

Wolff Claims Harassment By Literature Professors

By Sarah Y. Keightley
ASSOCIATE NEWS EDITOR

Professor of Literature Cynthia G. Wolff filed a lawsuit against MIT on April 7, charging that the Institute breached its obligations as an employer by allowing a "hostile work environment" to continue.

The official complaint states that Wolff is suing because of "the Institute's wrongful acquiescence in and perpetuation of a persistent and continuing pattern of professional, political, and sexual harassment towards [her] in the workplace."

When contacted yesterday, Wolff would not comment on the case. Her lawyer could not be reached.

The suit mentions a few incidents in which Wolff claims other members of the literature faculty have retaliated against her for her opposition to granting certain junior faculty tenure. One incident allegedly took place in 1981, when Wolff voted to deny tenure to Ruth Perry, who has since been granted tenure and is currently head of the Women's Studies Program. In the suit, Wolff alleges that Perry is now excluding her from the Women's Studies Program.

The suit also alleges that when Wolff voted to deny tenure to another junior faculty member in 1988, she and another female professor were verbally abused by some of

their colleagues in the Literature Section, including professors David Thorburn and Stephen J. Tapscott. Wolff claims that the administration failed to act when she reported these incidents.

Wrighton creates committee

Wolff spoke to then-Provost John M. Deutch '61 about problems with several personnel cases. She alleges that the cases "were not being judged on professional criteria," that section meetings were unprofessional, and that Professor Theoharis C. Theoharis had told her he was being sexually harassed by

Wolff, Page 7

Melrose Wins Guggenheim

Becomes Second Math Professor to Be Honored in Two Years

By Brian Rosenberg
EDITOR IN CHIEF

Professor of Mathematics Richard B. Melrose became one of this year's 149 Guggenheim Fellows earlier this month. Melrose was granted the award for his work on the analysis and geometry of manifolds with corners.

The average amount of the fellowships was \$26,400, but only individual fellowship winners can release the amount of their award, according to the John Simon Guggenheim Memorial Foundation. Melrose is on leave in the Australian state of Tasmania this semester and could not be reached for comment.

"He's one of the few Tasmanians to make big splash on the world scene. The only other one that I know of is Errol Flynn," said Victor W. Guillemin, chair of the pure mathematics committee, of which Melrose is a part. Guillemin said Melrose was notified of the award via electronic mail.

"I was pretty confident [that Melrose would win a fellowship] because he's awfully good. ... The Guggenheim is not only a competition among scientists, it's a competition across the board, against artists, novelists, painters, you name it. We were very pleased," Guillemin said.

Guggenheim Fellows are chosen on the basis of unusually distinguished achievement in the past and exceptional promise for future

accomplishment, according to a Guggenheim Foundation press release. This year's fellows were chosen from 3,162 applicants and were awarded a total of \$3,925,000. This is the 68th year the foundation has awarded the fellowships.

Candidates for a Guggenheim must be nominated to one of several advisory panels, who then make recommendations to the foundation's Committee of Selection. Three people, including Guillemin, nominated Melrose. Foundation applications are reviewed by leaders in the applicant's field, Gurl said.

Nature of shadows

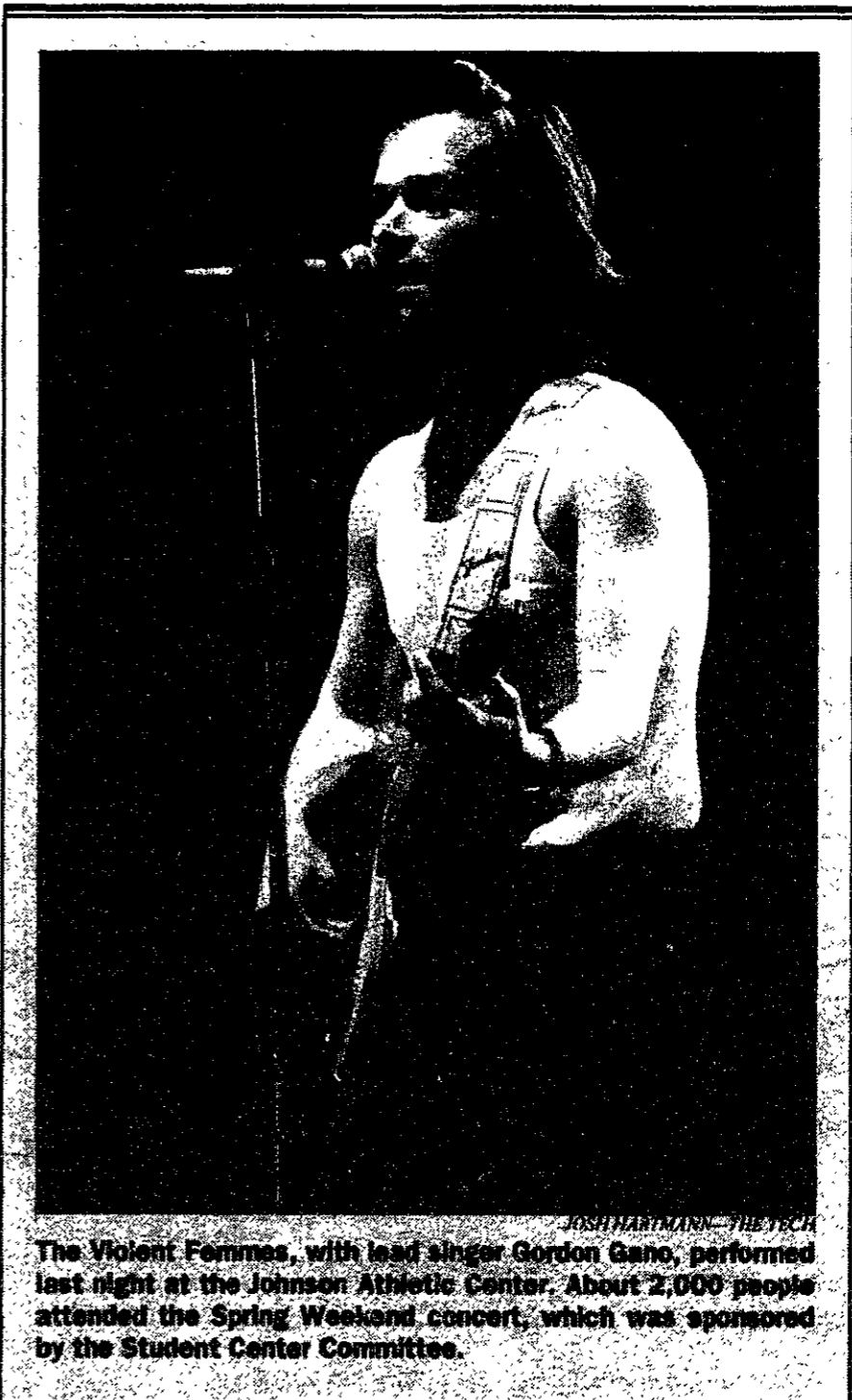
Guillemin explained that Melrose's work was significant because it makes "physical optics mathematically rigorous." Melrose has focused on the nature of shadows. "In geometric optics, if you start a light beam from somewhere, and then put an obstacle in its path, the light beam hits the obstacle. In geometric optics theory, the light beam never gets behind the obstacle. It's completely black behind the obstacle, and bright everywhere else," Guillemin said.

"From real life, though, we know that this story is not correct, that you see a shadow if you stand behind the obstacle. What was missing until [Melrose's] work was a completely rigorous mathematical explanation of the nature of the shadow. Melrose's most famous piece of mathematical work is a

completely definitive theory on the nature of the shadow region," he continued.

Guillemin said Melrose has also won the Bocher Prize, given every four years by the American

Guggenheim, Page 7



JOSH NARTMANN—THE TECH
The Violent Femmes, with lead singer Gordon Gano, performed last night at the Johnson Athletic Center. About 2,000 people attended the Spring Weekend concert, which was sponsored by the Student Center Committee.

GSC Elects Mehta, Cuthbert

By Eva Moy
ASSOCIATE NEWS EDITOR

The Graduate Student Council elected Anand Mehta G and David S. Cuthbert G president and vice-president last Thursday. There was not time in the council's meeting to elect a secretary or treasurer.

Mehta and Cuthbert were the only students to run for the two top positions. Both ran for president, and after Mehta won, Cuthbert ran unopposed for vice-president.

Several graduate students were nominated, but most declined to run. "A lot of people just cannot pledge to give the kind of time that the offices require," explained Furio

Ciacci G, outgoing president. He added that many members would rather concentrate on specific committees, which are "much more flexible." The officers "have to be involved in everything at the same time and nothing in particular."

"I didn't get the feeling that nobody [wanted] to do anything," Mehta said. He agreed that some people "feared of how much time being president would involve."

The duties of the president and vice president will be changed at the next meeting. A secretary and treasurer will also be elected.

The GSC serves mostly as an advocate for graduate students, "to

foster some kind of collective initiatives among them," Ciacci said. The council includes representatives from each academic department, in

GSC, Page 7

INSIDE

■ Toni Morrison delivers a powerful speech.

Page 11

■ On The Town, your weekly guide to the arts.

Page 14

■ Men's track defeats WPI, RPI in the rain.

Page 19

EDITOR'S NOTE

In an effort to become more sensitive to pressing environmental concerns, and in celebration of Earth Day 1992, *The Tech* will be printed on recycled newsprint, beginning with today's issue.

Dickson Recommends Retaining Status Quo

By Brian Rosenberg
EDITOR IN CHIEF

In a memorandum to Lawrence E. Maguire, director of housing and food services, Senior Vice President William R. Dickson '56 recommended that the Institute retain the current dormitory dining system.

The decision comes after the House Dining Committee considered several proposals to reform the system, each of which met with strong disapproval from students. In response to these criticisms, the commit-

tee grudgingly endorsed the current system.

Baker Housemaster William B. Watson, chair of the committee, thought Dickson's recommendation was appropriate. "It's prudent. There are a lot of issues that have to be looked at, and MIT needs more time to look at them fairly and accurately," he said.

Watson said the House Dining Committee will submit a report to the administration at the end of next week addressing "some of issues as we see them." After that report has been submitted, "it's up

to the administration to ... make any final determination," he added.

Dickson's memo recommends that the Institute "come to a conclusion by late next fall."

The House Dining Committee was created to solve the problem posed by the dining halls in Baker House, MacGregor House, McCormick Hall, and Next House, which have lost between \$500,000 and \$750,000 for each of the last five years. MIT hoped to place these facilities under the profit-and-

loss system, in which ARA keeps any profit and is also responsible for any losses suffered.

"As chair of the committee, I feel somewhat defeated that we couldn't find a solution to resolve the economic problems of the dining halls, but we have good information and the administration is in a better position to make a decision than when the committee started. You hope to find a solution, but maybe if you find the problem, someone else will find the solution," Watson said.

WORLD & NATION

6.1 Quake Hits Southern California

LOS ANGELES TIMES

LOS ANGELES

A magnitude 6.1 earthquake struck a broad area of Southern California on Wednesday night, rocking high-rise office buildings in downtown Los Angeles for several seconds and sending out strong shock waves that were felt from Las Vegas, Nev., to San Diego.

Seismologists from the California Institute of Technology and the U.S. Geological Survey said the tremor was centered nine miles east of Desert Hot Springs, Calif., on an unnamed north-south fault five miles northeast of the San Andreas Fault.

The quake jostled Southern California with a sustained rolling motion, temporarily knocking out telephone service from Riverside east to the Arizona border. Initial reports indicated that the quake caused little damage and no injuries.

A USGS seismologist said there would be a 10 percent chance within the next three days of a great quake on the San Andreas Fault stronger than Wednesday's tremor.

The quake hit shortly before 10 p.m. PDT and was felt for at least 60 seconds in some areas. It temporarily knocked at least one television station off the air, but electrical service to downtown Los Angeles was unaffected.

U.N. Weighs Plan to Tap Iraqi Assets

THE WASHINGTON POST

UNITED NATIONS

The United States plans to push for a resolution under which frozen Iraqi assets would be used to pay for eliminating Baghdad's weapons of mass destruction, compensating victims of its invasion of Kuwait and providing humanitarian aid, Western diplomats say.

Among key U.S. allies, France and Britain have appeared cool to the plan, expressing concern that it might lead to legal and technical problems. Nevertheless, Washington appears prepared to press ahead, and a Western diplomat said a draft resolution may be presented to the Security Council within a week.

About \$5.5 billion in Iraqi assets have been frozen around the world, including more than \$1 billion in the United States, an official said. In addition, about \$1.5 billion might be available from Iraqi oil held mainly in Saudi Arabian tanks and in a pipeline linking Iraq with Turkey as well as from payments for crude oil that were held up after the U.N. embargo following Iraq's Aug. 2, 1990 invasion of Kuwait.

The move to tap frozen assets stems chiefly from Iraq's refusal to sell oil under U.N.-mandated terms. Such sales were expected, in part, to pay for destruction of Iraq's chemical, biological, nuclear and ballistic arms facilities and for humanitarian measures. Diplomats expressed confidence that the United States can muster sufficient support from other council members for the proposal.

'Dating Service' for Ex-Soviet Scientists to Start in June

THE BALTIMORE SUN

WASHINGTON

A Moscow center offering useful work for former Soviet weapons scientists to prevent them from selling their skills abroad is on the way to starting up in June, a key State Department official said Thursday.

The \$75 million International Science and Technology Center will serve as a sort of "dating service" matching scientists' knowledge with peaceful government and private-sector research projects.

A high priority, said Robert Gallucci, the State Department official in charge of the project, will be research into nuclear-plant safety and management of nuclear waste. A second center is planned for Ukraine, with \$10 million from the United States.

The center, which will be headed by an international board of Russians and Westerners, arose out of fears that with the end of the Cold War and collapse of the Soviet economy, scientists who developed nuclear and other weapons of mass destruction would be hired by countries seeking dangerous weapons.

The United States has put the number of nuclear weapons scientists at about 3,000. But the overall nuclear weapons establishment, including those involved in manufacturing and in reprocessing fuel, could number 80,000 to 90,000, Gallucci said.

WEATHER

Retrograde

By Marek Zebrowski
STAFF METEOROLOGIST

A low pressure system moving out of the Ohio Valley on Friday will end the first spell of nice spring weather in our area. This storm is forecast to both intensify as it moves northward and slow down, as it passes to the south of New England during Saturday and Sunday. By Monday this low will reach Nova Scotia, unfortunately not soon enough to rescue our weekend from a typical spring pattern of onshore winds, pesky rainshowers and generally gloomy skies.

Monday and Tuesday portend fairer and warmer weather as a high pressure system will gradually move into our region.

Friday afternoon: Cloudy with rain developing. High around 52°F (11°C) with light winds steadily increasing from the east 10-15 mph (16-24 km/h).

Friday night: Periods of rain, some fog in coastal areas. Low around 40°F (5°C), northeast winds continuing.

Saturday: Occasional rain and showers. Cool with highs in mid to upper 40s (7-9°C), persisting onshore winds.

Saturday night: Continuing damp and chilly, lows in the low 40s (5-7°C).

Sunday outlook: Chance of showers. Highs in the 50s (10-12°C) lows in the 40s (6-8°C).

Serbian President Milosevic Approves Truce Agreement

By Blaine Harden
THE WASHINGTON POST

BELGRADE

Serbian President Slobodan Milosevic, who has been singled out by the United States as the chief agent behind the bloody civil war in neighboring Bosnia-Herzegovina, gave his personal approval Thursday night to an agreement to halt the fighting in that former Yugoslav republic.

The truce was brokered earlier Thursday by European Community mediators in meetings with leaders of Bosnia's warring Muslim, Croat and Serb communities, who agreed to stop shooting and return to talks aimed at dividing Bosnia into ethnic cantons.

Heavy fighting across the republic in the past three days — particularly in Sarajevo, Bosnia's battle-scarred capital — had seemed to be building toward all-out civil war, but the violence lessened significantly Thursday. The truce accord was buttressed by a cease-fire pledge from the Serb-dominated Yugoslav army, which has been openly supporting Serb militia forces in attacks on Muslim-majority towns across Bosnia.

As dusk fell, however, small-arms and mortar fire erupted between local Serbs and Muslims on the outskirts of Sarajevo, near the city's airport, news services in the capital reported. "The cease-fire is not respected," Bosnian radio declared.

The Associated Press said several buildings and trees were set aflame in the firefight and that a number of stray rounds whizzed by the Bosna Hotel in central Sarajevo, where the EC delegation is staying. Observers said it was not immediately clear if the shooting marked the collapse of the new accord or a minor violation that can be smoothed over Friday.

As the Yugoslav region has been wracked over the past year by the bloodiest fighting in Europe since World War II, internationally bro-

kered peace agreements have meant little without the backing of the army and the enthusiastic support of Milosevic.

The Serbian president, a hard-line Marxist and strident Serb nationalist, has been accused by Western governments of grossly exaggerating the ethnic threat to the Serb minority in Bosnia and, previously, in Croatia, where a Serb-Croat war has taken more than 10,000 lives. Western critics say Milosevic has used these claims as a pretext for armed intervention that has allowed Serb forces to seize large tracts of territory in both republics.

But Thursday night, after 10 days of scalding American criticism and concerted Western threats to isolate Serbia as a pariah state, Milosevic gave a clear signal that he is worried by the prospect of economic isolation and that he now wants the fighting in Bosnia to end. "We care that the war in this country should stop so that we can turn to our peacetime and everyday worries and to the revitalization of the economy," Milosevic said.

Although he rejected well documented charges that his government has used paramilitary groups operating from Serbia to prosecute the war in Bosnia, Milosevic said his government will do its best from now on to stop "illegal" groups from leaving Serbia to take part in combat elsewhere.

The announcement of the truce, as well as Milosevic's effusive support for it, comes after more than two weeks of sizable territorial conquests by combined forces of insurgent Bosnian Serbs, militia units from Serbia and the Serb-led Yugoslav army. Western diplomats say the Serb side appears to have gained on-the-ground control of about two-thirds of Bosnia, including at least seven Muslim-majority cities.

Those gains coincide roughly with the professed territorial ambitions of the most militant of

Bosnia's Serbs, who make up about 31 percent of the republic's 4.4 million population. Nearly all these gains have come at the expense of Bosnia's poorly armed Slavic Muslims, who comprise 44 percent of the population. In most encounters with advancing Serb forces, Muslims have simply run away, and two weeks of fighting have generated more than 170,000 refugees — most of them Muslims — as well as an estimated 200 dead.

Sarajevo, which Serb nationalists have vowed to partition as Beirut was partitioned during the civil war in Lebanon, is the one principal military objective that has not yet fallen under Serb control, Western diplomats say. In running street battles that raged there for three days this week, Muslim-dominated police units and territorial defense forces managed to put up stiff resistance to Serb forces attacking from the surrounding hills.

Independent observers in Bosnia agree that prior to the recent outbreak of heavy fighting, the Serb minority there had no reason to fear ethnic discrimination, let alone ethnic violence. The Muslim-led government in Sarajevo had given the Serbs elaborate assurances of political and civil rights, and Milosevic acknowledged as much to U.S. diplomats in private meetings this month.

But using the alleged threat of Muslim- and Croat-inspired genocide against local Serbs, Serb forces in early April began a well-orchestrated campaign of violence and terror across much of Bosnia. The attacks intensified after the United States and European Community recognized Bosnia's secession from Yugoslavia — a former six-republic federation now essentially reduced to an alliance of its largest and smallest members, Serbia and Montenegro.

In his remarks Thursday, Milosevic labeled all accounts of Serb-sponsored aggression in Bosnia as "false facts."

Mexico Reels from Explosions

By Peter Eisner
NEWSDAY

GUADALAJARA, MEXICO

While stunned survivors wandered in search of lost relatives in the blast zone, government officials and industrialists Thursday traded charges of responsibility for the massive sewer-line explosions that killed at least 200 people and injured more than 1,500.

"Please help us," begged Jose Guadalupe Arrellana, weeping as he tugged on the sleeve of President Carlos Salinas de Gortari, who walked through the crater-wracked ruins of the working-class Reforma district of this city in western Mexico.

"I'll do what I can," Salinas told Arrellana, whose repair shop was destroyed in the blast. At a news conference later, Salinas gave investigators 72 hours to find the cause of the blasts and pledged "to punish those found responsible."

Amid fears of new explosions, municipal workers opened manhole covers and pumped soapy water into downtown sewers to prevent a buildup of volatile fumes, which fueled Wednesday's calamity.

And after residents of the Alamo district, south of Reforma, said they smelled fumes, Guadalajara Mayor Enrique Dau Flores ordered the evacuation of several square blocks. The area is surrounded by about 40 factories, including a plant operated by Petroleos Mexicanos, known as Pemex.

Pemex, the government-run oil monopoly, refused comment Thursday on the source of Wednesday's explosions. But rescue workers throughout the shattered zone said many survivors had spoken of the distinct smell of gasoline, indicating it might have flowed into the sewage system.

The director of the Municipal Water and Sewage Systems, Guadalupe Limon, said the cause of the explosion had not been determined, saying hexane was "a possible cause" and a gasoline leak was another possibility.

Shortly after the explosions, Pemex blamed a cooking oil company, La Central, saying the firm had allowed volatile hexane gas to enter the sewer system. Thursday, however, the company's owner denied the charge, saying La Central was closed for the Easter holiday and had not lost any stocks of its chemical supply.

"I've spoken with the attorney general's office and told him we don't understand how (Pemex) can be blaming us," said Jesus Hernan Morales Doria.

On Wednesday, fire chief Jose Trinidad Lopez Rivas said thousands of gallons of gasoline had spilled into the sewer system. Pemex said it has no pipelines anywhere near the blast area.

The governor of the state of Jalisco, Guillermo Cosío Vidaurri, accompanied Salinas on his tour and said his government was investigat-

ing possible negligence by three city officials, for minimizing local residents' complaints about the gas smell emanating from the sewers.

After Salinas left the neighborhood, eventually returning to Mexico City, survivors in Reforma looked on blankly as workers picked through rubble before signaling earthmovers to begin pushing tons of brick and steel strewn through affected streets.

The rescue effort, run with military precision, combined army and police units, Red Cross officials, students and local volunteers. Local doctors also participated in setting up a series of field hospitals. Officials said 15,000 people were left homeless by the blasts and perhaps 1,000 dwellings were affected.

Rescue teams did not report finding new victims or survivors in the rubble.

More than 24 hours after the blast, smashed cars and trucks were still lying overturned in the 20-foot-deep trench left by the blasts. It was evident from a tour through the zone that the modular adobe and brick construction of the houses served to insulate interior areas, saving them from even worse damage. Inside one house, just a few yards from the worst part of the blast, two parakeets chirped away in their cage. The kitchen was still brimming with the remnants of breakfast — half-made tortillas and vegetables. A rooster had its pickings as it wandered about the abandoned house.

Supreme Court Prepares Ruling on Abortion Rights

By Ruth Marcus
THE WASHINGTON POST

WASHINGTON

The Supreme Court, one vote away from eliminating the constitutional right to abortion, wrestled Wednesday with the implications of such a historic step as it considered a challenge to a Pennsylvania abortion law.

In a long-awaited test of the conservative new court's views on abortion, the justices remained largely silent as American Civil Liberties Union lawyer Kathryn Kolbert urged them to reaffirm Roe vs. Wade, the landmark 1973 decision establishing abortion as a fundamental right.

They were far more active in quizzing Pennsylvania Attorney General Ernest D. Preate Jr. and U.S. Solicitor General Kenneth W. Starr about the individual provisions at issue in Planned Parenthood of Southeastern Pennsylvania v. Casey and what it would mean to strip constitutional protection for abortion.

Justice David H. Souter, whose views on the abortion question are unknown, pressed Starr about whether an outright prohibition on abortion — with an exception only to save the life of the woman — would be allowed under the permissive standard of review urged by the Bush administration. Utah, Louisiana and Guam have adopted laws that bar abortion under most circumstances.

Starr resisted Souter's question, saying, "I think it best not to answer these in the abstract." Souter continued, telling Starr, "You're asking the court to adopt a standard and I think we ought to know where the standard would take us."

Souter's general voting alignment with Justice Sandra Day O'Connor has led to speculation

that they might pair up to forge a middle ground on the court — a position that may or may not be relevant depending on whether the four justices known to oppose the Roe decision can attract a fifth and decisive vote. Only two solid abortion-rights advocates, Justices Harry A. Blackmun and John Paul Stevens, remain on the court.

Justice Clarence Thomas, who refused to divulge his position during Senate confirmation hearings last fall, was the only justice who did not speak during the hour-long oral argument. A ruling in the case is expected by July, and will likely be a major issue in the November elections.

The Pennsylvania law at issue is one of a spate of abortion restrictions enacted after the high court's 1989 ruling in Webster vs. Reproductive Health Services, in which four justices voted to remove abortion from the list of specially protected constitutional rights.

The Pennsylvania law requires married women to notify their husbands of the intention to have an abortion; imposes a 24-hour waiting period on women seeking abortions; and requires doctors and counselors to provide information that one side characterizes as the basis for "informed consent" and the other views as "biased counseling."

Nearly identical provisions have been overturned by the court, as recently as 1986, as intrusions on the right to abortion established in Roe.

The court in Roe said restrictions on abortion must pass "strict scrutiny," a tough test that meant they would generally be struck down.

Having lost a majority to support that approach, the court in Casey is presented with a choice between two alternatives:

One, suggested by O'Connor, is

whether abortion regulations constitute an "undue burden." The other, endorsed by the Bush administration and at least four justices, would ask simply whether the abortion regulations have a "rational basis" — whether they further the state's legitimate objective of protecting potential human life.

O'Connor questioned Preate about the husband notification provision, terming it "curious" that the state did not "require notice to all fathers."

She then asked about forms of birth control, such as intrauterine devices, that act as "abortifacients" by preventing implantation of the fertilized egg. Could the state, protecting its interest in preserving fetal life, require all women to inform their sexual partners of their use of such contraception, she asked.

O'Connor also expressed repeated interest in whether the mandatory counseling provisions and husband notice provisions violated the First Amendment guarantee of free speech. "The state is compelling a woman to say something to her husband," O'Connor said. "I would have thought perhaps compelling speech would get us right into a First Amendment area."

Preate said that because 95 percent of married women in Pennsylvania inform their husbands voluntarily, the spousal notice law would actually affect very few women. Stevens said: "Well, if no one's affected by the statute, what is the state interest in upholding the statute?"

During his 10-minute argument in support of the Pennsylvania law, Starr left open the possibility that fetuses might be "persons" protected by the Constitution and that states, therefore, could be not only permitted to outlaw abortion, but required to do so.

In Roe, the court concluded that the 14th Amendment — which prohibits states from depriving any "person" of life without due process of law — "does not include the unborn."

In the Roe opinion, Blackmun pointed out that considering fetuses as "persons" under the Constitution could require states to treat abortion as harshly as murder and bar states from making exceptions in their antiabortion laws for saving the life of the mother.

No justice has endorsed the view

that fetuses are "persons" under the Constitution. However, in a speech that became controversial after his nomination to the high court, Thomas praised an article taking such a position.

"What would flow from that position could be a requirement that every state ban abortion," said Marcia Greenberger of the National Women's Law Center. "The fact that it was explicitly left open by the solicitor general should cause people to sit up and take notice of what the future might hold."

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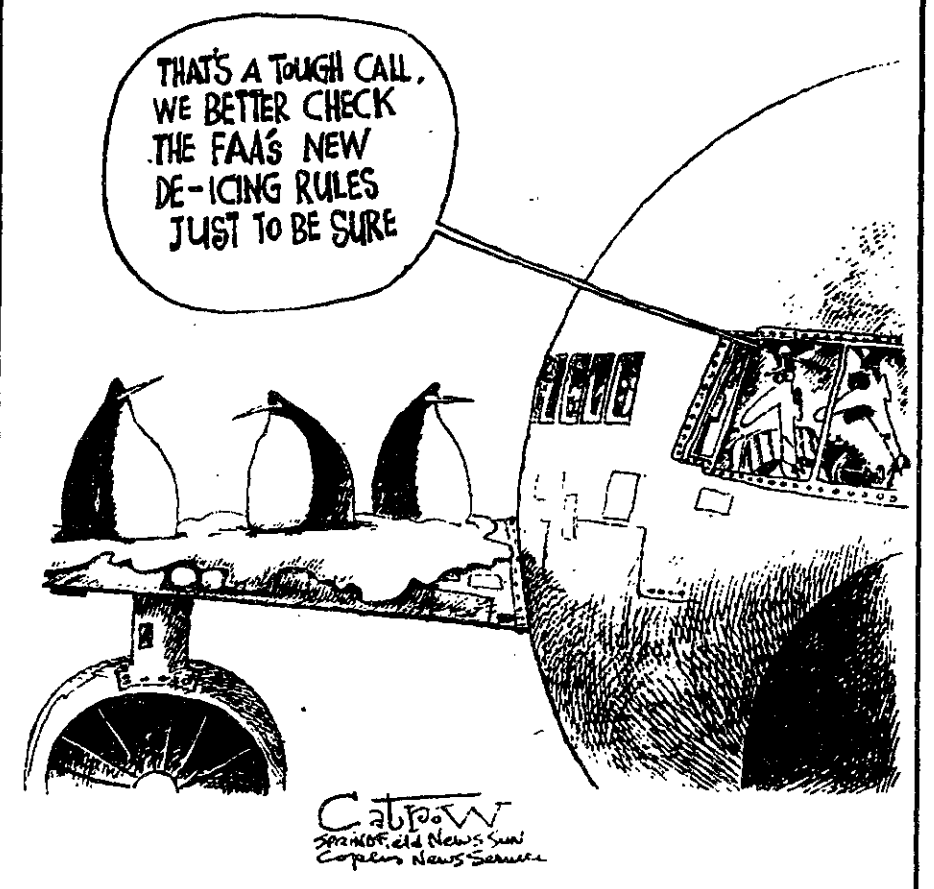
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LETTERS TO THE EDITOR

Pro-Life Argument Is About Downfall Of Society

I agree with the statement in Randall T. Whitman '94's letter to the editor ["Letters Imply All Women Support Abortion," April 10] that it is much too often implied that if one is a woman, one will support abortion. Well, here is one woman that doesn't.

What I find in pro-life people is that we tend to be conservative in nature (which does not mean being narrow-minded). As a result, people will not find all of us in anti-abortion demonstrations. Instead, people will find us supporting the pro-life cause from deep within our hearts and minds. I have found that it is difficult to speak on this matter because those who are set on their abortion ideas will not hear our reasoning. They feel that pro-lifers are imposing their moral principles on them, but the argument goes far beyond morals. It's about the downfall of society. This is a strong argument that pro-choicers choose to ignore. Just remember that (as others have stated) "one wrong does not justify another."

Frances M. Pinedo '93

SRG Treated Wrongly by Self-Important Groups

The theft of the UA ballot box, which at first appeared merely to be a prank deserving little more than a good laugh, has revealed itself to be the cause of a series of events demanding serious attention. The latest episode in this story has been the unanimous UA vote "to request the Office of the Dean for Undergraduate Education and Student Affairs to conduct hearings for five students."

This action is thus far the most significant in a series of responses (or should I write knee-jerks?) to the ballot theft. Only the most naive reader of the manifesto of the SRG could take that organization with such seriousness. That document was an obvious parody of several political theorists from Jefferson to Marx. One has to wonder about the mentality of a group of people who feel directly threatened and offended by such a clearly facetious document.

While Wednesday's vote is but one of a series of insipid acts by the UA, it is certainly the most appalling and revealing. Besides the fact that it is an "Undergraduate Association" harassing five of its own, it is indicative of how correctly chosen the words of the conceivers of the SRG and two of the candidates for UA president and vice-president were: The UA is an ineffectual group acting to pad a resume. By attacking a group of students that deigns to criticize it, the UA is acting in the manner of a totalitarian state against a dissident minority. Rather than confront the fact that it is not well regarded within the student body, the UA is exercising its power (with obvious enjoyment) to punish the most conspicuous examples of that ill regard.

While student misconduct is normally reported to and handled by the Committee on Discipline, the theft of the UA ballots has been given the privileged position of attention

from the Office of the Dean for Undergraduate Education and Student Affairs, with obvious UA approval. One cannot help but be curious about where the UA's true allegiances lie.

Reaction from elements of the MIT community other than the UA have been interesting. While Anne Tsao received an explicit apology in the first *Tech* issue after the *Daily Reamer*, no regret was expressed at the treatment of Peter Yesley, who was mentioned no less than 29 times — including one mention which considered the size of his penis. One has to wonder why segments of the MIT community which are so vocal in their opposition to sexual harassment on campus — such as the administration, the harassment committee, and *The Thistle* among others — have not even raised a brow at a discussion in a widely circulated MIT publication of the effectuality of a student's erogenous zone. If anything deserved to draw an apology from the staff of *The Tech*, this should surely be it.

The constellation of events and non-events surrounding the ballot box theft have made it clear that the act was one of genuine humor and brilliance. It is hard to think of a more entertaining and convincing exposition of the sorry fact that the UA is largely a self-important organization at once aloof from and antagonistic to the very student body it purports to represent. The more vigorously it acts against these students, the more this is confirmed.

Nicholas L. Cassimatis '94

Legality of Concert Searches Should Be Examined

The Tech received a copy of this letter addressed to Campus Police Chief Anne Glavin.

I recently purchased a ticket to the upcoming Violent Femmes concert sponsored by the Student Center Committee. After receiving the ticket I was handed a sheet of paper claiming that "MIT retains the right to search all people before entering the building." I hope that you and your police officers have no intention of having anything to do with these searches.

As you are well aware, due to our similar correspondence two years ago, the Fourth Amendment of the Constitution prevents any-

one from being searched without a warrant, probable cause, or consent. I, and I assume most other MIT students, have not given consent to being searched. Some vague concept of "implied consent" is not good enough, especially when the information about the search was given after the ticket was purchased. Explicit consent is necessary.

If SCC members try to conduct the search, then there is some possibility that it is legal, as they may be acting in their private capacity. This still raises questions about what will be done if they find something they believe to be illegal. Will they make a citizen's arrest? Will they attempt to confiscate it? If, however, they are acting on behalf of MIT, an institution that receives federal funding and to which the the Massachusetts Civil Rights Code applies, then these actions are clearly illegal.

The Campus Police are fully Cambridge police. They are given this power by the state. This means they have the power and the responsibility to make an arrest if contraband is found in any search, and that an order from one of them, for example to open a bag, has the power and the threat of the state behind it. To counterbalance these powers they are, fortunately, bound by the laws of the state. They may not conduct these searches without probable cause.

While SCC may have made some contract with the band, that contract has no power over other MIT students who have not signed it. Even if there were a contract between SCC and myself, police officers cannot enforce such a contract between other individuals. It is none of the campus police's business.

The argument that it is illegal to bring alcohol or weapons to a concert is irrelevant. The chance that some rule may be broken does not justify searches.

I therefore expect that there will be no police officers conducting mandatory (or "coerced voluntary") searches at the entrance to this concert. Additionally, I hope that SCC has considered the legal implications should its members attempt to conduct any searches. There should be no repercussions, in terms of attending the concert or in any other way, against any student that stands on his or her Fourth Amendment rights and refuses to be searched.

Adam Dershowitz G

LETTERS POLICY

Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the editor are welcome. They must be typed, double-spaced and addressed to *The Tech*, PO Box 29, MIT Branch, Cambridge, Mass. 02139, or by interdepartmental mail to Room W20-483. Electronic submissions in plain text format may be mailed to tech@athena.mit.edu. All submissions are due by 4 p.m. two days before the issue date.

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

Death Penalty Cannot Be Justified With Arguments

Column By Matthew H. Hersch
OPINION EDITOR

Earlier this week, the State of California murdered a man. With much fanfare, law enforcement officials strapped him into an airtight torture chamber and slowly pumped in cyanide gas until he was dead. There was once a time when I supported the death penalty, but now, especially after the execution of Robert Harris, I can never do so again.

How can a civilized nation commit ritual murder? What possible reason could there be for the United States to join hands with Iraq, China, Iran, and all the other tyrant states that use execution as an instrument of justice? What possible use does the death penalty serve?

Does it deter crime? No, not really. This nation was filled with criminals when capital punishment was commonplace.

Is it a cheap solution to the crime problem? No, not really. When one considers the cost of appeals and the maintenance of facilities, execution is expensive.

Then why the death penalty?

The State of California, and its numerous supporters, murdered Robert Harris out of

vengeance, plain and simple. Reading of the execution in the papers, I was drawn to a picture of a pro-death protester, marching and chanting, carrying a sign asking for "an eye for an eye." Vengeance, though, is not justice.

When a man kills another in a fit of revenge or lust or rage, he is thrown in jail, and for good reason. Under common law the killing of another human being is justifiable only in self-defense. At the time of his execution, though, Robert Harris was incarcerated, unable to threaten anyone. And still the State of California murdered him, in a manner so gruesome that it has been banned in warfare since 1925. When a citizen kills in anger it is revenge, but when the State of California does so, it is justice.

What frightens me most about capital punishment is that it assumes a perfection in the American criminal justice system that does not exist. Even today, courts make mistakes, confessions are coerced, and evidence is misplaced. Innocent people are convicted, only to be released, if they are lucky, after serving 10 or 20 years in prison.

In a world where the highest punishment is

imprisonment, a minimal failure rate in the justice system is barely tolerable, especially if opportunities for appeal are widely available. If however, the penalty for conviction is death, and opportunities for appeal disappear (as they slowly have been), then even one over-eager prosecution or faulty defense is an unforgettable tragedy.

Robert Harris, tell a condemned man that he no longer has the right to try to prove his innocence — that the prison warden should ignore appeals and just "get on with it." When the framers of the Bill of Rights wrote of Americans' right to a "speedy and public trial," they did not mean a lightning execution.

What possible reason could there be for the United States to join all the other tyrant states that use execution as an instrument of justice?

If we allow capital punishment, who has the right to say when it should be imposed — when a wrong is so heinous that it can only be righted by execution. American history is full of instances when this very decision was twisted by unscrupulous politicians and racist judges to murder blacks and immigrants on shaky evidence for even the slightest transgressions. When the question is one of life and death, no one has the right to say that one man deserves to die and another doesn't, or to, as the Supreme Court did in the case of

One of the most noble traditions in American culture is the belief that no matter how vile a wartime aggressor, enemy prisoners of war must be treated as victims of upbringing and environment, entitled to life and liberty upon the cessation of hostilities. Unfortunately, though, the same noble, ethical standards America applies to even the most bloodthirsty foreign invaders it will not apply to its own citizens. No matter how we try to justify it, capital punishment will never be more than barbarism.

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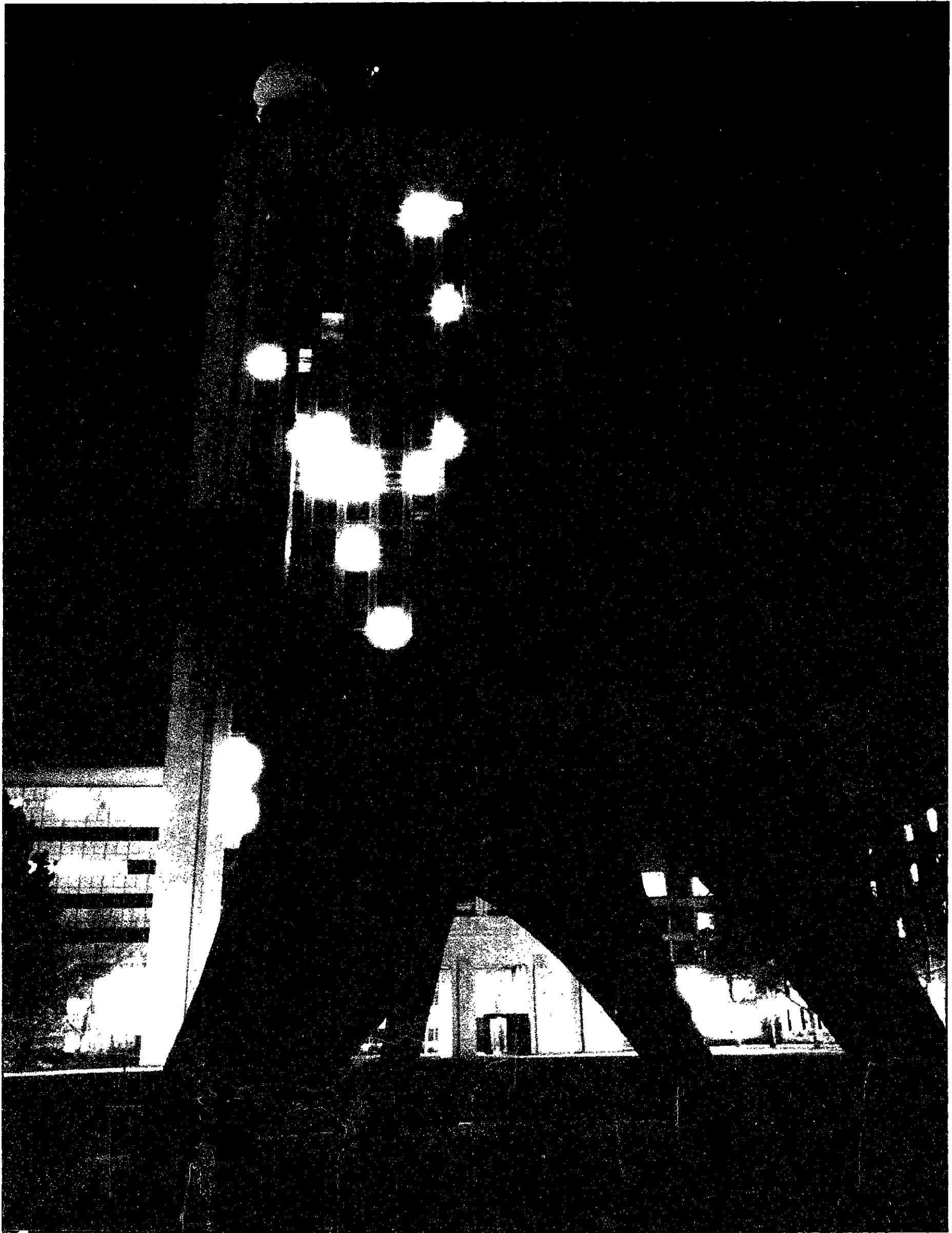
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Wolff Claims MIT Ignored 'Hostile Environment'

Suit Alleges Thorburn, Others in Literature Section Harassed Her for Opposing Tenure Decisions

Wolff, from Page 1

Professor David M. Halperin. According to Wolff, Deutch said nothing could be done.

Wolff approached the current provost, Mark S. Wrighton, in 1991. He created the Clay Committee "to review the tenure process and the

Literature Section generally," the suit states.

The suit also claims the Clay Committee found that Theoharis' tenure process and rights had been interfered with. In September 1991, Wrighton acted on this finding and suspended the literature section's personnel selection powers.

Wolff said Wrighton "laid the foundation for further retaliatory action" when he later identified her as the informant whose actions led to the formation of the Clay Committee.

The suit contends that MIT did not prevent retaliation against Wolff during the peer review process, did not take action against faculty who conducted themselves improperly, and knowingly allowed harassment to interfere with Wolff's work.

Wolff is seeking damages "in an amount likely to exceed at least \$50,000," according to the civil action document.

defeated at a section meeting, but that this does not constitute harassment. "If all of us sued every time we lost a suit against our colleagues, there would be endless litigation," he said.

"I think [Wolff has] had quite a lot of power within the literature faculty," Perry said. "She's consulted on all decisions."

Halperin agreed: "The notion that she's been excluded is preposterous — her opinion carries great weight." Both Perry and Halperin said Wolff is the highest paid member of the literature faculty.

Wrighton said he is not in a position to comment on the lawsuit, and that MIT will respond through its legal counsel.

Thorburn expressed dismay at the suit. "My understanding is that the Institute finds no merit in the suit and plans a vigorous defense in court. This is appropriate in my opinion because Professor Wolff's claims are entirely false. Her characterization of me is particularly distressing, because I've devoted so much of my time as a teacher and writer to a pluralistic and dialogic idea of intellectual work," he said.

Tapscott said, "[The suit] saddens me. The specific charges are inaccurate, ungenerous, and unfair, but more to the point, it saddens me that these kind of charges distract attention from important things going on between professors and students."

Section addresses problems

Wrighton said that when he became aware of problems in the literature section, he appointed the Clay Committee to review the situation. Wrighton also said he and Associate Provost Samuel J. Keyser

worked with Peter S. Donaldson, head of the literature faculty, "on a process to rebuild relations."

Wrighton said the Clay Committee's report led him to conclude that "improvements were necessary."

Wrighton said appointments and selections in the Literature Section are presently handled by Donaldson, Dean of the School of Humanities and Social Sciences Philip S. Khoury, and Wrighton. This is "somewhat unusual," he added. Normally, these decisions are made in the sections themselves.

"I am very concerned about issues such as feelings that people have not been able to work in an atmosphere conducive to their scholarly research. Differences among people are not easy to resolve," Wrighton said.

Wrighton said he is pleased with the outstanding things being done in the literature section, and that all these good things continue despite the faculty problems.

Donaldson said, "The group has made a strong commitment working out its problems internally, and that process is going well. There were a series of problems which led to a process of recovery. Most people are committed to that process. Obviously it's my wish that problems be resolved in a collegial spirit."

Perry said, "My own feeling is people in the literature faculty have tried to talk to each other about our intellectual differences in the last five months or so. We've made progress. I think the process has been a healthy and a good one — that's why this has been quite a shock."

Guggenheim Foundation Recognizes Melrose

Guggenheim, from Page 1

Mathematics Society, for his work on physical optics.

Other MIT winners

Richard M. Dudley, another member of the math department, won a Guggenheim last year. Dudley said he was pleased to hear of Melrose's award because "any kind of award to anybody in our department helps our department and helps to show that it's one of

the best in the country."

Other recent winners at MIT include Edward A. Boyle PhD '76 and Roger G. Burns, both professors of earth, atmospheric, and planetary science; Drew Fudenberg PhD '81, a professor of economics, and Harriet N. Ritvo, an associate professor of writing.

Dudley said the awards provide "the flexibility to travel to places where there's interesting research going on."

Karen Kaplan contributed to the reporting of this article.

GSC to Elect Secretary, Treasurer at Meeting

GSC, from Page 1

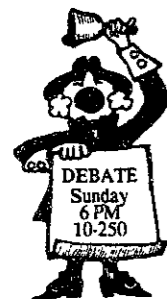
proportion to the size of the department. Most of the council's decisions are made in the committees, which deal with issues such as academic procedures, all but dissertation status, sexual harassment, and tuition.

"I think what the GSC needs most right now is exposure among graduate students," Mehta said. The council must make sure that students know about what is being done to help them, he said. He added that the GSC is "covering a lot of issues which are important" to

a lot of graduate students, like health coverage, but at the same time addressing topics which affect only a minority, like ABD.

Looking back on his term as president, Ciacci said, "I think that I started with very big goals. I started with the idea to fix all the problems that the GSC has." Ciacci said these problems include communication between the GSC, graduate students, and the administration. "I think that some of those goals have been partially achieved. ... It wasn't easy from the start, but it was worth doing it."

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Massie Wins 21st Design Contest

By Garlen C. Leung
NIGHT EDITOR

Tom Massie '93, an electrical engineering student, won the 21st annual Introduction to Design (2.70) contest last night. Massie's device bested more than 100 other students' machines before an enthusiastic crowd in 26-100.

The competition started in Wednesday night's preliminary round, which eliminated about half of the 200 students in the class, according to Ross Levinsky G, a TA for the class.

In this year's contest, entitled "Pipe Dream," each student set out to design a machine that could get the most ping pong balls possible into one half of a vertical pipe in the center of the playing area in 30 seconds.

Assistant Professor of Mechanical

Engineering Harry West PhD '86, instructor for 2.70 and organizer of the contest since 1988, explained that this year's contest was a bit more difficult than many in the past. West was pleased that his students were able to come up with successful designs despite the contest's difficulty.

Winning strategy

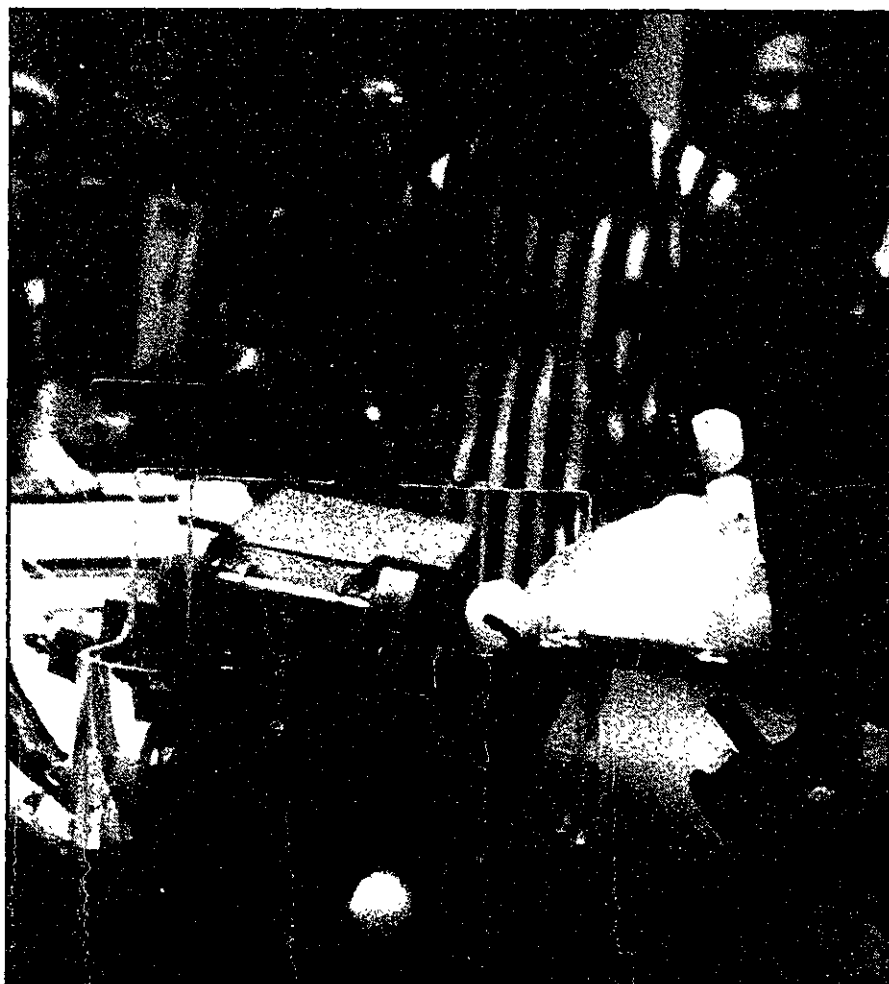
Massie's machine moved quickly, extending a box over his goal from the starting position, and releasing his balls into the goal. At the same time, a flap covered the opening of the other goal, preventing his opponent from depositing any balls. Massie's ingenious use of the flap was an important factor in his win.

Massie and nine other contestants will compete in the International Design Contest, to be held at MIT on August 20. They will

compete against students from the Tokyo Institute of Technology, Cambridge University, and Technische Hochschule Darmstadt, who competed in similar contests.

The 10 students from MIT will include the four semifinalists — Massie, Dokyu Kim '94, Paul Hsiao '94, and Chad Clize '93 — and six others chosen by independent judges. Three contestants were chosen by judges in the audience: Dionne Chapman '94, Won Chikyang '94, and Elizabeth Zapata '94. Professional engineers examined all of the machines before the contest and chose Heather Klaubert '94 and Matt Manning '93 to participate in the international competition. PBS chose Cameron Miner '92 to attend the contest.

Below: Onlookers watch Gwendolyn Watanabe '93 operate her 2.70 machine.

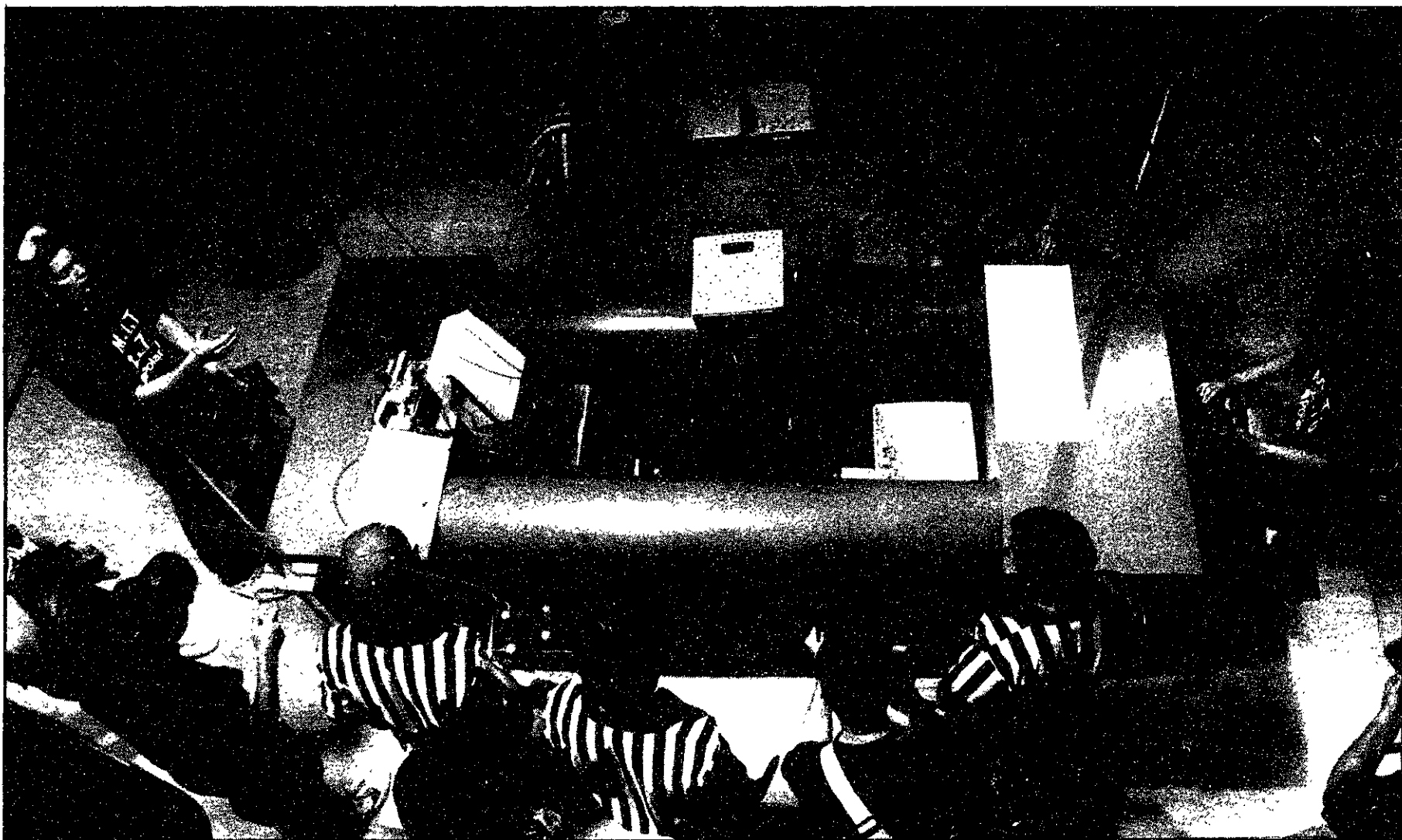
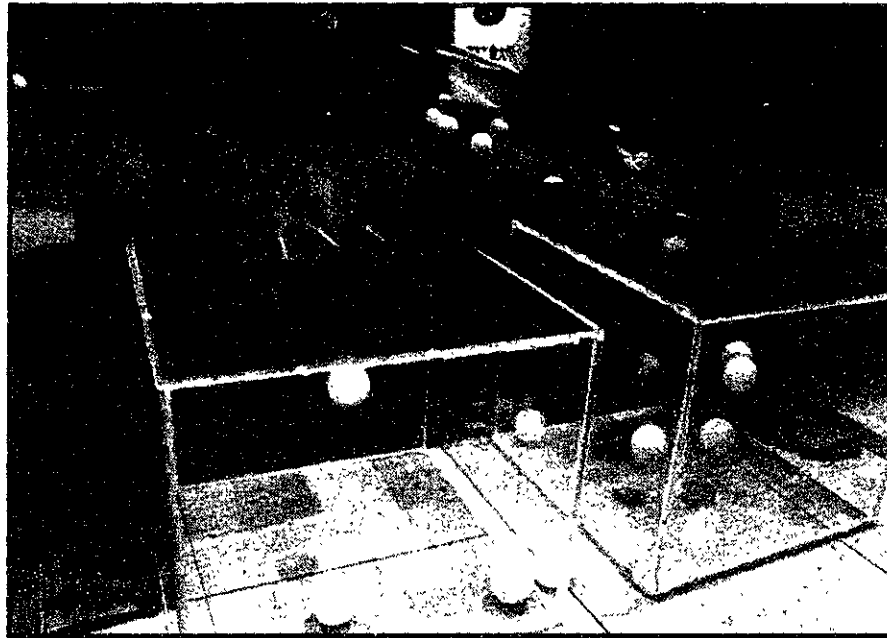


Above: A 2.70 machine empties its innards into the center tube. Right: Associate Professor of Mechanical Engineering Harry West PhD '86 directs 2.70 traffic from his post at the timing computer.

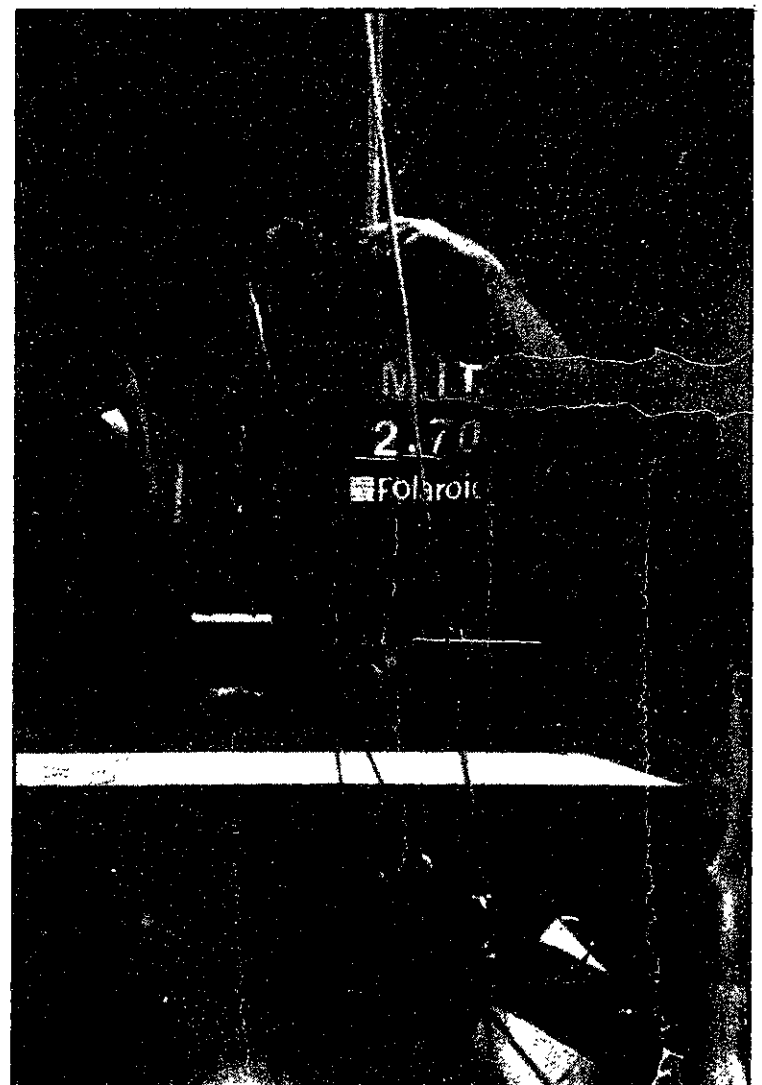
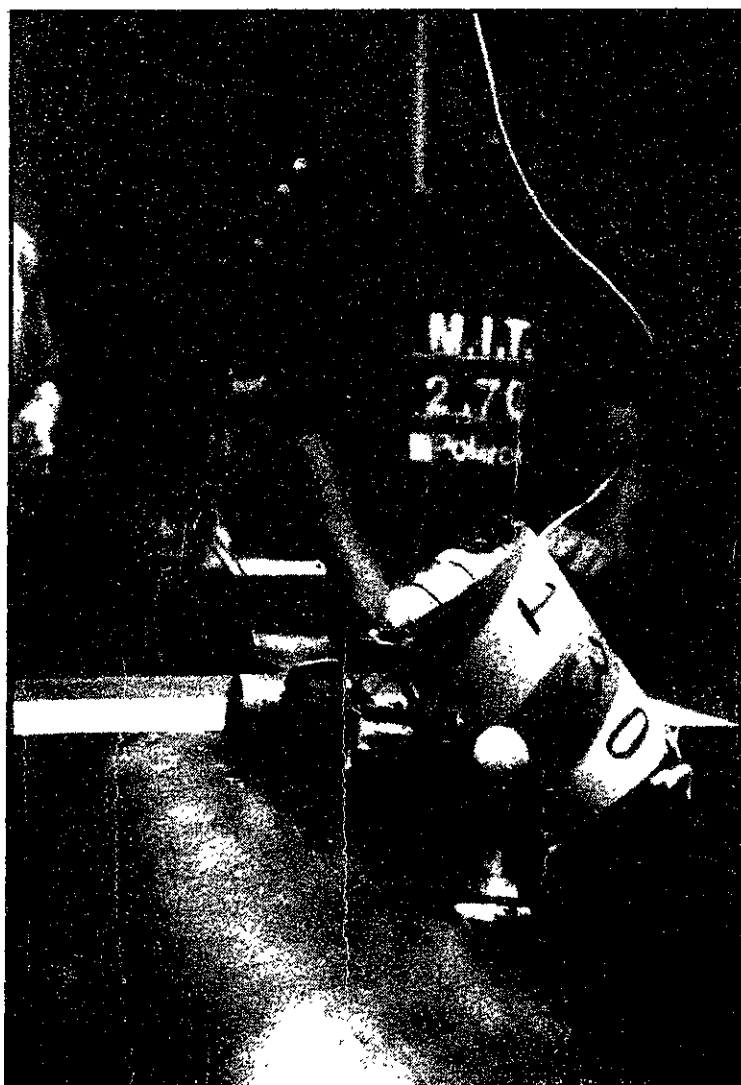




Left: Tom Massie '93 watches his 2.70 machine win in a preliminary round.
 Below: The ping pong balls, after dropping down the tube in the center, were directed into two boxes and counted.



Left: On overhead view of the proceedings at last night's 2.70 finals. Each machine starts from its respective end and attempts to deposit ping pong balls in the center, while trying to prevent the opposing machine from doing the same.
 Below: Edward J. Samowski '94 watches with distress as his 2.70 machine starts off well, but topples over before reaching its intended destination.



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Islandic artist June Gudmundsdottir (Greta Scacchi) works on her painting in *The Player*.

LOREY SABASTIAN

Self-reflection helps Altman's *Player* poke fun at Hollywood

THE PLAYER

Directed by Robert Altman.
Written by Michael Tolkin.
Starring Tim Robbins and Greta Scacchi.

By Chris Roberge
ARTS EDITOR

Robert Altman's *The Player* begins with a wonderfully audacious scene that sets the tone for the remainder of the film. After a clapboard appears to announce the beginning of the movie, Altman uses a strikingly elaborate eight-minute tracking shot to introduce the audience to executive Griffin Mill (Tim Robbins) and the Hollywood studio that is his world.

Jean Lepine's camera follows characters as they walk through the studio's parking lot and zooms in to look through nearby office windows, all the while eavesdropping on the comically exaggerated conversations taking place. Sitting in their elaborate and tackily-furnished offices, Mill and other movie executives listen impatiently to writers pitching their prospective projects, most of which recycle ideas from other past successes and easily fit into familiar and predictable storylines. One writer tries fervently to describe his grand and exciting plans for *The Graduate 2* while a few floors below another is explaining the mood that he wants to achieve in his lighthearted but hard-hitting supernatural political thriller with a heart, which he envisions as a sort of "The Manchurian Candidate meets *Ghost*."

In the middle of this immense shot, security chief Walter Stuckle (Fred Ward) walks out of his office and starts to tell another man that he is disgusted with movies' current obsession with constant cutting. He complains that audiences today are too used to an MTV style of editing, and that no one ever attempts to film long tracking shots such as the famous opening of Orson Welles' *Touch of Evil*. This one exchange shows what makes *The Player* the excellent, and occasionally brilliant, film that it is. A very good movie could have the complex technique, daring style, and hilarious humor of this one huge shot.

But only a movie like *The Player* would at the same time poke fun at itself — simultaneously grabbing the audience's attention and reminding them that it's only a movie after all.

The plot of *The Player* focuses on Griffin Mill, a senior vice president of production who oozes confidence and success. He is familiar with the rules of the game at the studio, and he is truly a master player. Lately, Mill has been having some problems, though. Larry Levey (Peter Gallagher), an executive from another studio, is rumored to be after Griffin's job. Also, Mill has been receiving a steady flow of threatening anonymous postcards that seem to come from a writer whom he refused to get back in touch with. Griffin starts to feel uneasy about the mail, which gets more ominous day by day, but he has an even greater fear that if he lets the postcards become public knowledge, he will further destabilize his questionable hold on his position of power. Instead of involving anyone else at the studio in his predicament, he drives out to see David Kahane (Vincent D'Onofrio), his primary suspect, and his Icelandic girlfriend, June Gudmundsdottir (Greta Scacchi).

The story of *The Player* is filled with twists and turns, but the most interesting fact about them is not that they are truly surprising, but that they seem to obey some unwritten rules of popular scripts. At one point, Griffin tells June that all movies need to have "suspense, laughter, violence, hope, heart, nudity, sex, and a happy ending." It's all here, and the audience is invited by this amazingly self-reflective film to keep track of each requisite ingredient as it appears.

Indeed, the greatest thing about *The Player* is this self-reflectivity, which appears in many more places than just Stuckle's reference to the opening shot and Griffin's comment about typical movie formulas. Another key element of successful movies that everyone in the film agrees on is star power, particularly that of Julia Roberts and Bruce Willis. Over the course of the movie over sixty easily recognizable actors show up to play themselves, including, in one absolutely inspired sequence, Roberts and Willis themselves.

In another scene, Griffin waits in a restaurant to meet the writer who has been harassing him. The audience is shown a shot of a foreboding-looking man (Lyle Lovett) intently watching Griffin's every move. Then the camera pans to a photo of Alfred Hitchcock, the director who made giving the audience suspenseful extra information like this standard practice. Later, Griffin and June seek seclusion at an ultra-private resort. June tells Griffin that she never thought places like this existed, and Griffin says quite frankly that they actually exist "only in the movies." The effect of all this is truly unique and eerie. This is not some wildly anarchistic movie like some of Mel Brooks' or Woody Allen's works in which a crew member is injured by the action he is filming. *The Player* works much more subtly, providing a movie that is in many ways completely standard, while at the same time suggesting that Altman and his production crew lie just outside of the frame, carefully orchestrating everything that the audience sees.

At one point during the initial eight-minute shot, the camera focuses on a postcard that has fallen on the ground in the studio parking lot. Written across the panoramic view is the slogan, "Your Hollywood is Dead!" A good deal of *The Player* provides a convincing argument of this point. Every time one of Griffin's required plot factors turns up, the recognition of it is both funny and painful, because as a satire of Hollywood, it is dead on. There are unquestionably too many films that look for a successful pattern and do not dare to tamper with it. When Larry Levy suggests that studios refuse to talk with writers and instead take current news headlines and adapt them to proven formulas, the idea is funny because it is so exaggerated, but it is also scary because today's movies seem like they might have been produced by just such a process. Still, when something as excellent as *The Player* is made, even though it is mocking the death of quality film, it suggests that Hollywood itself might have some of the hope and heart that Griffin spoke of, and perhaps even a happy ending of its own.

Morrison proves to be moving and eloquent

TONI MORRISON

The History of Beloved and the Culture of Jazz.
Kresge Auditorium, April 16 at 8 p.m.

By Joanna Stone
ARTS EDITOR

With a special address to the seniors surrounding her, Ellen Harris, associate provost for the arts, introduced one of the most moving speakers ever to grace the Kresge Auditorium stage — Toni Morrison.

Morrison's lecture, entitled "The History of *Beloved* and the Culture of Jazz," spanned the spectrum — from the humorous, such as Morrison's recollection of a high school teacher's personal complaint to her, "How could she be expected to teach her students *Beloved* if there weren't any *Cliff's Notes*?", to the painfully serious — students have complained about the offensiveness of the explicit sex scenes in *Beloved*, Morrison recalled, but they take for granted the real obscenity, slavery.

Morrison put forth an initial thesis for the lecture: "The thrust of all education is to move from data to information to knowledge to wisdom." Throughout her talk, it was clear that Morrison had reached the last goal, as the wisdom of her words was both evident and inspirational.

In writing *Beloved*, Morrison said she had set out to "disentangle the grip of history while remaining in its palm." She based the story of *Beloved* on an article she came across in *Harper's Weekly*, a true story of a woman who attempted to kill all her children to keep them from enslavement. With that story, Morrison sought to "take artistic control away from the institution of slavery and give it to the individuals who knew it best." Those familiar with *Beloved* would agree that the protagonist, Sethe, retained that artistic control. The children's murder could not be declared illegal, for the law did not recognize the relationship between a slave mother and her children.

This provided the skeleton for the novel, but Morrison said she needed more specificity of detail to make the work full and real. She found that specificity in the diaries of a slave owner. In an apathetic, note-taking tone, a slave owner recorded his daily activities: "Thursday, Jenny wore the bit ..." Morrison read from the diary, in which references to "the bit" were repeated over and over again. Morrison researched the bit, which was "designed to shut you up." Morrison said "the point became to reveal not what it looked like, but what

Morrison, Page 17



Indigo Girls' latest simply not up to their best

RITEs OF PASSAGE

Indigo Girls.

Epic Records.

By Chris Roberge

ARTS EDITOR

It simply is not possible to listen to the latest Indigo Girls release, *Rites of Passage*, which is due in stores this May, without comparing it to the duo's previous efforts. That's really too bad, because *Rites of Passage* is certainly not a bad collection of new songs, but relative to *Strange Fire* and their outstanding eponymous follow-up, it is disappointingly fair. *Nomads*, *Indians*, *Saints* was not quite as strong as the first two albums, and *Rites of Passage* only continues the downward trend.

Perhaps one of the reasons for the decline in quality of the Indigo Girls' last two studio albums is their increasing reliance on denser arrangements. Amy Ray and Emily Saliers are excellent performers, and with only their acoustic guitars, they can create a mood of absolute intimacy that can explode in an instant into jarring intensity. When they gath-

er a more complete band around them, the effect is often less a fleshing out of a song than a type of sonic sandpaper smoothing out the rough edges of the pair's delivery, edges that make their music so special.

"Galileo," by Emily, fortunately does not suffer from the accompaniment it is given. An interesting and inventive percussion rhythm introduces the song and continues throughout while Emily's playful lyrics about reincarnation swell high above on waves of humor and whimsy. "Ghost," also by Emily, isn't quite as fortunate. Lyrically, the track shines as one of the album's best. Emily sings of the human ability to create a beautiful and romantic memory of a past lover that ignores all of the pain and problems of the real relationship. Her imagery is as wonderful as always in lines such as "The Mississippi's mighty but it starts in Minnesota at a place where you could walk across with five steps down. And I guess that's how you started like a pinprick to my heart but at this point you rush right through me and I start to drown," but the song's omnipresent string section threatens to squelch any true emotive power with sappi-

ness. The biggest surprise of *Rites of Passage* is that Amy Ray's songwriting is nowhere near as powerful as it has previously been. Her "Three Hits" and "Joking" are set to fairly catchy melodies, but her lyrics lack the potency listeners have come to expect of her. And after listening to "Chickenman" twice, I'm still at a loss. Amy has explained that the song is about an old man who lives in a trailer in the middle of a junkyard off of a highway. She said of him in an interview, "This guy is deep, he had layers of character underneath that rough skin." Not much of that depth is present in the song, which is a stream-of-consciousness account of dead animals and junkyard Zen. I think that more can and should be expected from the writer of "Strange Fire" and "Kid Fears."

Amy's singing and playing are excellent on a cover of Dire Straits' "Romeo and Juliet," however. And the biting and aggressive lyrics that more typically characterize her writing are present on "Nashville." The harshly critical song was written by Amy when she was a student at Vanderbilt University

appalled by the oppressive atmosphere of racism and sexism that existed both on the campus and in the city. Her disgust is made obvious in the lines "Nashville, you forgot the human race. You see with half a mind what colors hide the face. Nashville, I'd like to know your fate. I'd like to stay awhile but I've seen your lowered state today."

Ultimately, many of the songs on *Rites of Passage* are enjoyable. "Airplane" is a cute, if somewhat vapid, take on the fears associated with flying and the promises one jokingly makes when imagining one's self at death's door. And "Love Will Come To You" is a kind-hearted promise from one friend to another of future love replacing present loneliness as Emily describes her "face pressed up against love's glass to see the shiny toy I've been hoping for." But the enjoyment derived from the new album is never in the same league as that associated with the group's past work. *Rites of Passage* is a good album, but it simply isn't a good Indigo Girls album.

Birmingham Symphony provides non-stop drama

BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by Simon Rattle.

With Tanglewood Festival Chorus.

Symphony Hall, April 9 and 10.

By Allison M. Marino

STAFF REPORTER

Error coursed through my veins as the cymbals continuously crashed and the chorus chanted wordlessly just meters away in the pirate scene in Ravel's ballet *Daphnis and Chloe*. No, this scene was not performed by dancers, but by the City of Birmingham Symphony Orchestra and the Tanglewood Festival Chorus as part of their national tour. With Simon Rattle conducting, the CBSO treated Symphony Hall audiences to three different programs of nonstop drama, including such musical landmarks as Schoenberg's *Pierrot Lunaire* and Stravinsky's *Rite of Spring*. The tour's theme,

"The Revolution of Expression," refers to the ground-breaking musical activity that occurred during the years 1911-13, with each program focusing on works from a single year. Even the encores were composed in the appropriate year.

Daphnis and Chloe, the most outstanding work of Thursday's concert, is technically a ballet score, yet the composition is in essence a symphonic work needing no dancers and perhaps not even, the story of romance that accompanies it, especially when it is performed with the fire of the CBSO. A feeling of passion and spontaneity marked Rattle's conducting, yet no nuance in Ravel's colorful writing was ignored. In the popular Suite No. 2 (with the opening "Dawn" scene), it was easy to imagine a perfect sunrise and *Daphnis* stretching as he emerged from a luxurious sleep. Accompanied by the sumptuous sounds

of this intoxicating sunrise, Rattle's broad arm movements seemed almost magical. A final climax was reached after *Daphnis* and *Chloe* were reunited and the pirates dispersed, as the chorus ascended ever upward and the orchestral tension and volume only increased; Rattle was literally jumping with the syncopation as the orchestra wildly followed him to the sudden, joyous conclusion.

The CBSO's rendition of *Daphnis and Chloe* drove home the importance of live performance. The orchestra's powerful visual presence on stage could not be reproduced on a recording or a videotape, nor could the dynamic range, which exceeded that of any compact disc. At times, I saw the violinists' bows moving, yet could not hear the sound; in other passages, such as the pirates' abduction of *Chloe*, the ensuing violent dance, and later, the jubilant finale, I was nearly blasted out of

my seat not only by the full orchestra, which included 10 percussion instruments, but also by the 80-member Tanglewood Festival Chorus, directed by MIT's own John Oliver. When the music was too loud, no one could reach for a remote and turn it down. In combination with Rattle's superb artistic direction, this immediacy made Birmingham a wonderful contrast to the refined and mature BSO. Wild, loud, and talented, Birmingham's passion at times seemed uncontrollable, adding an element of power and emotion that seemed truly inspired. Appropriately, the audience went berserk after *Daphnis and Chloe*, with cheering, foot stamping, and a standing ovation.

Soprano Elise Ross and the Birmingham Contemporary Music Group gave a different

Orchestra, Page 17

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120 Minutes Tour produces only muddled results

MTV 120 MINUTES TOUR
 With *BAD II*, *PiL*, *Live*, and *Blind Melon*.
 Brandeis University.
 April 16.
 By **Bill Jackson**
 OPINION EDITOR

Corporate rock reached a new low as the MTV 120 Minutes Tour came to Brandeis University April 16 as part of the Boston Phoenix New Music Poll Celebration. The results were less than stunning.

The most noticeable problem was the sound, an impossible mush. Brandeis' Gossman Center made our own Johnson Athletic Center seem like an acoustical dream. Certainly a major national tour could do better than this. The only band whose sound mix was even bearable was PiL, the third of the four bands.

Opening up was Blind Melon, a newcomer to the national scene. Melon's record company has been hyping them as the Next Big Thing, and in that rarest of events, the band lived up to its hype, putting on a dazzling display of energy, tight playing, and fun.

Lead singer Shannon Horn weaved between the other band members, stopping only to dive into the audience and "surf" along their hands while singing. The best way to describe Blind Melon is kinetic. The members were constantly moving and jamming with each other. The band clearly came to play, and they were amazingly good. Comparisons range from early Faith No More to Guns N' Roses to Pink Floyd-like psychedelia.

Horn dropped his shorts at the end, having

fun with the audience and concluding a powerful and interesting set. He announced that Blind Melon will have an album out by August; if it captures the excitement of their live show, it should be quite a set.

Next up was WFNX favorite Live, whose set was, well, dead. Pardon the obviousness, but that is the best adjective to describe their show. Others are: lethargic, average, and uninspired. Live comes across as yet another of the approximately 4,000 bands currently trying to sound like U2.

The lead singer announced that two of the band members had received stitches that afternoon. It's been a weird day, he said, and it's gonna be a weird show. Too bad it wasn't. At least weird would've been interesting.

The band's singles were played out in muddled arrangements and the crowds' initial warm reception for the band cooled. "We're here in Boston, Massachusetts," they announced, "to start a relationship with three or four thousand people, not to play a rock concert." That explains why I didn't care for their show, because I went to see a rock concert.

The next band was Public Image Limited, Johnny Rotten (a.k.a. John Lydon)'s post-Sex Pistols vehicle. Within the space of the first song, Lydon had removed several condoms from his crotch and thrown them to the crowd. In a significantly more impressive move, he mooned the audience, removed an object from between his cheeks, and tossed it to the crowd. (I think it was a canister of liquid string, but I was wary of further investigation.)

Lydon was in impressive voice, however, and the band played well together. Lydon largely ignored his bandmates on stage, and he busied himself by bantering with the audience. When someone threw a shoe at Lydon, he laughed. "The silly bastard who threw his shoe is not getting it back. Hope you have a nice walk home in the snow!" Later, removing yet another object from his seemingly bottomless shorts, Lydon held it up, asking "Does anyone want to buy a sanitary napkin?" Proving that drunk people will do anything, a large group screamed that they did, and he tossed it into the audience.

Lydon finished the regular set by saying "You want more, you know the routine." After the requisite cheering, he returned and played an encore. The angry young punk Johnny Rotten has turned into a modern dandy, a scolding, doddering fool. The band is nice to listen to, but Rotten has become merely unpleasant.

The final band of the evening was Big Audio Dynamite II, the latest incarnation of Mick Jones' career since The Clash. The lights came on, and a person who appeared to be a band member came out. The crowd went nuts as a "BAD II" sign was revealed in the background and the man — he turned out to be a deejay — began to play an electronic rhythm. For over five minutes, we sat listening to this rhythm. No band, just rhythm. For this, I could go to Narcissus.

Finally, the actual band graced us with their presence. Their set relied heavily on material from their recent "The Globe" disc, with a few exceptions of a few trips into the

catalog of the old BAD lineup. They played some interesting versions of album cuts — notably an electric version of the album's acoustic "Innocent Child." — but the pace was marred by the forced, cheesy playing of synthesized beats between songs. I don't know if Jones thinks this is hip or what, but it serves only to distract from the material.

While the band was playing, however, they were actually pretty good. The singing was weak, or at least it seemed weak in the mix, but the band made even the slowest album cuts really move. All of the familiar album samples were faithfully reproduced. The pauses and holds which work well on record are thrown out live and replaced with driving beats, both from a live drummer and the drum machine, which improved the songs greatly.

But Jones was totally ignorant of the problems of the evening. He seemed oblivious of whether or not the band received any applause, but simply smiled and mumbled unintelligibly into the microphone between songs. At one point, he tried to tell some story about learning the guitar when he was growing up, and he broke into a sudden series of guitar licks. Then he said, "But I got better." The audience didn't understand for the most part, and there was only murmured confusion about what Jones was trying to play.

Overall, it was not the great event I was hoping for. There was, however, some interesting music and the occasional flash of brilliance on this MTV tour. Maybe I'll even start watching "120 Minutes" if I can learn to stand that annoying host.

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WORLDWIDE THEATRE



Jennifer Roszell, Starla Benford, and Jeremy Geidt in *Media Amok*. *Media Amok* is a scorching satire on the multiplying lunacies of our time. Seen from the increasingly horrified perspective of a peaceful old couple who just want a little harmless entertainment, the world of talk-show television is seen to be populated with an army of psychotic celebrities and wannabes, dominated by a ferocious, abusive, foul-mouthed figure modelled on a well-known talk show host. *Media Amok* is a salutary antidote to various noisy orthodoxies currently in fashion, both on the left and the right, designed to blow the poisons out of our systems through gusts of laughter. *Media Amok* runs through April 26 at the American Repertory Theatre.

Friday, April 24

CONTEMPORARY MUSIC

Syd Straw who's heartfelt and unique style gained fame in the Golden Palominos yet only hinted at the tremendous success that awaited her solo album. She has recorded with some of pop music's heavy hitters. Performance at 9 at Nightstage. Tickets: \$10 in advance, \$11 at the door; call 497-8200 or 497-9287.

CLASSICAL MUSIC

Chamber Music Society. Rachmaninoff Sonata in G Minor, Op. 19 for cello and piano; Haydn String Quartet Op. 77, No. 1 in G; Schubert Quartet in G Minor at 12 at Killian Hall.

Critics' Choice

MIT Concert Choir and MIT Chamber Chorus performs *St. Matthew Passion* by J.S. Bach; John Oliver, director. MIT graduate student Kenneth Goodson, baritone. Performance at 7 at Kresge. Tickets: \$10 at MIT Museum Shop in Stratton Student Center; limited number of free tickets available in advance to MIT students.

The Boston Conservatory Chamber Ensemble will be joined by guest violist Roberto Diaz, in a program including Mozart's *Piano Quartet No. 1 in G minor, K. 478*, Brahms' *Viola Sonata in E-flat, Op. 120, No. 2*, and *Smetana's Piano Trio in G minor, Op. 15* at 8 at First and Second Church, 66 Marlborough St., Boston. Tickets: \$10 general, \$7 students and seniors; call 536-3063.

Mozart Concerti. Claude Frank, piano; Lihan Kallit, piano; Pamela Frank, violin with the *Longy Chamber Orchestra* at 8 at the Edward Pickman Concert Hall, 27 Garden St., Cambridge. Tickets: \$15, limited number for students and seniors for \$10 advance purchase only call 876-0956.

Haydn's *The Creation* by Tufts University Chorale, conducted by William Thomas at 8 at Cohen Auditorium. Free; call 627-3564.

Boston Symphony Orchestra in its final two weeks for the season, Lynn Harrell plays Shostakovich's *Cello Concerto no. 1* on a program with Brahms' *Variations on a Theme by Haydn and Symphony No. 4*, at 2 at Symphony Hall. Tickets: \$19 to \$52.50; call 266-1492.

The Harvard-Radcliffe Orchestra (James Yannatos, conductor), premieres Yannatos's *Symphony no. 4*, "Tiananmen Square," on a program with music of Mozart and Beethoven at 8 at Sanders Theatre. Tickets: \$10, \$7 general; \$7.5 students and seniors; call 864-0500 or 496-6013.

Lui Collins. Her original tunes, ranging from humorous to thought provoking, are intertwined with Sacred Harp songs and Shaker hymns. Benefit for Watertown-Eliot Sister City Project at 8 at *ET: The Musical* Coffeehouse, St. John's United Methodist Church, 80 Mt. Auburn St., Watertown. Tickets: \$8; call 924-3795.

THEATER

Critics' Choice

Children of a Lesser God. Theater Arts Student Workshop Performance of Mark Medoff's drama at 8 tonight through April 26 in Kresge Rehearsal Rm. A. Free; Reservations call 225-7414.

Love After Dark. An evening of mostly modern scenes by the Shakespeare Ensemble at MIT tonight through April 25 at 8, Rm. 66-110. Free; call 253-2903.

Eleemosynary by Lee Blessing. A touching exploration of mother-daughter relationships tonight through April 26, April 30-May 2. It delivers a powerful message on familial ties in modern society at 8 at

Harvard's Leverett House, Basement Space (E-entry) 28 Dewolfe St., Cambridge. Tickets: \$3 available at Holyoke Center Ticket Office or call 495-2663.

The World Premiere of *Tuck Everlasting*: a musical continues through May 3. Fridays at 7:30, Saturdays and Sundays at 3 at the Wheelock Family Theatre, 180 The Riverway, Boston. Tickets: \$7.50 and \$8; call box office 734-4760, ticketmaster or Bostix-Faneuil Hall. Interpreted TTY April 19 731-4426.

Another Country Julian Mitchell's provocative look at life in an English public school in the 1930's, where the sons of Britain's ruling class learned to conjugate more than Greek and Latin verbs. Continues through April 25 Wednesday through Saturday at 8 at Paramount Penthouse Theater, 58 Berkeley St in Boston's South End. Tickets: \$15; call Ticketmaster 931-2000; At Box office after 7 on evenings of performances, call 426-3550.

Cabaret tonight through April 25 at 8 (matinee at 2 on 25) at Emerson Majestic Theatre, 219 Tremont St. Tickets: \$15, 12 and 10 general; call 578-8785 or 578-8786.

Showcase of Emerson Playwrights tonight through April 25 at 8 at Brimmer Street Studio Theatre. Tickets: \$5; call 578-8785 or 578-8786.

Underground Railway Theater presents *The Christopher Columbus Follies: An Eco-Cabaret* tonight through April 25 at 8 at the Cambridge Multicultural Arts Center. Tickets: \$10; call 577-1400.

Media Amok written by Christopher Durang. Tuesday through Saturday at 8, Sundays at 7 with weekend matinees at 2 at the Hasty Pudding Theatre, 12 Holyoke St., Cambridge. Tickets: \$17-\$33; call 547-8300.

DANCE

Boston Conservatory Dance Division presents dances choreographed, staged and danced by students in the division at 8 at the Boston Conservatory Theater, 31 Hemenway St., Boston. Free; call 536-6340.

COMEDY

Caroline's presents Lizz Winstead in her one-woman-show *Scream of Consciousness*, a hilarious personal journey toward political correctness through May 2, Wed.-Sat. at 8 at the Back Alley Theater, 1253 Cambridge St., Inman Square, Cambridge. Tickets: \$12.50 Wed., Thurs.; \$15 Fri., Sat.; available at Box office, Bostix; call 576-1253 or Ticketmaster 931-2000.

Cross Comedy at *Catch A Rising Star*. Shows at 7:30, 9:30, cover \$12; 11:30 late show, cover \$8. Located at 30 B John F. Kennedy St., Harvard Sq.; call 661-0167 for information and reservations.

APPEARANCES

Steven Ledbetter, musicologist and program annotator for the BSO will discuss the BSO program featuring Bernard Haitink, conductor and Lynn Harrell, cello performing Brahms Variations on a theme by Haydn; Shostakovich Cello Concerto, No. 1 and Brahms Symphony No. 1 at 11:15 am at All Newton Music School, 321 Chestnut St., West Newton. Tickets: \$8 lecture, 10 lecture and light luncheon all \$27-4553.

EVENTS

International Fair sponsored by the International Students Assoc. at 10am until 5 on Kresge Oval.

Steak Fry sponsored by Delta Upsilon at 4 until 7 at the Dupont Barbeque Pits.

Musical Chair Contest sponsored by Kappa Alpha Theta at 6 until 9 on the Athletic Turf.

Critics' Choice

World Figure Skating Champions starring Olympic gold medalist Kristi Yamaguchi, silver medalist Paul Wylie and bronze medalist Nancy Kerrigan at 8 at Centrum, Foster St., Worcester. Tickets: \$25, \$30, \$40; call 931-2000.

ONGOING THEATER

Critics' Choice

The Cocktail Hour by A.R. Gurney through May 17 at The New Repertory Theatre, 54 Lincoln St., Newton Highlands. Showtime varies. Tickets: \$12-20, discounts for students and seniors, group rates available; call box office 332-1646.

Our Country's Good through May 24. Wed.-Fri. at 8, Sat. at 5 and 8:30, Sun. at 3 at Lyric Stage, 140 Clarendon St., Copley Square. Tickets: \$14-18; call 437-7172.

Shear Madness playing Tues.-Fri. at 8, Sat. at 6:30 & 9:30, Sun at 3 and 7:30 at 74 Warrenton St., Boston. Tickets \$18 & 23; call 542-8511.

Another Country Julian Mitchell's provocative look at life in an English public school in the 1930's, where the sons of Britain's ruling class learned to conjugate more than Greek and Latin verbs. Continues through April 25 Wednesday through Saturday at 8 at Paramount Penthouse Theater, 58 Berkeley St in Boston's South End. Tickets: \$15; call Ticketmaster 931-2000; At Box office after 7 on evenings of performances, call 426-3550.

ONGOING COMEDY

ImprovBoston Boston's longest running improvisational comedy troupe, will continue its late night performances at the *Back Alley Theatre*, located at 1253 Cambridge St., Inman Sq., Cambridge. Performances are every Friday and Saturday night at 10:30. Tickets: \$8, \$6 for students; call ticket office 491-8166.

Saturday, April 25

CONTEMPORARY MUSIC

The Get A Life Concert presented by *The MIT Cross Products*. Their annual spring concert, an evening of Christian a cappella music and skits, with special guests *Living Water* from Yale and *Under Construction* from Harvard. Performance at 7:30 in Rm. 10-250. Free; refreshments served after concert.

JAZZ MUSIC

An Evening with Michael Tomlinson, in his sophisticated melange of jazz and contemporary folk, WCDJ's Smooth Jazz series continues with this special event. Tickets: \$15.50 in advance, \$17.50 at the door. Performance at 7 at Nightstage, 823 Main St., Cambridge. call 497-9287, 497-8200.

CLASSICAL MUSIC

The MIT Concert Band to pay tribute to composer John Bovicchi in their last concert of the season at 8 in Kresge Auditorium. The program will include works by the composer and many of his students. Free; call 253-2826.

Egmont Trio presents the third concert in their series at 8 at the Longy School of Music, 1 Follen St., Cambridge. Tickets: \$7, 5 students and seniors; call 756-0924.

Maria Bachmann, violinist will give a recital as a tribute to Fritz Kreisler. Performance at 8 in Jordan Hall. Tickets: \$7.50, \$5 available at Jordan Hall box office 536-2412 or call CelebrityCharge 482-2595.

Boston Symphony Orchestra in its final two weeks for the season, Lynn Harrell plays Shostakovich's *Cello Concerto no. 1* on a program with Brahms' *Variations on a Theme by Haydn and Symphony No. 4*, at 8 at Symphony Hall. Tickets: \$19 to \$52.50; call 266-1492.

American Women Composers/Massachusetts presents the 7th Annual Marathon, a two-day event featuring music by women composers past and present this evening from 4-10 at First Parish Church, Watertown. Tickets \$6-10; call 731-5890.

MIT Alumna Chamber Music Recital at 4 in Killian Hall. Free.

MIT Concert Band performs works of Bovicchi and others at 8 in Kresge. Free.

THEATER

Children of a Lesser God at 8 in Kresge Rehearsal Rm. A. Free; See April 24 listing.

Love After Dark. An evening of mostly modern scenes by the Shakespeare Ensemble at MIT at 8, Rm. 66-110; Free; call 253-2903.

Media Amok written by Christopher Durang. See April 24 listing.

Eleemosynary at 8 at Harvard's Leverett House. See April 24 listing.

The World Premiere of *Tuck Everlasting*: a musical today at 3 at the Wheelock Family Theatre. See April 24 listing.

Another Country at 8 at the Paramount Penthouse Theater. See April 24 listing.

Cabaret today at 2 and 8 at the Emerson Majestic Theatre. See April 24 listing.

Showcase of Emerson Playwrights tonight at 8 at the Brimmer Street Studio Theatre. Tickets: \$5; call 578-8785 or 578-8786.

Underground Railway Theater presents *The Christopher Columbus Follies: An Eco-Cabaret* tonight at 8 at the Cambridge Multicultural Arts Center. Tickets: \$10; call 577-1400.

DANCE

Boston Conservatory Dance Division presents dances choreographed, staged and danced by students in the division at 8 at the Boston Conservatory Theater, 31 Hemenway St., Boston. Free; call 536-6340.

COMEDY

Caroline's presents Lizz Winstead in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Cross Comedy at *Catch A Rising Star*. Shows at 7:30, 9:30, cover \$12. Located at 30 B John F. Kennedy St., Harvard Sq.; call 661-0167 for information and reservations.

Sunday, April 26

Compiled by
Leslie A. Barnett

CONTEMPORARY MUSIC

Lea Delaria. Come celebrate the release of Lea's new recording Bull dike in a China Shop. She is an artist who artfully blends her music with a biting sense of humor. Tickets: \$12.50 in advance, \$15.50 at the door. Performance at 8 at Nightstage, 823 Main St., Cambridge. call 497-9287, 497-8200.

CLASSICAL MUSIC

The Revolution of Expression, a series of events exploring the cultural impact of the years 1911, 1912 and 1913, will be performed by the Boston Symphony Orchestra and the City of Birmingham Symphony Orchestra at the Isabella Stewart Gardner Museum for their *Sunday Concert Series*. call 266-1492 for more information.

Handel's Messiah, Part III will be performed by the Harvard University Choir and the Harvard-Radcliffe Orchestra Chamber Players at 4 at Memorial Church in Harvard Yard. Program will also include Bach's *Air on a G String*, *Randall Thompson's Alleluia*, *Pachelbel's Canon in D*, and *Orlando Gibbons' Hosanna to the Son of David*. Tickets: \$8, \$5 for students.

Longy Artists Ensemble presents *Julia Orban: Tres Canigas del Rey, Martinu: Promenades, Mozart: Duo for violin and viola in G major and Brahms: Piano Quartet in c minor* at 8 at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Tickets: \$5; call 876-0956

Dresden State Orchestra will perform *Richard Strauss: Don Juan, Op. 20* and *Beethoven: Symphony no. 7 in A Major, Op. 92*; Andre Previn conducting. Performance will be held at 3 at Symphony Hall. Tickets: \$32, \$28, \$20 available at Symphony Hall box-office 266-1492 or call SymphonyCharge 266-1200.

MIT Alumni Recital featuring works by Schoenberg, Schmidt, Ostling at 3 in Killian Hall. Free.

Ridge String Quartet Concert as part of the Sunday Concert Series at 1 at the Isabella Stewart Gardner Museum. Tickets: \$6, \$3 for students and seniors; call 495-2397.

Dorothea Brinkmann, contralto; Eda Mazo Shlyam, piano program to include music of Wolf, Strauss, Zemlinsky, Schoenberg, Webern and Berg at 5:30 at the Busch-Reisinger Museum at Harvard University. Tickets \$5, \$4 for students and seniors. call 495-2397.

American Women Composers/Massachusetts. See April 25 listing.

Boston Composers String Quartet plays music of William Carlins, Leon Kirchner, Robert Kyr, and others at 2 at Tsai performance Center; call 524-1557 for more information.

Pro Arte Chamber Orchestra Conductor laureate Gunther Schuller leads the orchestra in the premiere of Gerald Plain's *Clawhammer* on a program with music of Schoenberg and Beethoven at 3 at Sanders Theatre. Tickets: \$22, \$15, \$8; call 661-7067

THEATER

Children of a Lesser God at 8 in Kresge Rehearsal Rm. A. Free; See April 24 listing.

Media Amok written by Christopher Durang. See April 24 listing.

Eleemosynary at 8 at Harvard's Leverett House. See April 24 listing.

The World Premiere of Tuck Everlasting: a musical today at 3 at the Wheelock Family Theatre. See April 24 listing.

The Discovery of Columbus presented by The Underground Railway Theatre at the Cambridge Multicultural Arts Center. Tickets: \$6, \$4 for children under 12; call 577-1400.

DANCE

Boston Conservatory Dance Division students present works created by Boston Conservatory senior choreographers at 8 at the Boston Conservatory Theater, 31 Hemenway St., Boston. Free; call 536-6340.

COMEDY

Caroline's presents *Lizz Winstead* in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Cross Comedy at *Catch A Rising Star*. Show at 7:30, cover \$8. Located at 30 B John F. Kennedy St., Harvard Sq.; call 661-0167 for information and reservations.

Monday, April 27

CLASSICAL MUSIC

The MIT Brass Ensemble under the direction of Lawrence Isaacson will be joined by the New England Conservatory Brass Ensemble led by Frank Battisti in a concert at 8 at kresge. Free; call 253-2826.

Works by Prokofiev, Mozart, Bach, Sarasate, Debussy in the *Artist Diploma Recital* at 8 at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free; call 876-0956.

THEATER

The World Premiere of Tuck Everlasting: a musical tonight at 7:30 at the Wheelock Family Theatre. See April 24 listing.

COMEDY

Caroline's presents *Lizz Winstead* in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Tuesday, April 28

CONTEMPORARY MUSIC

Tori Amos performs at 9. Her sound, not easily categorized, has been compared with Kate Bush. Tickets: \$8 in advance, \$9 at the door. at Nightstage, 823 Main St., Cambridge. call 497-9287, 497-8200.

CLASSICAL MUSIC

Boston Symphony Orchestra at 8 at Symphony Hall. See April 25 listing.

Works by Bach, Beethoven, Vivaldi, Dvorak and Persichetti in the *Artist Diploma Recital* at 8 at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free; call 876-0956

Erolka Trio performed as part of the Gardner Museum *Young Artists Showcase Series* at 6:30 at The Gardner Museum, 280 The Fenway. Tickets: \$6, \$3 for students and seniors. call 566-1401.

COMEDY

Caroline's presents *Lizz Winstead* in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Jeff Jena at *The Improv* tonight through May 3 downstairs at the Wilbur Theatre. **Headline Comedy** Tues.-Thurs. and Sun. at 8:30, cover \$8; Fri. at 8:30 and 10:45, Sat. at 8 and 10:45, cover \$12 **Best of Boston Showcase** Mon. night at 8:30, cover \$8. Located at 246 Tremont St. in Boston's Midtown Cultural District. Tickets also available at all TicketMaster locations; call 695-2989 for information and reservations.

Wednesday, April 29

CONTEMPORARY MUSIC

The Berklee At Nightstage Series, 18 and over starts at 8. Tickets \$5, \$4 with coupon at Nightstage, 823 Main St., Cambridge. call 497-9287, 497-8200.

COMEDY

Caroline's presents *Lizz Winstead* in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Jeff Jena at *The Improv* tonight at 8:30 at the Wilbur Theatre, cover \$8. See April 28 listing.

Thursday, April 30

CONTEMPORARY MUSIC

Diamonda Galas performs at 8:30. An international vocalist and composer described as the John Gill of "Time Out" no other voice in rock with her violence, passion and force at Nightstage, 823 Main St., Cambridge. call 497-9287, 497-8200.

CLASSICAL MUSIC

MIT Chapel Concert presents musicians of the Old Post Road Works of Beethoven and Amon at 12 at MIT Chapel. Free.

MIT Chamber Chorus concert of Folk Songs by Holst at 5 in Lobby 13. call 253-9800 to confirm.

Boston Symphony Orchestra at 8 at Symphony Hall See April 25 listing.

Longy Flute Orchestra *Trix Kout, conductor* performance of pieces from the classical period as well as contemporary works at Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free; call 876-0956

THEATER

Sexual Perversity In Chicago by David Mamet through May 2 at 7:30 at The Experimental Theater, Loeb Drama Center, 64 Brattle St., Cambridge. Free, tickets can be picked up day before or day of performance; call 495-2668

Eleemosynary at 8 at Harvard's Leverett House See April 24 listing.

Twelfth Night by William Shakespeare at 7:30 at Mary Norton Hall, Old South Church, Copley Sq., 645 Boylston St. Tickets: \$8, \$5 with advance reservations; call 536-1970.

Terminal Hip, a spiritual History of America through the Medium of Bad Language at 8 at the Brimmer Street Studio Theatre, 69 Brimmer St., Boston. Tickets: \$3, call 578-8785 or 578-8786.

DANCE

U.S. Amateur Ballroom Dancers Association: Students from MIT, Harvard and other colleges and universities perform as part of the midday music series at The Federal Reserve Bank of Boston.

COMEDY

Caroline's presents *Lizz Winstead* in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Jeff Jena at *The Improv* tonight at 8:30 downstairs at the Wilbur Theatre, cover \$8. See April 28 listing.

VISUAL ARTS

Holocaust Memorial Art Exhibit called *Every Stitch A Memory* with featured guest speaker Josiah A. Spaulding, Jr. sponsored by Emerson Hillel opens tonight from 7-9. Opening events will include the guest speaker, performances by members of the *Wang Center's Young at Arts* program, and refreshments. Exhibit will remain on display through May 3 at The First and Second Church, 66 Marlborough St., Boston.

Friday, May 1

CONTEMPORARY MUSIC

Alpha Chi Omega Lip Sync Contest at 8 in Kresge. Tickets \$2 in advance, \$3 at door; call 225-8201.

De La Soul presented by Rock For Shelter doors open at 6:30 at Bright Hockey Arena, Harvard University. Tickets \$13 in advance at Holyoke Center Ticket Office, Harvard Sq; call 495-9390.

Jean Ritchie in Concert. One of the finest traditional folk singers in the U.S. continues through May 3. Tickets. \$12.50, \$47-6789

Bop Harvey This world beat band mashes up ska and reggae with an aggressive bar boogie edge. Be prepared to skank the night away starts at 9. Tickets: \$8 in advance, \$9 at the door

CLASSICAL MUSIC

Advanced Music Performance Series A student recital at 10 in Killian Hall Free

Dedham Choral Society presents an All-French Program from 8-10 at Trinity Church, Copley Sq., Boston. Tickets: \$14, \$12 for students and seniors; call 536-0944

The Cantorum Baroque Ensemble at 7:30 at the All Newton Music School, 321 Chestnut St., West Newton. Free; call 527-4553

Boston Symphony Orchestra at 8 at Symphony Hall. See April 25 listing.

THEATER

Sexual Perversity In Chicago by David Mamet through May 2 at 7:30 at The Experimental Theater, Loeb Drama Center, 64 Brattle St., Cambridge. Free, tickets can be picked up day before or day of performance; call 495-2668

Eleemosynary at 10:30 at Harvard's Leverett House. See April 24 listing.

Oleanna written and directed by David Mamet continues through May 24 at 7 at the Hasty Pudding Theater, 12 Holyoke St., Cambridge. Tickets: \$17-\$33; call 547-8300.

Twelfth Night by William Shakespeare at 7:30 at Mary Norton Hall, Old South Church, Copley Sq., 645 Boylston St. Tickets: \$8, \$5 with advance reservations; call 536-1970.

Terminal Hip, a spiritual History of America through the Medium of Bad Language at 8 at the Brimmer Street Studio Theatre, 69 Brimmer St., Boston. Tickets: \$3, call 578-8785 or 578-8786.

DANCE

The Four Chamber Ball, an event to benefit the American Heart Association, will include performances by ACE Entertainment's Dance Company and Peter Di Muro and Associates as well as fashion shows by Daniel Faucher Couture and Mankind Design. There will also be a raffle, \$5 for each ticket or 3 for \$10. Event will be held at 7 at the Avalon nightclub, 15 Lansdowne St. Tickets: \$25 per person. Dress is creative black tie

COMEDY

Caroline's presents *Lizz Winstead* in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Jeff Jena at *The Improv* tonight at 8:30 and 10:45 downstairs at the Wilbur Theatre, cover \$12. See April 28 listing.

VISUAL ARTS

Holocaust Memorial Art Exhibit called *Every Stitch A Memory* at The First and Second Church, 66 Marlborough St., Boston. See April 30 listing.

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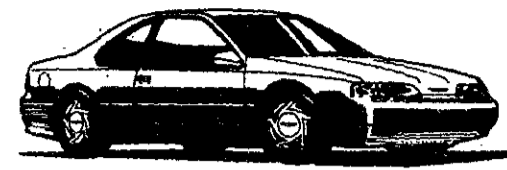
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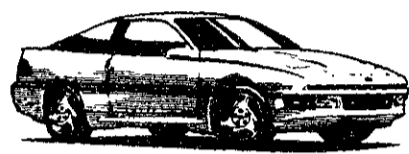
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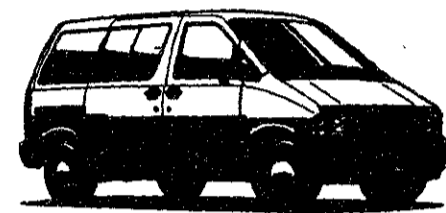
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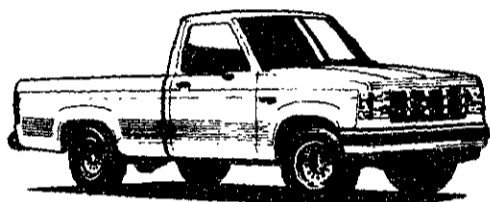
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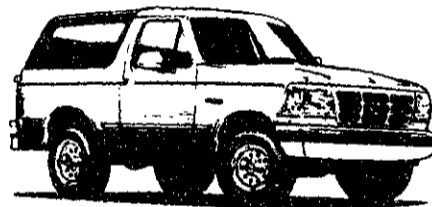
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Morrison discusses what lies behind *Beloved* and *Jazz*

Morrison, from Page 11

it felt like."

Morrison showed a rare ability to poke fun at herself and trumpet her own brilliance in the same breath. As she searched through *Beloved* for the appropriate quote to highlight the use of "the bit", she excused the excess time it was taking her to locate the passage "since this book is not written in a linear, intelligible fashion ... she should have an index or something."

Later, she told of a time she read a passage to a friend of hers: "You really love your own stuff," he said. Her reply was: "But what you don't see is the seven or eight versions I throw out, so by the time you see it, it really is won-

derful."

Morrison also addressed "the culture of *Jazz*". She said people will automatically make associations with jazz, "the music black people play and originated and shaped." She said the appreciation of jazz is one of the few places where a transcendence of race is possible. She noted that the jazz movement was the first sign of cultural change in America and a cultural affirmation for Afro-Americans.

Jazz tells the story of tragic love in Harlem in 1926. According to Morrison, the protagonist has achieved something in the act of being in love. It's irrelevant whether there is a happy ending, Morrison said, and there's no whining, because "the blues never whine." Particularly moving were the comments

made during the question-and-answer period which followed the lecture. Many of the audience members approached the microphone not simply to ask questions, but also to express their gratitude to Morrison. One woman said, "I went to school here and for much of my time here the only thing that made sense were words that you spoke and words that you wrote. Institutions often miss the truth, but you speak truths."

Another woman thanked Morrison for helping her daughter get through Brown University, saying Morrison had been her daughter's role model. She then handed Morrison her daughter's thesis, written on *Beloved*. "My daughter's in California now, and when I tell her this she'll say 'Mom, you

didn't!, but I'm doing it."

Morrison took the thesis and the audience applauded. Morrison shined with brilliance, eloquence, and compassion, yet she maintained a certain down-to-earth humanity that many lose when placed out of reach on a stage. It was a joy to watch her and a special treat, especially for the seniors. Four years later, seniors were able to examine the literary nuances of *Beloved* from the author herself. One student asked about the "birth-death-rebirth" significance of *Beloved's* nakedness in her first appearance in the story, to which Morrison responded, "She's naked because she's hot."

Birmingham Orchestra performs with emotion

Orchestra, from Page 12

sort of dramatic performance on Friday with a work from Vienna, the other progressive musical hotbed of the early twentieth century. In a darkened Symphony Hall, a lone beam of light, representing moonlight, set the stage for *Pierrot Lunaire* as Ross, garbed in elegant silk

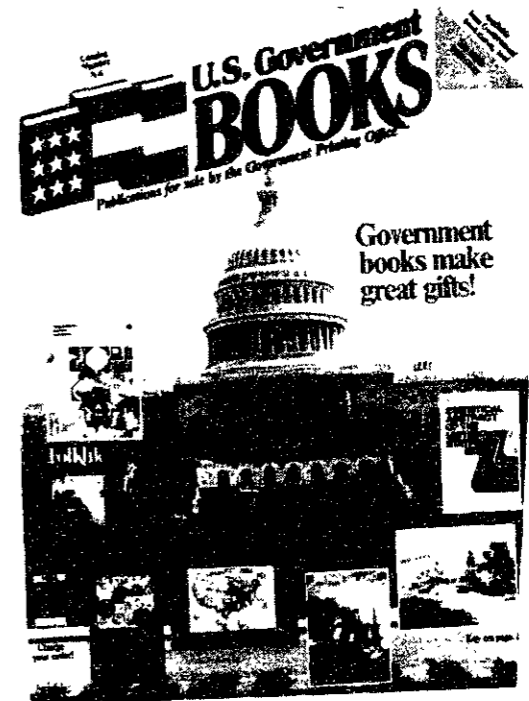
robes, captured the audience with her *Sprechstimme*, Schoenberg's term for pitched speaking. Ross told the audience (in German) the bizarre story of Pierrot — a Viennese Romantic carried to grotesque, clownish extreme — with such emotional intensity that the tale seemed unreal and fantastical. Her quick mood changes within the inherent same-

ness of the dissonant *Sprechstimme* kept the audience's attention, while her attacks were never too harsh, giving the seemingly chaotic music a certain smoothness. The climax of the 21 verses of *Pierrot Lunaire* was clearly "The Moonfleck," in which Pierrot is obsessed with removing a spot on his black jacket which is actually a spot of moonlight. Ross and the CBMG captured the insanity and irony of Pierrot's confusion in this verse, after which the mood settled and Pierrot's agitation eventually faded into wishful daydreams. The audience responded well to this unusual work, though not with as much abandon as for *Daphnis and Chloe*.

Birmingham handled the other pieces of the 1911 and 1912 concerts, Debussy's *Images* and Nielsen's *Sinfonia espansiva*, with creativity, though at the end of the Nielsen selection the orchestra was uncharacteristically caught in a mezzo-forte dynamic for too long, flattening the contour of the piece. Pianist Emanuel Ax's expressive and accurate execution of Prokofiev's first piano concerto fit right in with the rest of the CBSO's energetic performance. Though I was unable to attend the CBSO's 1913 program, I am sure that Rattle's passionate leadership made the concert a happening.

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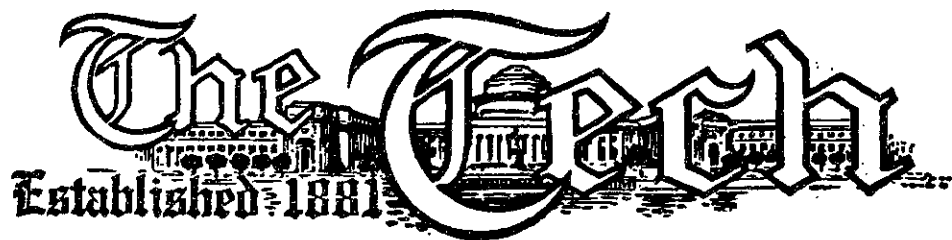
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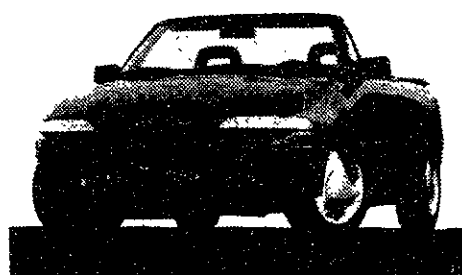
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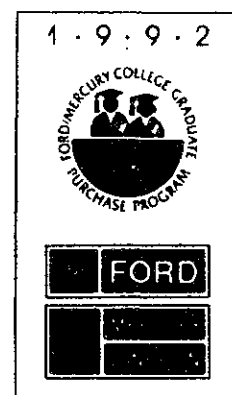
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Track Tops WPI, RPI Despite Nasty Weather

By Kevin Knoedler
TEAM MEMBER

The weather was awful, but the men's track team was still victorious against WPI and RPI on Apr. 11. Temperatures in the low 30s and a steady rain made for a grim day, but MIT prevailed with 83 points to RPI's 70 and WPI's 40.

The day began with the 400 meter relay, run by Jay Chiang '94, Elliott Mason '94, Ed Patron '95, and Brad Geilfuss '94. This event was won by default, as WPI and RPI couldn't even keep hold of their batons. The 3,000 meter steeplechase followed, with David Moyle '94 taking second in a personal best time of 10:06.9. Rob Casadonte '94 came in fourth in a time of 10:40.5.

The distance runners had another strong showing in the 1500 meter, where Ethan Crain '95 won in 4:05.96. John Noland took fourth with a time of 4:20.41. Colin Page '95 was MIT's sole placer in the 110 meter high hurdles with a time of 16.37.

Rob Flemming '93 took first in the hammer throw with a toss of 47.98 meters. Flemming also took second in the shotput with a throw of 12.54 meters. Finally, Flemming took third in the discus with a throw of 37.00 meters.

Tom Washington '92 was the winner in the high jump at 6'4". Andy Ugarov '95 placed second at 6'2". MIT placed one and two in the pole vault as well. Matt Robinson '94 was first at a personal best of 15'2". Scott Rixner '94 came sec-

ond, also with a personal best, 13'0". In the triple jump, Ugarov was second at 41'6.5". Nathaniel Bogan '93 took fourth with a jump of 40'8.25".

In the next running event, the 400 meter dash, MIT easily outscored the other teams. Patron won the event at 52.93, Mason took third, and Geilfuss placed fourth. Chiang took second in the 100 meter dash with a time of 11.55. Crain won the 800 meter in a time of 2:00.4. Chiang, in his third of four events, won the 400 meter intermediate hurdles with a personal best time of 57.93. Kevin Knoedler '94 took third with a time of 58.36. Chip Goetzinger '95 took fourth in 58.57, his best time of the year.

Geilfuss came back from the 400 meter to take second in the 200 meter with a blazing time of 23.1. Patron placed fourth in 23.6. Pete Ronco '92 placed third in the 5,000 meter with a time of 16:06.1 and Jesse Darley '95 placed fourth in 16:10.6. Finishing off the day, the 1,600 meter relay team of Goetzinger, Rixner, Andy Romain '95, and Knoedler beat the nearest team by three seconds, finishing in 3:36.1.

Sprint Puts Women's Crew in Second

By Amy Bowen
TEAM CAPTAIN

The MIT women's crew team traveled out to Holyoke, Mass., Saturday to race against Mount Holyoke and Simmons. Although the clumps of melting snow made it seem more like winter than spring, there were no waves and no wind on the river. The Holyoke course is directed against a substantial current, but to compensate, the course is substantially shorter than the standard 2,000 meters. Each MIT crew took advantage of the excellent water conditions and short course to row well together.

MIT inched ahead of Simmons at the start of the varsity eight race and continued to steadily move on them down the course. After extensive illnesses, all of the rowers in the first eight were healthy, and they consequently had a good row. A strong sprint at the end brought them in second place behind Mount Holyoke and 10.8 seconds ahead of Simmons. The MIT junior varsity eight could not race Simmons, who have only a JV four. However, they demonstrated how much speed they have picked up in the last couple of weeks by finishing much closer to Mount Holyoke than at their last meeting on Apr. 4. Both crews raced at higher stroke ratings than they have so far this spring.

The first novice eight had a very exciting race. Intent upon beating rival Mount Holyoke after losing to them on Apr. 4, MIT proved they were a strong crew by taking the lead in the first 20 strokes. MIT kept a firm hold on that lead for the body of the race and pulled even further ahead in the last 500 meters for a well-earned first place, 3.8 seconds ahead of Mount Holyoke and 4.2 seconds ahead of Simmons. Just as in the junior varsity race, the MIT second novice eight did not have a

chance to race Simmons. However, the second novice eight had a solid row, coming in second behind Mount Holyoke.

Although the MIT women lost the Brunelle Cup, awarded to the winner of the varsity eight race, they are aiming to bring the cup home next spring. This weekend, the MIT women will be racing Boston University and Northeastern on Saturday and Tufts on Sunday.

Crew Loses Compton Cup

Crew, from Page 20

two crews soon after and slipped to three or four lengths down at the finish, 6:10.0 to Princeton's 5:53.8 and Harvard's 5:54.2.

The second varsity's race was not as close. MIT lost contact with the two crews after a little more than 500 meters were gone. The race finish saw Princeton pull out a tight victory over Harvard, with MIT some distance behind the two.

The first freshman boat was handed its first loss of the season by Harvard and Princeton. Princeton's time of 6:06.3 beat both Harvard's 6:06.5 and MIT's 6:27.0.

The second freshman's race was the only one of the day that was not at all close. Princeton beat Harvard by 10 seconds, who beat MIT by 31 seconds.

This weekend the first boat travels to Washington, D.C. to race on the Potomac, while the second boat will race Tufts on the Charles on Sunday.

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SPORTS

Baseball Plagued by Inconsistent Performance

By Danny Su
STAFF REPORTER

The MIT baseball team is anything but consistent. After a tough 5-4 loss in extra innings to Division I team Boston College last week, the team seemed to be heading in the right direction as they crushed Wentworth 12-2 in the first game of a doubleheader Saturday. It looked like MIT would run away in the second game as they jumped to a 4-0 lead after the first inning, highlighted by a bases-loaded double courtesy of Ian Somerville '93. But the team took a vacation from there on, both defensively and offensively. The team played charity give-away on the field while runners never made it as far as third base in the next four innings. MIT's comeback attempt was foiled when Wentworth broke the tie in the extra inning with five consecutive base hits. The final score was Wentworth 10, MIT 6.

With MIT trailing 6-4 in the fifth inning, Eric Hopkins '92 relieved Nate Ritter '93. Hopkins did a fine job of relief. His unorthodox sidearm delivery seemed to baffle hitters as he retired eight of the first ten batters he faced, giving up only two Texas-leaguers to the

opposite field. But his luck ran out the second time around the batting order. With two outs in the eighth inning, the outfield was instructed to play deep to guard against extra-base hits. Wentworth dropped what seemed like a harmless blooper that just eluded the outstretched glove of centerfielder Jeff Olson '94. But the opportunistic Wentworth turned the blooper into a two-out rally as they put together four more hits, including a ground rule double, for a 9-6 lead. They received another insurance run when MIT committed its fifth error of the game.

Down 6-5 in the bottom half of the seventh inning, MIT made a valiant comeback. Mike Purucker '92 atoned for his early fielding mistake by leading off with a base hit. After a successful sacrifice, Dan Sabanosh '94 knocked in the tying run with a solid base hit to left field and reached second when the left fielder misplayed the ball. Wentworth decided to walk Brian Christensen '94, a left-handed batter, who faced their southpaw. Then Wentworth brought in a righty, their shortstop, to pitch against Somerville, who had doubled earlier in the game. The substitution was a

questionable move on a day when the temperature was around 40 degrees and a new pitcher is allowed only eight warmup pitches. But the decision paid off as the new pitcher retired the next two batters to send the game into extra innings.

MIT's charity contributions were generous and frequent. Two errors led directly to Wentworth's first run in the second inning. But Purucker saved the inning when he made a nice sliding catch in the outfield for

the final out. MIT surrendered the lead in the third inning when a costly two-out error led to two more unearned runs. With the score tied at 4 in the fifth inning, the visitors had two on and two outs. Wentworth's number seven hitter hit a line drive into right field. With the wind blowing out, the ball refused to die and carried further than expected. The right fielder misjudged the ball and was turned the wrong way. He finally adjusted,

only to miss the catch by inches. The two-run triple gave Wentworth the lead and sent Ritter into the showers.

Olson made it a one-run game in the bottom of the sixth when his clutch two-out single brought in Brian Pendleton '94, who had walked to lead off the inning. But the inning ended when Olson was caught stealing, the second MIT runner gunned down by Wentworth's catcher.

Men's Heavies Win One, Lose One

By Dan Dunn
TEAM MEMBER

The heavyweight crew team had mixed results this weekend. Friday saw victory over UNH, but on Saturday MIT fell to Harvard and Princeton.

Friday's race was held at Durham, N.H., on UNH's unusually short course, which is 250 meters short of the regular 2,000. The varsity crew moved out to an early lead that they easily held for the length of the course, finishing in 5:39.4 over 5:43.9 for UNH.

The second boat was equally successful. MIT had a rough start and was down two seats after 250 meters. The boat smoothed over its difficulties and quickly pulled away, winning by several boat lengths, 5:57.6 to 6:11.0.

The first freshman crew also beat UNH, bringing their win total to 7. Times for the race were 6:00.3 and 6:04.5.

The only disappointment of the race was for the second freshman boat. In a very close race, MIT crossed the finish line less than a

second before UNH. But a steering incident that had the boats' oars clashing for a few strokes caused the race official to award the race to UNH.

Harvard was the the best college crew in the country coming into Saturday's race, and they retained that honor after they left, though Princeton had a strong showing. The race, between Princeton, Harvard, and MIT, is run for the Compton Cup.

MIT had an excellent start, ending their first 25 strokes even or a little ahead of Harvard and Princeton. Through the next 750 meters, though, Harvard and Princeton moved slowly away from MIT. At the Harvard Bridge, 1,000 meters into the race, MIT was three-quarters of a length down to both crews. MIT lost contact with the

Crew, Page 19

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