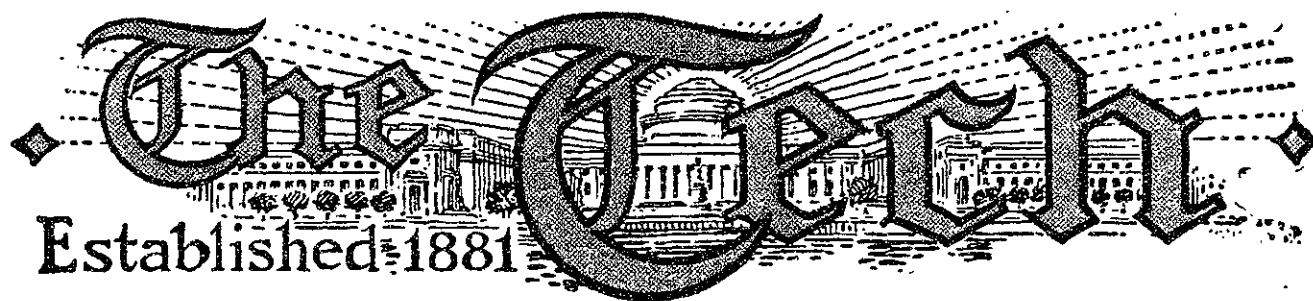


COMMENCEMENT TODAY

MIT's
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Vol. CVII No. 26

CAMBRIDGE, MASS., MONDAY, JUNE 1, 1987

Free



Theodore M. Edison '23, son of Thomas, gets his diploma. (Wide World Photo courtesy Francis E. Wylie, MIT in Perspective)

MIT TO RELEASE TENURE PAPERS

Noble Will See Signatures
on Peer Evaluations

HOPES TO SHOW DECISION WAS "POLITICAL"

(By Ben Z. Stanger)

A Massachusetts Superior Court judge ruled last month that MIT must release documents pertaining to the decision to deny tenure to former MIT faculty member David F. Noble.

Noble, now a professor at Drexel University, filed a \$1.5 million suit against MIT last September, charging the Institute with breaching his contract and suppressing his First Amendment rights by denying him tenure on political rather than academic factors. Noble had been an assistant professor in the Program in Science, Technology, and Society.

Justice William H. Welch rejected MIT's claim that the tenure process is privileged and ordered the Institute to provide Noble with all information concerning his tenure denial. MIT had objected to releasing several documents on the grounds that academic peer review is confidential.

Noble's attorney, Lynne Bernabei, said she hopes the decision will enable Noble to show the denial of tenure was "political."

MIT's attorney, Robert Sulli-



Former STS Assistant Professor David F. Noble (Tech photo by Kyle G. Peltonen '89)

van, last month said MIT had turned over 98 percent of the documents requested by Noble before the decision.

MIT spokesman Kenneth D. Campbell said Noble already had essentially all of the documents — including peer evaluation statements — and lacked only the authors' names.

(Continued on page 23)

MIT WILL REFUSE DISPUTED GRANTS

Institute Among 43
Rejecting "Earmarked"
Congressional Grants

(By Katie Schwarz)

MIT joined 42 other universities in the Association of American Universities in agreeing to refuse congressional grants that did not go through competitive scientific review, said Provost John M. Deutch '61.

These so-called "earmarked" grants are introduced by members of Congress for particular purposes, especially building or renovating research facilities. An investigation by six academic societies last March found growing reliance on earmarked grants, which have mushroomed to \$137 million in 1985 from \$3 million in 1982, according to the *New York Times*.

(Continued on page 23)

FACULTY APPROVES REVISED HUMANITIES REQUIREMENT

PHASE II ALONE STOPS
NO ONE FROM GRADUATING

No seniors will be prevented from graduation solely because of the Institute Writing Requirement, according to Bonnie J. Walters, coordinator of the writing requirement. Four students in the senior class did not complete the writing requirement, but there were other reasons in addition to the requirement which held those students back, Walters said.

"I'm very pleased," Walters said of the success of the Class of 1987, the first graduating class obligated to fulfill the writing requirement. She said the Committee on the Writing Requirement would try harder to get students with writing problems into writing classes, hinting that further changes might be made to strengthen the requirement.

Action Creates Five Distribution Fields
and Reduces HASS-D Offerings

HUMANITIES MINOR APPROVED

(By Katie Schwarz)

The faculty approved a revised humanities, arts and social sciences distribution requirement at its meeting May 20, voting to adopt a new proposal made by the Committee on the Undergraduate Program after its original plan ran into controversy.

This new requirement, which includes a reduced number of distribution categories intended to ensure that students take a broad selection of distribution subjects, represents only the first of many steps toward a more integrated education, Dean for Undergraduate Education Margaret L. A. MacVicar '65 emphasized at the meeting.

The essence of the new requirement is the commitment to a small number of high-quality classes introducing students to the breadth and diversity of knowledge, MacVicar said.

The CUP's new proposal sets no specific limit on the number of distribution subjects. The cap of 50 subjects in its original proposal, introduced in March, drew considerable criticism from students and faculty who wanted to preserve as great a variety of classes as possible.

There has not been much thought yet as to how many HASS-D classes there will ac-

(Continued on page 22)

CAMPUS POLICE SEEK CONTRACT

Negotiation Stalled Over Work Schedule;
Officers Charge Discrimination

OLIVIERI SAID TO RETIRE

(By Thomas T. Huang)

It has been one year since the labor contract between the MIT Campus Police and the MIT administration expired. While the two parties have started renegotiating a new agreement, the slow-moving discussions have now been stalled by a dispute over the number of days an officer must work each week, according to an administration official who did not wish to be named.

The dispute comes amid increasing discontent among patrol officers who bring forth allegations of overwork, racial discrimination and unfair promotion procedures. It also

comes in the face of unofficial reports that Campus Police Chief James Olivieri, who has been at MIT for over 30 years, will retire in a matter of weeks.

"Somewhere, there was a breakdown," said Patrolman Ted Lewis, a black police officer who is currently trying to bring a grievance against Olivieri for alleged discriminatory treatment. "For all that we're required to do, labor relations has not come up with a suitable contract that says that MIT appreciates us."

In the meantime, the previous contract, which expired last June, still remains in effect by verbal agreement between the two parties, said Senior Vice President William R. Dickson '56.

"The discussions have gone on long enough," said Dickson, whose office oversees the Campus Police. "The two sides

(Continued on page 2)

1762 TO GRADUATE AT COMMENCEMENT

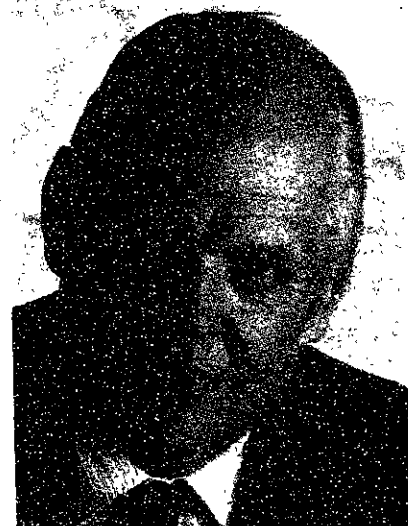
DEC Head Olsen Will
Deliver Address

(By Ben Z. Stanger)

A total of 1762 graduates will ascend the podium at MIT's 121st commencement exercises today to receive a total of 1929 degrees.

Kenneth H. Olsen '50, president and founder of the Digital Equipment Corporation, will deliver the commencement address to the graduates and the audience of about 8000. [see

(Continued on page 21)



Commencement Speaker Kenneth H. Olsen '50 (Photo courtesy MIT News Office)

509 graduate at Wellesley

By Robert E. Malchman

Numerous graduates, faculty members and students peacefully protested apartheid and Wellesley College's continued investment in companies doing business in South Africa at the College's commencement Friday.

The College graduated 509 women at its 109th commencement exercises. US Secretary of Transportation Elizabeth H. Dole delivered the commencement address.

Approximately half the faculty members wore signs tied around their necks promoting divestment or printed with the names of people who died in detention in South Africa. The faculty has voted to recommend the College's trustees divest.

Half the graduates wore red and black ribbons over their robes to urge divestment. Senior speaker Melissa Sparks concluded her address by demanding that Wellesley "divest now!"

Other students held a protest banner for the trustees to see as they mounted the stage and placed another banner out the window of a building overlooking the event.

The Ad Hoc Committee for



Secretary of Transportation Elizabeth Dole.

Campus Police labor talks stalled

(Continued from page 1)
have become very polarized. But I hope it will be resolved soon."

On May 18, the administration sent the MIT Campus Police Association — the union for the police officers — an ultimatum to accept the proposed contract, according to Patrolman Paul Conway, president of the Association.

James J. Fandel, manager of MIT labor relations, sent Conway a letter stating that if the union did not accept the proposal, the previous contract would be dissolved in one week, on May 26. The Institute's bargaining team includes Fandel, Olivieri, Michael J. Parr, assistant manager of labor relations, and Captain Anne P. Glavin, according to Glavin.

No such action has taken place, however, said Conway. He intends to inform Fandel that, by previous agreement, such notice should be given 60 days in advance by registered mail. Conway acknowledged that if the Institute did try to correctly dissolve the contract, he did not know how he could fight it.

Conway said that he felt the Association was cornered, because the administration simply "will not budge" on the work schedule issue, and it will not discuss the matter any further. The Association apparently has no means of recourse, as the current contract states in Article 18 that "during the term of this Agreement, or any renewal or extension thereof, there shall be no strikes, picketing, slowdowns, stoppages or lockouts."

But Conway also explained that the union is reluctant to strike because it feels that any work stoppage would violate its promise to the community to adequately protect it at all times.

Fandel and Parr were in a meeting late Friday afternoon and could not be reached for

The front page of this special commencement issue was composed in the style of *The Tech* in 1919.

Divestment and the Radical Caucus of Faculty and Staff organized the signs and ribbons, said Chris McGee '88, a member of the ad hoc committee. Sixty percent of the students voted for divestment during College Government elections this year, she said.

"A college that prides itself on humanity and tolerance" should not invest with companies in South Africa, McGee said. "I find it appalling that we seek profits over the rights of people to live in dignity."

College President Nannerl O. Keohane charged the graduates to go forth with courage, tolerance and principles.

"[T]olerance without principle is ultimately meaningless," Keohane said. "To be simply tolerant of all beliefs and points of view and values, without believing that some things are truer, more important, more worth serving and worth fighting for than others, means that you would be a person without commitment or principle, indeed, a person without personality."

Sparks criticized the "high walls" people construct around themselves to avoid dealing with painful or uncomfortable issues. She cited South Africa and the treatment of Native Americans as examples of issues that challenge people's comfort and are therefore often avoided.

Sparks told her classmates that "personal risk will have to be an issue for every member of this institution" if Wellesley is to progress as a diverse community.

"Over my four years here I

comment regarding the impasse.

Olivieri confirmed that the administration had sent out a proposal on May 18, but he said that the administration had not yet received a reply. He did not mention any ultimatum.

Olivieri may retire; officers criticize promotion policy

Meanwhile, a number of Campus Police officers, who wished to remain nameless, have alleged that Olivieri is planning to take early retirement by the end of the month, but Olivieri would not confirm it.

Recent action on the part of some Campus Police officers reveals internal dissension over Olivieri's promotion practices. Conway called it a "caste system," in which Olivieri selects for promotion a certain number of officers recommended by his sergeants.

According to Conway, Patrolmen Joseph Fratto and Brent Nelson have filed individual grievances against Olivieri, claiming that, even though they are qualified, they have been bypassed by officers who lack seniority.

Lewis, moreover, claimed that, after 14 years and 33 promotions, not one black police officer has been promoted. There are five black officers on the staff, and only one is a supervising officer, he said.

Conway said that in the recent grievance proceedings of Fratto and Nelson, Fandel revealed that the reason that one black officer was promoted was to follow affirmative action.

But the real dilemma, said Patrolman Clarence Henniger, is that so many talented young officers join the force only to discover the discriminatory treatment that they must face from those in charge. Then they transfer to a police force that they believe will treat them better.

Henniger described an incident involving an experienced black officer: Olivieri had said that if the officer desired promotion, he should go elsewhere. But just a few months later, a less experienced white officer was promoted, Henniger said.

have in actually gotten better at taking the personal risk of being embarrassed and completely wrong," Sparks said. "I have gotten better at managing the fear and anxiety."

She invited the audience to "be bold" by taking personal risks and not avoiding uncomfortable issues.

Dole praised the virtues of living in freedom in America, acknowledged the wisdom of and the "timeless beliefs embraced" by the Founding Fathers, and challenged the graduates to serve the country.

"Let us not only preserve [the Founding Fathers'] past," Dole said, "let us make certain that the present is worthy of preservation, so that in another 200 years, our descendants can say as proudly as we do today, 'I am an American.'"

DEC founder will address graduates

By Andrew L. Fish

Kenneth H. Olsen '50, the founder of Digital Equipment Corporation, will deliver the address at MIT's 121st commencement exercises today in Killian Court. Olsen received his bachelor's degree in electrical engineering in 1950 and a master's degree from MIT in 1952.

Olsen, who is described by *Fortune* magazine as "America's most successful entrepreneur," has served as the president of DEC since its founding in 1957. Under his direction the company has grown from three employees



Nan Keohane addresses the Wellesley graduates while Elizabeth Dole, holding flowers, prepares for her speech.

in 8500 square feet of rented space to become the world's leading manufacturer of networked computer systems with more than 100,000 employees and over 32 million square feet of space in 59 companies.

Olsen picked up his first formal training in electrical engineering while serving in the Navy during World War II. After entering MIT in 1947 Olsen worked on the research team building MIT's first computer. As a graduate student, Olsen worked on the design of the SAGE air defense system. Before founding DEC, Olsen was on the staff of MIT's Digital Computer Laboratory for seven years.

Olsen has remained active in MIT affairs as a member of the MIT Corporation and several visiting committees. He currently serves on the visiting committee for the department of electrical engineering and computer science and has served on the visiting committees for the departments of mechanical engineering and aeronautics and astronautics and the MIT Libraries.

In 1976 Olsen received a MIT Corporate Leadership Award,

which recognizes distinguished corporate leadership by MIT alumni.

Olsen serves as a director of the Polaroid Corporation and the Ford Motor Company. He is a member of the board of trustees of Gordon College and the Corporation of the Wentworth Institute of Technology.

He is also a member of the Corporation and advisory vice-president of the Joslin Diabetes Foundation of Boston; a member of the Corporation of the Museum of Science, Boston; a member of the Massachusetts Business Development Council; a former member of the Governor's Management Task Force; and a Deacon of the Park Street Church, Boston.

Olsen has served on the Computer Science and Engineering Board of the National Academy of Sciences and on the President's Science Advisory Committee. He is a fellow of the Institute of Electrical and Electronics Engineering and the American Academy of Arts and Sciences and a member of the National Academy of Engineering.

Cambridge council bans disputed animal tests

(Continued from page 1)
hold products, but does not affect medical or scientific research.

Neither test is currently being used commercially in Cambridge, so the order will have only symbolic impact.

The LD-50 test measures the toxicity of substances by determining the dose of a substance which will kill half the population of a test group of animals. The Draize test is used to determine whether substances cause eye irritation. A concentrated dose of the substance is placed in the eyes of rabbits and the degree of irritation is measured.

The order approved May 22 is a weaker version of restrictions proposed by the Cambridge Committee for Responsible Research. But MIT Research Scientist Gul Agha, head of the committee, praised the council's action as a "goodwill gesture."

The tests in question had no medical value of benefit for human health, and the order "gives a clear message that cruelty to animals will not be accepted," Agha said.

But Professor Jerome Y. Lettvin argued the committee's goals were to "shackle biological and medical research." In a column in *The Boston Globe*, Lettvin said that passing even symbolic legislation would ensure redoubled pressure for more extreme regulations. He further asserted that

the banned tests are needed to ensure human safety.

Lettvin said the LD-50 test is important because of the often "unpredictable cooperation of compounds in a mixture" which can make them more dangerous than otherwise predicted. Rodents as whole animals are better indicators for toxicity than specialized cells, and are therefore needed in the testing process. Sacrificing the eyes of an animal in the Draize test was preferable to taking chances with human eyes, Lettvin added.

Lettvin attacked proponents of the testing restriction for being concerned only about the lives of laboratory rodents. He noted that free and caged rodents do not differ in their nature, "but for some social reason the free ones are classed as vermin, and there is an open season on them." Wholesale slaughter of vermin is acceptable, but using these animals for consumer protection would be criminal if the order becomes law, Lettvin argued.

Finally, he attacked the plan as placing the lives of rats above the lives of humans.

In addition to the order passed May 22, the council is considering a wide range of animal-rights legislation, including the formation of a separate agency to oversee animal testing and a law that would add a city-appointed member to internal animal care committees at institutions conducting animal research.

news roundup

from the associated press wire

World

West German flies to Kremlin

West German officials have been given permission to visit Matthias Rust, the 19-year-old West German pilot who flew a small plane from Helsinki, Finland, to Moscow and landed in Red Square Thursday.

Earlier the Kremlin fired Defense Minister Sergei Sokolov and Air Defense Chief Alexander Koldunov. At a special Politburo meeting Saturday, the two were blamed for the embarrassing incident. The Soviet Union was celebrating Border Guards' Day on Thursday.

Despite criticism concerning the incident, former National Security Adviser Zbigniew Brzezinski said the United States could take a lesson from the Soviet disciplinary action. He noted that in the wake of the Marine embassy guard scandal and the Iraqi attack of the *USS Stark* no one has been fired.

US and other forces could be used to protect Persian Gulf shipping

Sources said President Reagan has OK'd a plan that will probably boost a Navy task force to protect shipping in the Persian Gulf. The plan reportedly calls for sufficient US military force to permit retaliatory strikes if there is an attack. Sources explained the operation would probably mean the addition of a sophisticated air-defense cruiser and two other ships to the Navy's Mideast task force.

Senate majority leader Robert Byrd (D-WV) said Congress is going to require the Administration to give it advance notice of US actions in the Persian Gulf. However, an administration official, speaking anonymously, said an agreement has been reached under which the administration could put Kuwaiti tankers under US protection — then report to Congress.

The Iranian ambassador to Britain warned that this proposal might cause the United States to suffer "another humiliation" similar to the attack on the *USS Stark*, only this time at the hands of Iran.

Allies may aid US effort in Gulf

Britain's Prime Minister said she would consider helping the United States defend Persian Gulf shipping. Margaret Thatcher's comments came as US officials announced the Reagan Administration is exploring military cooperation with its European allies. They said Europe and Japan might also be asked to contribute money toward patrolling the Gulf's oil lanes.

Western Europe and Japan rely more than the United States on Persian Gulf oil — but analysts report a long disruption of shipments would drive prices up for all. They claim this is not likely to happen, since the United States and the Soviet Union have been showing a resolve in making sure the Gulf oil flow continues.

Fiji Minister sues to regain power

Fiji's deposed Prime Minister has filed suit in his nation's supreme court to reclaim his power. The lawsuit contends the interim government now in control is illegal because it resulted from the army coup earlier this month that ousted him.

Cuban general defects to States

Cuba is calling the defection of one of its top military officials strange and treacherous conduct. The US State Department announced that General Rafael del Pino Diaz brought significant political and military information to the United States.

Israel to probe security service

Israel's cabinet has voted to hold a judicial inquiry into the interrogation methods used by the *Shin Bet* security agency. The agency has been accused of fabricating evidence and torturing prisoners. The Israeli Supreme Court recently ordered the release of a Moslem army officer after finding that *Shin Bet* agents forced him under duress to confess to charges of treason and espionage.

Nation

Reagan urges AIDS testing

President Reagan is urging a three-pronged approach to battle Acquired Immune Deficiency Syndrome — testing, compassion, and science. In his first major speech on the subject, Reagan said he is ordering that all federal prisoners be tested for the disease and is urging states to start offering AIDS tests for those getting marriage licenses.

Speaking before the American Foundation for AIDS research last night, Reagan urged compassion for those who have the deadly disease, saying "this is a battle against disease, not against our fellow Americans." The president said his administration is doing everything it can to speed the development of AIDS drugs.

The Reagan administrations AIDS policy has come in for considerable criticism. Yesterday Congressman Henry Waxman (D-CA) told NBC emphasis on testing could detract from efforts to educate people about the facts of the deadly disease.

Federal officials and health economists have estimated that AIDS will cost the nation \$10-15 billion a year by 1991.

Contra aid was ordered despite ban

Former CIA station chief Joe Fernandez spoke privately with Iran-*contra* investigators Friday. Congressman Henry Hyde says Fernandez generally confirmed that officials in Washington ordered help for Nicaraguan rebels during the Congressional ban on such aid.

Reagan dismisses world-wide short-range missile ban

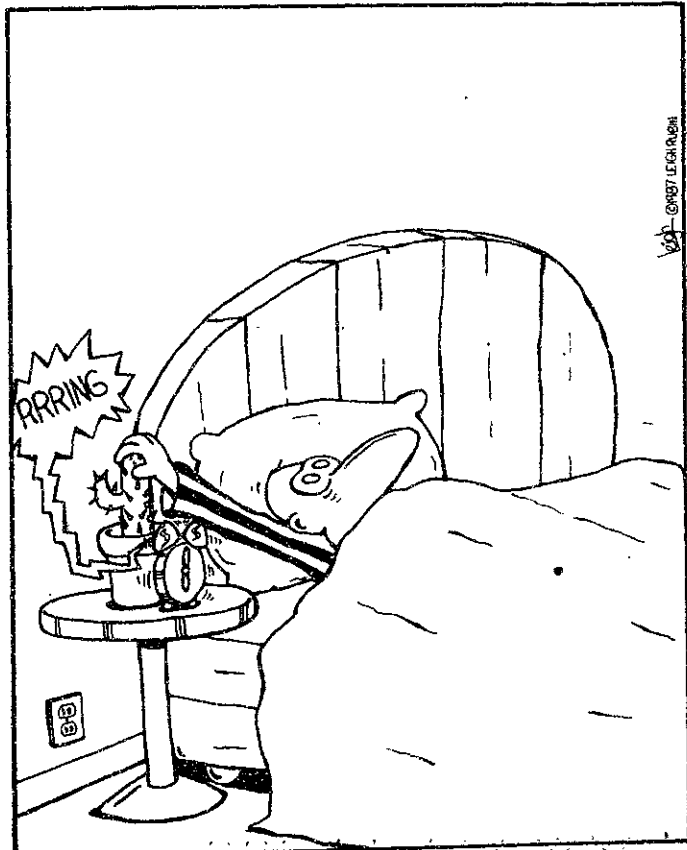
President Reagan reportedly has rejected advice that he push for eliminating medium range missiles worldwide. *The Washington Post* quoted White House Chief of Staff Howard Baker as saying the idea came from Secretary of Defense Caspar Weinberger. The superpowers are negotiating a treaty that would eliminate the missiles in Europe, but the Soviets have balked at an international ban.

Japanese auto executives plan Michigan school

A group of Japanese auto executives have announced the opening of a Japanese language junior college for women. The school will be near a new Mazda motor plant in Michigan. It will accommodate up to 200 students.

Rubes®

By Leigh Rubin



"Twilight Zone" director innocent

Movie director John Landis and four associates were all found innocent of involuntary manslaughter in the deaths of actor Vic Morrow and two children. The case stemmed from a 1982 helicopter accident that occurred during shooting for the film "The Twilight Zone: The Movie." During a special effects scene, a helicopter was engulfed in a fireball and fell on Morrow and the children.

FAA head claims skies are safe

The head of the Federal Aviation Administration said that despite increasing reports of near collisions US skies are safe. But Donald Engen told ABC more major airports are needed. Meanwhile, in a CBS interview another transportation official said there was "cause for alarm." National Transportation Safety Board Chairman James Burnet said the FAA has to be careful not to put too much emphasis on easing airline delays at the expense of safety.

Sally Ride leaves NASA

Sally K. Ride, the first American woman in space, will leave the National Aeronautics and Space Administration after nine years. Ride is leaving the agency in August to take a Stanford University fellowship on arms control and national security policy. Ride would not comment on her reasons for leaving NASA, but colleagues suggest the explosion of the *Challenger* last year may have played a role.

Tucker to be executed

The US Supreme Court has cleared the way for the execution of William Boyd Tucker in Georgia's electric chair. Tucker was convicted of killing a pregnant newlywed a decade ago.

Sports

Celtics, Lakers to play for NBA title

The Boston Celtics knocked off Detroit's Pistons 117-114 in Saturday night's Eastern semifinal game. The Celtics won the series four games to three. They will advance to the NBA finals where they will meet the Los Angeles Lakers Tuesday night. The Lakers defeated the Seattle SuperSonics in four straight games and have lost only one playoff game.

Pistons forward Adrian Dantley was released after an overnight stay at a Boston hospital. Dantley suffered a concussion after colliding with his own teammate at the end of the third quarter.

Phillies escape from cellar

Shane Rawley won his fifth consecutive game as the Philadelphia Phillies defeated the Los Angeles Dodgers 3-1. The win allowed the Phillies to escape from the National League East cellar for the first time this year, moving past Pittsburgh to occupy fifth place.

In other National League action, Houston beat St. Louis 8-7, Cincinnati downed Pittsburgh 5-2, Atlanta nipped Chicago 2-1 in ten innings, San Diego shut-out New York 1-0, and San Francisco trounced Montreal 8-0.

Red Sox overcome seven run deficit

The Boston Red Sox overcame a seven run deficit to post a 10-9 victory of the Chicago White Sox. Mike Greenwell's two run pinch-hit double in the ninth inning gave the Red Sox the win. Chicago had led 9-2 after the second inning.

In other American League action Toronto beat California 7-2, Seattle defeated Baltimore 8-5, New York downed Oakland 9-5, Milwaukee blew out Cleveland 7-1, and Minnesota swept Detroit in a twin-bill, by scores of 9-5 and 11-3.

Local

Frank reveals homosexuality

Congressman Barney Frank (D-MA) has acknowledged in an interview that he is homosexual. He joins fellow Massachusetts Democrat Gerry Studds as the only openly homosexual members of Congress. Frank told the *Boston Globe* that if he were asked directly if he were gay, he would say, "Yes." The four-term congressman from Newton said recent media scrutiny about the private life of former Democratic presidential aspirant Gary Hart and other developments prompted him to make the acknowledgement.

City Hospital anesthesiologists do not have certification

The Boston Herald reported Sunday that the staff director and six out of seven anesthesiologists at Boston City Hospital are not professionally certified. The paper also said that half of the anesthesiology staff are dentists. The president of the American Society of Anesthesiology was quoted as saying the situation "stinks." Hospital officials said the quality of care is high.

Edmonton Oilers win Stanley Cup

The Edmonton Oilers defeated the Philadelphia Flyers by a score of 3 — 1 to win the National Hockey League Championship last night. Edmonton had led the best-of-seven series three games to one, but the Flyers won two straight to force the deciding seventh game. It was the Oilers' third Stanley Cup in the 1980's.

Weather

Relief on the way

High pressure over the Southeast Atlantic states continues to pump hot humid air into New England today. But a cold front will push its way south from Canada tonight, bringing a welcome relief from the late spring heat wave.

Monday: Partial sunshine, with possible thunderstorms at times. Hot and humid. Highs around 85°F (29°C).

Monday night: Humid, lows 50-60°F (10-15°C).

Tuesday: Partial sunshine, with thunderstorms. Humid, with highs about 70°F (21°C).

Forecast by National Weather Service

Compiled by Michael J. Garrison
Michael Gojer
Andrew L. Fish

opinion

Column/Katie Schwarz

Loving and leaving the 'Tute

I spent a lot of hours of my life on the fourth floor of the Student Center, poring over old volumes of *The Tech* and *Technique*. They fascinate me, so many things staying the same and so many things becoming alien in just a few years. Soon I too will be gone except for some flat, black and white words that a curious student may read in 1997.

Already today's freshmen are sometimes surprised to hear about things that happened when I was a freshman. Four years ago no one expected close to 40 percent women in the incoming class, an enormous Institute-wide education reform effort, or Course VI crowding fading away with no restrictions ever imposed.

On the other hand, I never expected to see most people end up disillusioned, cynical, with no respect (let alone love) for MIT. It's insane. I came here because it wasn't a mundane university — I believed I'd find something special, secret and exotic, games being played and questions being asked that no one ever thinks of at schools where people care about negotiating the real world,

instead of inventing new ones. And yes, the specialness is there, but it can be very hard to tap into.

Listen to Daniel Dern '73, writing in *Technique* 1972:

I mean — that is — this microcosm of an institute is so replete with devices and happenstance which we all take for granted... And you're so used to it, you never wonder. Piffle! Have you even begun to exhaust the ridiculous, exotic repertoire of this concrete-and-conceptual jungle?

Something is fundamentally right with a school Gerry Sussman (of 6.001 fame) calls "the most fun place." But something is deeply wrong with a school that flunked out one of the brightest, most intellectual people I ever knew, and discouraged others who cared about what they were learning until they dropped out.

It's easy if you come in with a lot of savvy or if you're lucky enough to meet one of the Jerry Lettvin's, the professors who know how to form lasting relationships with students. But that doesn't happen automatically,

and a lot of us live out our undergraduate lives in a little bubble with scant contact with the faculty's bubble, or even with other living groups' bubbles.

We need "time for reflection, time for contemplation," as the provost said in his mission statement two years ago, and as the president said in his inaugural address seven years ago. But where is it going to come from?

Most faculty have no time for contemplation, their time shredded by endless meetings and responsibilities; even the top administration admits that junior

(Please turn to page 9)

Column/Ronald E. Becker

Graduates leave a lot behind

Classes were over two weeks ago, and I haven't turned in next term's registration form. It seems so strange.

I'm graduating.

All you have to do is look around. All the freshly-painted walls, all the polished windows, and all the well-groomed grounds seem to say that a student's value to the Institute increases as he or she becomes an alumnus.

But it's hard for me to say now what my MIT experience will do for me. It's hard for me to say what I will do for MIT. What strikes me most is that I feel like graduation has come too soon.

I'm looking back at how much MIT has changed since I was a freshman. If I were to visit MIT five years from now, I'd expect to find that much has changed, as well: *MacGregor House*, my home for the past four years, is co-ed. People are pursuing a minor in the humanities, arts and social sciences. Hey, dormline works.

I hated having to use Project Athena workstations. I think that the writing requirement is backwards. And my dorm room leaks after a heavy rain. But all these things are overshadowed by the courses taught by professors who are leaders in their fields, the serious (but not too serious) academic environment, the extra-curricular opportunities in research, as well as all the other activities at MIT.

I had hoped to double-major

DO YOU KNOW US?... DOES ANYBODY KNOW US?



at MIT, but there simply wasn't enough time in eight semesters for me to take all the required classes. Even in my major there are at least three semesters' worth of offered classes that I wanted to take, but I finished my degree before there was time.

It seems now that the four years went by in a flash — there really hasn't been enough time for me to do everything I had planned to do when I was a freshman. Maybe the MIT faculty was premature in voting to grant me a degree.

Moreover, all these memories don't seem to answer the jumble of questions running through my head. The questions I have been asking myself in retrospect are: Did I make the right decision in

attending MIT? How did my MIT education differ from what I would have received at other universities? Was an MIT education a financially sound investment for my future?

The only way I can express my answer is to say that I wish that I wasn't leaving.

My housing expires tomorrow, and I have emptied one half of the contents of my room into neatly-packed cartons and the other half into the MacGregor House dumpster.

I guess I can only take away part of the experience; I'm leaving a lot behind.

Ronald E. Becker, a former chairman of The Tech, is receiving an SB in biology.

The Tech

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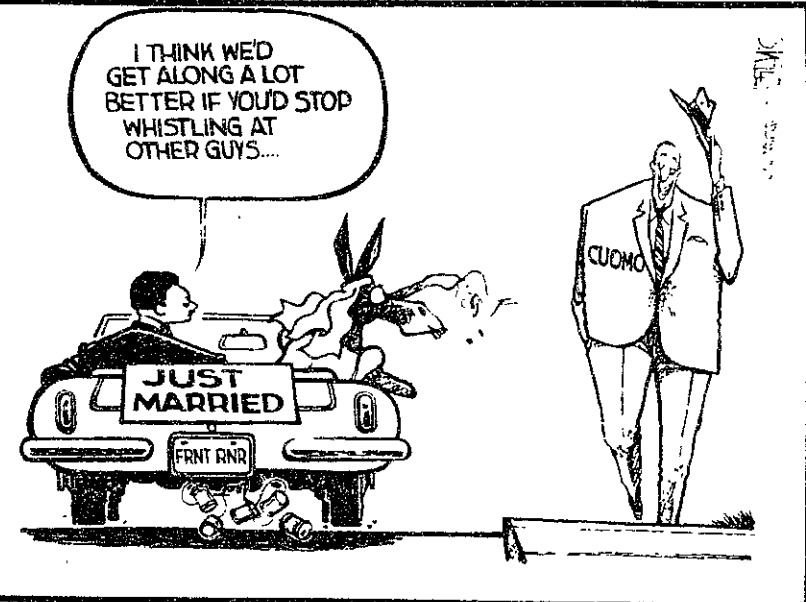
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feedback

Coop president rude to customer

To the Editor:

The Coop states in its open letter to the MIT Community [appearing as an advertisement in *The Tech*, April 7] that "The new and expanded Coop at Kendall is living proof of our continuing commitment to serve you."

I met one of the signatories of this letter, James A. Argeros, president of the Coop, while shopping there. During our exchange, he did not demonstrate any concern for the store's "commitment to serve" me as a customer and member, as may have been expected of the highest ranking representative of the store. On the contrary, he showed complete disregard for my point of view and was rude.

I visited the new MIT Coop for the first time on Saturday, May 16. I selected a shirt to purchase, then went to the basement level of the store to continue my shopping. At the bottom of the escalator, a man whom I later discovered to be Argeros said, referring to the shirt, "May I help you with that?"

I was confused. He explained that merchandise may not be moved between floors, since cashiers on the lower level have problems handling sales of merchandise from the upper level. I thought that this was a reasonable policy. However, there were no indications of this policy on the upper level, no prominently displayed signs, no cashier's station directly in front of the escalator. The Harvard Coop does not have such a policy.

"That's very inconvenient." Argeros said curtly, "No, it isn't." For him, the conversation was over. He was not willing to discuss the policy and how it could be made more convenient for customers. Instead, he tried to tell me what is, or is not convenient for me.

Since he had offered to "help" at the start of our conversation, and since he had indicated that I couldn't hold the shirt myself while shopping on the lower level even if I went upstairs to pay for it later, I then asked if he would have my merchandise held while I

was on the lower floor.

He informed me, much in the manner that adults speak to children, that I should go back upstairs and "take care of" my merchandise before coming downstairs. Having had my first shopping experience at the new MIT Coop ruined, I went upstairs and put the shirt back on the rack.

It's normal for people to be rude occasionally, but I was truly surprised to encounter such condescension toward customers in a store which claims, "Our dedication to you will never change."

I am particularly disappointed that the president of the store behaved in a manner so contrary to the store's stated ideals. To make the MIT Coop's policy clear to customer's in the future, the store should have cashier's stations or prominently displayed signs in front of the escalators. Perhaps this has already been done. I don't know, because I no longer shop at the Coop.

Caroline B. Huang G

opinion

Column/Ben Z. Stanger

Knowing the issue is not listening to both sides

"Question Authority."

About five years ago, everywhere you looked you could see people wearing buttons with those words printed on them. It is a seductive phrase, an alluring chant for the masses who want to change the world. It had me going for a while, too.

There is probably not one person receiving a diploma today who has not learned that blind trust in figures of authority can be unwise, if not dangerous.

But few people who shout the battle cry are likely to put themselves in the position of authority, just momentarily. Whenever I do, I "pity" authority. I'm always amazed by the ease with which decisions affecting millions of people are made — I could never be an "authority figure." I have a hard enough time deciding whether so-and-so's letter will run, and if story X should run above story Y.

By definition, no issues have clear-cut resolutions. This is the reason that so many MIT students are, sadly enough by their own admission, decidedly apathetic.

As MIT students, we can easily identify both sides of the argument, and we can quickly spot the pros and cons of an action. But we never pick sides.

Most students are content to understand the issues, feeling superior to those who have made a choice — it's an easy, comfortable option, which is consistent with our voracious quest for knowledge. And sometimes I can't blame people for their disinterest, considering the rhetoric

that often accompanies movements for change.

Perhaps it's MIT's fault that so many graduates are ready to "question" authority but not to take it any further than that. One of the essential qualities of an educated person is his or her ability to dispute all questionable claims, but this is only a part of being able to think critically. It also involves making decisions.

Wellesley President Nannerl O. Keohane put it well. She said that principle and personality depend on believing "that some things are truer, more important, more worth serving and worth fighting for than others." And indeed, those in positions of authority must make such choices, whether they want to or not.

The lesson that we should be afraid of making mistakes, something we learn in every class and with all social interactions at MIT, is driven home by the time we graduate. It is the worst lesson we could take away with us. MIT students are smart, but they often sell themselves short, falling into the niches of an old world rather than trying to carve out a new one.

To be sure, questioning authority is important and good. But decisions are sometimes made not for greed or to wield power, as the cynics tell us, but often just to try to please everybody.

To question authority is easy. But those who do should remember that exercising authority can be more difficult.

Ben Z. Stanger '88, a biology major, is managing editor at The Tech.



Column/Thomas T. Huang

If they joined him in his dreams...

He thinks that if his family found him one morning, asleep in bed, they would find out who he really is.

Entering his dreams, they might find him on the summer beach in Martha's Vineyard in the late 1960s, running to the water to cool his feet from the burning sand. The waves leave foamy residue rings around his dark shins. Into the ocean ankle-deep, he is pulled by the ebb and flow.

Under the watch of his parents, he can collect stones to skip, one, two, three, and shells. He can splash his brother and sisters. The seagulls, caw-cawing, hang on invisible thread, caught in mid-air by the wind. He thinks that he, too, can live the still-life. He thinks that his sand-castles will last forever.

Or, entering his dreams, his family might find him alone in his dormitory room, many years later, a freshman in college. As he lies in bed and stares at the walls and ceiling of the room, he is reminded of the bottom of a swimming pool. He feels like he can't move. He is drowning after all. If he could only hear his mother's soprano voice, he could breathe. If he could only hear his father's explosive sneeze, he could breathe. If he could only

hear his sisters' upstairs-under-current laughter, he could breathe. If he could only hear his brother's buzz-saw snore, he could breathe.

If they joined him in his dreams, he could tell them this.

He thinks that if his friends found him one morning, asleep in bed, they would find out who he really is.

Entering his dreams, they might find him with a failed test in hand and a need for cheering up. They gather 'round for a discussion, leaving the night for the morning, talking not about Tolstoy or Dickens or Conrad, but about childhood, about "The Brady Bunch" and Encyclopedia Brown and Dyn-o-mite magazine and Pop-rocks. In the more serious moments, they might even talk about racism and sexism. In the more drunken moments, cotton-mouthed and sluggish, they might suddenly get that sinking feeling that this won't last, this won't last, this won't last.

Or, entering his dreams, his friends might find him alone in a research lab in northern California. Once he thought he could live with just his work, motionless except within himself, but he is wrong. If he could only hear the laughter, he could laugh, too. If he could only catch the inside jokes, he could laugh, too. If he could only wallow in the wasted time, he could laugh, too.

If they joined him in his

dreams, he could tell them this.

He thinks that if the young woman found him one morning, asleep in bed, she would find out who he really is.

Entering his dreams, she might see him wandering through the long corridors of a large mansion, entering and exiting the many rooms. But whenever he passes her room, he pretends to ignore her, pretends not to see her sitting in the solitary chair or standing as a silhouette by the lace-curtained window. He's afraid. When he moves, he is really running away. He floats right on by to visit other rooms.

If he could only see her smile, he would smile. If he could only hear her whispers, he would understand.

One day, he might finally gather the courage to look for her, to look in her eyes. If she joined him in his dreams, he could tell her this.

But if that day ever comes, she will undoubtedly be gone.

One day, they will all be gone from his life and from his dreams. He will try hard to remember them, but their images will fade with time, like the footprints on the summer beach, as the waves cover all traces of this life.

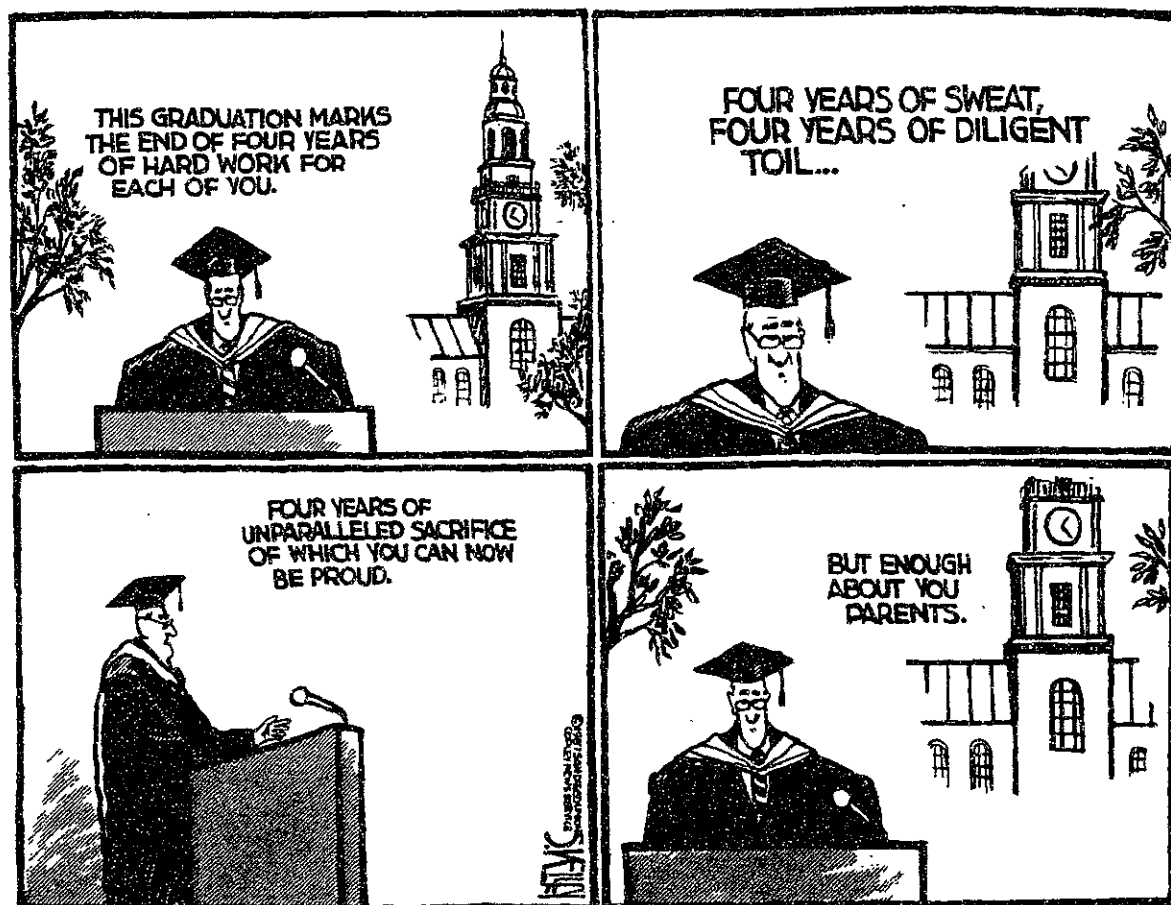
Thomas T. Huang G, a student in the department of electrical engineering and computer science, is a former editor in chief of The Tech.

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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 MA 02139, or by interdepartmental mail to Room W20-483.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without 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.



feedback

New registrar was happy with his old position as UASO head

To the Editor:

I am writing to express my dismay and disappointment at the implications of the headline in the last issue of The Tech ["Wiley resigns as UASO head," May 12] and the innuendos in the first several paragraphs suggesting negative reasons for leaving the UASO. Quite to the contrary, during the interview with the Tech reporter, I emphasized that my experience in the ODSA has been a very positive and rewarding one, working with an extraordinary group of people on a number of important issues. I certainly would not be leaving the UASO had the registrar's posi-

tion not come open at this time. I consider the promotion to be a positive step to an important set of new challenges, and I would have the headline to read "Wiley appointed as registrar."

The remainder of the article describing my views of the new freshman initiatives and some issues that need to be addressed was well written and constructive. The tone and implications of the headline and opening paragraphs were unfortunately, in my view, misguided and erroneous.

David S. Wiley '61
Associate Dean
for Student Affairs

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opinion

feedback

Hart's character is important issue

To the Editor:

Bryan R. Moser '87 accuses the press of "assassinating Gary Hart" and expresses outrage that "the media has decided that this fallible person cannot be president" ["Hart supporters undercut by media," May 12].

Moser has forgotten the fact that a presidential candidate's character is just as important as his stance on issues. Moser's attacks on the press are disturbing; he implies that the newspapers ought to have kept quiet about the entire incident. To say that is to advocate censorship.

Moser undoubtedly has a deep emotional attachment to both Hart and his campaign workers. At the same time, Moser uses the same tone in referring to the news media as did Hart in his final news conference. The news media "harassed" the Harts, Moser said.

Moser raises the spectre of a reporter behind every bush, spying on each and every one of us

as an attempt to convince us of the innate nastiness of the press corps. He refers to the media with such Nixon-like contempt because the press did nothing more than report the truth.

I find Moser's simplistic characterization of the situation to be absurd. Hart was not hunted down and "sacrificed" by a gang of reporters intent on destroying his reputation. It was Gary Hart who ruined Gary Hart.

He was the one who allowed himself to be photographed on-board a party ship in the company of a young lady.

He was the one who invited a single woman to his townhouse.

He was the one who obfuscated and denied and ducked the questions when it came to telling the truth.

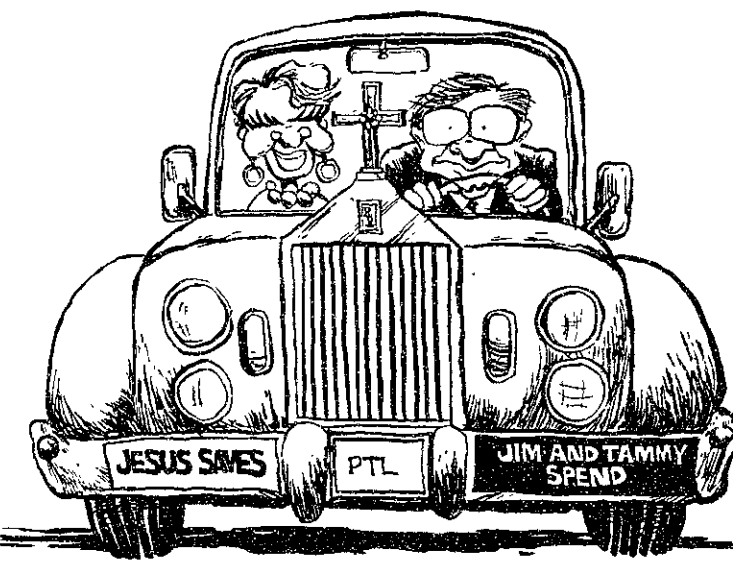
Moser says, "I don't give a damn who Gary Hart slept with." Well, I do, and I resent his implication that I have been brainwashed by the press. Hart's support dropped ten points in the two days after the Donna Rice

furor. This happened because many Americans see the character of the candidate as just as important an issue as foreign policy or unemployment. Hart underestimated public concern about his character. Moser forgets that, while he does not care about these things, other people do.

Hart's angry criticism of the press smacks of the same self-pity and self-worship that manifested itself in Nixon's tirades. "How could you do this?" they both seemed to say. "I'm bigger than all of this." Hart claims that he could have made a good President. I doubt it.

Rick Osgood '89

OPINION



feedback

Choice of grad speaker was poor

To the Editor:

A year ago this week, I wrote to *The Tech* about MIT's selection of William R. Hewlett SM '36 (of Hewlett-Packard) as a commencement speaker. At the time, I noted that although Dr. Hewlett was not a poet, dancer, musician or novelist like my candidate, he was a leader in supporting science and education. Many people subsequently re-

ported that he was not a leader in commencement speaking.

This year, I see that the Commencement Committee has invited Kenneth O. Olsen '50, founding president of Digital Equipment Corporation. Olsen is a leader in worldwide sales of computer equipment, and in millions of square feet of office space.

I regret the trend — notable since the invitation of Chrysler's Lee Iacocca two years ago — toward recognition of entrepreneurial, rather than educational, leadership. Even more, I regret the lack of imagination in these choices. Perhaps the graduates of future years will be offered a wider vision.

Elana B. Doering, PhD '86

Students for Individual Freedom is not racist

To the Editor:

I was appalled by the May 12 letters by Marie A. Gilles-Gonzalez G ["Campus group shows racist film"] and Ronald W. Francis G ["MIT should censor all offensive activities"]. The letters were written in response to the screening of the film "South Africa, A Revolution Betrayed," by the Students for Individual Freedom, to which I belong.

I am a Jewish emigré from the Soviet Union and know the price of racial hatred and persecution first-hand. I vehemently deny any accusation that I or the Students for Individual Freedom is racist. Our group has always spoken without discrimination against violations of human rights and individual liberties anywhere in the world.

We are concerned with the plight of all oppressed on the African continent, which prompted our presentation of the film. I suspect that what upset our critics the most was the account in the film of the endless atrocities committed in the countries surrounding South Africa. The regimes in the surrounding countries committed these atrocities in order to implement their ideas of "justice" and "democracy."

Will those individuals, whose hearts bleed for injustices in South Africa, also take a stance on behalf of thousands of people starving to death by the communist regime in Ethiopia? Doubtful, because the Ethiopian regime did not invent artificial hunger. It simply learned its tricks from the Soviet Union, which starved to death eight million Ukrainians in the 1930s.

This is the same Soviet Union which is serving as a model for Winnie Mandela and other members of the African National

Congress. The ANC is supported by the Eastern bloc countries and it commits half of the killings in South Africa. This is the same ANC with which Gilles-Gonzalez is so fascinated. The circle is complete. Or maybe blacks murdered by the militants from the ANC are not equal to blacks killed by whites? This is the most peculiar form of racism I have ever observed.

Gilles-Gonzalez and Francis' account of the film is a deplorable example of leftist propaganda. They declare the film to be racist without substantiating this accusation. I would like to respond to some of their observations:

- Trying to attract the world's attention to millions starved and butchered by communist and authoritarian regimes around South Africa is not racist.

- Filming Rev. Alan Boesak giving a speech in front of a Soviet flag is not racist.

- Citing Bishop Desmond Tutu as saying that communist rule might be an acceptable alternative for South Africa is not racist.

- Showing ANC atrocities against non-conformist blacks who wish to move towards reform rather than submerge into "revolutionary" violence, is not racist.

- If the film implies that Nelson and Winnie Mandela, Tutu, and Boesak are Soviet puppets, it implies so for only those people, not for all South African blacks.

Supporting communist terrorists headed by the ANC is just as inhumane as being racist. History tells us that once a Soviet satellite is established in South Africa, massive purges will occur, probably without discrimination be-

(Please turn to page 8)

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opinion

feedback

Park explains "individual freedom"

To the Editor:

I will grant that Ronald W. Francis G ["MIT should censor all offensive activities," May 12] and Marie A. Gilles-Gonzales G ["Campus group shows racist film," May 12] may have a scenario for the resolution of the South African mess. I would hope that they would grant the MIT Students for Individual Freedom a similar courtesy. I am a member of that group. I did not see the film in question and will not comment on it. I do, however, want to comment on the incompatibility of racism and individual freedom.

The basic idea of individual freedom is to maximize choice in affairs between individuals. The most coercive social institution is the government; if the government runs something, then one gets no choices and no freedom. If the same function is performed privately, then choices abound — you are free to patronize or boycott.

Obviously apartheid is incompatible with individual freedom. It is a system of government regulations that restrict the choices

of blacks in South Africa. These laws are necessary for apartheid to exist because without government intervention, individuals would experiment with different living and working arrangements. This would allow a peaceable evolution towards mutual respect and the absence of fear and irrational hatred (in other words, towards the absence of racism).

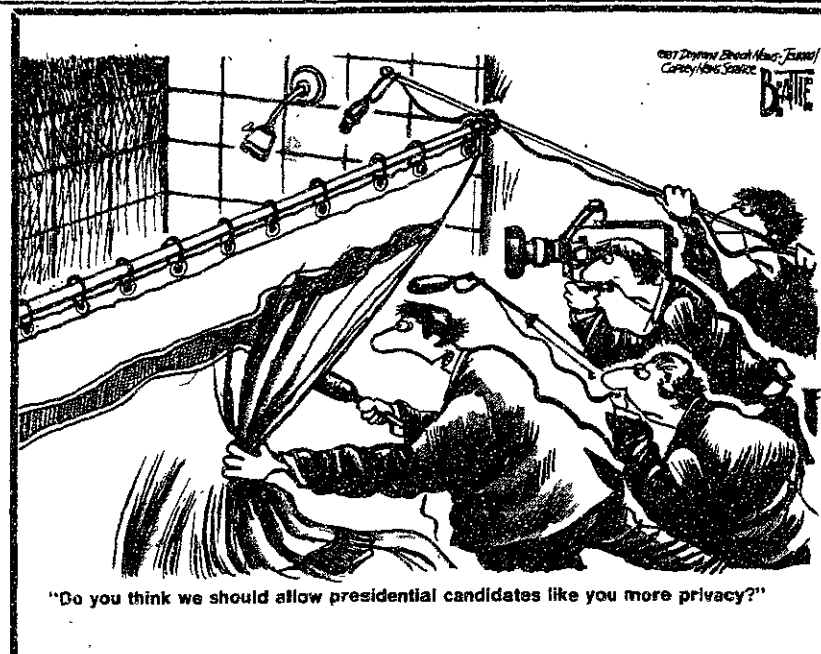
This is not an idle theory; it happens all the time. In early May, the CBS Evening News reported that restricted white housing areas in South Africa had numerous black residents. The government said it was illegal, but lax enforcement had allowed the natural mixing to occur. The CBS story went on to deal with a consequence of the recent disheartening South African election: renewed enforcement of the housing restrictions.

The reason for criticism of the African National Congress (ANC) by the MIT Students for Individual Freedom is clear. The ANC embraces a philosophy inimical to individual freedom: the imposition of a socialist or com-

munist state. The experience of neighboring Zimbabwe comes to mind; it is now a one party Marxist state. How now will the citizens of Zimbabwe ever come to know freedom?

The arguments go on and become trickier and more doubtful as assumptions about future behavior multiply. Intelligent discussion in *The Tech* and elsewhere is needed. Censorship and protest (of the sort where meetings are disrupted by chants) are not needed.

Sam Park G



Protesters did not understand film

To the Editor:

I was shocked when I read in *The Tech* the headline for a letter by Marie A. Gilles-Gonzalez G, "Campus group shows racist film" [May 12]. I wondered what group could have shown such a film, and why. When I read the letter I was shocked for another reason: I had been at the showing of the film and had seen for myself that it was not racist.

In the same issue of *The Tech* a letter by Ronald W. Francis G, Michele M. Sprengnether G and Steven D. Penn G appeared which also accused the film of being racist ["MIT should censor

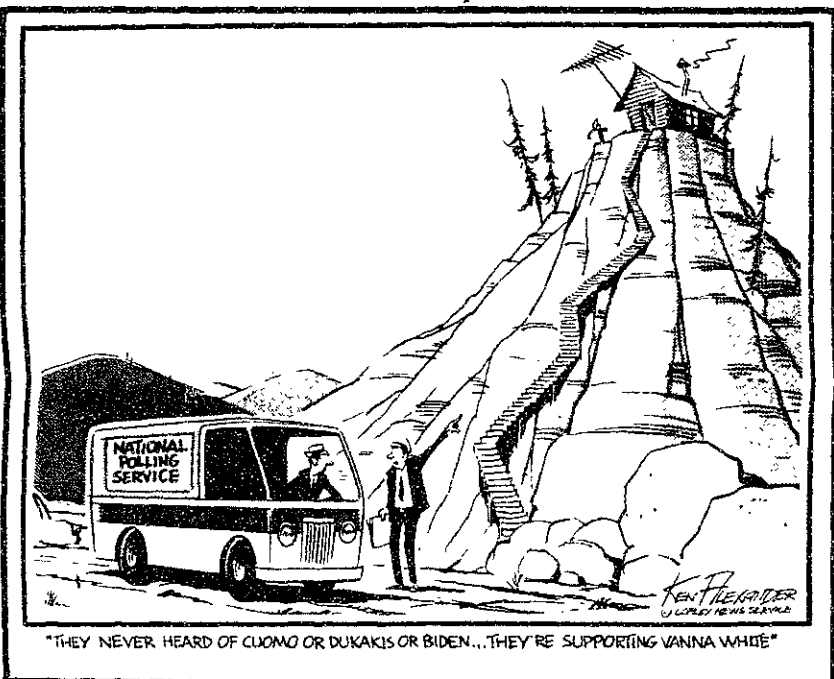
all offensive activities," May 12]. The first letter called for violent protest, the second for censorship. Both authors felt that since they did not approve of the content of the film, they should have the power to prevent others from seeing it. I am not a member of Students for Individual Freedom, the group which showed the film, but I feel that these letters cannot go unanswered.

Neither of the letters' authors seems to have paid any attention to the film or to the discussion that followed. Perhaps they were too busy being offended at every statement which did not agree

with their preconceived notions to listen at all; the sound of their forced laughter throughout the film made it clear that they had no intention of trying to listen. It is obvious from the letters that the authors did not understand the point of the film. The film did not support the racial policies of the South African government. It was not intended to be a judgment of apartheid.

Let me reply to their claims and accusations point by point. One of the protesters present at the event handed out leaflets claiming that the film was distrib-

(Please turn to page 11)



All viewpoints should be tolerated on campus

(Continued from page 7)

tween races. Is this anyone's idea of racial equality? Being anti-communist and anti-extremist does not mean being racist.

Gilles-Gonzalez seemed to be annoyed by the distorted image of black Africans in the film. She noted that some chiefs were shown in tribal gear. However, the tribal gear is simply a tribute to the black South African culture. It is just as natural for the Irish to wear their national costumes on St. Patrick's Day.

The Students for Individual Freedom was branded "racist," and Francis and Gilles-Gonzalez said our screening should have been censored or disrupted. And they have the authority to decide which activities should be censored, which movies should be disrupted, and which individuals to bar from campus. Soon they will tell us that we need only one party, because it represents the interests of all people. Does anyone know the road to the nearest re-educational camp?

This is a free country, and people have the right to say what they want without worrying about whether anyone will disagree. I, for instance, would hate to see representatives of the oppressive Nicaraguan Sandinista regime or militants from the ANC speak on this campus. Should I disrupt or chase them from campus? Of course not.

I could stage a protest outside the auditorium or conduct my own activity to oppose what I do not like. And in doing so, I am not going to allow anyone to intimidate me, because I am protected by the Constitution of the United States which guarantees me the right to free speech and assembly.

Gilles-Gonzalez implied that our group now fears her. I did not bow to the KGB in the Soviet Union, and I do not intend to bow to threats from Gilles-Gonzalez or anyone else who disagrees with my views.

Slava Serota G

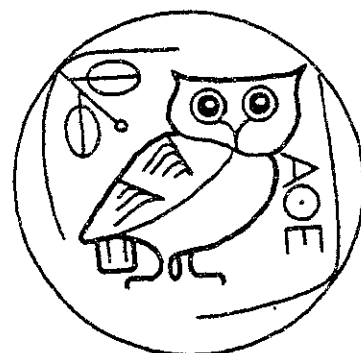
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opinion

MIT: more than just a mindless meat grinder

(Continued from page 4)
faculty have to struggle so hard for the next grant that they hardly have time to do the research.

And so, with our spirits uplifted thusly, we charge each other to charge forth. The wild wanderjahr goes on, even and especially here, between physics problems and chemistry labs, before soldering circuits and after reading Augustine.

If you don't believe, then all this doesn't matter. If you do, then it is a bit superfluous. But I can't tell, from my end. All I know is that I believe, although I don't know exactly what.

In the absence of extra hours in the day or extra terms — impossible for non-plutocrats — students need a supportive environment to encourage them to explore different intellectual directions, and introduce them to different perspectives. Concourse and the Experimental Study Group do this very well.

But in the upperclass years, and in the large departments, there needs to be a lot more effort toward faculty-student contact. As it is, living groups overwhelm academics in the contest for a student's finite amount of caring and commitment.

I did find MIT a supportive environment for women, just because of the numbers: I don't believe there's another school in the world with such high percentages both of women on campus, and of women in the sciences. Other

technically oriented schools still have male-female ratios of 5:1, while at general universities like Princeton the science and engineering departments remain predominantly male.

I'd do it again, and I think a lot of us would, even with regrets. Maybe the love-hate student experience is partly inevitable — we're sort of crazy in an intense way, chasing the adrenaline rush of new discoveries and new devices, overdosing on the fun of getting as deep as possible into a problem before we drop from exhaustion.

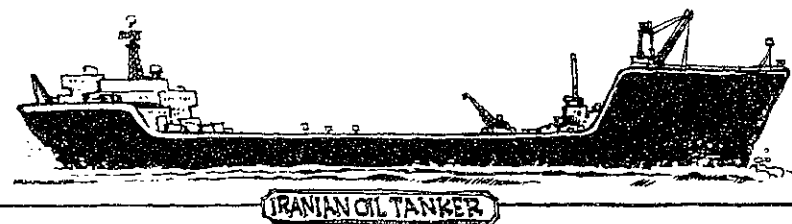
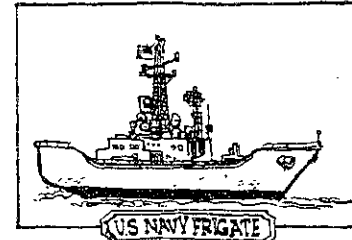
Some people like to make themselves sound sophisticated by writing off MIT as an eternal grind, but that's the lazy way out. There are things that can be done to push the changes of the next five and ten years toward a balance of more good than harm.

Like a cauldron of Aunt Granie's Bitter Brittle Root Beer, we're unstable. Crazy, loony, whatever you call it, you better drink it quick before it goes up in exploding thunderation.

Have a marshmallow roast in the snow, blow soap bubbles and invest in play money, look carefully at the signs. Talk to dogs and cats. Be alert for strange records and save your comic books. You never know.

Katie Schwarz, a senior news writer and former news editor at The Tech, is receiving an SB in physics.

THIS IS A WAR ZONE. ONE HAS TO EXPECT A CERTAIN AMOUNT OF CONFUSION.



feedback

Censorship: new course offering?

To the Editor:

The recent inspired letter by Ronald W. Francis G et al. ["MIT should censor all offensive activities," May 12] along with the rich atmosphere of educational reform in which we are now immersed have, in turn, inspired me to write a counterpoint. I propose an Institute wide graduate school requirement — "Censorship in the modern era."

The class would be a requirement for political science, chemistry and physics students alike. Of course, all the back-to-basics classics would be included: pre-World War II Germany, present day South Africa, USSR, etc. Readings would center on primary source material:

[interview with Nikita Khrushchev (*Suppressed Books* by Craig, p.121), Reuther is interrogating]

Reuther: How come you oppose the flow of ideas?

Khrush.: As head of the working class I will protect workers from Capitalist propaganda.

(At this point Khrush... gave a burlesque demonstration of his idea of the can-can.)

Khrush.: This is a dance in which girls pull up their skirts. You're going to see

this, we are not. This is what you call freedom... to us it is pornography.

[text from a decree of the South African Government (*The New York Times*, Jan. 30, 1987)]

"The [Police] Commissioner may, for the purpose of the safety of the public, the maintenance of public order or the termination of the state of emergency, and without prior notice to any person and without hearing any person, issue any order not consistent with a provision of these regulations prohibiting any publication, television... (containing anything) in connection with any matter specified in the order"

[text of speech given by "President of the students" on how books were chosen for burning in Berlin (*New York Times Wire*, May 10, 1933)]

"Anything that works subversively on family life or love or the ethics of our youth... anything that serves the purpose of lies"

[from Associated Press

Wire the same day on how selection was controlled]

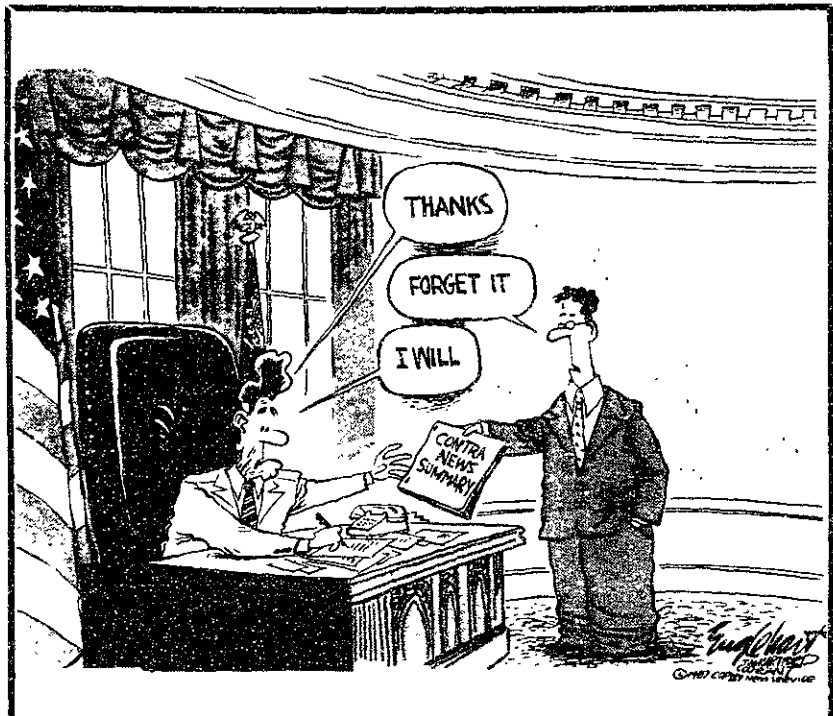
"Lest the students 'go too far,' a commission of college professors has been named to 'separate the wheat from the chaff.'"

There is the possibility of field study at a nearby institute of technology in the future.

Committees which screen "offensive" events rings too much of commissions separating wheat from chaff. Historically, threshing of this sort has stymied reform, not promoted it. The broad powers and responsibilities of a committee of Big Brothers as proposed by Francis would allow control of the written page and spoken word that would inevitably lead to censorship.

Acts of racism, hatred, and prejudice are abhorrent and often incite anger and fear in their targets and others. When this anger drives one to cry censorship, it has done double damage. In order to counter prejudice one needs an open and free environment in which to teach and learn. It is this environment which allows Francis, Michele M. Sprengnether G and Steven D. Penn G to write for censorship. I choose to write against it.

J. M. Doyle G



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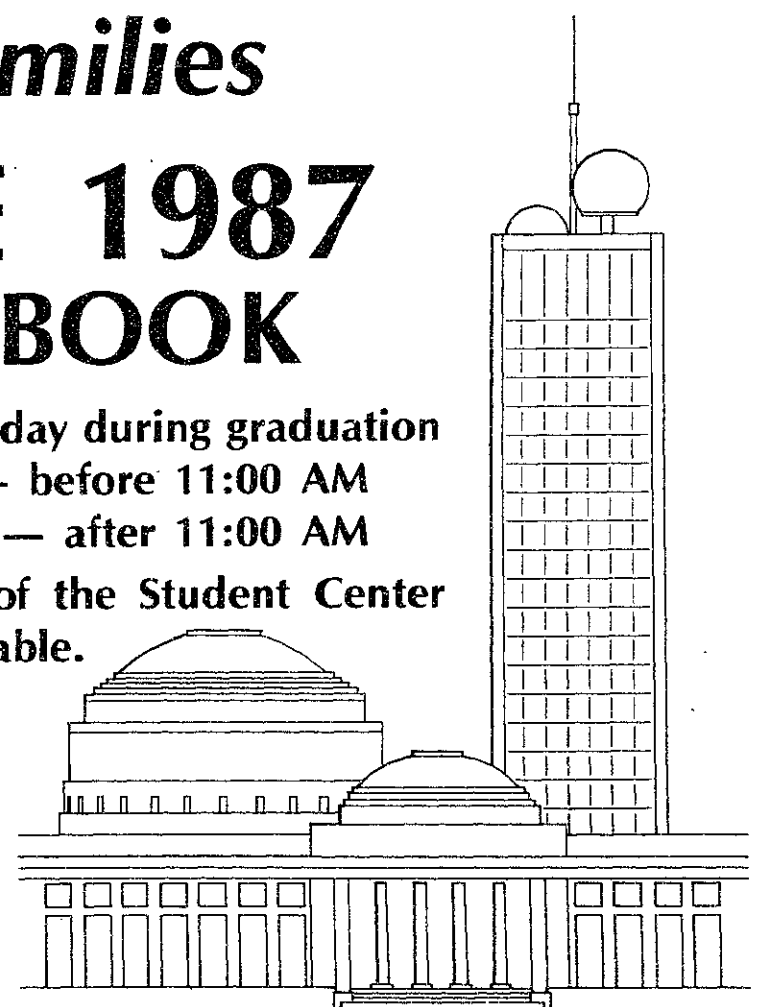
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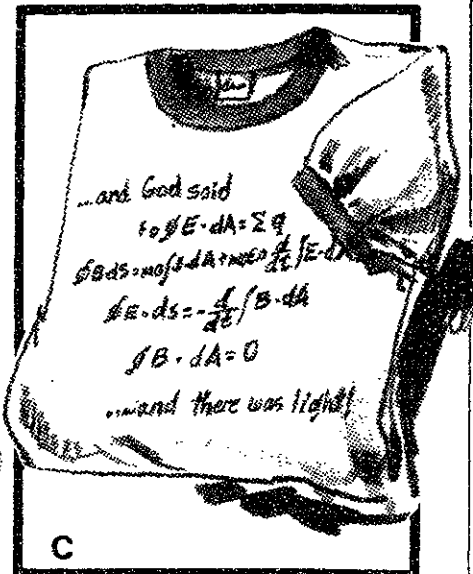
Coop label crew neck shaker sweater in natural (not shown). All-cotton with MIT seal embroidered on left chest. S-M-L-XL. \$37.50



A



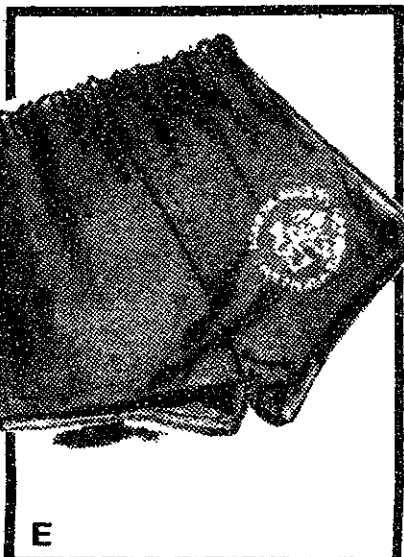
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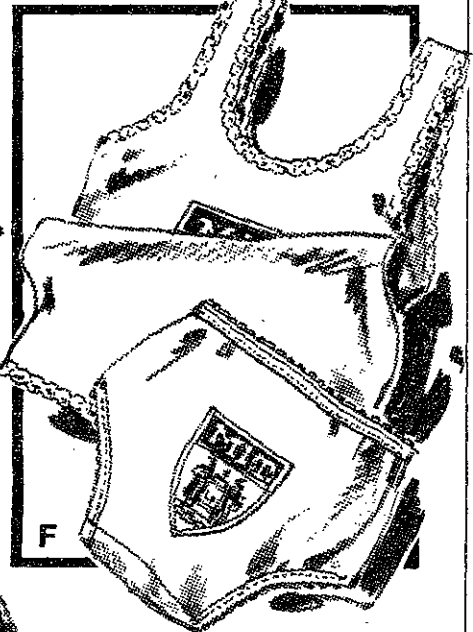
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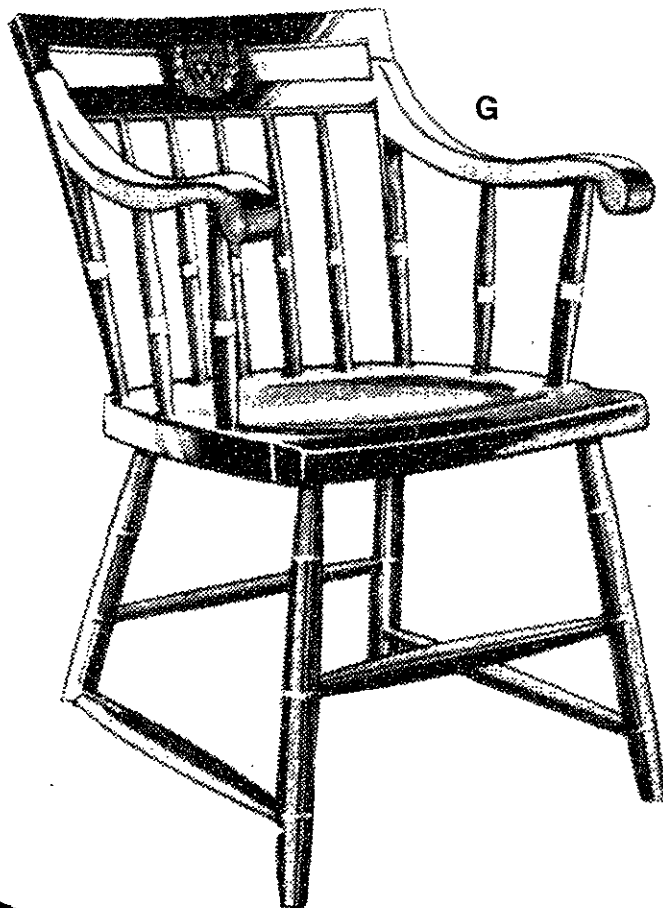
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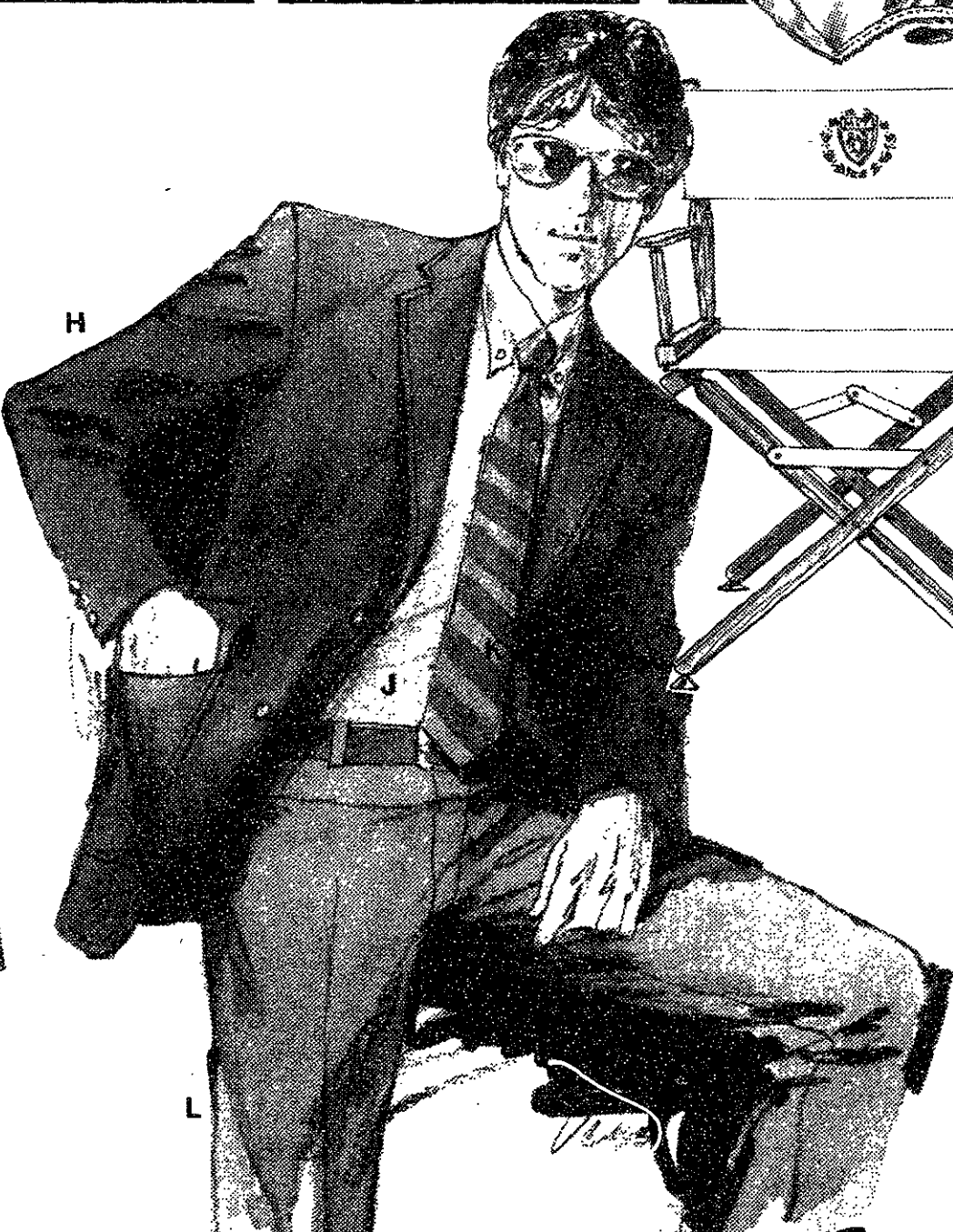
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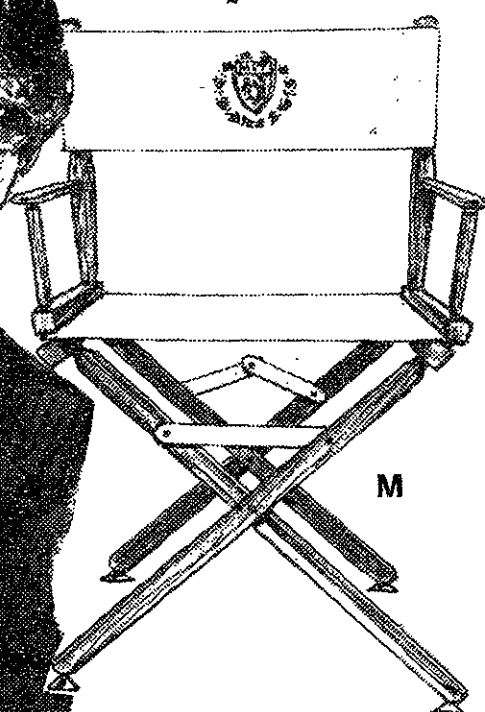
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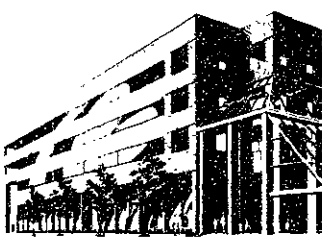
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ARTS

Audience takes a grilling in tense psychological drama

RAT IN THE SKULL

Written by Ron Hutchinson.

Directed by Tina Packard.

Starring Jonathan Epstein & Colin Lane.
At the Boston Shakespeare Company.

By JULIAN WEST

ATENSE POLITICAL BATTLE of wills between a suspected IRA terrorist and a police interrogator, "Rat in the Skull" provided a gripping conclusion to the Boston Shakespeare Company's festival of Northern Irish theater.

The new play by Ron Hutchinson is ideally suited to the BSC's cramped downstairs performance space, being set in the dungeon-like interior of a north London police station. Not only were the bare brick walls enough to suggest the stark interrogation room, but the clever addition of bars to the theater doors placed the audience squarely in the action.

As the accused terrorist sits determinedly through most of the verbal onslaught, it is fair to wonder whether it is his character or the audience which is most under fire. The tension continued unabated through the long first act, giving the audience a tangible feeling of oppression.

The title gives a hint of the double nature of Hutchinson's play. The Skull suggests a cerebral, intelligent piece, and indeed the play is wordy. It required constant attention to pierce the levels of brogue and metaphor and reach the bones of the characters' interactions. But there is that disturbing image of the Rat. Metaphorically invading the cranium, it gnaws away at the prisoner from inside. While on paper a collection of lengthy speeches, on stage the play hits us at a gut level. Hutchinson must also have been making an Orwellian reference (the play was first performed at the Royal Court in 1984) and his interrogation scene is the more unsettling for being set in contemporary Britain.

Colin Lane gave an outstanding performance as "Demon Bomber" Roche, the accused (and clearly guilty) terrorist. He was involved in his character throughout, redfaced and seemingly on the verge of tears more than once. Lane's easy Northern accent made sense of speeches full of brogue and gutter slang (though he is himself from Dublin, not Belfast), and he spoke with the fervency of a terrorist who believes in his cause.

Perhaps more difficult than making speeches, however, was remaining silent

but attentive under torturous pressure. As his interrogator's questions became more and more provocative and goading, Lane struggled to keep himself under control by rhythmically banging his fist on his knee and his foot on the ground, building visible tension in his body. And when cracks began to appear in his adopted facade, his reactions were equally convincing.

Asking the questions, and doing most of the talking, was Detective Inspector Nelson, an Irish protestant member of the Royal Ulster Constabulary and an expert in finding "grasses," or informers. Jonathan Epstein — who portrayed several well drawn characters in last month's "Double Cross" — was equally good in a long role which was demanding both intellectually and emotionally.

Nelson is a man equally committed to Ireland, but who has learned his history from different books than Roche. Loyal to both Ireland and the crown, but ultimately not deferring to either, Nelson is a complex character, and Epstein kept him in motion, never resolving him clearly enough for us to settle on one facet of the character as the whole person.

Ted Kazanoff played the police superintendent, outwardly the image of a friendly London bobby, inwardly a quiet, jovial bigot. Kazanoff was odious, but a little overstated. Then again, he was given an overstated character. Superintendent Harris is indiscriminatory only in the breadth of his prejudice: against the Irish, blacks, women, and one suspects the French also.

The young police constable on duty is growing up little different, and is ready to add supporters of rival football teams to the black list. P.C. Naylor has the duty of supervising the interrogation, standing orders being that no RUC officer is to be left alone with an Irish prisoner. Jim Connor does a fine job of standing in the background and maintaining a stiff, if downy, upper lip.

Beyond that, his duties are those of an outfielder observing the tense defensive struggle going on in the center of the cell. He is called on to field the occasional stray comment, which he occasionally does very neatly indeed.

Under his watchful eye, accused and accuser stare each other down. The main event grinds on with merciless intensity.



Ted Kazanoff and Jonathan Epstein in Ron Hutchinson's "Rat in the Skull."

Bright and refreshing music in latest effort by rising hard rock band

LOUD AND CLEAR

By Autograph.

On RCA Records.

By HALVARD K. BIRKELAND

AUTOGRAPH'S LATEST ALBUM, "Loud and Clear," marks a change from their earlier works. No longer can they be characterized as a rising heavy metal band. Autograph's music is bright, lucid and re-

freshing.

While wearing the attire characteristic of heavy metal bands such as Iron Maiden, Ratt and KISS, Autograph plays their own brand of hard rock. Their music is not dominated by screeching vocalists or blaring guitars but by controlled power and balance.

They have been influenced by established groups such as Def Leppard and the Scorpions. "Everytime I Dream" is a rock ballad much like the Scorpions'. With very

effective vocal harmony in the chorus and beautiful balance between the keyboards and guitar, the ballad is a smooth, finished piece. Steve Lynch's guitar solo, the most difficult portion of a ballad, blends into the background.

"She's a Tease" was influenced by Krokus. The opening riffs and guitar solo are accented by the melodic change in the center of the piece. "Caviar . . . cabernet . . . credit card . . . Broadway play." Afterwards, the sound of Krokus returns

to close the piece.

Not all of the songs are excellent. Both the title track and "Bad Boy" are typical of heavy metal. "Loud and Clear" is marred by lyrics such as "one thing you should know, if it's too loud you're too old." Neither of these songs is as good as the rest of the album.

Autograph also has not abandoned its roots. "Dance All Night" is similar to Autograph classics like "Turn Up the Radio." With interesting keyboard harmony by Steven Isham and a guitar solo blended with backing, "Dance All Night" is a refinement of earlier work.

"When the Sun Goes Down" is the best song on the album. With lyrics reminiscent of "Stare at the Sun" by Jon Butcher Axis, it is the high point the album closes on. As sung by Steve Plunket,

*When the sun goes down
that's when the music starts to play
When the sun goes down
we can forget about the day
When the sun goes down
that's when I start to come alive
When the sun goes down
that's when I shift to overdrive*

The greatest change in Autograph's music is the role of the bass and drums. In the past, Randy Rand on bass and Keni Richetti on drums have been relegated to background. Now, they contribute to the main line in pieces such as "She Never Looked So Good For Me."

Autograph's latest album, while far from perfect, is by far their best effort. They are no longer another heavy metal band but have evolved into a class like Bon Jovi. Look forward to Autograph — they are one of the rising hard rock bands.



ARTS

Shepard's tale of trauma and recovery is a clear winner

A LIE OF THE MIND

Written by Sam Shepard.
Directed by David Wheeler.
Starring Dan Welch and Jane Loranger.
At the Trinity Repertory Company.

By JULIAN WEST

THE TRINITY REP produces more plays by Sam Shepard than by any other playwright save Shakespeare. Obviously they know when they are on to a good thing: their latest production, "A Lie of the Mind," is another clear winner.

As the play begins, Jake (Dan Welch), a compulsive wife-beater, has thrashed Beth (Jane Loranger) to within a hair's breadth of her life. This tragedy has traumatized both of them — Beth physically, and both spiritually. Each retreats to their old family while trying to deal with the severance — only to find that the families are burned-out shells, incapable of providing shelter.

The bond of love between Jake and Beth is almost mystically strong and the futile families have no hope of breaking it. Each, without really understanding, hungers for the other like a missing part of the self. Even in the unseen time before the tragedy it was a special love: the two seem a total mismatch. She was an actress, he a blue-collar anti-intellectual distrustful of her play-world. Perhaps only in California could such a marriage have been. Perhaps only such an irrational love could survive the trauma to become the only thing in their lives.

These two family stories are separate but parallel. In each case, the mother's love is somehow defective, suggesting how two so troubled individuals might have evolved. In the absence of *amor matris*, brotherly love is left to provide support, and it is a pair of better-adjusted siblings who coax Beth and Jake through the worst of it.

Jane Loranger's astounding performance as Beth provides the focus for her



Jane Loranger and David P.B. Stephens in Sam Shepard's "A Lie of the Mind."

half of the play. She portrays Beth's slow recovery brilliantly, from taking her first steps — literally — all over again, to trying, in her confused way, to restore her marriage. Learning to walk with brother Mike (David P.B. Stephens) in the hospital, she asserts her independence fiercely, insisting on standing on her own and saying, "I'm not a child." Yet, in a sense, she is.

Her speech, initially slurred to the brink of incomprehensibility, becomes clear and distinctive when she is physically recovered but brain-damaged. It is difficult to describe, but reminiscent of the deaf student Lydia in "Children of a Lesser God." The difference is that while Lydia is groping

for sounds, Beth seems to be searching for words, and occasionally even for concepts, that just will not come. And which of us, after all, cannot associate with Beth's painful inability to express herself?

More than resembling a child, Beth is like a created person, faultless and sincere. She remembers the night of her creation, and the person of her creator, and has dim memories of the before-time. When she returns to her childhood house, she gazes around in wonder. It is as though she had returned to Eden on a package tour.

Beth has been made poetical — her injury has not destroyed her mind but redirected it, and her jumbled pronouncements have dramatic impact: "I am a shirt-man,"

"love is dead for him." Indeed, she makes as much sense as anyone in the play, if any of the other characters were able to tell.

Dan Welch's Jake is not as effective an anchor for his side of the play. Although technically excellent, he often seems to be holding back, particularly in early violent scenes in which Welch does not want to hurt anyone but in which Jake should not care.

Fortunately, Jake's brother Frankie is there. Andrew Mutnick supports Welch just as effectively as Frankie supports Jake. At times he seems to be the only sane character in the play, and it is a difficult role to try to talk sense into two separate madhouses.

The two houses do indeed come together in the second act. As long as they remain on their two separate platforms, linked only by a strange synchronicity in which Jake and Beth occasionally look across at one another, the play cannot be faulted. But it is dramatically essential that the gap between the two be bridged, and this proves tricky.

Frankie is the obvious emissary to break the symmetry. Heading to Montana in search of Beth, he is mistaken for a deer and shot as he approaches the house, and spends the act propped up on the sofa.

(Please turn to page 15)

Brecht's essential points lost in glitter of "Setzuan"

THE GOOD WOMAN OF SETZUAN

Written by Bertolt Brecht.
Directed by Andrei Serban.
Starring Priscilla Smith.
At the American Repertory Theatre.

By JULIAN WEST

ANDREI SERBAN, WHOSE PAST productions for the American Repertory Theatre include the delightful fable "The King Stag" and the risible opera "The Juniper Tree," splits the difference with his new production of Bertolt Brecht's "The Good Woman of Setzuan." The play provides some real entertainment, but it is only entertainment. The essential heart of the play is obscured.

Brecht takes as his starting point an oriental version of the story of Philemon and Baucis: the gods come to Setzuan in search of hospitality, and are overjoyed to find one virtuous woman. But she finds it difficult to preserve her reward from the vultures of society, even though she only wants the money to perform charitable acts. Stunned by the windfall, she splits herself in two: one half pursues good deeds, the other struggles to survive.

The whole is visually appealing, and there is always plenty to look at. What gets lost beneath all the glitter is the plot, and Brecht's essential point about the fragility of human goodness.

This is typical ART stuff: Gods on stilts, trapezes ascending to heaven, costumes reminiscent of opera (some are on loan from the Opera Company of Boston). Serban, of course, is an accomplished operatic director, and indeed the entire production is more successful as an opera than as a play.

The addition of a score by Elizabeth Swados completes the transformation from theater to spectacle, an attempt at a sort of Chinese "Les Misérables," with Shen Te filling in Valjean, the incorruptible philanthropist haunted by his past. But it lacks the essential humanity of that opera because none of the characters ever talk to one another, or in a natural voice (do they ever at the ART?). Many lines lose their comic or ironic impact for being

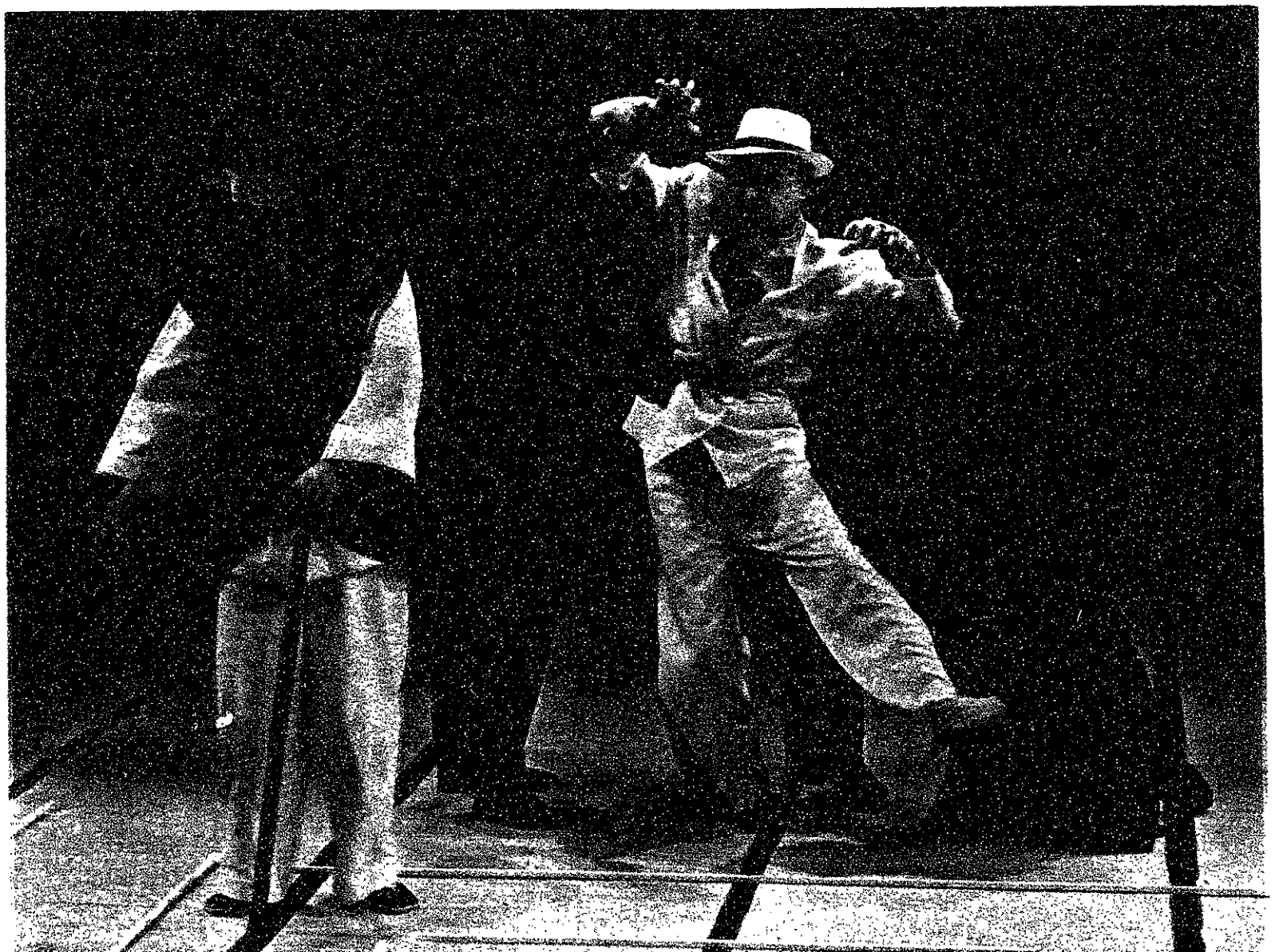
sung rather than spoken. Even dialogue is chanted to the audience, frequently by a chorus. And the score, which might make good incidental music for a play, is not powerful enough to carry a musical. Which does Serban think he is directing?

In as much as it is a play, I have nothing but good to report of the actors. In the title role, Priscilla Smith is a fine Shen Te. If she seems too much of a goody-goody, it is only to provide contrast with her alter ego. When disguised as Shen Te's cousin,

Mr. Shui Ta, Smith is a terrific parody of a businessman, leaning on a cane and chomping on a cigar. Below a half-mask, her mouth is continually distorted into Shui Ta's stern demeanor. The transformation is complete enough to fool the audience for a split-second.

Alvin Epstein is also excellent as Mr. Shu Fu, a crotchety old man. Epstein spends much of the time as a giant puppet, needing as many as three puppet-

(Please turn to page 15)



Shui Ta (Priscilla Smith) and Mr. Shu Fu (Alvin Epstein) in Bertolt Brecht's "The Good Woman of Setzuan."

Love amongst the ruined bicycles in Parker's Irish play

SPOKESONG

Written by Stewart Parker.
Directed by Nora Hussey.
Starring Derek Campbell, Kathryn Lubar,
James Tosney, and Cathy Sneidman.
At the New Repertory Theatre.

By JULIAN WEST

NEWTON SEEMS A LONG WAY TO GO to see a play, but I assure you visiting the New Rep is worth a trip. Surely you can find *some* friend who has a car. Or try cycling — why not? It might add to your appreciation of "Spokesong."

The action revolves around a small Belfast bicycle shop in 1971, at the beginning of the IRA bombing campaign. Extended flashbacks summarize events in the shop since its founding in 1895. It is yet another North American premiere of a play by Stewart Parker — author of MIT Drama-shop's successful "Northern Star." But this is early Parker, dating to the early seventies, and it is a pennyfarthing among Parker plays, unrefined but quaintly charming.

Derek Campbell (well known to MIT audiences as the outgoing director of the Shakespeare Ensemble) plays Frank, the owner of the shop and the hub of the play. Campbell balances Frank between two extremes, and maintains his balance through the momentum of his performance. As we first see Frank, he is an eccentric character, convinced that bicycles are the ultimate achievement of civilization and its salvation. On the other hand, he is one of few level-headed citizens in a Belfast about to go over the edge into sectarian violence.

Frank begins to devote some of his attentions to a pretty young schoolmistress with the suggestive name of Daisy Bell (Kathryn Lubar). The rest are reserved for recycling: bikes, with which he has an almost sensual love affair, and memories of his grandparents, who raised him after his parents were killed in the blitz. Grandfather Francis was an early footsoldier in the bicycling revolution; grandmother Kitty was as progressive in the fight for women's liberation.

The story of Kitty and Francis is told in episodic flashbacks, which draw frequent parallels between past events and the present. Mostly reality, but tinged by his boyhood memories, they reveal a lot about two people with enormous formative influences upon Frank, "a pacifist, a philosopher, and a lone wolf."

Frank has a lot of spokes to his wheel. Campbell lets us see him in turn as breezy, despondent, in love, angry, drunk and mis-

erable, drunk and pleased. Elegant as a bicycle, if not as practical, his Frank has all his parts accounted but for a few loose cogs.

Unfortunately, the other roles are not crafted with such care. It hardly matters for shifting characters in a series of vignettes, but it does matter in the case of Daisy as played by Kathryn Lubar. Frank and Daisy pilot a tandem course through the play, and although Campbell steers just fine, Lubar is kicking up her feet in the rear. All of Daisy's lines are delivered as though she has a chip on her shoulder, which is frequently perfect but occasionally wrong. One wonders what it was which made such a colorful character fall for her in the first place.

James Tosney and Cathy Sneidman make a nice couple as Francis and Kitty, and their characters have a lot to say to their adoptive and spiritual son Frank in the seventies. Francis's main claim to fame is having met the Belfast pneumatic entre-

preneur Dunlop, of tire fame. Thereafter, his commitment to the newfangled mode of transportation. In 1914, when Europe was going to hell in a handbasket, Francis went to Flanders on a bike.

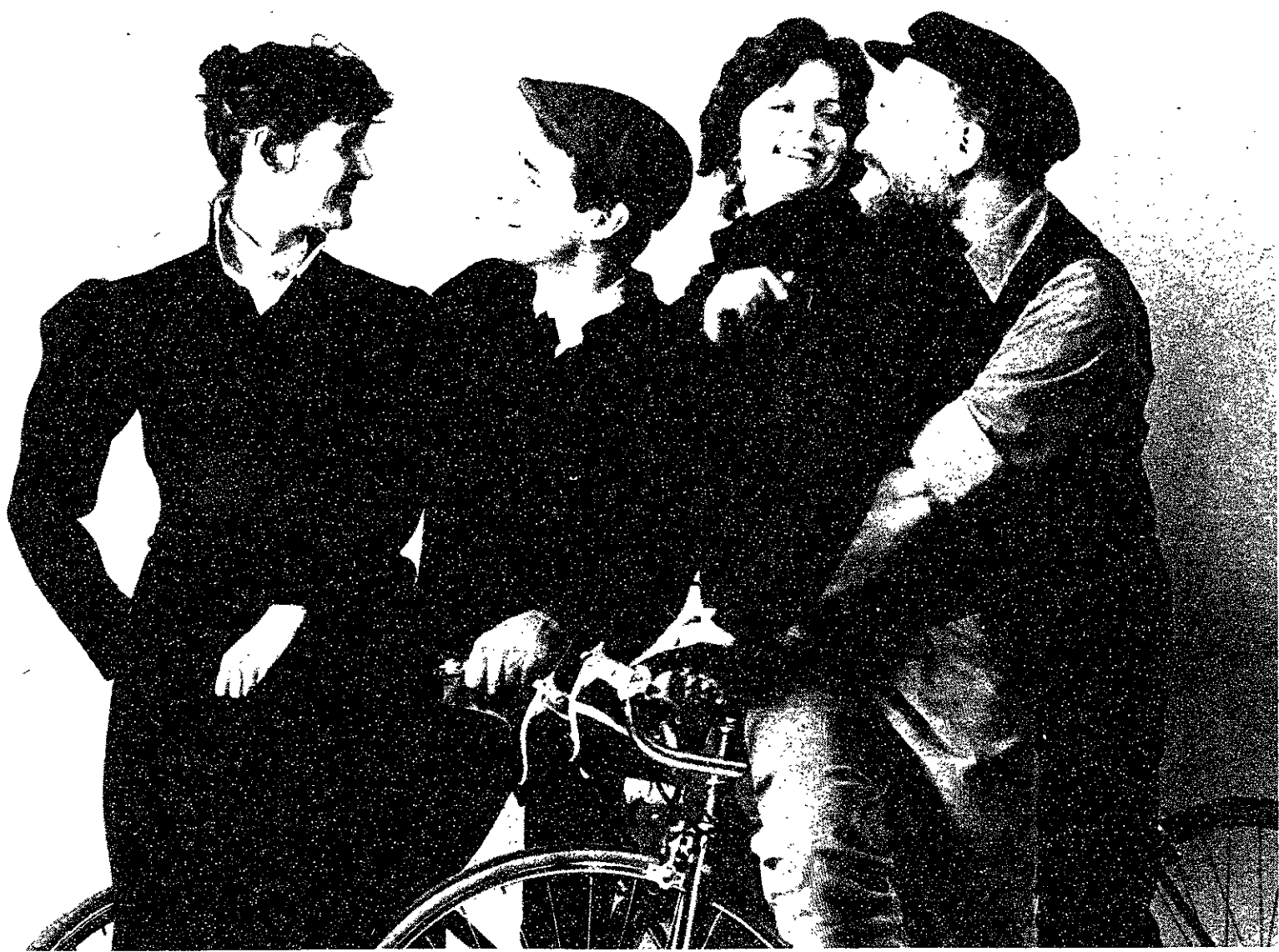
His wife is more striking as an historical figure. Kitty's unconventional approach to sex, courtship and marriage has its latter day analogue in Daisy. Many of her comments even reach forward into the eighties: her plea that the "ghosts of Parnell and Mrs. O'Shea be laid to rest" raises the spirits of those famous adulterers over the heads of Gary Hart and Donna Rice.

Kieran Brennan plays a host of minor characters as "The Cyclist" through history, and he also carries a lot of the songs nicely (the songs are an adjunct to the play; Jimmy Kennedy wrote the music for Parker's original lyrics). But each of his characters looks very much the same, despite costume changes. Fitting him out with distinctive trousers and then leaving them unchanged through the evening was

not a help here.

Aside from that lapse, costuming did a nice job, and the set, thrown together from stock properties, was simple but effective. The staging made imaginative use of the Newton Arts Center performance space, so it was not clear whether the audience was surrounding the show, or the show engulfing the audience. What stole the performance visually were the properties, made up of old bicycles and bicycle parts, many of them obvious museum pieces.

It was enough to make us, too, fall in love with the bicycle. Parker's play, written just after the first oil shocks, must have made human-powered transportation look attractive in congested Belfast. Hearing the proclamation that "internal combustion has gone too far" after driving through Boston traffic, many playgoers in the Common Wheel must have been inclined to agree.



Cathy Sneidman, Jim Tosney, Kathy Lubar, and Derek Campbell in Stewart Parker's "Spokesong."

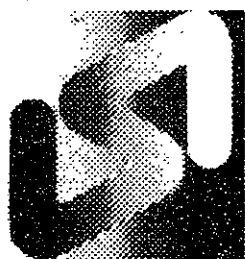
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ARTS

Profundity and self-indulgence from computer musicians

NEW MUSIC FOR COMPUTER

New works realized using the computer music facilities of the MIT Media Laboratory and music by visiting composer in residence Jean-Claude Risset. At the Experimental Media Facility, Wiesner Building, Thursday, May 14.

By JONATHAN RICHMOND

IS COMPUTER "MUSIC" A SOURCE OF new revelation or concentrated self-indulgence? It can be both, depending on the attitudes and talents of the human who tells the computer what to do. If the human has a sense of musicality and a source of inspiration, the result can be arresting and even profound; if the programmer is merely a computer conjurer bent

on having the machine issue a burst of weird-sounding noise, the audience gets no more than several minutes of high-tech boredom.

At the May 14 concert of "New Music for Computer" given in the Experimental Media Facility of the Wiesner Building, the audience heard selections from both genres. Leading the inspired was Madelyn Curtis, a graduate student at the New England Conservatory who is currently researching extended techniques for the traverso flute, an instrument of great purity. Her "Joy and Sorrow," which draws on "The Two Hunters," a poem by Kahlil Gibran, was totally absorbing, its reflective serenity building on themes of elegant simplicity, layered and intertwined in patterns of gentle introspective beauty.

Computer-generated music enriched Peter Bloom's eloquent traverso playing, providing contrasts in instrumental timber while stressing the work's essential unity. "Joy and Sorrow" was by far the most imaginative and most musical piece on the program.

Thomas Sullivan's "Uninity" was also interesting, not the least because it drew the listener into its exploratory ambience with a nice touch of humor. The section of Jean-Claude Risset's "Sud" we heard also displayed creativity. Flowing organically, the sounds of waves mixed with those of insects, birds, and chimes evoked many colors and a keen sense of drama. Kevin Landel's "Recurrence I" displayed the germ of an interesting idea, but one that was not yet adequately developed.

Tom Trobaugh took the honors for self-indulgent gibberish, the strange sounds of his incoherent "Persistence of Vision," taking up an agonizing amount of time. "Quartet" by Stephen James was also crass. It was apparently based on "a few short motives which are exposed in the two melody instruments; one is based on a plucked sound, the other on an oscillator." I too can turn an oscillator knob up and down: does that qualify as music?

Takashi Koto made the audience suffer through the ugly jarring dissonance of his "Broken Fugue." Nicholas Hopkins, whose "Proportionales Musices" ended the concert, also needs to learn that while it is easy to make a lot of funny-sounding noises, it takes talent to make music.

Serban burdens "Setzuan" with misapplied, undisciplined chinoiserie

(Continued from page 13)

masters to control his contortions. His equally astonishing facial gestures are unassisted.

I also enjoyed Thomas Derrah's performance as Wong, a humble water-seller (if that job does not sound humble enough, think about it) who recognizes the Gods

and becomes their intimate. The production elevates his character, if not putting him at the center of the play at least giving him either end, and Derrah makes the most of it.

The Gods have clearly been told to look silly and this they accomplish remarkably well, dressed in *Turandot* costumes with

red high-tops on their feet and styrofoam balls on their headdresses.

Serban has burdened Brecht's moral tale with layers of *chinoiserie*. It should be able to bear the burden: this is the right story to infuse with magic and eastern influences, being about the appearance of the gods in modern China. But the influences are misapplied — instead of drawing from authentic eastern sources, Serban seems to borrow directly from Ariane Mnouchkine's work with the *Théâtre du Soleil* in Paris. Mnouchkine, who is best known in the United States for the three Shakespeare plays she brought to the Olympic Arts Festival in 1984, infuses her work with touches of Kabuki and Commedia dell'Arte.

The set, giant tatami mats with regular vertical stripes, and the music, provided by live musicians who also do sound effects, are clear Mnouchkine influences.

But for the brilliant, disciplined *Théâtre du Soleil* timing is everything, and a scene can rest on a single, perfect gesture. At the ART, characters dash about seemingly at will, and as for the inscrutable Kabuki gestures, these are merely parodied in a final scene in which every character adopts a little tic and the entire stage ticks in unison.

Serban even steals from himself: a photo of a starving child placed inconspicuously at center stage reminded me instantly of the enormous Beethoven death mask lowered during the new production of "Fidelio" at Covent Garden, even before I remembered that Serban directed both.

The final result is not as bad as I have made it sound. It is a solid evening's entertainment, and both Brecht's story and his moral are present. One simply has to look a bit harder for them than usual.

Sam Shepard's "Lie of the Mind" at the Trinity Repertory Company

(Continued from page 13)

The disappointed hunter is Beth's cantankerous father, Baylor (ably characterized by Richard Kavanaugh), who is himself incapacitated because he does not know the limitations imposed by his feet and his age.

The two spend an undue amount of time bickering over blankets and socks, and one wonders where it is leading. Characterization is one thing, advancing the plot line is another. Socks are two things. Baylor thinks only of his deer, Mike of revenge, Frankie of the hole in his leg, and Beth of her marriage. Beth's mother, Meg, is thinking of something, though goodness

knows what. It is easy to see why this does not go anywhere.

Yet the play has a resolution, which is no less effective for being cryptic, so the act ends well, and the play ends more or less as it began. The only real problems with the production are that some of the women in the supporting cast are not up to the principals, and the periodic intrusion of incidental music.

Popular in the worst sense, the songs do not advance the play, and often say little more than "Always look on the bright side of life." The invasion of the stage by banjo players after the intermission is an unwelcome one.



Wong the Water Seller (Thomas Derrah) in "The Good Woman of Setzuan."

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ARTS

On The Town



Louis Turenne as Mamaev and Jim McDonnell as the scoundrel Egor Glumov in "The Diary of a Scoundrel," at the Huntington until June 14.

Ongoing

THEATER

"A Lie of the Mind," Sam Shepard's latest slice of mythic American life, continues through June 7 at the Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island, Tues-Sat at 8 pm and Sun at 7 pm [see review this issue]. Tickets: \$19-\$23. Telephone: 401-351-4242.

"Murder With a Laugh," a new "participation murder mystery," is presented by High Moon Productions and continues through June 9 every Tuesday at 9 pm in the Conservatory at the Marriott-Copley Hotel, Boston. Tickets: \$5. Telephone: 925-2817.

"Marilyn Monroe vs. the Vampires," Rainer Werner Fassbinder's brutal black comedy, is presented by Theatre 5, and continues through June 13 at the Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville, Thurs-Sat at 8 pm with an additional 10 pm show on Saturday. Tickets: \$8 general, \$4 students. Telephone: 623-5510.

***** CRITIC'S CHOICE *****
"The Diary of a Scoundrel," in which a wickedly clever fortune hunter sets out to outwit his fellow members of Russian high society with a rare strategy based on their own hypocrisy and deceit, continues through June 14 at the Huntington Theatre, 264 Huntington Street, Boston, Tues-Sat at 8 pm. Tickets: \$10-\$24.50. Telephone: 266-3913.

"An Ounce of Prevention," Hal Corley's black comedy which brings a diverse group of women together for a class in rape prevention, continues through June 14 at the Alley Theatre, 1253 Cambridge Street, Inman Square, Cambridge, Thurs-Sun at 8 pm. Tickets: \$10-\$12, \$1 discount for seniors and students. Telephone: 491-8166.

***** CRITIC'S CHOICE *****
Alan Ayckbourn's "The Norman Conquests," a trilogy of plays presenting a hilarious glimpse into the eccentricities of the British, continues through June 14 at the Lyric Stage, 54 Charles Street, Boston, Wed-Fri at 8 pm, Sat at 8:30 pm, and Sun at 3 pm. Telephone: 742-8703.

Bertolt Brecht's masterpiece, "The Good Woman of Setzuan," a charming story told in parable form of a warmhearted prostitute who tries to be good in a venal world, continues through July 16 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge [see review this issue]. Tickets: \$12-\$25. Telephone: 547-8300.

"Shear Madness," the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston, Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, and Sun at 3:00 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-5225.

"Forbidden Broadway 1987," the newest updated version of Gerard Allessandrini's hit musical comedy revue, continues indefinitely at the Terrace Room of the Park Plaza Hotel, 64 Arlington Street, Boston, Tues-Fri at 8:00 pm, Sat at 7:00 and 10 pm, and Sun at 3:00 and 6:00 pm. Tickets: \$15-\$21.50. Telephone: 357-8384.

"Nonsense," Dan Goggin's musical comedy recounting the trials of the Little Sisters of Hoboken, who stage a talent show in order to raise money to bury four of their number who died of botulism and currently on ice in the convent freezer, continues indefinitely at the Boston Shakespeare Theatre, 52 St. Botolph Street, Boston. Tickets: \$17.50-\$25.50. Telephone: 267-5600.

EXHIBITS ON CAMPUS

"Best of Shows Celebration" continues through June 10 at the Jerome B. Wiesner Student Art Gallery, second floor of the Student Center.

"Martin Sugar: Recent Works," oil paintings and pencil drawings examining the relationship of indoor and outdoor spaces, continues through August 29 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 253-4444.

"Telegraphic Christmas," portraiture by Jeremy Gardiner combining the accuracy and immediacy of the photograph with the subjective interpretation of the painter and sculptor, continues through June 27 at the MIT Museum Compton Gallery, between lobbies 10 and 13. No admission charge. Telephone: 253-4444.

Fine press printers and binders, illustrators, calligraphers, and decorated paper makers contribute to "80 Years Later," the anniversary exhibit of the Guild of Bookworkers, continuing through June 27 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Telephone: 253-4444.

"Black on Black," an environmental light installation by Beth Galston exploring relationships between architecture and nature, continues through June 27 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 253-4444.

Betye Saar's installation "Mojotech" continues through June 28 at MIT's Bakalar Sculpture Gallery, List Visual Arts Center, 20 Ames Street. In conjunction with the exhibit, "Spirit Catcher: The Art of Betye Saar," a 30-minute videotape about the artist, is presented daily at 12:30 and 3:00 pm. No admission charge. Telephone: 253-4400.

"Elizabeth Murray: Paintings and Drawings," the first major retrospective of this contemporary American artist, well-known for unusually shaped or fragmented canvases, continues through June 28 at the Hayden Gallery, List Visual Arts Center, 20 Ames Street. No admission charge. Telephone: 253-4400.



"The Bridge-Midire" (Victor Burgin, 1984, B&W photo), part of the "British Edge" exhibition at the Institute of Contemporary Art until June 14.

"Microscopes: The Hidden Art of High Technology," 50 dramatic photographs focusing on the seldom-seen world of advanced developments in microelectronics software and lightwave communications, continues through June 27 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 253-4444.

"Artists in the Computer Age," an eclectic selection of works showing the versatility and new possibilities of expression opened by the use of the computer, continues through July 31 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 253-4444.

EXHIBITS

***** CRITIC'S CHOICE *****
"Russia, the Land, the People: Russian Painting 1850-1910" continues through June 7 at the Fogg Art Museum, Harvard University, 31 Quincy St., Cambridge. Telephone: 495-9400.

"Seniors with Wegman," a group show of celebrated video artist and photographer William Wegman and graduating seniors, continues through June 8 at the North Hall Gallery, Mass. College of Art, 621 Huntington Ave., Boston. No admission charge. Telephone: 232-1555.

"Time Passing, Paintings by Kate Finnegan" continues through June 18 at the Kaji Aso Studio, Gallery Nature and Temptation, 40 St. Stephen Street, Boston, Tuesdays thru Saturdays 1-6 pm. Telephone: 247-1719.

"Garden of Delights: Tom Petit," an exhibit of color photography focusing on fruits, vegetables, and the human form, continues through June 20 at the Richards Gallery, Richards Hall, Northeastern University, 360 Huntington Avenue, Boston. No admission charge. Telephone: 437-2249.



The famous scene in which a woman's eyeball is sliced, from Luis Bunuel's surrealist film "Un chien andalou" (1928) at the Brattle, June 2.

***** CRITIC'S CHOICE *****
"The British Edge," an exhibition of photographic, sculptural, and architectural gallery works, all by British artists, continues through June 14 at the Institute of Contemporary Art, 955 Boylston Street, Boston. A film series, videotape & film screenings, musical performances, a fashion show, and lectures are to be held in conjunction with the exhibit. Admission: \$3.50 general, \$2 students with ID, \$1 seniors & children. Telephone: 266-5152.

"Last of the Mandarins: Chinese Calligraphy and Painting from the F.Y. Chang Collection," continues through June 21 at the Sackler Museum, Harvard University, 485 Broadway, Cambridge. Telephone: 495-2397.

An exhibition of Turkish Art from the Edwin Binney III Collection continues through August 2 at the Sackler Museum, Harvard University, 485 Broadway, Cambridge. Admission: \$3 general, \$1.50 seniors/students. Tel: 495-2387.

"Creative Transformations: Drawings and Paintings by Fernando Zobel" continues through August 9 at the Fogg Art Museum, Harvard University, 31 Quincy Street, Cambridge. Admission: \$3.00 general, \$1.50 seniors/students. Telephone: 495-2387.

Artquest '87, a major national art competition, continues through August 16 at the Art Institute of Boston, 700 Beacon Street, Boston. Telephone: 262-1223.

The Museum of Comparative Zoology presents the "Songs of the Spring Warblers" exhibition at 26 Oxford Street, Cambridge, continuing through the summer. Admission: \$2 general, \$1.50 students and seniors, 50¢ children. Telephone: 495-4473.

The Museum of Science presents "India: A Festival of Science," presenting the best of this country's scientific and technical achievements and several of its most fascinating artistic techniques and traditional crafts. Continues through September 8.

"Boston Artists Abroad," an exhibition of work by 13 Boston artists who were recipients of Sister City Artists Travel Grants, continues through June 26 at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station, Mon-Fri 10 am-4 pm. No admission charge. Tel: 973-3454 or 973-3368.

POPULAR MUSIC

***** CRITIC'S CHOICE *****
The Boston Pops perform nightly, Tues-Sat at 8 pm and Sunday at 7:30 pm in Symphony Hall. Thursday, June 4 is *Tech Night at the Pops* under the conduction of John Williams. Information: 266-2378 or 266-1492. Tickets: 523-6633.

FILM & VIDEO

Various video programs, including "Single Shots: A Video History of Personal Expression," "Mediated Narratives," "Focus: Charles Atlas," and "The British Edge: Video," are presented as part of the Institute of Contemporary Art's "British Edge" multi-disciplinary festival beginning at 12:15 pm at the ICA Theater, 955 Boylston Street, Boston. Tapes are screened every day through June 14. Telephone: 266-5152.

Monday, June 1

FILM & VIDEO

The Brattle Theatre continues *Film Noir* Mondays with "Nightfall" (1957, Jacques Tourneur) at 5:30 & 8:30 and "The Dark Past" (1948, Rudolph Mate) at 4:00, 7:00, & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents Alfred Hitchcock's "The Lady Vanishes" (1938) at 6:10 & 9:50 and "The Thin Man" (1934), starring William Powell and Myrna Loy, at 8:00, at 55 Davis Square just by the Davis Square T-stop on the Red Line. Telephone: 625-1081.

The Coolidge Corner Theatre continues its retrospective of Laurence Olivier films with "Hamlet" at 5:30 and 8:15. Also presented June 2. At 290 Harvard Street in Brookline. Telephone: 734-2500.

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The Coop is pleased to announce that the following candidates have been elected as Student Directors for the Harvard Cooperative Society for the year 1987-1988.

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Bonnie Huang	Harvard Undergraduate
(Julie) Ang Mi Kim	M.I.T. Undergraduate
Mark Wasem Phillips	M.I.T., Sloan School of Management
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ARTS

CLASSICAL MUSIC

The Newton Opera Workshop presents Mozart's "Don Giovanni," about a rogue without conscience and a seducer of women who is pursued by the women he has wronged, at the Pine Manor College Theatre, 400 Heath Street, Chestnut Hill. Tickets: \$7 advance/\$8.50 at door, \$5 seniors/students. Telephone: 527-4553 or 527-0546.

*** CRITIC'S CHOICE ***
"Sondheim — An Evening of His Music" is presented at 8 pm in the Boston University Concert Hall, 655 Commonwealth Avenue, Boston. Tickets: \$10. Telephone: 353-3340.

Tuesday, June 2

CLASSICAL MUSIC

Music and the Black Experience is presented at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested donation. Telephone: 734-1359.

Jane Bryden, soprano, is presented in concert in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

The New England Conservatory presents the Junior Massachusetts Youth Wind Ensemble performing music of Bach, Copland, Gershwin, McBeth, Holst, and Swearingen at 7:30 pm in Jordan Hall, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1220 ext. 257.

POPULAR MUSIC

A reggae dance party with The Mighty Diamonds and One People is presented at 8:00 and 10:30 pm at Nightstage, 823 Main Street, Cambridge. Tel: 497-8200.

Anthrax and Metal Church perform in an all ages show at 7 pm at the Paradise, 967 Commonwealth Avenue, Boston. Also presented June 3. Telephone: 254-2052.

Overlooked, The Stuart Factory, and Lower Walker Drive perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

FILM & VIDEO

The Somerville Theatre presents "Dead of Winter" (1987) at 6:00 & 10:00 and "Crimes of the Heart" (1986), starring Diane Keaton, Jessica Lange, and Sissy Spacek, at 8:00, at 55 Davis Square just by the Davis Square T-stop on the Red Line. Also presented June 3. Telephone: 625-1081.



Ruben Blades and his Afro-Latin band Seis Del Solar at the Berklee Performance Center, June 3.

*** CRITIC'S CHOICE ***
The Brattle Theatre continues its Tuesday series of films by the surrealist director, Luis Bunuel, with "L'age d'or" (1930) at 3:30, 6:10, & 8:45 and "Petite confession filée de Luis Bunuel" (1980, Martine Lefevre); "Un chien andalou" (1928) and "Las Hurdes" together at 4:45, 7:20, & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Wednesday, June 3

POPULAR MUSIC

*** CRITIC'S CHOICE ***
The Persuasions perform at 8:30 and 10:30 pm at Nightstage, 823 Main St., Cambridge. Telephone: 497-8200.

*** CRITIC'S CHOICE ***
Ruben Blades performs at 8:30 pm at the Berklee Performance Center, 136 Massachusetts Ave., Boston. Tickets: \$15. Tel: 492-1900 or 720-3434.

Zion Initiation performs in an 18+ ages show at Spit, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

O Positive and Winter Hours perform at 8 pm at the Paradise, 967 Comm. Ave., Boston. Telephone: 254-2052.

Big House, Cool McCool, and Ant Farm perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Land Sharks, The Whales, Screaming Trees, and The Eels perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

PERFORMANCE ART

The Sound Art Festival at Mobius begins today and June 4 with a collaborative installation/performance by local installation artist, Nancy Selva, and German sound artist, Julius, at 8:30 pm at Mobius, 354 Congress Street, Boston. The festival continues through June 28 with various installations and performances. Tickets: \$7. Telephone: 542-7416.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Brattle Theatre continues Wednesday series with "Red River" (1948, Howard Hawks), starring John Wayne and Montgomery Clift, at 3:30 & 7:40 and "The Naked Spur" (1953, Anthony Mann), starring James Stewart and Janet Leigh, at 6:00 & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.



Bob Dylan and The Grateful Dead, at Sullivan Stadium on July 4.

The Coolidge Corner Theatre continues its retrospective of Laurence Olivier films with "Othello" at 5:30 and 8:30. Also presented June 4. At 290 Harvard Street in Brookline. Telephone: 734-2500.

Thursday, June 4

POPULAR MUSIC

Manufacture and Commodity Fetish perform in an 18+ ages show at Spit, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

The Ellen Melville Band and Right Time perform at 9:00 pm at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

Moving Targets and What Now? perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Lines, Tax Collectors, and Forever 19 perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

FILM & VIDEO

The Brattle Theatre begins its Thursday French Comedy series with films by René Clair, "A nous la liberté" (1931) at 4:00 & 7:50 and "Entrée" (1924) with "Le million" (1931) at 5:45 & 9:30. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents Antonioni's "Blow Up" (1966) at 6:00 & 10:00 and "Mona Lisa" (1986), starring Bob Hoskins, at 8:00, at 55 Davis Square just by the Davis Square T-stop on the Red Line. Also presented June 5. Telephone: 625-1081.

Friday, June 5

POPULAR MUSIC

NRQB performs at 8:30 and 11:00 pm at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

The Condo Pygmies and Buzz & The Gang perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Outlets and Classic Rules perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

*** CRITIC'S CHOICE ***
Bo Diddley performs at the Channel, 25 Necco Street, Boston. Tickets: \$7 advance/\$8 day of show. Telephone: 451-1905.

Skin and Bim Skala Bim perform at the Conservatory, Boston Marriott, Copley Place, 110 Huntington Avenue, Boston. Telephone: 236-5800.

CLASSICAL MUSIC

19th Century Pianists in Concert, a chamber recital of works by Beethoven, Schubert, Mendelssohn, Schumann, Franck, Brahms, and Dvorak, is presented at 8 pm at the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$10 general, \$7 seniors/students. Telephone: 262-0650.

FILM & VIDEO

Jean Cocteau's "Sang d'un poète" ("Blood of a Poet," 1930) is presented at 8 pm at the French Library, 53 Marlborough Street, Boston. Admission: \$3.50 general, \$2.50 members. Tel: 266-4351.

The Brattle Theatre presents "Stage Door" (1937, Gregory LaCava) at 4:00 & 8:00 and "Dinner at Eight" (1933, George Cukor) at 5:50 & 9:50. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Coolidge Corner Theatre presents Jean Renoir's masterpiece, "La grande illusion" ("The Rules of the Game," 1939) at 5:45 and 9:30. At 290 Harvard Street in Brookline. Telephone: 734-2500.

PERFORMANCE ART

The Sound Art Festival at Mobius continues with "5", a collaborative performance by New York's Linda Fischer, composer and performer, and Boston-based performance artist Ellen Rothenberg, at 8:30 pm at Mobius, 354 Congress Street, Boston. Also presented June 6. The festival continues through June 28 with various installations and performances. Tickets: \$7. Telephone: 542-7416.

Upcoming Events

*** CRITIC'S CHOICE ***
The Psychodelic Furs perform Friday, June 12 at the Worcester Centrum. Bryan Adams performs June 13 and 14. Duran Duran performs Thursday, June 18. Tickets: \$13.50-\$17.50. Tel: 798-8888.

The Rock 'n Roll Hall of Fame Festival with Chuck Berry, Fats Domino, Jerry Lee Lewis, Carl Perkins, and The Coasters is presented Saturday, June 20 at 3 pm at Sullivan Stadium, Foxboro. The Grateful Dead and Bob Dylan perform Saturday, July 4 at 4 pm. Tickets: \$17.50-\$21. Tel: 720-3434 or 543-1776.

JAZZ MUSIC

The John Coltrane Memorial Concert is presented Saturday, June 13 at 8 pm in Alumni Auditorium, Northeastern University, 360 Huntington Avenue, Boston. Tickets: \$10.50 and \$12.50. Telephone: 437-2247 or 542-8511.

CLASSICAL MUSIC

The Boston Early Music Festival and Exhibition is presented June 8-14. The festival includes the concerts "Masterpieces of Eighteenth-Century Ballad" June 8 and 9 at Alumni Auditorium, Northeastern University, "In Celebration of Dietrich Buxtehude" June 10 at Jordan Hall, "P.A.N. (Ensemble Project Ars Nova)" June 10 at Jordan Hall, "The Hilliard Ensemble: 'Ah Gentili Jhesu'" June 11 at Jordan Hall, "Virtuoso Music for Violin and Harpsichord" June 11 at First & Second Church in Boston, F.J. Haydn: "The Seasons" June 12 and 13 at Jordan Hall, "Another Angle on the Harpsichord" June 12 at First & Second Church in Boston, "England to New England: Partongs, Glee, and Carols" June 13 at First Baptist Church, Amsterdam Lockt Starburst Quartet June 13 at Jordan Hall, and John Gibbons, harpsichord June 14 at the MFA Remis Auditorium. An exhibition featuring the work of makers of historical musical instruments will be held June 10 through June 14 in the Boston Park Plaza Castle and Hotel, Boston. Tickets for concerts: \$12-\$24. Telephone: 661-1812.

THEATER

"Coming of Age," Rae Edelson's graceful romantic comedy set in 1917 New York that parallels the life of a young woman and ragtime America as they both move to maturity against a World War I backdrop, is presented June 10-27 at the New Elrich Theatre, 539 Tremont Street, Boston, Wed-Sat at 8 pm and Sun at 2 pm. Tickets: \$10-\$15. Telephone: 482-6316.

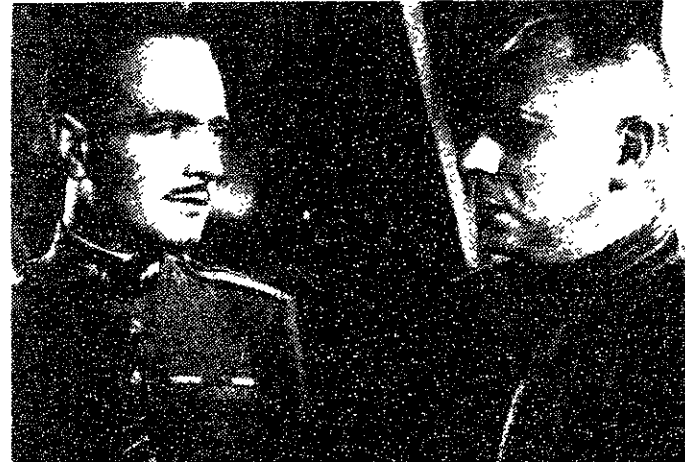
"Archangel's Don't Play Pinball," Dario Fo's Italian vaudeville with an edge of satire, about an engaging simpleton roughed up by fate, bureaucracy, and the dogcatcher, is presented June 10 through July 19 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge, Tues-Sat at 8 pm and Sun at 2 pm. Tickets: \$12-\$25. Telephone: 547-8300.

FILM & VIDEO

Classic films by Jean Renoir, "La grande illusion" (1937) June 19, 20, & 21 at 8 pm and "La règle du jeu" (1939) June 26, 27, & 28 at 8 pm, are presented at the French Library, 53 Marlborough Street, Boston. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

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On The Town



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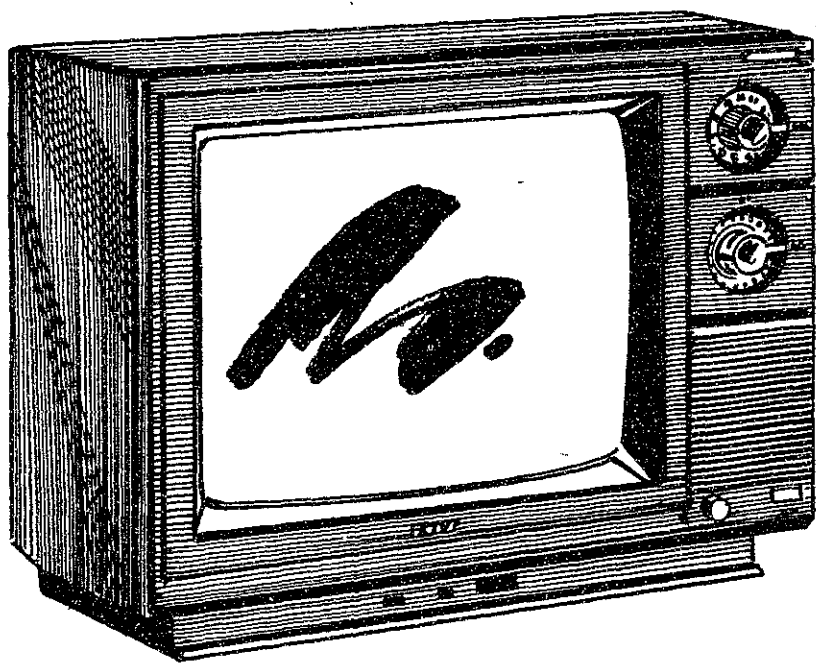
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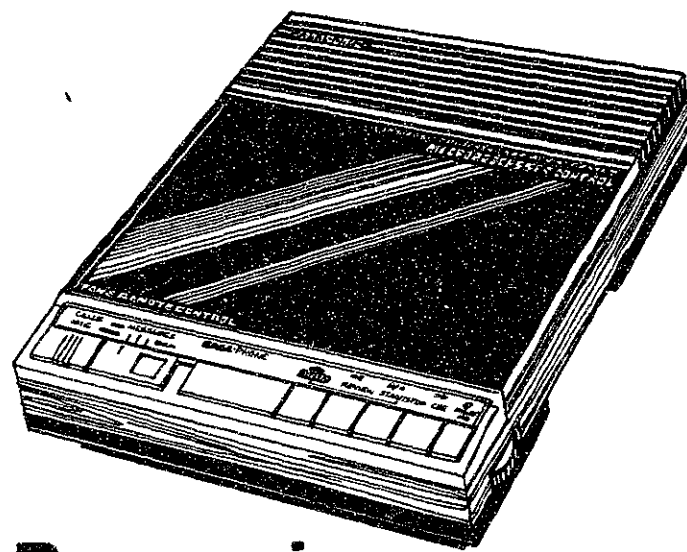
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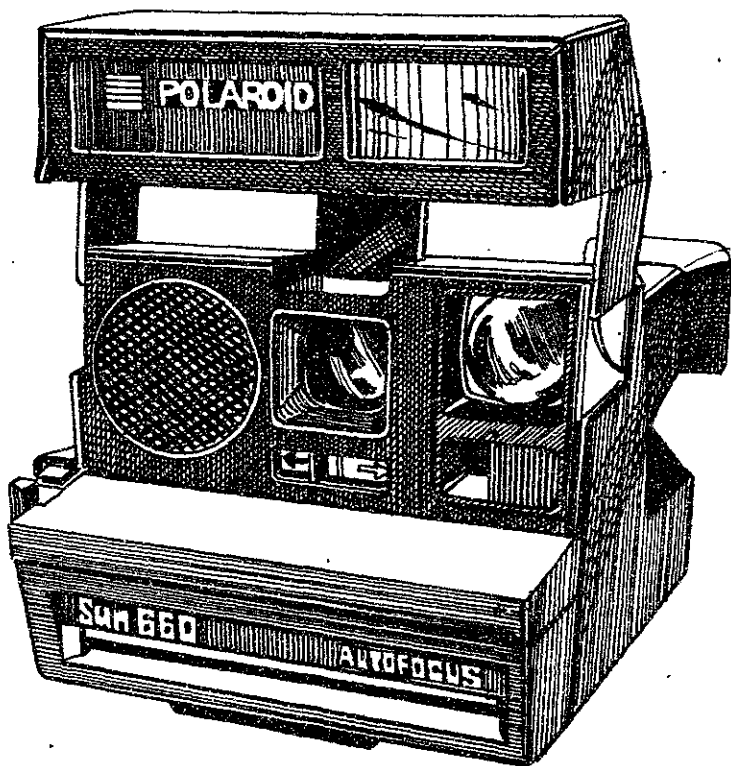


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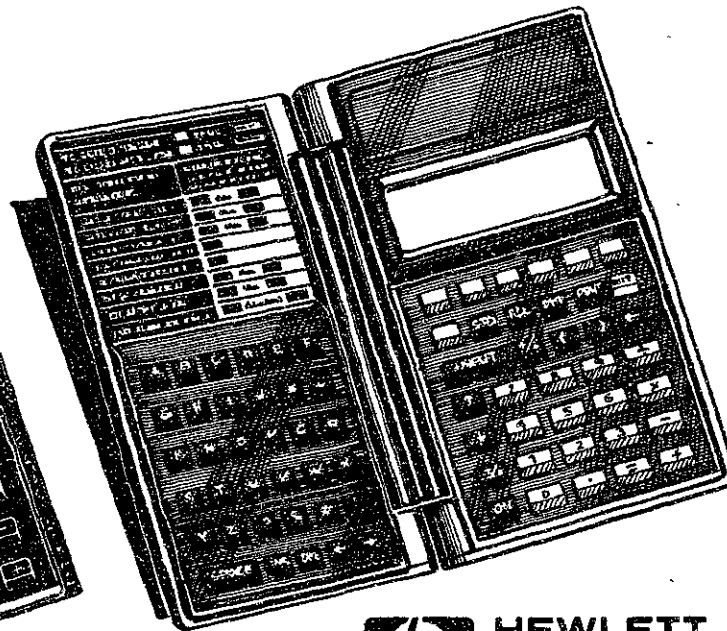
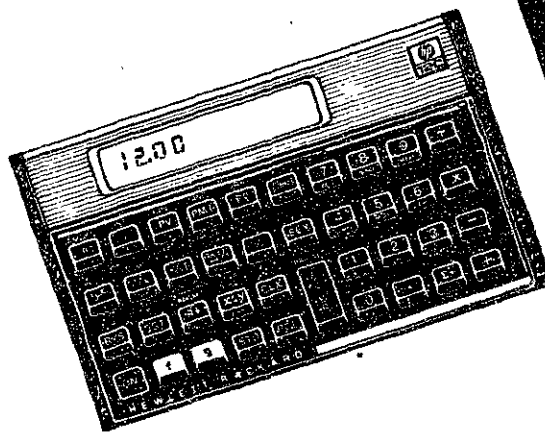


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ARTS

MOVIES

★★ **Angel Heart** — Alan Parker's occult thriller, with Mickey Rourke as the gumshoe hired by a sinister looking Robert De Niro to find a missing Big Band crooner, is high on symbolism, visuals, and sex, but ends up as a hollow, artsified "Friday the 13th." Lisa Bonet also stars in a role that will make you look at "The Cosby Show" in a completely different light. At Copley Place.

★★★ **Children of a Lesser God** — A beautiful, moving love story between pupil (Marlee Matlin) and teacher (William Hurt) with fabulous acting performances by the principals. Winner of an Oscar for Best Actress, Marlee Matlin. At Copley Place.

★★ **Crocodile Dundee** — Paul Hogan is likeable as the Australian from the Northern Territories who is invited by a beautiful female reporter to visit the big city. The scenes in the outback are gorgeous but the story bogs down once it moves to New York. At Copley Place.

★★★★ **Le Déclin de l'Empire Américain** (The Decline of the American Empire) — A superb French-Canadian film which humorously dissects the hypocracies of sexual and loving relationships in modern society. Picked as one of the year's ten best by *Tech* reviewers. Opens Friday at the Coolidge Corner Theatre. (In French with English subtitles)

★ **Lethal Weapon** — Mel Gibson is the "Lethal Weapon" and Danny Glover is his sidekick in this overly violent tough-cop movie which features helicopters, heroin-smugglers, head-butts, and three different types of martial arts. At the Charles and Cleveland Circle theaters.

★★★ **Platoon** — Oliver Stone's film depicting an infantryman's view of the Vietnam war is harrowing and spellbinding but depicts the war as a whole more honestly than it does its individual characters. Winner of four Oscars including Best Picture and Best Director. At Copley Place and Somerville (Assembly Square)



Opening this summer, "Revenge of the Nerds II: Nerds in Paradise."

★★★★ **Prick Up Your Ears** — Gary Oldman, last seen as Mr. Vicious in "Sid & Nancy," again stars as an artist in a doomed love affair, this time as playwright Joe Orton opposite Alfred Molina as Orton's lover of 16 years, Kenneth Halliwell. The film is a dark and nightmarish journey into homosexual promiscuity and frustrated jealousy. At the Nickelodeon and Harvard Square theaters.

★★★ **Radio Days** — Woody Allen's latest entry again takes us to a recent bygone era in America but the many humorous episodes lack Allen's typical love/sex conundrum themes and so leave the viewer only partially satisfied. At Copley Place.

★★★ **Raising Arizona** — H.I. "Hi" McDonough is a career criminal. Edwina (Ed) is a police booking officer. They meet and fall in love at a police lineup. But of this unlikely romance is born no child, so they steal one instead, one of the "Arizona quintuplets." A clever plot, plenty of straight comedy, and a sizeable amount of sensitivity add up to a winning combina-

tion. At the Lexington, Harvard Square, and Cheri theaters.

★★★★ **A Room With a View** — Outstanding adaptation of E. M. Forster's novel, with a sterling performance by Helena Bonham Carter as a youth on the brink of womanhood in Victorian England. Strong support from Daniel Day Lewis and Denholm Elliott. One of the year's ten best, this film won three Academy Awards. At Copley Place.

★★★★ **Tin Men** — Barry Levinson continues in the same vein as his previous film, "Diner," now focusing on the aluminum siding salesman/conmen of Baltimore 1963. Richard Dreyfuss and Danny DeVito are the "tin men" of the title, caught in a feud of mutual car mutilation and one-upmanship after an initial collision of Cadillacs. Barbara Hershey makes a smashing appearance as the innocent housewife caught in the middle. At the Cheri and Somerville (Assembly Square) theaters.

Compiled by Peter Dunn from *Tech* reviews



Opening this summer, "Predator" with Arnold Schwarzenegger.

GM

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General Motors Corporation is pleased to announce that GM Scholarships for the 1987-1988 and 1988-1989 academic years have been awarded to the following students:

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John Krusac, '89, Civil Engineering
Cynara Wu, '89, Electrical Engineering

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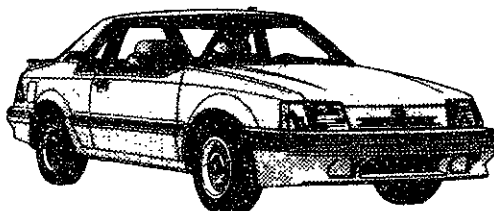
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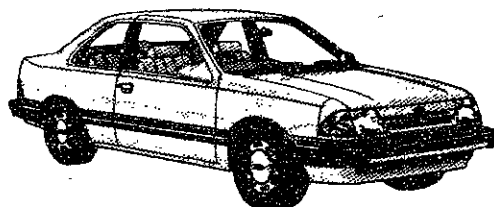
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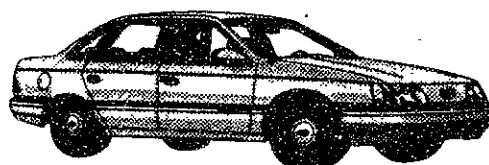
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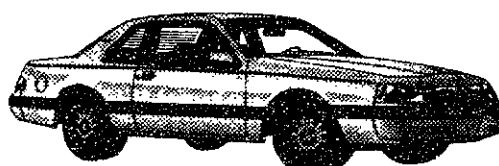
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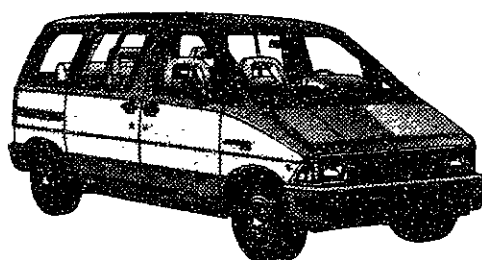
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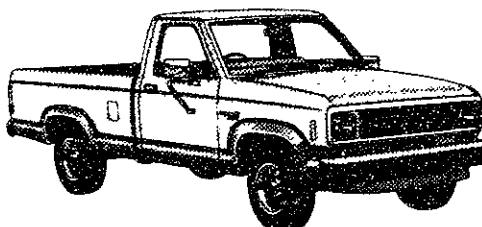
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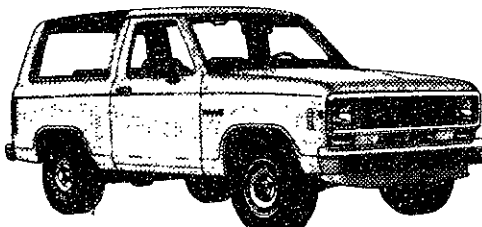
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MIT graduates 1762 students today

(Continued from page 1)
profile of Olsen, page 2]

The 1002 bachelor's, 718 master's, 183 doctorates and 26 engineer's degrees to be given out today is about the same as last year's total of 1927 degrees given to 1769 students. In addition to the degrees being given out today, MIT conferred 529 degrees in February 1987 and 352 degrees in September 1986.

Among today's graduates are 156 who will receive two degrees, four students who will receive three degrees, and one who will receive four degrees.

The day's events will start with the academic procession at 9:45 am, when the Commencement

principals — including MIT Chairman David Saxon '41, President Paul E. Gray '54, Honorary Chairman Howard W. Johnson, Faculty Chairman Mary C. Potter, Cambridge Mayor Walter L. Sullivan and Rev. Bernard J. Campbell — will march from 77 Massachusetts Avenue to Killian Court.

Provost John M. Deutch '61 will lead the academic procession as marshal of the academic principals, which include the deans of MIT's five schools as well as Dean for Undergraduate Education Margaret L. A. MacVicar '65, Dean of the Graduate School Frank E. Perkins '55,

Dean Charles D. Hollister of the Woods Hole Oceanographic Institution and Professor Kenneth A. Smith '58, representing the Whitaker College of Health Sciences.

The Class of 1937 division will be led by its marshal, G. Richard Young '37. The Graduate Division will be led by Dean for Student Affairs Shirley M. McBay. Student marshals are the officers of the Class of 1987 — President Grace W. Ueng and executive committee members Sherry K. Lee and Jeffrey Kung — and Norman M. Wereley, president of the Graduate Student Council. Ueng will present the class gift to Gray following the commencement address.

As of today, MIT will have awarded 111,379 degrees since 1868.

Rain will not dampen today's ceremony

MIT has made arrangements for an alternate graduation program in case of rain, following the downpour at last year's commencement ceremonies. In the event of bad weather, degree candidates will robe on the second floor of the athletic center, and degrees will be distributed in the following places:

- All bachelor's degrees will be awarded by Gray on the first floor of the Athletics Center.
- Engineering and Architecture and Planning advanced degrees will be awarded by Dean Gerald L. Wilson and Dean John de Monchaux, respectively, in du Pont Gymnasium.
- Science, Humanities and Social Science and Management advanced degrees will be awarded by Dean Gene M. Brown, Dean Ann F. Friedlaender PhD '64 and Dean Abraham J. Siegel, respectively, in Kresge Auditorium.

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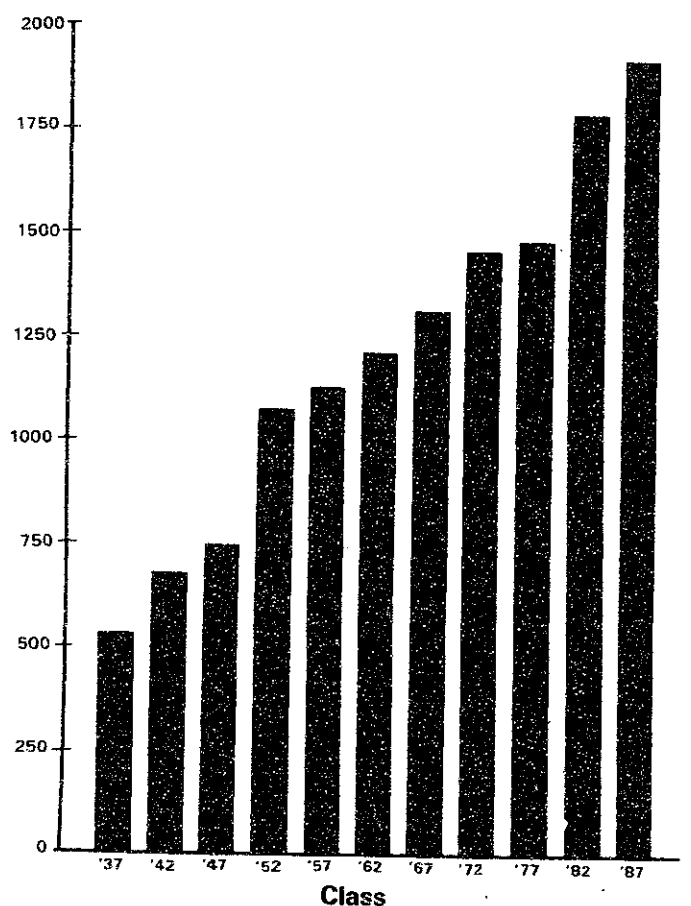
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June degrees, 1937-1987



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James Pinkney	Master of Science	Management
	Bachelor of Science	Mechanical Engineering
Jeanne Brooks	Master of Science	Management
Michelle Fichtl	Master of Science	Mechanical Engineering
Susan Grimm	Master of Science	Management
Major Horton	Master of Science	Management
Ludo Moens	Master of Science	Mechanical Engineering
Margaret Urbank	Master of Science	Mechanical Engineering
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General Motors congratulates these people on their academic accomplishments, and wishes them success in their future endeavors.

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Faculty approves new distribution requirement

(Continued from page 1)

tually be, said Dean of Humanities and Social Sciences Ann F. Friedlaender PhD '64 last week. The committee responsible for implementing the new requirement will not act before getting student members, Friedlaender said.

A "reduced list of distribution subjects" is expected, the proposal states, although the need to preserve choice and small classroom teaching must be taken into account.

The new requirement divides the humanities, arts and social sciences into five categories, modified slightly from the CUP's original proposal: (1) Literary and Textual Studies; (2) Language, Thought and Value; (3) The Arts; (4) Cultures and Societies; and (5) Historical Studies.

Undergraduates will be required to take one distribution subject from category one or two, representing the humanities; one from category four or five, representing the social sciences; and one from one of the remaining three categories.

The new requirement is designed "to provide a more structured and intellectually coherent overall HASS requirement," the proposal states.

Distribution subjects must be "appropriate for students who may never take another subject in that area of learning," and "incorporate where appropriate materials and insights drawn from the full range of contemporary scholarship, including that on women, minorities, and non-western cultures," it continues.

The new requirement will take effect with the Class of 1992.

The faculty also unanimously approved an optional minor in the humanities, arts and social sciences. A minor will require six classes in a discipline; departments and sections will spend next year working out specific subject requirements.

Debate at the meeting

The new distribution requirement will provide needed guidance to students, said Robert W. Mann '50, professor of mechanical engineering, at the meeting. Mann said he tried to read Kant on his own as an undergraduate and got nowhere.

Several professors who had previously raised objections to the proposal and drafted an alternative spoke in favor of the revised version, pointing out that it is a relatively small change. Louis Kampf, professor of literature, said it is not worthwhile to make small changes in important requirements, and if the education reform movement wants to be significant it should offer large changes.

Professor of Physics Vera Kistiakowsky said she was displeased with the process and moved to postpone the vote until the second meeting of the fall term. The motion was defeated.

Undergraduate Association President Manuel Rodriguez '89 said he was gratified with the response shown to student protests against the original proposal, but noted some students remain dissatisfied.

The final vote was about 100 to 10 in favor. Approximately 150 faculty members and 30 students

attended the meeting.

Implementation committee

The selection of HASS-D subjects will be up to a committee appointed by the Dean of Humanities and Social Sciences. Friedlaender has started recruiting faculty for the committee.

However, Friedlaender stressed the committee would not take action before getting student representatives. She hoped the membership of the committee, including students, could be settled over the summer so it could begin work immediately in the fall, noting "that may be too optimistic."

There will be five subcommittees, one for each category, each with three or four faculty and one student, Friedlaender said. Philip Khoury, associate dean of humanities and social sciences, will chair an overseeing committee composed of the heads of the subcommittees and one or two of the students.

History of proposal

The proposal was originally scheduled for a vote last month, but the faculty agreed to postpone the decision until the May meeting after 1400 students signed a proposal urging postponement.

The CUP's original proposal

had drawn fire from students at several forums in April. A group of students wrote a report for the Undergraduate Association that was critical of the proposal. Some faculty, particularly in foreign languages, objected to the subject cap and a group of nine wrote an alternative proposal with no cap and a somewhat different category system.

Khoury chaired a committee which reported to the CUP on reactions to the proposal and possible changes to it.

The faculty vote marks the end of a two and a half year odyssey for the humanities distribution requirement. An Institute-wide faculty committee studied it from the summer of 1985 to the sum-

mer of 1986 after previous committees researched the HASS requirement's history and speculated on its future.

The Maier committee's recommendation of a four-subject distribution requirement in four fields was turned over to the School of Humanities and Social Sciences for modification last fall when humanities faculty feared it would underemphasize some areas and force them to teach dull survey courses.

Over the winter another committee drawn from HSS department and section heads came up with the structure of five categories and three required subjects, which was approved by the CUP early in the spring.

The five new distribution categories

Literary and Textual Studies. This category should consist of subjects devoted to the interpretation of texts, to literary traditions, and to genres.

Language, Thought and Value. Subjects in this category should focus on the study of concepts, principles and modes of expression basic to our efforts to understand individuals and their place in the universe.

The Arts. Subjects in this category may be drawn from music, the visual arts, drama and dance, and film. They may be historical and analytical, or they may be more directly concerned with the creation of art.

Cultures and Societies. Subjects in this category should study human societies by examining forms of social, cultural, economic, political, and religious organization and behavior.

Historical Studies. Subjects in this category should study the development of peoples, institutions, or countries over a considerable period of time.

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MIT refuses earmarked Congressional grants

(Continued from page 1)

There is fear that research programs will become destabilized and dependent on political fights in Congress, said the report, written by a special panel.

Little federal money is available through competitive grant programs to build or renovate research buildings; instead, universities that want to upgrade their facilities have increasingly lobbied Congress for individual attention, said the *Chronicle of Higher Education*.

Some legislators consider this practice legitimate, but others call it "pork-barrel science" and feel it undermines the credibility of higher education, the *Chronicle* continued.

Deutch called the earmarked grants a "catastrophe" for researchers because they bypass traditional evaluations of scientific merit, adding that President Paul E. Gray '54 agrees.

The 43 schools refusing earmarked grants include many of the most prestigious research universities in the country. They are regarded as having the most to lose from earmarked grants, since they do well in competitive reviews. They represent the bulk of the American Association of Universities, which polled its members by mail last month.

"Serious and lasting damage"

The special panel report warned that university-based research would face "serious and lasting damage" from the divisive controversy if the practice continues. It suggested that money for facilities also go through some kind of merit review, and that scientific agencies offer more money for construction.

Deutch opposed the earmarked grants on the principle that grants should not be awarded for "political power, rather than technical merit." Also, he said, the grants will take resources away from the best research universities in favor of those in states with powerful congress-

men.

The Reagan administration and many scientific agencies oppose earmarked grants, but support in Congress has kept the grants expanding, putting pressure on all members to fight for special funds for universities in their districts.

Schools that have accepted the grants claim that in bypassing normal review procedures Congress is rightly taking into account other considerations, such as economic development. They also argue that more established universities dominate in competitive reviews and newer ones need a chance to get started.

Universities need "self-discipline"

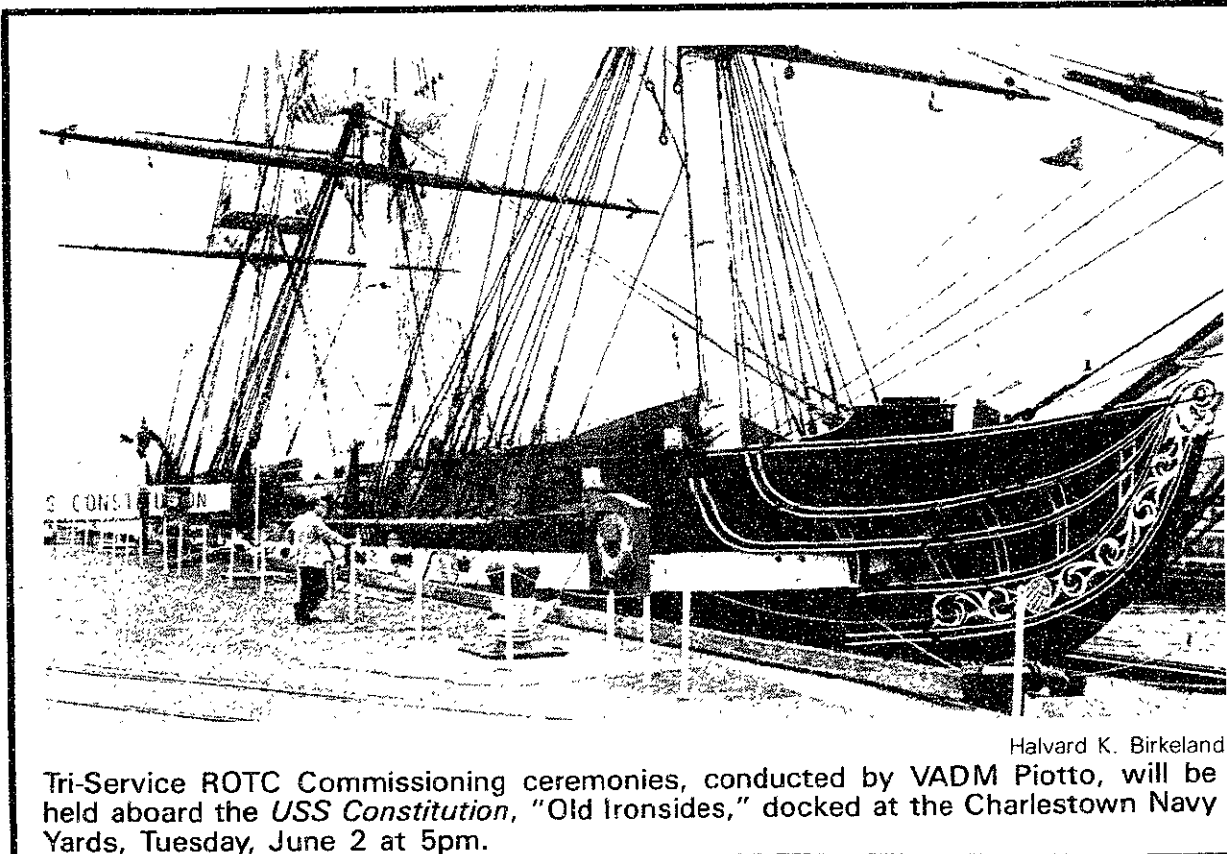
Deutch predicted Congress will disregard statements of opposition from societies and institutions as long as some schools continue to ask for earmarked grants.

Deutch said he had spoken "sternly" to every member of Congress he knew, but he did not expect legislators to change their practices until universities voluntarily stop seeking earmarked grants.

The agreement by 43 prominent schools to refuse them is important because it signals "self-discipline" among the community," Deutch continued.

Experts wonder how many of the recommendations in the special panel's report will win formal support in Congress or even in the academic societies themselves, according to the *Chronicle of Higher Education*.

Deutch did not think separate "tracks" for research projects and facilities grants would solve the problem, since "it all comes out of the same pot of money."



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Noble wins access to tenure papers

(Continued from page 1)

Barnabei said, however, that MIT had instructed several witnesses, including former STS Head Carl Kaysen and current STS Head Kenneth Keniston, not to answer certain questions posed by Noble. She said she now expects to have complete depositions from Kaysen and Keniston, as well as statements from former Provost Francis E. Low and President Paul E. Gray '54.

Suit based on civil rights and employment contract

Noble claimed he was denied tenure for speaking out against Institute policy and administrators. Such grounds for tenure denial are "impermissible" under the court's decision.

MIT attempted to make Noble give up his First Amendment

rights as a prerequisite for tenure, Barnabei said. Employment cannot be conditioned on a person giving up his rights, she added.

Noble's tenure-track position at MIT was based on "established criteria" of tenure review, including scholarship, teaching and scholarly service, Barnabei said. MIT broke its contract with Noble by evaluating him on other factors, she said.

MIT had moved to dismiss the case, but postponed the motion the day before the April hearing. MIT will resubmit the motion to dismiss "at the appropriate time," according to Campbell.

Decision based on precedent

Welch ruled against granting MIT an academic peer review privilege and cited precedents

which hold that "if there are no meaningful reasons given [for tenure denial] and no grievance procedure when tenure is denied then the balance tips towards discovery."

In another case cited in Welch's ruling, the Massachusetts Supreme Judicial Court declined to grant privilege to a medical peer review committee, which could have excluded "a potential Pastor or Lister . . . simply because he makes waves."

The court's decision enables Noble and his lawyer to see the signatures on all the documents, but does not permit them to reveal these names to the public.

"The Institute is happy that [the ruling] was done with a 'gag' order so that [the names] can't be released publicly," said Campbell.

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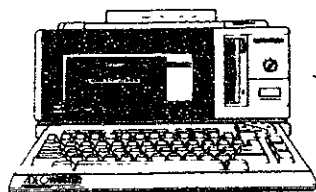


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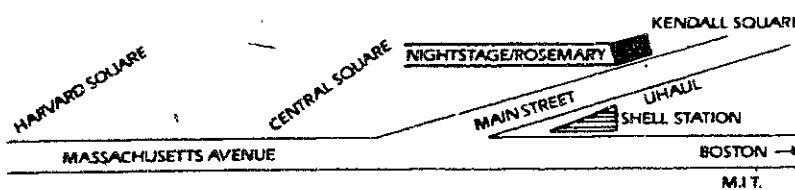
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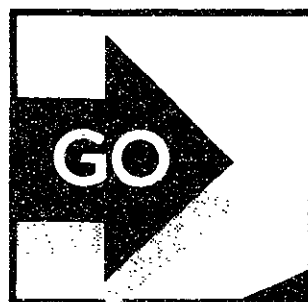
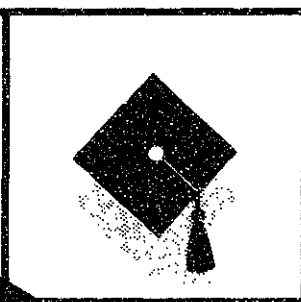
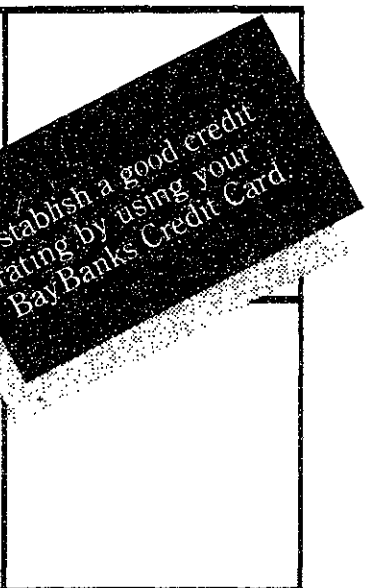
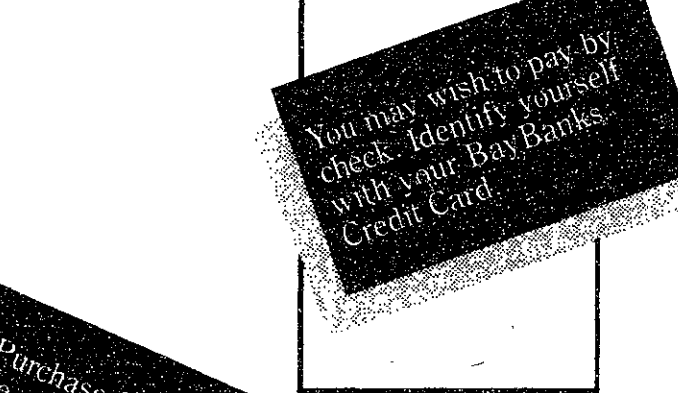
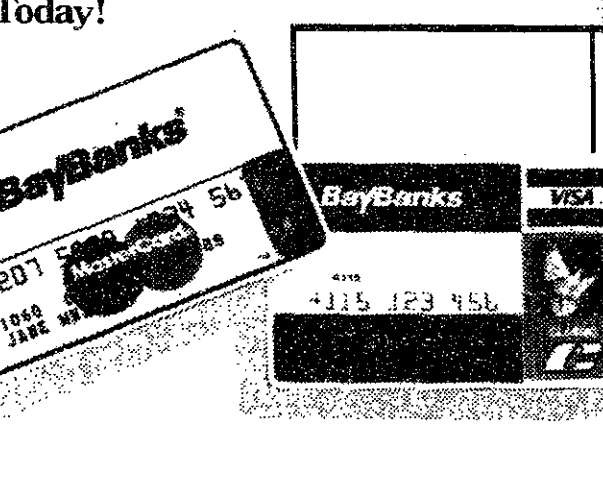
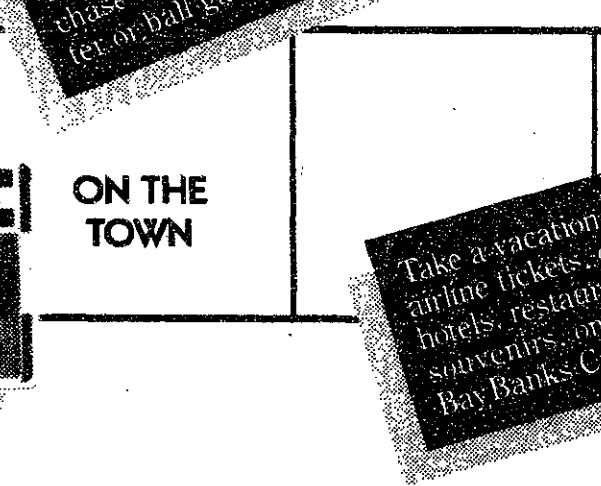
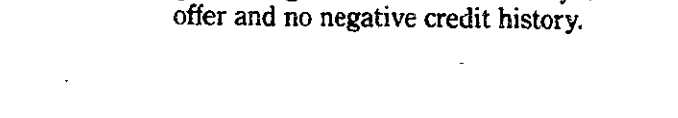


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