the group's first release, *I See Good Spirits, I See Bad Spirits*, and their album of last year, *Confessions of a Knife*. Overall, the songs were catchy, and the musicianship was excellent (with a minimum of pre-recorded tapes, quite a feat for an industrial band). Still, as the show dragged on, the novelty of the material from *Sexplosion* began to wear thin. The band seemed uninterested and too prehearsed, unable to blend spontaneity with their fresh, thunderous music.

The band displayed a series of bizarre, almost surreal visual images on stage. At one point, the band piled on to the tiny stage a guitarist, a bassist, a drummer, three backup vocalists, a bartender (yes, band members were treated to drinks prepared by their own personal bartender during the show), and a six-foot beast with a mutilated head and one arm reaching toward the audience. This imagery contin-

ued as the backup vocalists appeared in skimpy, colorful outfits which a member of the audience near me termed "early Times Square harlot attire." This fantastic display of lunacy captivated and mesmerized the audience as the show began to wind down.

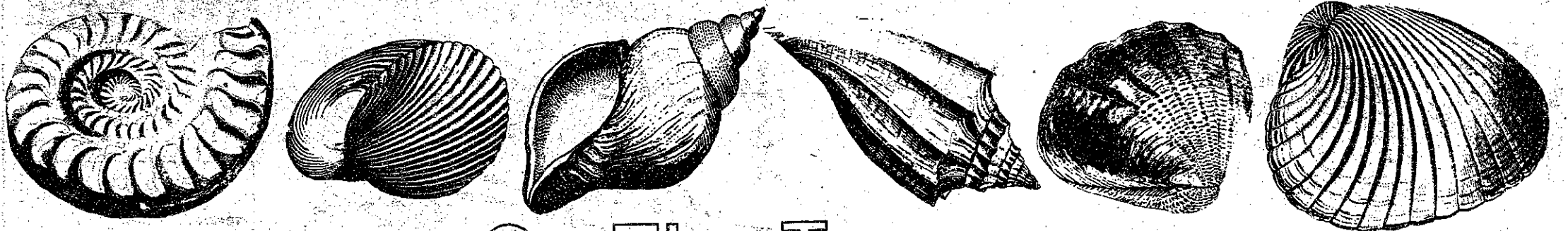
Nevertheless, the biggest shift of momentum occurred when the band launched into its current single, "Sex on Wheels." The song, like last year's "Kooler than Jesus," has delicately crossed over from college radio stations, to dance clubs, to becoming an alternative hit. The crowd took to the song like water to a sponge and erupted into a dancing frenzy. The frenzy became even more heightened with the band's signature tune, "A Daisy Chain for Satan." The song, with its clever mix of samples and crashing drum beat, pummeled the audience with every beat.

The set closer was a lesser known B-side to "A Daisy Chain for Satan," a song about sex entitled "Cuz It's Hot." The song took an entirely new, ferocious direction as it built up for nearly 10 minutes

before a vehement, cacophonous ending. The encore, although a bit anti-climactic, drew from other fan favorites such as last year's single, "The Days of Swine and Roses," boasting its odd refrain of "Christian zombie vampires, I am the father, the father of nothing."

On the whole, the concert was a mixed bag. Uneven pacing and dragging songs in the early portions robbed the audience of what would have otherwise been a triumphant, exuberant show.

Also worth noting was the show's opening act, Instant Folk Death, a warped individual with an acoustic guitar. The crowd, most of whom were expecting the original opening band, Boston industrial favorites Big Catholic Guilt, were, to put it mildly, not very taken with Mr. Folk Death. While his liberal ravings about the president and current events impressed some, other were bored, uninterested or busy trying to think of new ways to heckle this man who basically was in the right place at totally the worst time.



On The Town

Compiled by Deborah A. Levinson

(Continued from page 10)

JAZZ MUSIC

The Worlds of Jazz Concert Series at Kilian Hall: Your Neighborhood Saxophone Quartet on July 23; Mill Bernello/Quartet Nuevo on July 30; The Aardvark Jazz Orchestra on August 6.

On the Cabaret Jazzboat: The Gary Burton Quintet and The Christopher Holiday Quartet on July 26; Junior Walker and the All-Stars and The Big Blues Meanies on August 2; The New Black Eagle Jazz Band and Bill Payne's Boston Jazz Band on August 9; Calypso Hurricane and Bim Skala Nin on August 16; Queen Ida and her Zydeco Band and The Boogaloo Swamis on August 23. Telephone: 876-7777.

At the Regattabar: The Horace Tapscott Trio on July 23; Charles Brown on July 24-27; Wildest Dreams on July 31; The Benny Carter Quartet on August 1-3. Telephone: 876-7777.

CLASSICAL MUSIC

Composers in Red Sneakers, with Chris Frangos and The Really Eclectic String Quartet, presents new works by Fischer, Stowens, Hasse, and Weiss on July 23 at 8 pm at the Old Cambridge Baptist Church, 1151 Massachusetts Ave., Cambridge. Tickets: \$5, or free to those wearing red sneakers. Telephone: 353-3345.

At the Tsai Performance Center: The Early Music Ensemble of Boston on July 24; Music of the 20th Century, featuring works by Carter, Korde, Zwilich, de Falla, and Ligeti, on July 31. Telephone: 353-3345.

At the Longy School of Music: Sunny Side Up, with Susan Mothwary, voice, Dale Hubbard, piano, and Jane Wang, bass, on July 22; Elise Jackendoff, piano, and Suzanne Ehly, soprano, on July 24; Jane Hershey, viola da gamba, and Frances Conover Fitch, harpsichord, on July 31; Ni'ama Lion, traverso, Jane Hershey, viola da gamba, Dana Malben, violin, Peter Sykes, harpsichord, on August 7; Susan Nagel, soprano, on August 7; Longy Flute Orchestra, conducted by Trix Kout, on August 8; Shirley Lindsay and Henry Weinberger, piano, on August 10; James Nicolson, double virginal, on August 14. Telephone: 876-0956.

Once Upon a Mattress is presented August 9 and 10, August 16 and 17, and August 23 and 24 by the MIT Community Players at Kresge Little Theater. Tickets: \$9, \$8 MIT community, \$7 seniors, students, children under 12, \$6 MIT students. Telephone: 253-2530.

Ruddigore or The Witch's Curse, by Gilbert & Sullivan, is presented through July 28 at the Public Theatre, Inc., Christian A. Herter Park, Soldiers Field Road, Boston, near Harvard Square. Performances are Wednesday-Sunday at 8 pm. Tickets: \$11, \$13, and \$15 general, \$2 discount to seniors and children. Telephone: 782-5425.

Sweeney Todd, the Stephen Sondheim musical about "the demon barber of Fleet Street," is presented August 30-September 1, September 5-8, and September 12-14 by the MIT Musical Theater Guild in Kresge Little Theater. Tickets: \$8, discounts available for students and seniors. Telephone: 253-6294.

Trial by Jury, by Gilbert & Sullivan, is presented through August 3 by 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: 623-1300.

At the Harvard Film Archive: The Lady from Shanghai (1956, Orson Welles), On the Waterfront (1954, Elia Kazan) on July 22; Red Mountain (1951, William Dieterle) and Shane (1953, George Stevens) on July 23; Stagefright (1950, Alfred Hitchcock) and A Streetcar Named Desire (1951, Elia Kazan) on July 24; Olympia, Parts I and II (1936-38, Leni Riefenstahl) on July 25; The Beekeeper (1985, Theo Angelopoulos) and Journey to Cythera (1984, Theo Angelopoulos) on July 26; Alexander the Great (1980, Theo Angelopoulos) and Landscape in the Mist (1988, Theo Angelopoulos) on July 27; The Beekeeper, Journey to Cythera, and Landscape in the Mist on July 28; Rebel Without a Cause (1955, Nicholas Ray) and The Wild One (1954, Laslo Benedek) on July 29; Nevada Smith (1966, Henry Hathaway) and Five Card Stud (1968, Henry Hathaway) on July 30; A Happy Mother's Day (1963, Ricky Leacock and Joyce Chopra), Don't Look Back (1967, D. A. Pennebaker), and Gimme Shelter (1970, Albert and David Maysles and Charlotte Zwerin) on July 31; Portrait of Jason (1967, Shirley Clarke) on August 1; The Reconstruction (1970, Theo Angelopoulos) and Days of '36 (1972, Theo Angelopoulos) on August 2; The Travelling Players (1975, Theo Angelopoulos) and The Huntmen (1977, Theo Angelopoulos) on August 3; The Huntmen, The Reconstruction, and The Travelling Players on August 4; Annie Hall (1977, Woody Allen) and Manhattan (1979, Woody Allen) on August 5; Stage to Thunder Rock (1964, William F. Claxton) and The Magnificent Seven (1960, John Sturges) on August 6; King of Comedy (1983, Martin Scorsese) and Who's That Knocking at My Door? (1968, Martin Scorsese) on August 7; Dog Star Man, Prelude—Part IV (1961-64, Stan Brakhage) on August 8; My Friend Irma (1949, George Marshall) and Money from Home (1954, George Marshall) on August 9; Jumping Jacks (1952, Norman Taurog) and The Stooge (1953, Norman Taurog) on August 10; Toot! My Boy (1951, Hal Walker) and Three Ring Circus (1954, Joseph Pevney) on August 11. Telephone: 495-4700.

(1955, Alfred Hitchcock) on July 27; Ran (1985, Akira Kurosawa) and Throne of Blood (1957, Akira Kurosawa) on July 28; Night of the Hunter (1955, Charles Laughton) and Cape Fear (1962, J. Lee Thompson) on July 29; Imagination Gone Wild: A History of Surrealism in Animation on July 30; 1900 (1977, Bernardo Bertolucci) on July 31; Smiles of a Summer Night (1955, Ingmar Bergman) and Wild Strawberries (1957, Ingmar Bergman) on August 1; Shadow of a Doubt (1943, Alfred Hitchcock), Lifeboat (1943, Alfred Hitchcock), and This is Spinal Tap on August 2; Rose Window (1994, Alfred Hitchcock) and Dial M for Murder (1954, Alfred Hitchcock) on August 3; Othello (1965, Stuart Burge) and A Double Life (1947, George Cukor) on August 4; Murder at Harvard (aka Mystery Street) (1950, John Sturges) and Murder, My Sweet (1944, Edward Dmytryk) on August 5; Leo Janscek: New and Old Animation from the Brothers Quay on August 6; The Bicycle Thief (1949, Vittorio De Sica) and The Jetset Thief (1990, Maurizio Nichetti) on August 7; Red Desert (1964, Michelangelo Antonioni) and Blowup (1966, Michelangelo Antonioni) on August 8; Rope (1948, Alfred Hitchcock), Under Capricorn (1949, Alfred Hitchcock), The Decline of Western Civilization on August 9; The Man Who Knew Too Much (1956) and The Trouble with Harry (1955, Alfred Hitchcock) on August 10; A Midsummer Night's Dream (1935, Max Reinhardt and William Dieterle) and As You Like It (1936, Paul Czinner) on August 11; Gaslight (1944, George Cukor) and Sudden Fear (1952, David Miller) on August 12; L'Ange (1982, Patrick Bokanowski) on August 13; Fellini Satyricon (1969, Federico Fellini) and The Damned (1969, Lucchino Visconti) on August 14; Rashomon (1951, Akira Kurosawa) and Citizen Kane (1941, Orson Welles) on August 15; Stage Fright (1950, Alfred Hitchcock), I Confess (1953, Alfred Hitchcock) and The Decline of Western Civilization, Part II: The Metal Years on August 16; Vertigo (1958, Alfred Hitchcock) and Marnie (1964, Alfred Hitchcock) on August 17; King Lear (1970, Grigori Kozintsev) and Hamlet (1964, Grigori Kozintsev) on August 18; Crossfire (1947, Edward Dmytryk) and The Crimson Kimono (1959, Sam Fuller) on August 19; Daffy Duck's Quackbusters (1988) on August 20; Black Rain (1989, Shohei Imamura) and Ballad of Narayama (1983, Shohei Imamura) on August 21; Orpheus (1949, Jean Cocteau) and Beauty and the Beast (1946, Jean Cocteau) on August 22; Strangers on a Train (1951, Alfred Hitchcock), The Wrong Man (1956, Alfred Hitchcock), and Tommy on August 23; Psycho (1960, Alfred Hitchcock) and The Birds (1963, Alfred Hitchcock) on August 24; Julius Caesar (1953, Joseph L. Mankiewicz) and Macbeth (1971, Roman Polanski) on August 25; No Man of Her Own (1950, Mitchell Leisen) and Phantom Lady (1944, Robert Siodmak) on August 26; The Cambridge Video Festival and A Fleischer Retrospective: Betty Boop and Pals on August 27; I Know Where I'm Going (1945, Michael Powell) and Black Narcissus (1946, Michael Powell) on August 28; Jules and Jim (1961, Francois Truffaut) and Lola (1961, Jacques Deny) on August 29. Telephone: 876-6837.

At the Museum of Fine Arts: Crime and Punishment (1983, Aki Kaurismaki) and The Match Factory Girl (1990, Aki Kaurismaki) on July 24; The Earrings of Madame De... (1953, Max Ophüls) and Jules and Jim (1961, Francois Truffaut) on July 26; Calimari Union (1984, Aki Kaurismaki) and I Hired a Contract Killer (1990, Aki Kaurismaki) on July 31; Jimi Hendrix at the Isle of Wight (1990, Murray Lerner) on August 2; Shadows in Paradise (1986, Aki Kaurismaki) on August 7; From Moe to Mozart: Isaac Stern in China (1979, Murray Lerner) and Festival! (1967, Murray Lerner) on August 9; Hamlet Goes Business (1987, Aki Kaurismaki) and Andy's Fun House (1977) on August 14; Eight Tails of Gold (1990, Mabel Chung) on August 16 and 21; Chinese Ghost Story II (1990, Ching Siu-tung) on August 16 and 21; Days of Being Wild (1990, Wong Kar-wai) and Queen of Temple Street (1990, Lawrence Ah Mon) on August 22 and 23; The Reincarnation of Golden Lotus (1989, Clara Law) and Farewell, China (1990, Clara Law) on August 28 and 29; Part I of Project A (1983, Jackie Chan) and Mr. Canton and Lady Rose (1985, Jackie Chan) on August 30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$7 and \$8 for Andy's Fun House, \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300.

At the Coolidge Corner: Scenes from the Surreal on August 2 and 3; Jimi Hendrix at the Isle of Wight on August 2, 3, 9 and 10; Blonde Emmanuelle in 3-D on August 9, 10, 16, and 17; Phantom of the Opera on August 16, 17, 23, and 24; Santa Sangre on August 23 and 24. Telephone: 734-6600.

EXHIBITS

At the Museum of Fine Arts: American Screen and Stencil Prints: 1930s - 1960s, surveying highlights in the use of screen prints, continues through September 29; Interrogating Identity, an exhibition investigating the meanings of the term "Black Art," from August 10-November 3; Romantic and Fantastic Landscapes, an exhibition featuring 25 18th- and 19th-century landscape paintings, continues through July 1992. Telephone: 267-9300.

Ongoing Theater

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.

*** CRITICS' CHOICE ***
King Lear, by William Shakespeare, continues through July 28 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Performances are Tuesday-Sunday at 8 pm and matinees Saturday & Sunday at 2 pm. Tickets: \$17 to \$35. Telephone: 547-8300.

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.

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.

*** CRITICS' CHOICE ***
Pleasures of Paris from Daumier to Picasso, focusing on amusements that were part of Parisian life during the last quarter of the 19th century, as seen in paintings, prints, drawings, photographs, and posters, continues through September 1 in the Gund 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.

Ongoing Exhibits

Demarcating Lines: Urban Projects for Beirut by Young Architects continues through July 19; Watercolors by Freddy Homburger, landscapes — primarily of Mexico and Maine — by the physician/scientist/diplomat/artist, continues through September 12; 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.

ON CAMPUS

*** CRITICS' CHOICE ***
Crazy After Calculus: Humor at MIT, documenting the rich history of MIT wit and wizardry shown through hacks, continues through September 13 in the MIT Compton Gallery, between Iobbs 10 and 13. No admission charge. Telephone: 253-4444.

OFF CAMPUS

Boston Now 10, celebrating the achievement and contributions of 14 area artists who first gained public exposure through inclusion in ICA exhibits, continues through July 21 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Institute hours are Wednesday & Sunday 11-5, Thursday-Saturday 11-8. Admission: \$4 general, \$3 students, \$1.50 seniors and children, \$1 with MIT or UMass ID, free on Thursday 5-8. Telephone: 266-5152.

Connections: Brice Marden, paintings by the abstract painter which echo Manet's Execution of the Emperor Maximilian, continues through July 21 in the Foster Gallery, Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

Abstractions from Still Life, paintings by David Rollow, continues through July 26 at the French Library in Boston, 53 Marlborough Street, Boston. Library hours are Tuesday-Saturday 10-5 and Wednesday & Thursday 10-8. No admission charge. Telephone: 266-4351.

Witness to America's Past: Two Centuries of Collecting by the Massachusetts Historical Society, approximately 160 works illustrating the vital episodes and personalities in American history, continues through August 4 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.

A Day in the Life of Boston, photographs chronicling one day in the life of people in Boston, continues through August 9 at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station on the MBTA Red Line. Museum hours are Monday-Friday 10-4. No admission charge. Telephone: 963-3453.

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Upcoming Events

Allman Brothers at Great Woods on September 6. Manhattan Transfer at Great Woods on September 8. Silig at Great Woods on September 13 and 14.

At the Brattle Theatre: A Place in the Sun (1954, George Stevens) and Human Desire (1954, Fritz Lang) on July 22; Alice (1988, Jan Svankmajer) and Jan Svankmajer: Alchemist of the Surreal on July 23; Dead of Night (1945, Alberto Cavalcanti, Basil Dearden, Charles Crichton, and Robert Hamer) and The Innocents (1951, Jack Clayton) on July 24; 8 1/2 (1963, Federico Fellini) on July 25; Suspicion (1941, Alfred Hitchcock), Mr. and Mrs. Smith (1941, Alfred Hitchcock), and Don't Look Back on July 26; North by Northwest (1959, Alfred Hitchcock) and To Catch a Thief

DANCE

*** CRITICS' CHOICE ***
Tamsen Donner — A Woman's Journey, with poems by visiting writer in the MIT Writing Program Ruth Whitman and dance by Julie Ince-Thompson, runs at 8 pm on July 25-27 at Radcliffe Dance Center, Radcliffe Yard, Cambridge. Tickets: \$10. Telephone: 495-5535.

PERFORMANCE ART

The Lark/Exquisite Corpse, theatre artist Amy Guggenheim's comedic look at a private-eye housewife and a live music performance celebrating carnivals, is presented August 22-24 at The Performance Place, 277 Broadway, Somerville. Telephone: 625-1300.

FILM & VIDEO

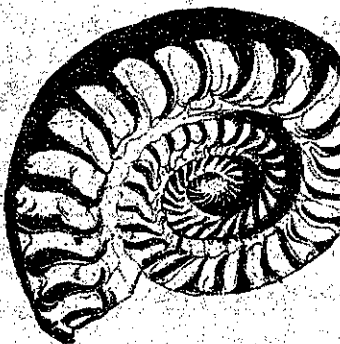
From the MIT Lecture Series Committee: Eight Men Out and Major League on July 26; The Witches on July 27; My Favorite Year and The Studman on August 2; The Adventures of Baron Munchausen on August 3; Tough Guys on August 9; Running Scared on August 10; Reno Williams: The Adventure Begins on August 16; Labyrinth on August 17; Gallipoli on August 23; The Last Picture Show on August 24. Screenings in MIT Room 26-100. Tickets: \$1.50 (good for double features). Telephone: 258-8881.

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At the Harvard Film Archive: The Lady from Shanghai (1956, Orson Welles), On the Waterfront (1954, Elia Kazan) on July 22; Red Mountain (1951, William Dieterle) and Shane (1953, George Stevens) on July 23; Stagefright (1950, Alfred Hitchcock) and A Streetcar Named Desire (1951, Elia Kazan) on July 24; Olympia, Parts I and II (1936-38, Leni Riefenstahl) on July 25; The Beekeeper (1985, Theo Angelopoulos) and Journey to Cythera (1984, Theo Angelopoulos) on July 26; Alexander the Great (1980, Theo Angelopoulos) and Landscape in the Mist (1988, Theo Angelopoulos) on July 27; The Beekeeper, Journey to Cythera, and Landscape in the Mist on July 28; Rebel Without a Cause (1955, Nicholas Ray) and The Wild One (1954, Laslo Benedek) on July 29; Nevada Smith (1966, Henry Hathaway) and Five Card Stud (1968, Henry Hathaway) on July 30; A Happy Mother's Day (1963, Ricky Leacock and Joyce Chopra), Don't Look Back (1967, D. A. Pennebaker), and Gimme Shelter (1970, Albert and David Maysles and Charlotte Zwerin) on July 31; Portrait of Jason (1967, Shirley Clarke) on August 1; The Reconstruction (1970, Theo Angelopoulos) and Days of '36 (1972, Theo Angelopoulos) on August 2; The Travelling Players (1975, Theo Angelopoulos) and The Huntmen (1977, Theo Angelopoulos) on August 3; The Huntmen, The Reconstruction, and The Travelling Players on August 4; Annie Hall (1977, Woody Allen) and Manhattan (1979, Woody Allen) on August 5; Stage to Thunder Rock (1964, William F. Claxton) and The Magnificent Seven (1960, John Sturges) on August 6; King of Comedy (1983, Martin Scorsese) and Who's That Knocking at My Door? (1968, Martin Scorsese) on August 7; Dog Star Man, Prelude—Part IV (1961-64, Stan Brakhage) on August 8; My Friend Irma (1949, George Marshall) and Money from Home (1954, George Marshall) on August 9; Jumping Jacks (1952, Norman Taurog) and The Stooge (1953, Norman Taurog) on August 10; Toot! My Boy (1951, Hal Walker) and Three Ring Circus (1954, Joseph Pevney) on August 11. Telephone: 495-4700.

At the Museum of Fine Arts: Crime and Punishment (1983, Aki Kaurismaki) and The Match Factory Girl (1990, Aki Kaurismaki) on July 24; The Earrings of Madame De... (1953, Max Ophüls) and Jules and Jim (1961, Francois Truffaut) on July 26; Calimari Union (1984, Aki Kaurismaki) and I Hired a Contract Killer (1990, Aki Kaurismaki) on July 31; Jimi Hendrix at the Isle of Wight (1990, Murray Lerner) on August 2; Shadows in Paradise (1986, Aki Kaurismaki) on August 7; From Moe to Mozart: Isaac Stern in China (1979, Murray Lerner) and Festival! (1967, Murray Lerner) on August 9; Hamlet Goes Business (1987, Aki Kaurismaki) and Andy's Fun House (1977) on August 14; Eight Tails of Gold (1990, Mabel Chung) on August 16 and 21; Chinese Ghost Story II (1990, Ching Siu-tung) on August 16 and 21; Days of Being Wild (1990, Wong Kar-wai) and Queen of Temple Street (1990, Lawrence Ah Mon) on August 22 and 23; The Reincarnation of Golden Lotus (1989, Clara Law) and Farewell, China (1990, Clara Law) on August 28 and 29; Part I of Project A (1983, Jackie Chan) and Mr. Canton and Lady Rose (1985, Jackie Chan) on August 30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$7 and \$8 for Andy's Fun House, \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300.

At the Coolidge Corner: Scenes from the Surreal on August 2 and 3; Jimi Hendrix at the Isle of Wight on August 2, 3, 9 and 10; Blonde Emmanuelle in 3-D on August 9, 10, 16, and 17; Phantom of the Opera on August 16, 17, 23, and 24; Santa Sangre on August 23 and 24. Telephone: 734-6600.



Don Giovanni, an intimate chamber version of Mozart's classic opera, is presented by the Mass Bay Theatre through August 4 at The Performance Place, 277 Broadway, Somerville. Tel: 625-1300.

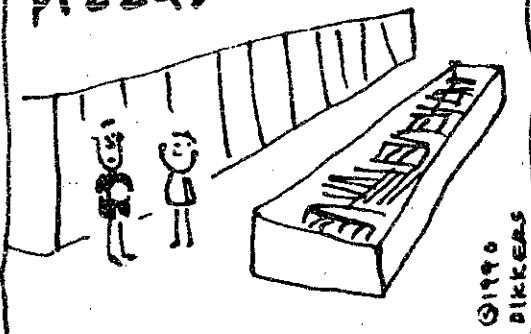
The Miser, Moliere's comedy about the avaricious Harpagon, is presented from August 7-September 1 at the Public Theatre, Inc., Christian A. Herter Park, Soldiers Field Road, Boston, near Harvard Square. Performances are Wednesday-Sunday at 8 pm. Tickets: \$11, \$13, and \$15 general, \$2 discount to seniors and children. Telephone: 782-5425.

COMICS

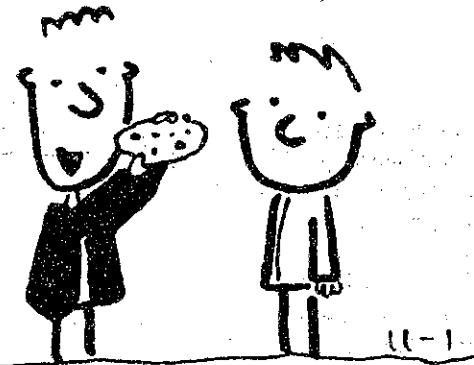
Jim's Journal

by Jim

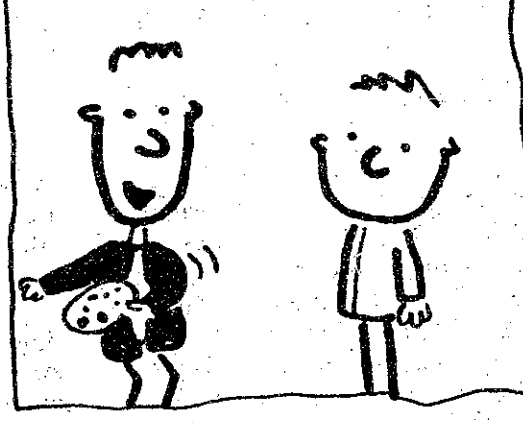
I went to the grocery store with Tony today and he showed me a test for buying frozen pizzas.



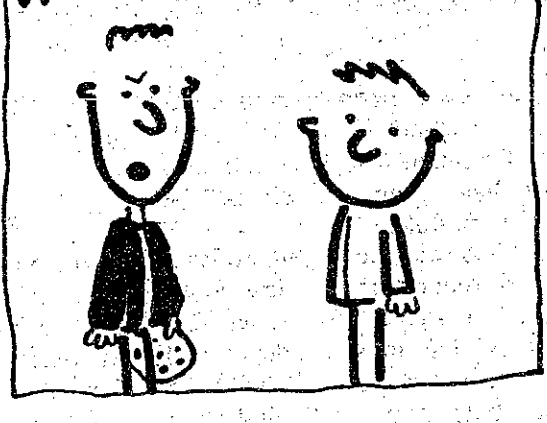
"Drop it from five feet up," he said. "If it bounces a little, it's a good one."



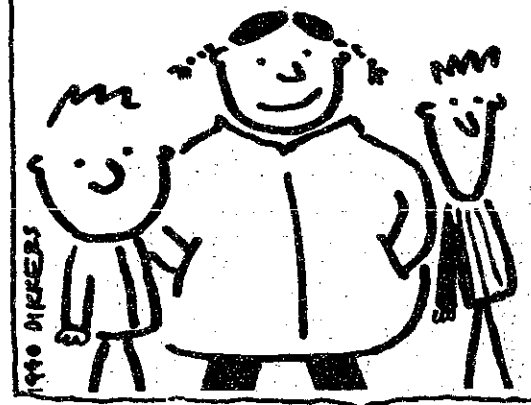
Then he said, "There's another test: can you throw it like a frisbee?"



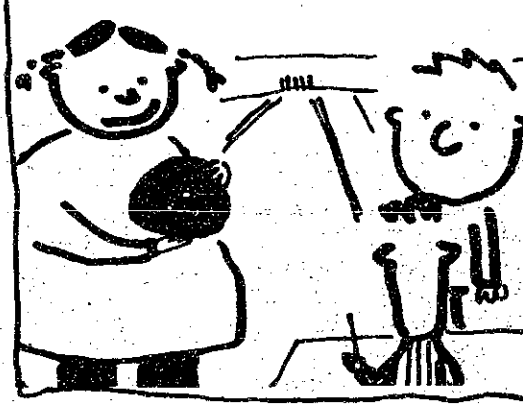
He laughed, and when he saw that I wasn't laughing, he said, "You gotta get a sense of humor, Jim, I swear."



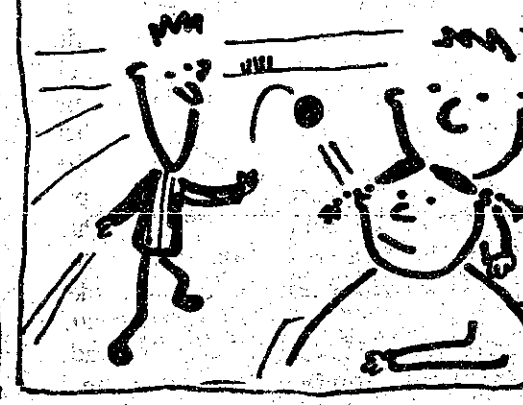
Ruth wanted to go bowling with me and Steve, so we went last night.



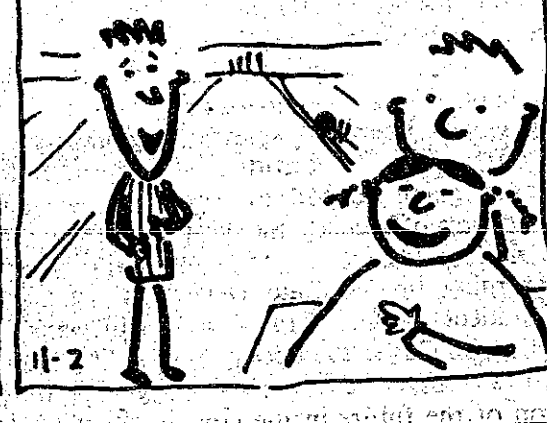
It was a lot of fun, even though we weren't any good.



The funniest thing that happened was when Steve let go of his ball wrong.



It rolled straight into the gutter without even touching the lane.



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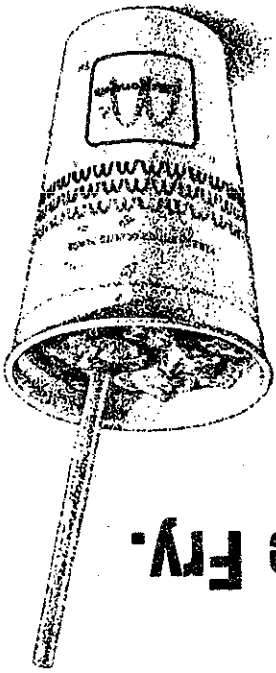
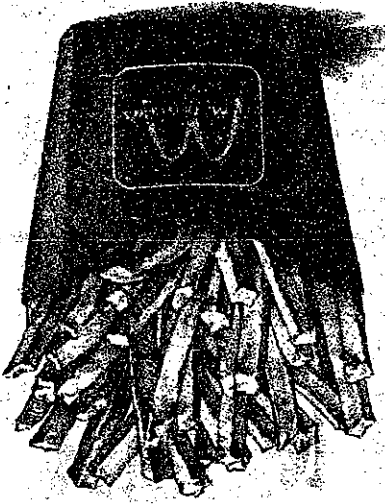
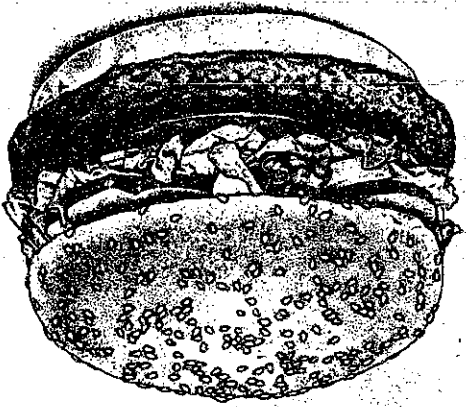
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information sent to the freshmen said they were cautious in making sure they did not intimidate freshmen with the tone of the letter, and in making clear the intent of the exam. "We don't want anybody to feel that they're being grilled; this is intended as a support activity, not a threatening one," Merritt said. He added that the test is "not designed so much to put every student in his or her niche, but simply to help to identify students who really need to be reminded of things they used to know and have forgotten, or maybe because of their high school background have never gotten a grip on."

The freshmen who have called to date have requested all of the review modules.

Enders said she hoped students would request the review modules, but added, "What we suspect is that most students will have no problems at all [with the test, but] some will find that they're rusty" in certain areas. Those involved in preparing the test and accompanying information said she hoped students would request the review modules, but added, "What we suspect is that most students will have no problems at all [with the test, but] some will find that they're rusty" in certain areas. Those involved in preparing the test and accompanying information said she hoped students would request the review modules, but added, "What we suspect is that most students will have no problems at all [with the test, but] some will find that they're rusty" in certain areas.

Enders said the diagnostic may have an effect on high school math curricula. "Part of this is an outreach to schools to let them know we feel this material is important," she said. Enders has received inquiries from two high schools so far.

"We would like to spread this test and other R/O activities are still being worked out. The games have replaced last year's design project, during which students examined design problems around MIT and proposed solutions.

Merritt said, "We're trying this year to give [R/O] a slightly more utilitarian, practical cast." Based on an R/O exit poll conducted on Registration Day last year, Merritt said that freshmen favored the activities in which they get "hard, clear information on how to make academic choices, such as subject selection," while students are not "wildly enthusiastic" about some of the innovative, non-residence-selection activities.

'93 said the R/O book committee, composed of the R/O Executive Committee, a student book committee, and members of the Undergraduate Academic Support Office, went through about 15-20 books before deciding on *The Next Century*, and surveyed students and faculty to help make the final selection.

Pieck described the book as a "political and economic view of recent changes in Eastern Europe, Japan and the United States." The only major changes to R/O Week are the activities and games that will take place after Thursday afternoon.

These games are based in part on a class known as the ropes course offered by the MIT Athletic Department, and will be run in a hooded sweatshirt.

Frosh to take diagnostic test

(Continued from page 1)

Freshmen to discuss 'The Next Century'

By Andrea Lambert
In addition to taking a math diagnostic test during Residence Orientation Week this year, freshmen will discuss *The Next Century*, a book by David Halberstam, being sent to them this summer, and participate in confidence-building games based on the ropes course offered by the MIT Athletic Department.

According to Associate Dean for Student Affairs Travis R. Merritt, one reason the book was chosen was that, "being a consideration of the future in the context of the recent past, this is a book that fits nicely with the theme of the presidential year, shaping the future," referring to the recent inauguration of the 15th president of MIT, Charles M. Vest.

"The book seems to be readable; the students that we've shown it to have found it engaging even though it deals with history," Merritt added.

R/O Chair Michael C. Pieck '93 said the R/O book committee, composed of the R/O Executive Committee, a student book committee, and members of the Undergraduate Academic Support Office, went through about 15-20 books before deciding on *The Next Century*, and surveyed students and faculty to help make the final selection.

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Student stabbed in Cambridge

(Continued from page 1)

Doeringer said that while the crime seemed to be "more alcohol-motivated than racially-motivated," he and the others "thought at the time that if we had not been white, we would not have been attacked."

In a separate incident, a person not affiliated with MIT was robbed on Windsor Street in the early morning of July 7. The victim described the assailant as a six-foot black man in a black hooded sweatshirt.

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comics

Jim's Journal



Steve and I were walking by a copy store today.

There was a 'help wanted' sign in the window, and Steve said he should apply.

We went in to get an application and I decided to fill one out, too.

I wrote down my experience at McDonald's and the book store, but couldn't remember the exact dates I worked there.



I watched a game show today.

Contestants had to guess the meanings of made-up personalized license plates.

I also finished reading Cider House Rules today.

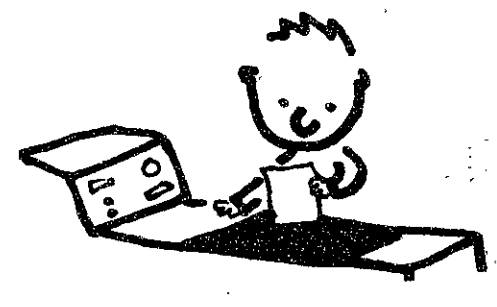
It was a pretty good book.

I got a postcard from my mom today.

It was from San Francisco, where she went for a piano teachers conference.

She said she was having a great time riding trolleys, seeing the Golden Gate Bridge and stuff.

I couldn't read it in the top right-hand corner because the postmark covered up her writing.



Today I got a call from the manager of the copy store.

He said he wanted me to come down for an interview.

(I applied for a job there the other day with Steve.)

I went there and met the manager. His name was Hal.

Today I told Steve I got a job at the copy store.

He said it was no fair that we both applied and only I got the job.

Then Tony said, 'Steve, why would you even want a peon job like that? You need to start thinking management.'

'My brother,' Tony said, 'is manager of a shoe store and makes more money than all of us!'

by Jim





Upper floors of Building E56 are being prepared to house classrooms and offices for the Alfred P. Sloan School of Management. *Andrea Lamberti/The Tech*

Work begins on E56, new bio building site

(Continued from page 1)

from seeping into the excavated hole through the bottom. At that point the site will be ready for the second phase, construction of the building, which will begin with the foundation and the building's two basements.

The biology building will be six stories tall and is expected to be completed by December 1993. The physics department, toxicology researchers and the interdepartmental biotechnology research project will occupy space left vacant by the biology department in its current space in Buildings 56 and 16.

The new building will house 32 faculty members.

Work at 36 Memorial Drive continues

Meanwhile, renovation work in the building on 36 Memorial Drive begun in the spring continues, with the expectation that

10,000 square feet will be ready by Sep. 1, said Victoria V. Sirianni of the Department of Physical Plant.

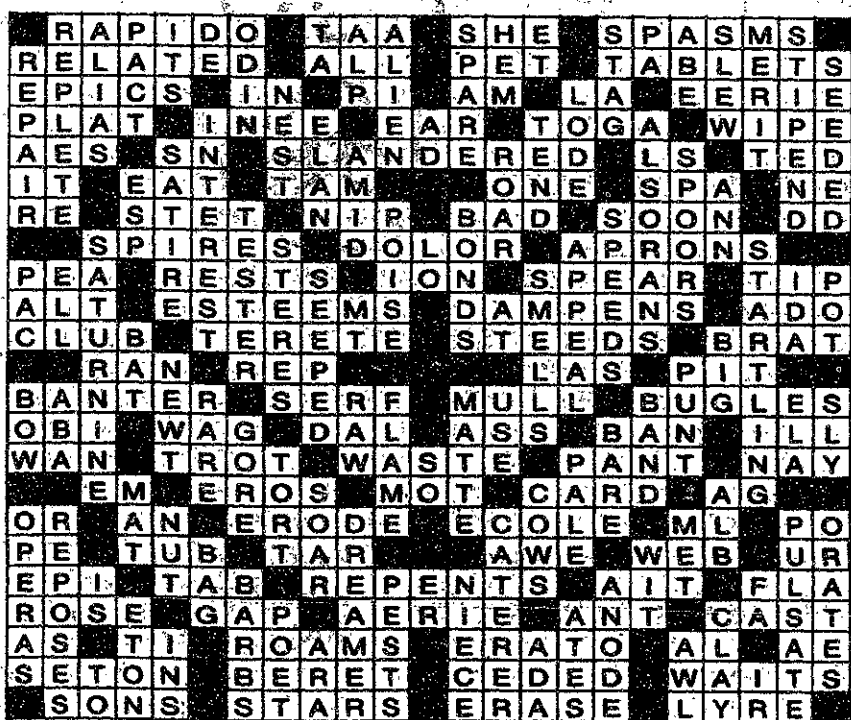
The 10,000 square feet currently under renovation are on the second, third and penthouse levels and will house a classroom, several smaller seminar rooms and some offices for the Alfred P. Sloan School of Management, Sirianni said.

The future of the rest of the building, which is next to the Alfred P. Sloan Building (E52), is still uncertain. "We're still negotiating that," Sirianni said.

The decision to use much of the space for the Sloan School was made last year. Overcrowding in E52 was cited as the primary reason for expansion.

The building, which is now E56, was formerly occupied by Arthur D. Little, Inc. It became available for academic use after Arthur D. Little's lease expired.

Puzzle on page 7.



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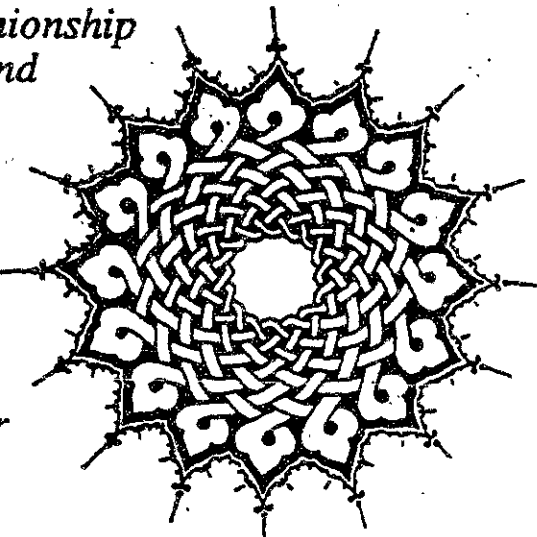
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MIT Muslim Students' Association

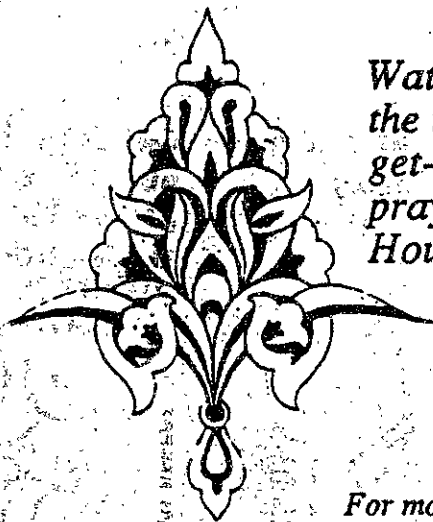
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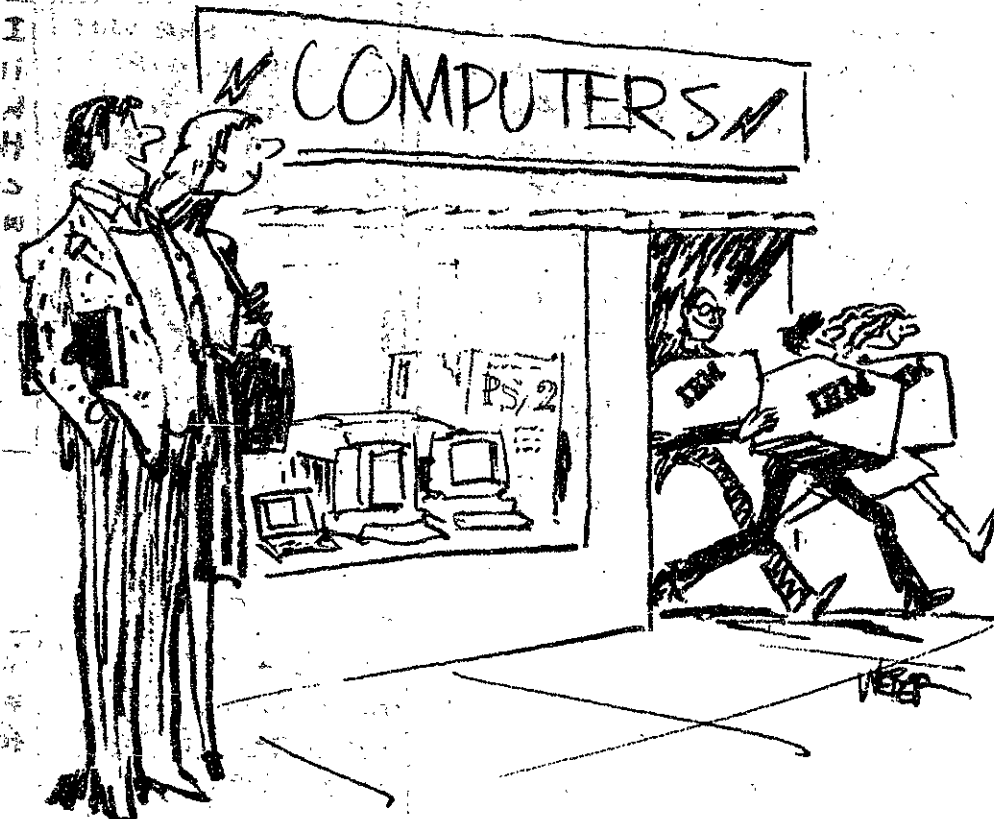


Watch for our events this fall -- beginning of the term open house, the Fall Picnic, weekly get-togethers, a lecture series, and jum' a prayers every Friday at 1:10 p.m. in Ashdown House (Building W-1) West Basement.

Hope to see you there!

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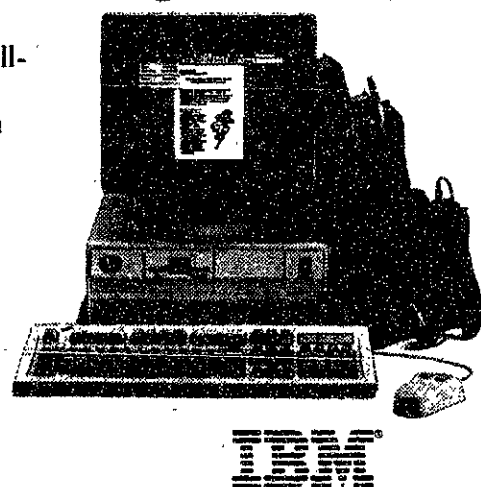
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If you're interested in finding out how we do what we do, please visit us at the Activities Midway in September, watch for announcements of our Open House, or drop by our offices on the fourth floor of the Student Center any Sunday, Monday, Wednesday, or Thursday night this fall.