

Athena requests a 3-year extension

By Raymie Stala

Project Athena administrators are seeking a three-year extension to their experiment in educational computing. In the continuation proposal presented last November to Project Athena's major sponsors, the administrators called for an emphasis on stability, for development of UNIX useable software, for scaling back planned network expansion, and for limiting direct involvement with educational software projects.

The sponsors, International Business Machines and Digital Equipment Corporation, are expected to respond to the proposal by the end of February; Steve Lerman, director of Project Athena and professor of civil engineering, said that negotiations

are "going well."

According to Lerman, the extension request comes because, at the project's inception five years ago, project founders underestimated the ambitiousness of its goals. "We originally underestimated what Project Athena would take. Five years was not enough," he said.

But Daniel Geer, systems development manager, said last week that he believed the problem was not merely a time miscalculation but a lack of specific goals and a lack of clear planning. And, he added, the current continuation proposal suffers from the same lack of focus. It "promises nothing in detail and everything in general — which is exactly the problem we had in the first place," he said.

If the sponsors accept the continuation proposal, then the extended three years will be the project's last. When Project Athena ends, MIT will retain ownership of all donated computer equipment but will have to maintain it at its own expense, which it doesn't do now. Also, financial support for systems development will end.

The continuation proposal contains four broad changes in Athena's general direction:

- the number of public workstations will increase from around 600 to around 1000, down from the originally scheduled 2000;

- the Athena environment will be changing less rapidly because Athena will become less of an experiment and more of a service;

- software development efforts will shift to emphasize UNIX useability, and software development tools;

- Athena it will no longer directly fund such projects and will limit the number of projects that its applications development team is involved with.

Public workstations expansion to be scaled down

Project Athena has curtailed its plan to provide universal living group workstation service. According to Lerman, the instal-

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Memo says Athena was mismanaged

By Thomas T. Huang

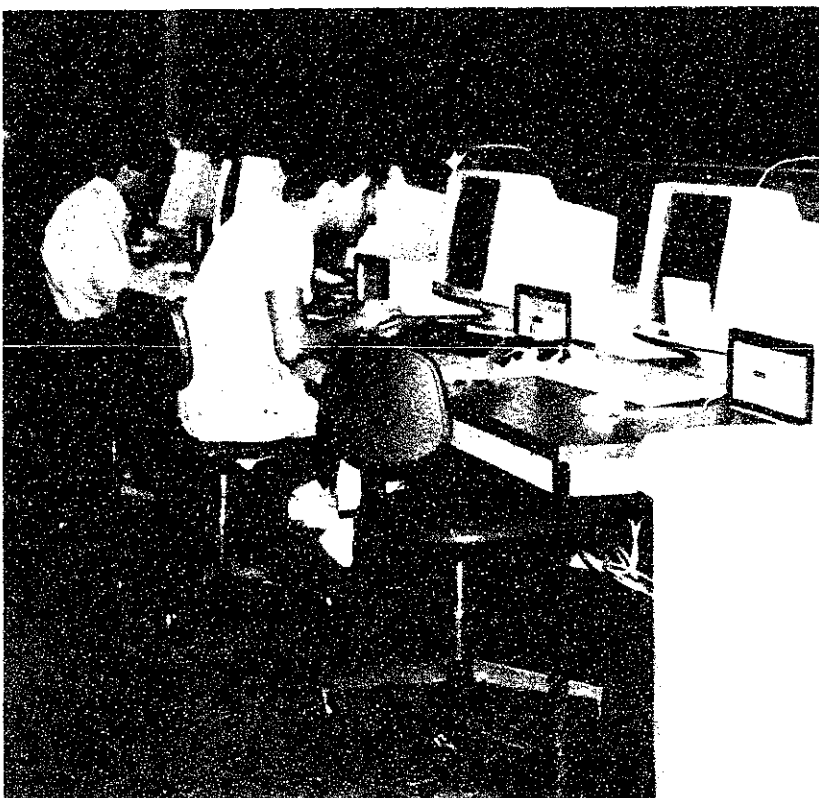
With highly caustic and critical language, a memorandum sent to Project Athena sponsors last November charges that, because of a lack of "relevant experience," Steven R. Lerman, project director and professor of civil engineering, mismanaged the project and planned to misrepresent and exaggerate past and prospective achievements in a donor seminar in order to raise funds.

The memo — whose authors remained anonymous, calling themselves "a group of concerned Project Athena staff members" — is dated Nov. 10, 1987, and claims that staff morale dropped as the project grew more troubled due to a conflict from the outset between technical and educational goals.

Both Lerman and Daniel E. Geer, systems development manager, refused to comment on the memo, dismissing the document as the work of a "crank."

The memo authors wrote: "We are offended and shocked by the cynical tell-them-anything-just-to-get-the-money 'grantmanship' approach unabashedly embraced

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Lisette W. M. Lambregts/The Tech

A letter sent to Project Athena sponsors last year suggested mismanagement and exaggeration of achievements.



Henry Dotterer '91 checks his WPI opponent into the boards during Saturdays game. MIT lost 4-2.

Kyle G. Peltonen/The Tech

James R. Killian dies at 83

By Niraj S. Desai

James R. Killian Jr. '26, former president and chairman of the MIT Corporation, science advisor to three presidents, an architect of the National Aeronautics and Space Administration, and a leader in public broadcasting, died on Friday night at his home in Cambridge. He was 83 years old.

Killian spent more than 60 years of his life at the Institute, serving as president of MIT from 1949 to 1959 and then as chairman of the Corporation until 1971. This 22-year period was marked by substantial increases in MIT's size and in graduate study and research, and by an expansion of the humanities and social sciences at MIT.

Killian was also a major figure in postwar American science, using his influence to draw policy makers' attention to the growing importance of science and technology. In 1957, in the wake of the Soviet Union's launching of Sputnik I, he was appointed the first presidential assistant for science and technology by Dwight D. Eisenhower. In that capacity, Killian was the chief architect of the country's scientific programs at a critical juncture in the history of American science.

Even after leaving the Eisenhower administration, Killian

continued to serve the government in a variety of capacities. In particular, Killian was a leader in establishing public television and public radio; he was chairman of the Corporation for Public Broadcasting in 1973-74.

Funeral services will be private, but a memorial service for the MIT community will be held at a date to be announced.

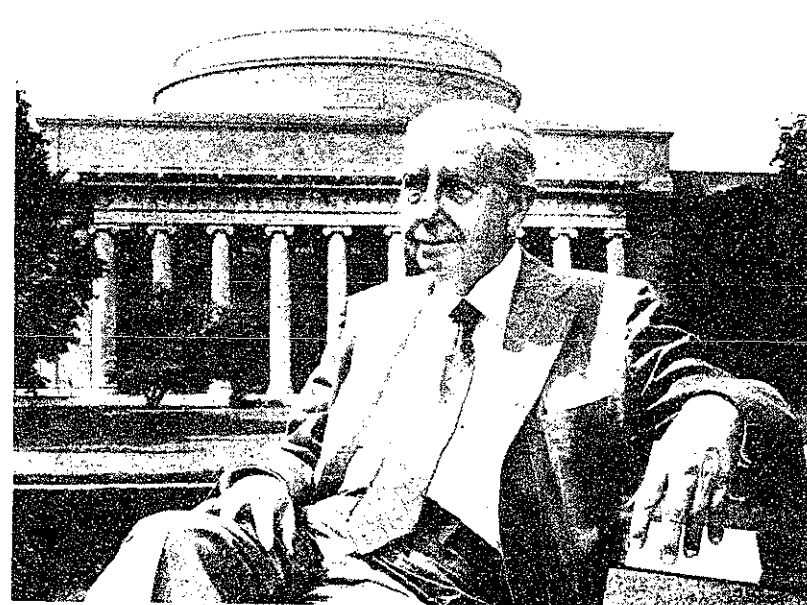
A time of expansion for MIT

Killian first joined the MIT administration in 1939, when he

was made executive assistant to President Karl Taylor Compton. Made executive vice president in 1943, Killian assumed much of the responsibility for administering MIT's academic programs because Compton was devoting most of his time to mobilizing America's scientific resources for World War II.

At war's end, Killian became vice president of MIT and a member of the MIT Corporation. In April 1949, he was inaugurated.

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Calvin Campbell/News Office

James R. Killian '26

UA considers student activities fee

By Michael Gojer

The budget for student activities could increase threefold next year — if the student body affirms a Mar. 9 referendum to establish a student activities fee. The Undergraduate Association Council will vote this month on whether to place the referendum on the March elections ballot, according to UA president Manuel Rodriguez '89.

Rodriguez estimated that the fee might be set at about \$20 next term.

The proposed fee system, which has been adopted at many

universities, has been motivated by the inability of the UA to meet activities' funding requests for several years, according to Rodriguez. Last fall that the UA had only \$20,000 in its budget to cover a period when activities requested \$84,000, Rodriguez said.

The fee would give the UA direct control of its budget, which is presently allocated from tuition by the Office of the Dean for Student Affairs. The fee would appear as a line item on all students' term bills, Rodriguez said. The UA Council has considered an activities fee — effectively a

student government tax — for at least five years, but has never approved placing the issue on a referendum.

The fee, if set at \$20, would raise \$160,000 for the year. He said the ODSA gives the UA only \$56,000 yearly at present, a figure that corresponds to \$7 per term of each student's tuition.

UA appropriations from the Dean's office have remained roughly constant over the last 20 years, Rodriguez said, adding that Institute budgets have been tight recently. But interest in stu-

(Please turn to page 8)

New Hampshire notebook: a politician's return

Reporter's Notebook

By Thomas T. Huang

Editor's note: From October to December, 1987, Huang participated in Students for a New Democracy, a group comprised of Boston-area college students working to draft former Sen. Gary Hart (D-CO) back into the presidential race. He traveled to Concord, Durham, Goffstown, Manchester, Nashua and Plymouth, NH, and filed this report:

On the cold afternoon of Dec. 15, 1987, John Hart sat eating a sandwich in the Durgin Lane Delicatessen in downtown Concord. Christmas was only ten days away; his family would be getting together in Colorado. But thoughts of the holiday, with all its incumbent rush and madness, did not beset this college student.

There had in fact been enough rush and madness for him that day to last a lifetime or two. Or at least an election campaign.

For John's father, former Sen. Gary Hart (D-CO), had a few hours earlier turned the 1988 presidential race topsy-turvy, re-entering the contest seven months after he had pulled out when *The Miami Herald* reported he had spent the night in his Washington townhouse with a 27-year-old Miami model.

Already, there was speculation that Hart planned to clear out his past campaign debts with new federal funds. There was speculation that he would do well in the opinion polls for a while, only because of novelty and name recognition — and then pan out like dust where once there was gold.

The reporters were swarming around his father in an anticipatory sexual dance, like hot-to-trot middle-agers suffering some mid-life crisis, once thinking themselves trapped in a presidential race that had somehow gone stale and boring. And as if an old lover or vile archenemy were returning to town, the political pundits were taking out old notebooks from bureau drawers, dusting them off, and trying to read what might now be unrecognizable scribbles.

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John remembered all of these rituals from the 1984 campaign, the one in which his father had at first been an "unknown," rising to contender status when he beat Walter Mondale in that year's New Hampshire Democratic primary. He was wary of the fickle press, and he didn't like the spotlight.

Nevertheless, John and his sister Andrea had been angry and confused when their father had dropped out in May. Gary Hart told the public that John and Andrea didn't want him to quit. He told the press that he was quitting because he didn't want his family to be hurt any more.



Thus, Hart's decision in December was an about-face. Either Hart had planned all along to get back in, merely dropping out to cool himself off temporarily from burning allegations, or his family had really convinced him that they were strong enough to go through the trials and tribulations of the long campaign once more. Indeed, Hart told reporters encircling the steps of the New Hampshire State House that his re-entry had been a family decision.

But what had made them change their minds?

Nelson and Moser

"I don't know whether or not he had it planned all along," said Bryan Moser G. sitting in a restaurant across the street from the New Hampshire state house.

It is possible that Moser knew that Hart would eventu-



ally get back in the race. It is possible that people in high places had told him over the phone that with a little indication of student support, Hart would get right back into the thick of things. But Moser wouldn't admit it.

Moser and David Nelson, a deputy sheriff at the Cape who had gone to but not graduated from the University of Massachusetts at Amherst, had joined the Hart campaign early on, but both lost their way last spring when the senator left the race.

Moser went back to his home in Edgewood, KY, to ponder his future in working for a presidential candidate. When he returned to MIT in the fall, he said that he had not found any candidates quite to his liking. He refused to acknowledge that a candidate's private life held much significance as an indicator of how well the person would perform as president.

With Nelson as an advisor, he formed Students for a New Democracy, recruiting students from MIT, Boston University, Brandeis University, and Simmons College. Essentially, the group became Students for Gary Hart.

Sometimes he teetered on the edge of questionable activities. Sources at the Lecture Series Committee said that Moser invited Hart to speak at MIT before LSC and the Student Center Committee actually agreed on the lecture fee — a hefty \$10,000.

Hart came to realize that New York Gov. Mario Cuomo, Sen. Bill Bradley (D-NJ) and Sen. Sam Nunn (D-GA) were not going to run in 1988. Some of them would in fact run in 1992, and how was he going to fare against them, given the stain on his record that he knew would never come off?

Nelson, meanwhile, was a jumpy man, prone to sneaking his two dogs into hotel rooms and chewing out waitresses while on the campaign trail. His license plate said: "HART88." In the 1984 race, he had started out as a student volunteer for Gov. Michael Dukakis. But he was running into trouble getting students at UMass to support the Duke. At a meeting of student leaders, he informed Dukakis bluntly about this lack of support. He said that the Duke fumed openly, faced off with Nelson, and said he could not believe it. So Nelson joined the Hart campaign.

On Nov. 21, Moser, group co-leader Dana Sanchez and Nelson got nearly 50 students, mostly from MIT, to take part in a demonstration in support of Hart at the New Hampshire Democratic convention at St. Anselm's College.

Senator and son

What had changed was this: Hart came to realize that New York Gov. Mario Cuomo, Sen. Bill Bradley (D-NJ) and Sen. Sam Nunn (D-GA) were not going to run in 1988. Some of them would in fact run in 1992, and how was he going to fare against them, given the stain on his record that he knew would never come off?

He gambled that the 1988 election was the only chance he had to become president. Maybe he hoped that voters could forget the Story. And perhaps his family had better girded itself for the hard knocks that would certainly come.

What had not changed was this: Hart wanted to be on the outside. Perhaps he liked it better when he could fight for the presidency as an underdog against the establish-

ment, rather than as a targetable front-runner. In helping George McGovern get the Democratic nomination in 1972 as his campaign manager, he had stuck his tongue out at the party bosses. As a senator, he had been involved in combining traditional liberal concerns about social justice with pragmatic concerns about economic revitalization.

He didn't mind whether the party leaders lambasted his actions. The party reminded him too much of politics. For Hart, politics was a restrictive game. He didn't like the rules which prescribed a certain way of rising up in the ranks of the party, and a certain mode of behavior for proper politicians. Breaking the rules, he could justifiably be viewed as intellectually arrogant and just plain conceited.

Whatever his flaws, the bottom line was that he thought the game detracted from his "Ideas." This was and is his hard-sell.



An hour after Hart's announcement, his son, John, looked at the people sitting at the delicatessen table. They were members of the other Hart family — the political family — former campaign workers and college students who were convinced that Hart was still the best choice for the presidency of the United States.

Looking out the window, John noticed that it began to snow. What did this portend? Refreshing ideas or the burial of a once-promising career? Alas, on that strange day, who could foresee his father's lackluster debate performances and campaign contribution problems?

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MIT students David Alcocer '88 and Gary Collins '91, sat nearby. Alcocer had been a contact at MIT for the Dukakis campaign, but he had grown disenchanted. Collins, meanwhile, had spent a weekend in November touring the New Hampshire towns and holding up signs in street corners that said: "Draft Hart," and "Still the Best in '88," and "Let the People Decide."

People driving past him had laughed, had yelled out obscenities, and had given him the finger. But some had also given him thumbs-up signs, and some had honked their horns.

Photos courtesy Christopher S. Linn '87

news roundup

from the associated press wire

World

Carlucci campaigns for treaty

Defense Secretary Frank Carlucci is lobbying for the new treaty to eliminate US and Soviet intermediate-range nuclear missiles. He is warning the Senate Foreign Relations Committee that failure to ratify the pact would weaken NATO solidarity — and possibly lead to more Soviet missiles.

Polish prices dramatically increase

In Poland yesterday, wages went up in many factories. In an apparent effort to offset sweeping price hikes, the government this weekend announced food and fuel hikes that will add up to a 27 percent cost-of-living increase. The outlawed Solidarity union said it would support factory protests against the price hikes, but would not encourage large-scale demonstrations.

State Dept. hails Angolan move

The State Department is hailing what it calls "an important step" toward ending the Cuban troop presence in Angola. A State Department spokesman said yesterday Angolan officials have accepted the idea that all 40,000 Cuban troops should go home as part of a settlement. The Cubans have been helping the pro-Soviet government against attacks by South Africa and a US-backed rebel group.

Two Arabs die in continued violence

Two Arabs are the latest to die in the continued violence between Palestinians and Israelis. The Palestine Press Service reported the two were killed during a demonstration yesterday in a West Bank village. The Army said hundreds of rioters had blocked a highway, throwing stones at Israeli vehicles. A spokeswoman said some Israelis then opened fire — but it's not clear whether they were Israeli soldiers or civilians.

Weinberger becomes honorary knight

Britain's Foreign Office said former US Defense Secretary Casper W. Weinberger has been awarded an honorary knighthood. The office said it is for his contribution to US-British military cooperation. Queen Elizabeth II will hand him the emblem of office later this month. But he can't call himself "Sir Casper" — that title is reserved for British citizens.

Shultz, Shevardnadze to meet

Secretary of State George P. Shultz PhD '49 and his Soviet counterpart Eduard Shevardnadze will meet in Moscow later this month to set up things for the next superpower summit. US and Soviet officials also say Shultz and Shevardnadze will work on a treaty to cut arsenals of strategic nuclear weapons.

Nation

Close vote on aid predicted

Democrats and Republicans alike are gearing up for tomorrow's vote on *contra* aid — and both sides are predicting a cliffhanger. President Reagan yesterday afternoon told a group of religious broadcasters meeting in Washington the Sandinistas have broken promises in the past — and he has no reason to believe they'll comply with a peace plan now. Reagan wants Congress to approve another \$36 million in aid to the *contra* rebels.

Released captive opposes *contra* aid

An American who was released from captivity by the Nicaraguan government said yesterday he'll tell members of Congress that he supports peace in Central America and opposes *contra* aid. But James Denby denies he made a deal to come to Washington to sway votes in the House against aid to the *contras*. The Illinois resident owns a farm in Costa Rica on the Nicaraguan border. He says a storm forced his plane into Nicaraguan airspace, where Sandinista troops forced it down.

Meese says he did nothing wrong

Attorney General Edwin P. Meese said yesterday he didn't do anything wrong in connection with a reported plan to pay off Israeli officials to allow an Iraqi oil pipeline to be built without interference. Meese spoke to reporters to clear up what he called misinformation about the affair. Meese said he did not remember reading a memo that reportedly referred to the plan to bribe Israeli officials. The matter is being investigated by an independent counsel.

Bush claims he has answered questions on Iran role

George Bush said yesterday questions about his role in the Iran-*contra* affair continue not because he hasn't answered the questions — but because some people just don't like his answers. Bush said the political season has people wanting to focus on his role in the arms-for-hostages deal and its possibly negative impact on his campaign. The vice president — interviewed by NBC — said he has been forthright in answering questions.

American Indians hold nine hostage

Three American Indians holding nine people hostage in Lumberton, NC, are demanding the ouster of the local sheriff. One captor said yesterday night that Robeson County officials discriminate against minorities. The Indians originally took 17 people hostage in a newspaper office yesterday morning.

Mecham refuses questions

Arizona Gov. Evan Mecham declared his innocence yesterday to a State House panel considering his possible impeachment. But the hearing was abruptly adjourned when the embattled Republican refused to answer questions from House attorneys. House Speaker Joe Lane — also a Republican — said House members will decide whether to subpoena Mecham, hold him in contempt, or forgo his testimony in deciding whether to impeach him.

Babbitt goes on warpath

Democratic presidential candidate Bruce Babbitt is again taking aim at one of the front-runners. Yesterday's target was Richard Gephardt — who, Babbitt told an Iowa group, has changed his positions whenever they become "inconvenient." A Gephardt spokeswoman said the voters will never fall for what she terms a "random slash routine."

American Jews more critical of Israeli action

A Gallup poll of America's largest Jewish community indicates its members are more critical than Jews in Israel of the way Israel is handling the Palestinian unrest. The survey says 39 percent of American Jews found the treatment too harsh, while only seven percent of Israelis did.

Needle plan called illegal

The plan announced over the weekend in New York — to give clean needles to drug addicts as a way of fighting AIDS — could result in jail for those who hand out the needles. A prosecutor says the whole idea is illegal. He says health workers would be helping to commit a crime by giving out the needles.

Women still earn less

Women are gaining ground on men when it comes to bringing home the bacon. But they still earn less money than men. The Labor Department said yesterday that women earned an average of 70 cents for every dollar men earned last year.

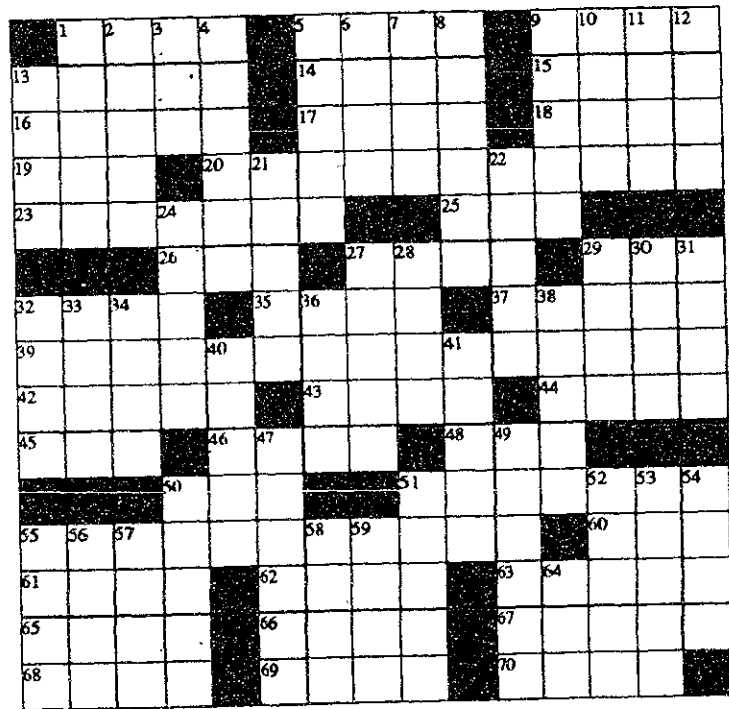
Sports

To the victors go . . .

It took less than 12 hours. Faces of the Super Bowl champion Washington Redskins are on cereal boxes. The special edition Wheaties boxes will be sold in the Washington area beginning today. If Denver had won Super Bowl XXII, quarterback John Elway's face would have adorned the boxes.

CROSSWORD PUZZLE

Andrew M. Greene '91



"Inflammatory Words"

ACROSS

- 1 Flesh: comb. form
5 Oil of
9 Singer Home
13 Epsilon follower
14 Man's name
15 Object
16 Artist's stand
17 Beige
18 Small case

- 19 Band once popular
20 Capital on fire?
23 Make sad
25 Raw metal
26 Electric discharge
27 Walked
29 Resident: suffix
32 "... drop"
35 Jai
37 Sea bird
39 Capital on fire?
42 Got up
43 Retain
44 Good Norse god

- 45 He's Big
46 Null's partner
48 Belief
50 Home, Sweet Home?
51 Meanwhile
55 Capital on fire?
60 NYC-to-Boston direction
61 Gershwin and his bank acct.
62 First victim
63 Map feature
65 Ape
66 Alcoholic drink

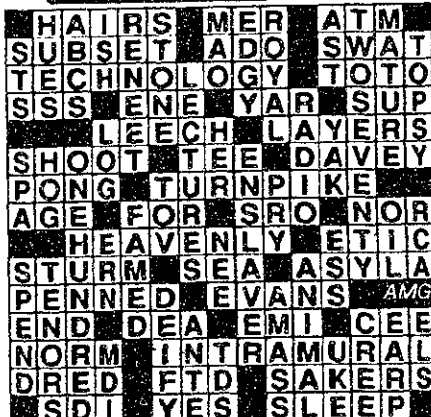
- 67 Duets
68 MP
69 Fruit drinks
70 Dispatched

DOWN

- 1 Oil rock
2 Slave of renown
3 U.S. 1, e.g.
4 More restrained
5 Kilns
6 Parasites
7 Give it
8 10 Down, in English
9 German love
10 "... Brute?"
11 Nerve: comb. form
12 Idi
13 ... off (upset)
21 Award or grouch
22 Command
24 Levels
27 Recorded
28 Filled with

- 29 Upset
30 Actress Garr
31 School and jacket
32 Rhyme scheme
33 Carve
34 Xwindow symbol
36 Evil Norse god
38 Disney's ... mobile
40 Satan
41 Editorialize
47 Canadian capital
49 Möbius creations
50 Coherent source
51 Does nothing
52 Plant goo
53 Noble, as a gas
54 1986 World Champs
55 Hobbie
56 Strange canal?
57 Contest
58 In the same place, in a fnt.
59 Hawaiian goose
64 Scottish negative

ANSWERS TO PREVIOUS PUZZLE



Weather

There goes the sun

The northeast yesterday continued to enjoy record warm temperatures. Yesterday Logan Airport reported a maximum temperature of 60°F, eclipsing a 37-year-old Boston record. After a warm start today, we can expect a drastic change in our weather, however. A very cold arctic air mass, now entrenched over midwest Canada, will slowly move our way over the next day or so. This will have two major effects upon our weather. First, our temperatures will drop considerably. Secondly, the clash of air masses will result in conditions favorable for the development of a snowstorm on Wednesday.

Today: It will be mostly cloudy with rain showers likely. Winds will become northerly at 10-15 mph (16-24 kph) as temperatures drop from a morning high near 50°F (10°C).

Tonight: Skies will remain cloudy as rain showers taper off to perhaps snow flurries. Brisk northerly winds will usher in much colder air. Lows will be near 25°F (-4°C).

Wednesday: Cloudy with snow developing. High near 30°F (-1°C).

Thursday: Clearing and colder. Highs in the 20's (-5 to -2°C).

Forecast by Robert Black

Compiled by Niraj S. Desai

opinion

Column/Andrew L. Fish

Why did *The Tech* print that?

February has just begun and there's one thing I'm sure of. The Redskins have won the Super Bowl, and I'll never hear the end of it from Leslie and Muenz (the only Washington fans I know).

Other things are less clear to me. Although I will be registered for classes when this column is printed, I do not know what subjects I am taking. And while I know what stories are running in this issue of *The Tech*, I cannot foresee the impact they will have on members of the MIT community.

One year ago today I covered the showing of a sexually explicit film in East Campus. Some of my friends were critical of me. "You're just stirring up trouble — making news," they said. "You're going to get Adam [L. Dershowitz '89] in trouble."

The Tech did not show a sexually explicit film; we did not make the news. But the Heisenberg uncertainty principle applies to current events as well as quantum mechanics — one cannot observe events without influencing them.

In retrospect, I suspect that if I had not reported the happenings of Feb. 2, 1987, Associate Dean for Student Affairs James R. Tewhey would not have pressed charges against Dershowitz, and the Committee on Discipline would not have repudiated the MIT Policy Statement of Sexually Explicit Films. I could not have predicted this outcome at the time; I simply reported on something I considered newsworthy.

The most troubling story I ever wrote was about the rape of a

student last summer. I agonized for days about what to print about the incident. By reporting the details of what occurred, I could be inflicting even more damage on someone already victimized. But if I sugar-coated the story, I could be responsible for the spread of false rumors and half-truths.

In the end I decided to print all that I knew. While as an individual I truly did not want to hurt anyone, as a journalist it was my duty to report what happened without worrying about the possible consequences. Just as in the case of the pornographic film, I could not predict the impact of my story on the individuals involved.

* * * *

We frequently are put in the position of reporting information some segment of the community does not want to see in print. Two weeks ago we reported that several faculty members at a meeting of the Committee on the Undergraduate Program called for the elimination of second-term freshman pass/fail. We obtained this information in a legitimate manner, yet several students urged us not to print it, for fear that CUP meetings would then be closed to non-members. But it is our job to report what we have, not to worry about potential fallout from our stories.

Some may say this is a callous attitude, but I believe it is the only way to run a newspaper. Newspapers report the news. They do not hold it back. Sure, if we had not run certain stories

(Please turn to page 5)

Editorials, marked as such and printed in a distinctive format, are the official opinion of *The Tech*. They are written by the editorial board, which consists of the publisher, editor in chief, managing editor, news editors and opinion editors.

Dissents, marked as such and printed in a distinctive format, are the opinions of the undersigned members of the editorial board choosing to publish their disagreement with the editorial.

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.

Column/Thomas T. Huang

Truth — but whose truth is it, really?

As the driver replaced the flat left rear tire of the bus, I watched the brown-skinned children play outside. Squealing, two boys and three girls ran out of the wooden shacks that were their homes and around an old Chevy rusting by the side of the dirt road.

A little boy with thin dark arms threw a rubber ball to another boy. Their laughter seemed to rise from the ground just as the night air seemed to descend on the small Mexican village.

Beyond the children, I could see the signs of bars and restaurants in the center of the village alight, beckoning the tourists who in the daylight flocked to the nearby beaches. The juxtaposition of children's laughter and neon lights, and of poverty and tourist spots, made me at the

same time sad and angry.

The heavy-set man sitting next to me stared out the window. In the heat, I listened to his labored breathing. He was probably a hotel or restaurant worker on his way to Cancun, fifty miles away, a town that the Mexican government chose to develop as a resort almost 20 years ago.

I imagined he was thinking: *I, too, was once here — an innocent.* With bitterness, he might have asked himself who owned the beach hotels and who was collecting the tourists' money.

Yet this had always been my habit, trying to impose my own thoughts into other people's stories, placing words into other people's minds, playing with images and scenes so that situations and outcomes would reveal my own values.

(Please turn to page 5)

The Tech

Volume 108, Number 1

Tuesday, February 2, 1988

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feedback

Emphasis on AIDS test premature

To the Editor:

There are a number of significant inaccuracies in the report of my IAP talk of Jan. 12 ["Medical Director Weinberg describes improved AIDS test," Jan. 13], and this prompts an extended letter. Firstly, the topic was "Newer Insights into the Epidemiology of AIDS." To headline an improved AIDS test seems to put the focus in the wrong place as a starter.

The new test detects AIDS antigens, present prior to antibody production, or possibly an early indication of active disease in a person who has been HIV antibody positive, but well. Its usefulness is still to be determined since it is still being evaluated in clinical trials and is not yet FDA approved. It may be of use in screening blood in blood banks since it theoretically will identify infected individuals who are yet to develop measurable antibody to HIV.

Moving through the article, there are a number of other minimal to major misquotes:

1. By 1991 there may be as many as two million people infected (HIV positive) not two million cases of AIDS.

2. Infants born to mothers who tested HIV positive or infected but not testing positive are a tragic and increasing problem in our society. These cases can't be eliminated, they can only be prevented by strongly advising women who test HIV positive to avoid pregnancy. It is a profound misquote to write that the tragedy of infants born to HIV positive women has almost been eliminated. It is an ever increas-

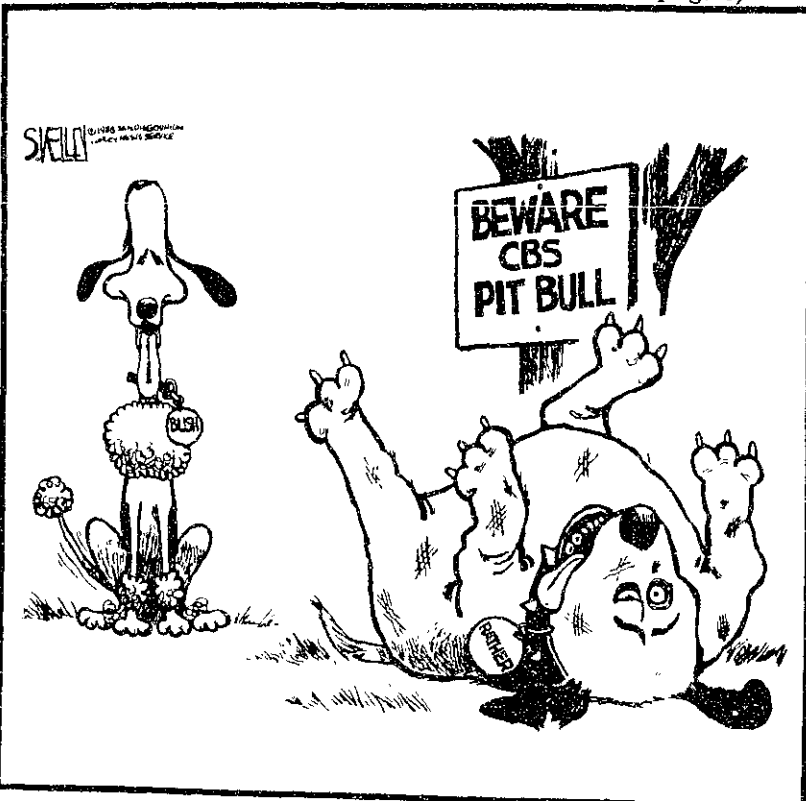
ing problem, especially in the United States in areas of mainline drug addiction, like in New York City, where 1000 newborn infants or 2 percent of births are expected to test HIV positive in 1988.

3. If "sonic rays" means hearing blood to approximately 55-60 degrees Celsius, then your reporter is correct. This measure eliminates HIV from the Factor VIII fraction needed by individuals with hemophilia.

4. Unfortunately, my sources were wrong when I said that I expected that Gov. Michael S. Dukakis was going to encourage the distribution of clean needles to drug addicts. The Governor, like

many other people in our society, seems willing to face the consequences of HIV spread from infected addicts to others — males, females, and infants. Instead of developing a plan for broadly attacking the sources of spread of this virus on every possible front (including sex education and condom use, clean needles for addicts, and stepped up programs of Methadone-maintenance), we seem more willing to accept the acceleration of human tragedy and enormous health bills. "An ounce of prevention is worth a pound of cure," but no one gets elected to public office on a platform that includes preventing

(Please turn to page 5)



opinion

Column/K.J. Saeger

Peace is won by strength, not prizes

The Congress now debates what seems in the minds of many Americans to be the greatest deal since the Louisiana Purchase. This manna for the masses is the INF Treaty, the ratification of which is a foregone conclusion given the minimum of resistance that the proposal is meeting in the Senate. Although not optimistic, I must now be hopeful that this treaty is in the best interests of United States. The treaty does, however, bring up some important subsidiary issues.

This treaty definitely places some of the participants in the running for the Nobel Peace Prize for this year. Gorbachev and Reagan as co-winners would come as no surprise; Gorbachev, sans Reagan, seems equally possible. Communists promoting peace provides a "man bites dog" type of story which seems more alluring to the selection committee.

But the real heroes of this treaty will probably remain unsung. These heroes are the women and men who developed and built the Pershing IIs. On campus, such individuals are sometimes derogatively referred to as "baby killers." But these persons who worked on the missiles have done more through their actions to remove missiles from Europe than the various western disarmament groups have done collectively. Whereas the former group allows

the United States to negotiate from a position of strength, the latter group continually tries to handicap our country's stance via such propositions as unilateral disarmament. They rely on the goodwill of the Soviet Union, or at least the Soviets' concern with public opinion. Such beliefs, in light of events in the twentieth century, must be considered suicidally naive.

Any irrational faith in oppressive regimes must be avoided. Such regimes are not swayed by public opinion. They understand only strength and weakness. These regimes, especially the youngest ones, measure strength almost exclusively in military terms and rarely negotiate with weaker entities. Such a regime exists today in Nicaragua.

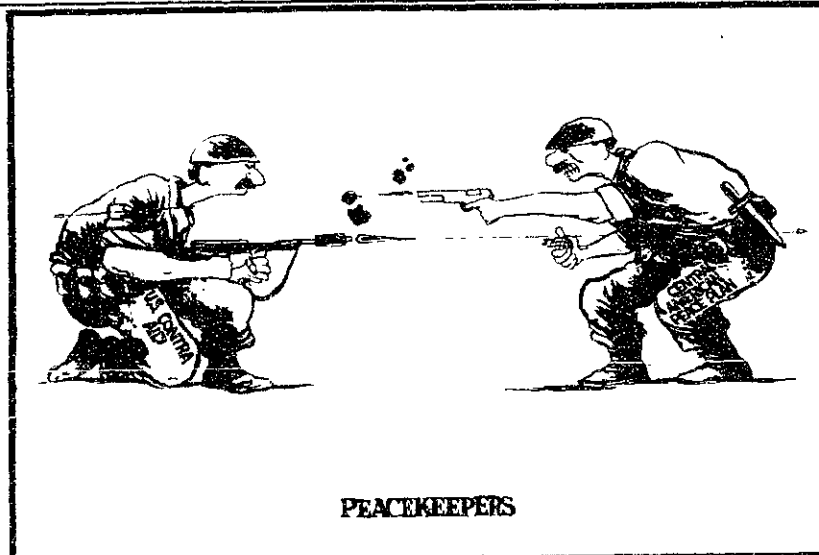
President Reagan is asking Congress for \$36 million for the freedom fighters courageously attempting to win democracy for Nicaragua. In his request for aid, Reagan has come up with an ingenious funding scheme. Because any military aid for the freedom fighters would give Ortega the alibi he requires to abandon the peace process, Reagan has proposed putting the military portion of the aid package (approximately ten percent) into escrow until March 31. The president is also offering to include the leaders of the Central American democracies in the decision of

whether the military funds should be released. He is willing to send Secretary of State George P. Shultz PhD '49 to talk with Nicaraguan leaders if the peace talks continue in earnest.

If Ortega surprises his critics and provides the reforms he has promised, the military aid will be unnecessary. However, if, as less starry-eyed observers believe, Ortega has no interest in compromise, this aid will be immediately available for the *contras*. Ortega will not be able to hope for his Washington buddy Jim Wright (D-TX) to bail him out again as he has done in the past. Ortega will be forced to deal faithfully with the opposition.

Without Pershing IIs, SS 20s would still be in Europe. Without adequately funded *contras* to oppose him, Ortega will do as he pleases. Congress has the chance to learn from a past success and vote for this unique funding compromise on Wednesday. They probably will not, and the *contras'* cause will be endangered. If this happens, Nicaragua will be well on the road to becoming another Cuba. My only consolation will be a heartfelt "I told you so" and the hope that Arias will have his Peace Prize rescinded.

K.J. Saeger, a graduate student in the department of aeronautics and astronautics, is a columnist for The Tech.



Information exchange is basis of free society

(Continued from page 4)

there might still be female boarders in TEP, Baker House might not have gotten in trouble for an alcohol bash, and MIT might not have faced the adverse publicity from a string of suicides. On the other hand, no one would have learned of former Chief James Olivieri's concerns over the alcohol policy, the faculty's dissatisfaction with Independent Activities Period, or the location of the new graduate dormitory.

The free flow of information is necessary in an open society. More information in the public domain can only improve society as a whole. This idea is what

drives the staff of *The Tech* to put out a paper twice a week, reporting both the good and the bad about the community in which we live.

You have in your hands the largest issue of *The Tech* in its 108 year history. While I cannot gauge the impact of any particular item on a segment of the community, I am certain that by providing more information than ever before, *The Tech* is helping to make MIT a better place for us all.

Andrew L. Fish, a junior in the departments of chemistry and political science, is editor in chief of *The Tech*.

The truth for me; is it also the truth for everyone else?

(Continued from page 4)

It could just as well have been that the children reminded the man of a happy childhood. I couldn't speak his language, so I couldn't find out how he felt about them. The children appeared happy and unperturbed by their strange world. Why not take things at face value?

In imagining his perspective, I had for a moment taken the man's face and pasted it over mine, believing that my eyes and my beliefs could substitute for his. Certainly, the children's gaiety did not excuse anybody for the condition in which they lived, but maybe the man was reminded of a golden time, and who was I to imagine that he felt sad and angry, just because I felt that way? Such feelings could be condescension and pity thinly veiled.

In writing about the human condition, novelists and journalists assume that there is something common to all, something in humanity that all can see and understand. But where novelists may model fictional characters after people they know, journalists must model their characters after people they don't know, and often their own perspectives get hopelessly intertwined.

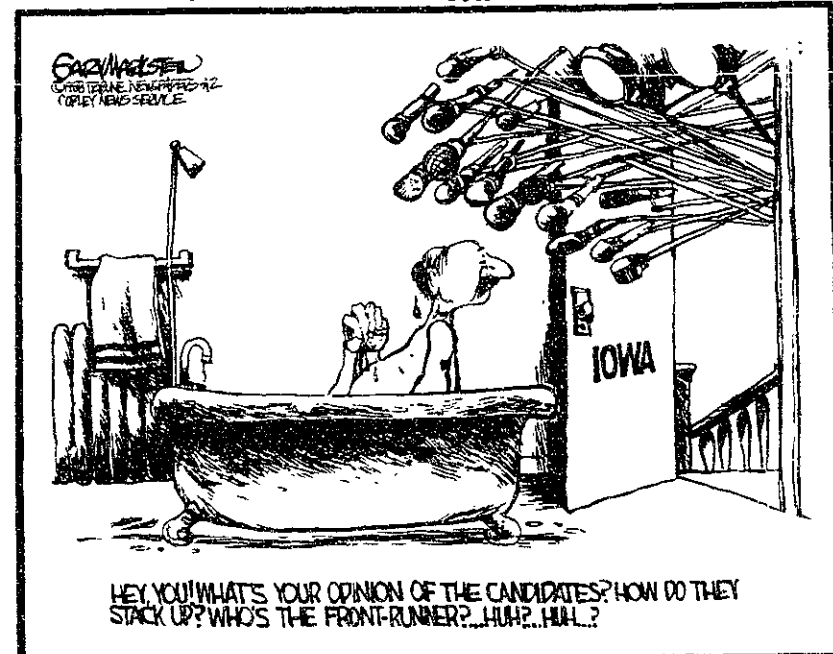
In recent days, writing stories

about other people — protesters, cops, rape victims, street people, politicians — it was easy to believe that the "truths" that I saw matched the "truths" that these other people saw. But how did I know that what I saw and wrote was the truth? And if there is no such thing as the truth, why do I spend my life looking for it?

Studying the brown moustached man next to me that evening in the stalled bus, feeling the wind through the window, I wondered if there weren't too many gaps between the classes, the colors and the sexes that would make such "truths" collapse so easily under the weight of scrutiny — too many gaps that would make such stories hopelessly filtered and off-base.

Before the tire blew out, the bus had traveled north on a narrow two-laned highway skirting the eastern coast of Quintana Roo. By 7 pm, we were out of the village and in the resort city, the Mexican man and I going our separate ways. By Saturday, I was back in my small apartment in America.

Thomas T. Huang, a graduate student in the department of electrical engineering and computer science, is executive editor of *The Tech*.



feedback

AIDS story dangerously misleading

To the Editor:

I am not formally trained in the biological or medical sciences, but as a student of science and public policy and an informed and concerned citizen, I must write to say that to the best of my knowledge many of the points made in the article on Acquired Immune Deficiency Syndrome ["Medical Director Weinberg describes improved AIDS test," Jan. 13] are dangerously misleading.

The first misleading statement is that "the contraction of AIDS by... infants born to mothers who have contracted the antigen... has almost been eliminated." Perinatal transmission of AIDS is in fact still a major route of infection. In many inner city hospitals, where incidence of AIDS is high among intravenous drug users, AIDS is the most common "congenital" disease in newborns. The new screening technique, which tests for the virus directly and may therefore detect infection at an earlier stage, may help provide for better counseling opportunities, but the mothers of infected infants are often either IV drug users or the partners of drug users, and therefore a very hard to reach population.

In a second misleading and incomplete statement, the article claims that "Massachusetts will soon follow this path [of distributing clean needles to addicts]." Currently, distribution of drug paraphernalia is illegal in the state and Gov. Michael S. Dukakis is vehemently opposed to needle distribution.

Later in the article, the "five lesser possibilities for exposure to the virus" are a typical example of the dangers of imprecise language. It seems that the list attempts to define behaviors other than the major risk behaviors (which have not been clearly defined in the article and consist solely of having sex — without a

condom — or sharing needles with someone who is infected, receiving contaminated blood or blood products, or being born to an infected mother) which may increase the chance of exposure to the virus.

None of the listed activities is in itself a risk-increasing activity, and although some may be related to AIDS risk, others are completely without basis. "Having contact with prostitutes" may increase chances of exposure to the virus, but only if that contact is unprotected sex. "Visiting high-risk areas of the world" does not increase risk of AIDS infection unless one's behavior includes having unprotected sex or sharing needles with the local population, or receiving unscreened blood. "Working in a high-risk environment" is not in itself a risk factor unless there is direct contact with the virus and a chance for the virus to enter the blood stream

directly. And there is absolutely no positive evidence, and some negative evidence, that "going to a dentist" or "being in an environment with mosquitoes" is a risk factor in AIDS.

The paragraph that follows the list provides some explanation of the items, but the damaging mistakes have already been read and absorbed.

Finally, although in many ways "HIV generally behaves like any other virus," there are differences very important to the course of the disease and to prospects of treatment. Like some other viruses, HIV has an asymptomatic latency period, but when the virus is active, unlike its kindred retroviruses, HIV will kill the cells it infects.

AIDS is a deadly serious topic and should be the object of serious and rigorous journalism. With AIDS, ignorance and misunderstanding can kill.

David H. Guston G

Article on AIDS talk contained several inaccurate remarks

(Continued from page 4)

sexually transmitted diseases with condoms and providing clean needles for junkies.

5. Finally, I must take exception to the presentation of "five lesser possibilities." To make such a list distorts what I said and gives some wrong messages. Prostitutes in some areas of the world, including certain sections of our own country, are infected with the HIV in significant numbers. Like "Russian roulette" one takes a chance that might leave one healthy or infected and eventually likely to be killed by the disease. And in the interim a healthy, well appearing heterosexual carrier can spread the virus to others. High risk travel relates to areas of the world, like Central

Africa, where HIV disease is a "heterosexual" disease spread via usual heterosexual practices. So risk taking and behavior may make an individual more or less likely to contact the virus. Finally, dental exposure is a low-risk activity for the patient since dentists now ordinarily wear masks and gloves. And blood sucking insects don't transmit the virus and are, therefore, non-risk pests even though this route was raised as possible earlier in the epidemic.

Except for these points, elaborated upon for clarification, your reporter conveyed the message that I had hoped to deliver about changing epidemiology.

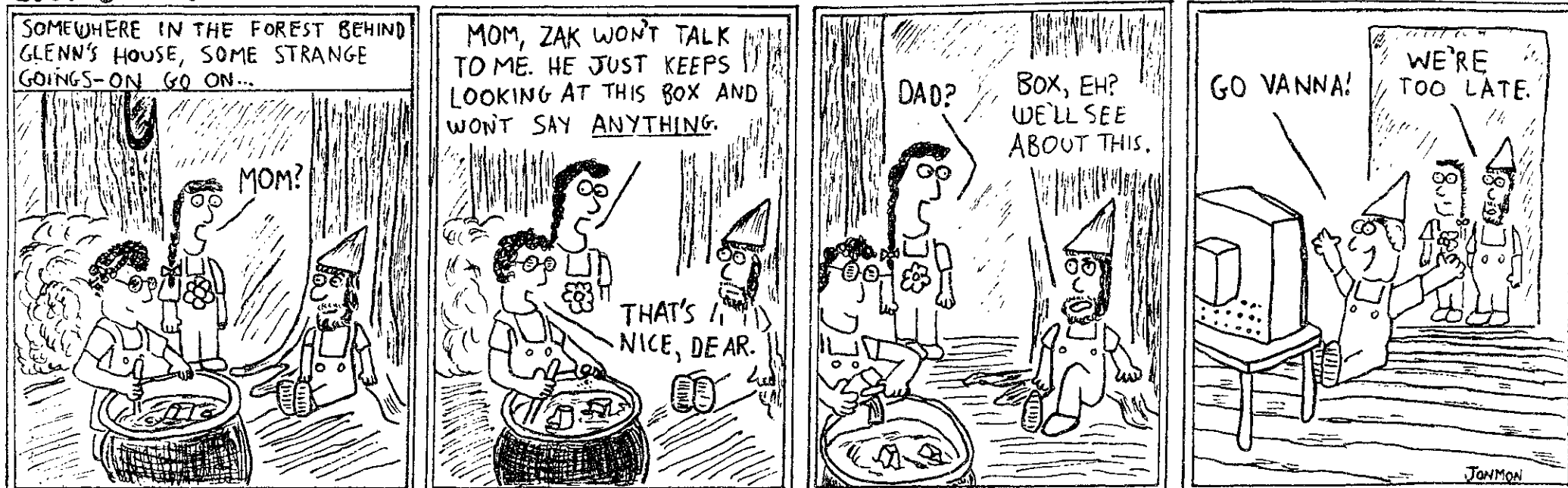
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opinion

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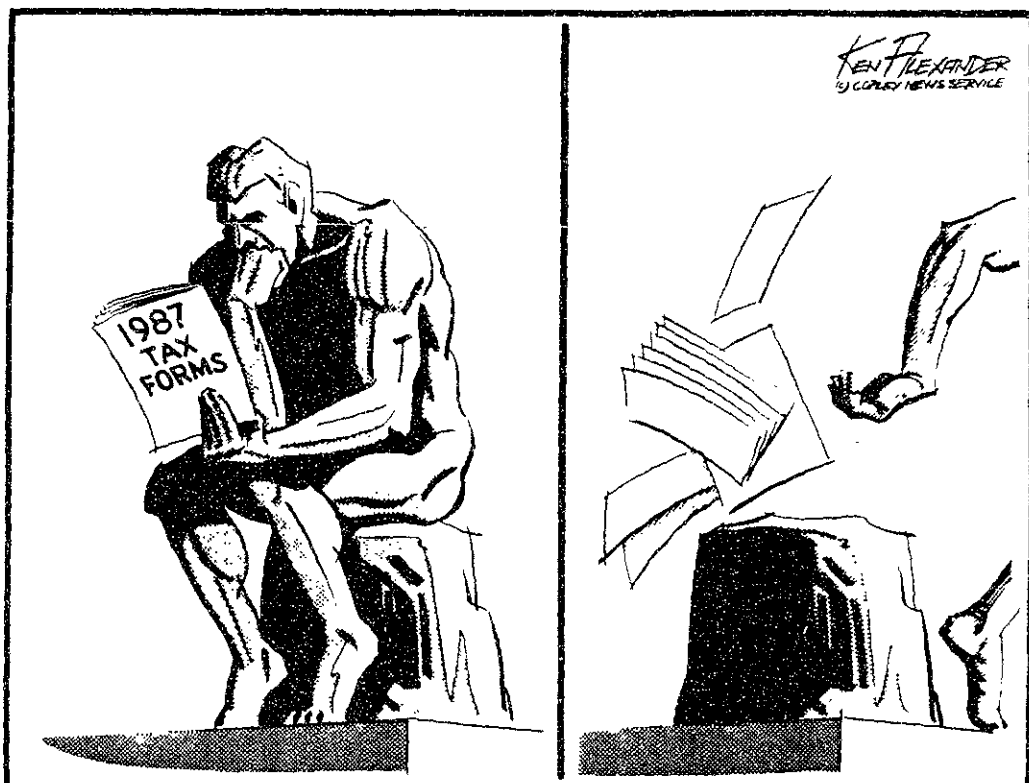
PALESTINIANS FINALLY GETTING LAND IN ISRAEL



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UA considers student activities fee

(Continued from page 1)
dent activities has been growing rapidly in past years, according to Rodriguez.

Implementing the fee

Rodriguez said he was confident that the UA Council would vote to place the activities fee referendum on the Mar. 9 ballot. If approved by the student body in March, the fee could be in installed as early as this fall, Rodriguez said. President Paul E. Gray '84 told him that the MIT Corporation could vote on the necessary changes in May of this year, he said.

"I'm pretty confident that the campus as a whole will vote it up," Rodriguez added.

In the past few years the UA Council has voted down propositions for the fee referendum, according to accounts in *The Tech*, because of a feeling that students did not yet know enough about the fee system and the issues involved. But Director of Campus Activities Barbara M. Fienman says she thinks the Council is ready now. "It's not an new idea anymore," she said.

If the fee system is established, the UA would stop receiving a budget from the ODSA. The Institute would most likely collect the fee, however, and pass along the money to the UA through the regular channels, Fienman said. The funds would probably be allocated to the UA in regular installments, rather than all at once, she added.

The fee would be mandatory for all students, Rodriguez said. "Clearly, the idea of making it optional would not work." It would be impossible to bar those who did not pay the fee from student activities, he observed.

One point of confusion, however, is how graduate students who participate in activities funded by the UA would be affected by an undergraduate fee, Fienman said.

While Rodriguez said that a year ago he would have reserved for student body referendums the power to raise the fee, he now favors empowering the UA Council to adjust the fee as necessary, as many schools do. Such authority would force students to consider UA elections more seriously, he noted.

But the fee referendum would most likely contain restrictions on how often and how much the fee could be raised, according to Rodriguez. And, for example, the president of the Institute might be empowered to veto UA Council resolutions to raise the fee.

Rodriguez suggested that guidelines for what kinds of student activities could be funded by the UA might also change if a fee were installed. Because funding has been tight, he said, there have been restrictions on who can get funded. Political groups, for example, are not presently supported by the UA, he said. "Once the resources change, the criteria are going to change a little bit."

Fienman said she thought that all groups recognized by the Association of Student Activities should be eligible for funding from the UA. Political and religious groups are presently recognized by the ASA.

Fee is best method of raising funds

The UA has considered but dismissed other options for raising its funds, according to Rodriguez. A student referendum approved last year asked the administration to consider ways of increasing funding for student activities through regular sources. That attempt was unsuccessful, Rodriguez said.

The UA has also considered trying to raise an endowment, according to Rodriguez. But, he said, while attractive, the plan would require at least five to six years before a suitable sum of money could be raised. By that time, it would be too late to save

student activities, he said. Fienman thought an endowment could complement an activities fee well, but agreed the funds could not be raised soon enough to rely on the plan.

Because an activities fee would be set and controlled by the UA, it would not be subject to Institute budget competitions with other programs. Increasing funding for student activities is imperative, Rodriguez said, if activities are ever to be freed from having to go begging from department to department in search of funds.

The best advantage of an activities fee, according to both Fienman and Rodriguez, would be the increased accountability it would force upon the UA.

Right now, Rodriguez said, "the student never really identifies the money he sees with the money he has paid. . . . If we're going to have more money, I believe this is the best way to do it."

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MAKES THE DIFFERENCE

Former President James R. Killian dies at 83

(Continued from page 1)
ed as president at the end of MIT's Mid-Century Convocation.

The first alumnus in MIT's history to be its president, Killian attempted to strengthen and broaden engineering education, and provide greater support for basic research. He also believed MIT needed to expand its size and its ties to industry.

By the time Killian stepped down as president, MIT had received gifts and grants totalling \$79 million. MIT almost doubled in size under Killian's tenure, according to Provost John M. Deutch '61.

Deutch credited Killian with modernizing the Institute's curriculum. Killian strengthened the role of the humanities and social sciences in MIT's academic life. During his presidency, the School of Humanities and Social Science and the School of Industrial Management (now the Sloan School of Management) were created.

"Dr. Killian's involvement with MIT spanned a period of more than six decades — an interval of nearly half the Institute's history, and period in which the modern MIT was planned, shaped, and built. His influence on this special place, and on so many of us personally, was remarkable," President Paul E. Gray '54 said

in a statement.

Science advisor to Eisenhower

Killian's principal legacy is his effort to educate government leaders and the public about the importance of science and technology, Deutch said.

Immediately after the launching of Sputnik 1, an intense competition grew between the armed forces and other government agencies for control of the space program. Faced with these pressures, Killian set up the Science Advisory Committee, which he chaired.

Largely through the SAC, Killian played a key role in laying the groundwork for what became NASA. NASA began operation in 1958 and steadily grew thereafter. In 1969, it put the first men on the moon.

Besides NASA, Killian also strove to expand other aspects of American science, particularly science education. The National Science Foundation saw its budget increase by \$85 million from 1958 to 1959.

In 1959, Killian returned to MIT as chairman of the Corporation. He was replaced as president by Julius A. Stratton '23. Even after returning to MIT, Killian continued to hold a number of public positions, as he had

before leaving.

In 1962, he chaired a committee of the National Academy of Sciences to report on the utilization of scientific and engineering manpower. Killian served as chairman of the Foreign Intelligence Board under John F. Kennedy.

From 1965 to 1967, Killian was chairman of the Carnegie Commission on Educational Television, whose recommendations for development of public television, led Congress to pass the Public Television Act of 1967. Killian served as a member of the board of the Corporation for Public Broadcasting from 1968 to 1975, and as chairman in 1973-74.

Background

Killian studied at Trinity College (now Duke University) from 1921 to 1923. Transferring to

MIT in 1923, he received a bachelor of science in business and engineering administration three years later.

As an undergraduate, Killian was heavily involved *The Tech*, serving as editor in chief for Volume 45 (1925-26).

After graduation, Killian remained at MIT as assistant managing editor of *Technology Review*, MIT's national magazine on science and technology policy. He became managing editor in 1927 and served as editor from 1930 to 1939.

He served on the boards of a large number of organizations, including International Business Machines, American Telegraph and Telephone, Polaroid Corporation, General Motors Corporation, and the Federal Reserve Bank of Boston. Killian succeeded in adding "good sense" about

technology and its uses to corporate America, Deutch said.

Killian received 39 honorary degrees, along with numerous awards and honors.

Former President Jerome B. Wiesner, in a statement, hailed Killian as "a great American statesman, educator and humanist whose monuments are all around us. He gave the nation its public television system, he was the architect of the science advisory system, and he devoted his life to the strengthening of MIT."

Killian was married in 1929 to Elizabeth Parks, a graduate of Wellesley College who died in November 1986. He is survived by a daughter, Carolyn K. Staley of Berwyn, PA, a son, R. Meredith Killian of Chelmsford, MA, and a sister, Ruth K. Nichols of Wellesley, MA. He is also survived by six grandchildren.

The importance of the calibre of your associates.

Third in a series.

What you should look for when looking for a job.

When first interviewing a company you are apt to be most aware of buildings, location, facilities and equipment.

As your work progresses, buildings and location are likely to fade in importance. Satisfaction with your work will hinge more on two other factors: how challenging are the problems, and the calibre of your associates.

Every enterprise has a standard for the quality of work it does. For smaller companies, this standard will be set by the owner(s); for all companies it will depend critically upon upper and middle managers. Excellence will depend not only on their support but will require their leadership and active participation.

The values of owners and managers will be most evident in the people they have chosen: the people who will become your colleagues. The quality of their thinking will set standards for your own; their attitudes will affect the quality of the work you do and your ability to grow in your job.

First, you will be dependent upon them to teach you about the company, its policies, and about the project or program on which you will work. They will also provide the foundation of experience on which you will build your own work.

Perhaps most important, your associates will be your nuclear "thinking group": those with whom you mentally address the problems you are working on. You will react to their thinking and they to yours.

It is the quality of this interaction that is the core of your work experience. It is what enables you to learn and to grow and is potentially among the most joyous and rewarding experiences you can have.

This experience depends on the presence of several elements: a willingness to take a fresh approach to every problem (if you're doing it the same way you're not doing it better); an attitude that demands excellence—a desire for breakthroughs—not just a desire to get the job over with; support and encouragement for your own work; a willingness to share with you the knowledge they have learned; and a willingness to give you recognition for work well done.

When you interview a company your challenge is to look for signs of this interaction among the people you meet, and to weigh it heavily in making your decision. Be sure to ask each person how he or she feels about the contributions colleagues make. Especially observe interactions between associates and try to determine their attitudes toward the company, their work and each other.

The most capable colleagues, a fine working environment and challenging, meaningful problems can be the core of one of life's finest experiences. Your challenge is to discover the presence of these factors prior to accepting a position.

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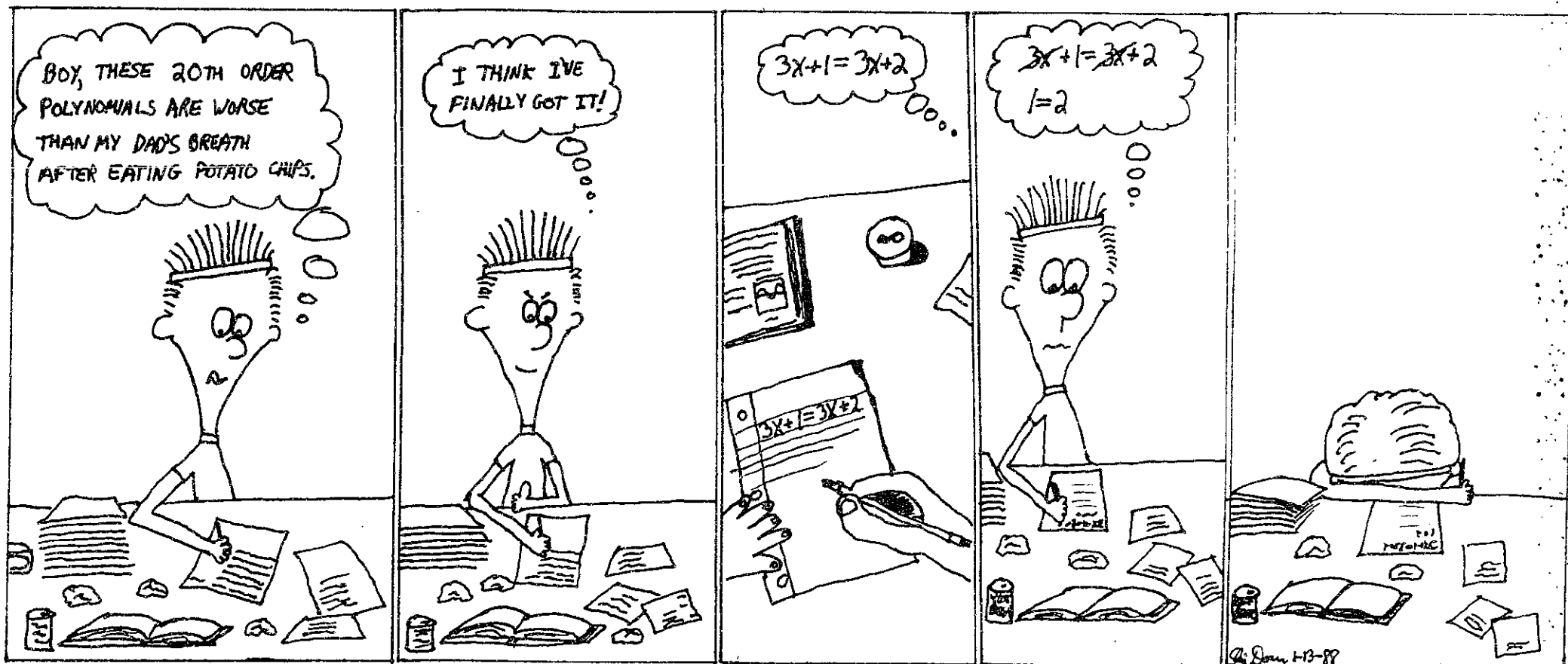
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By Chris Doerr



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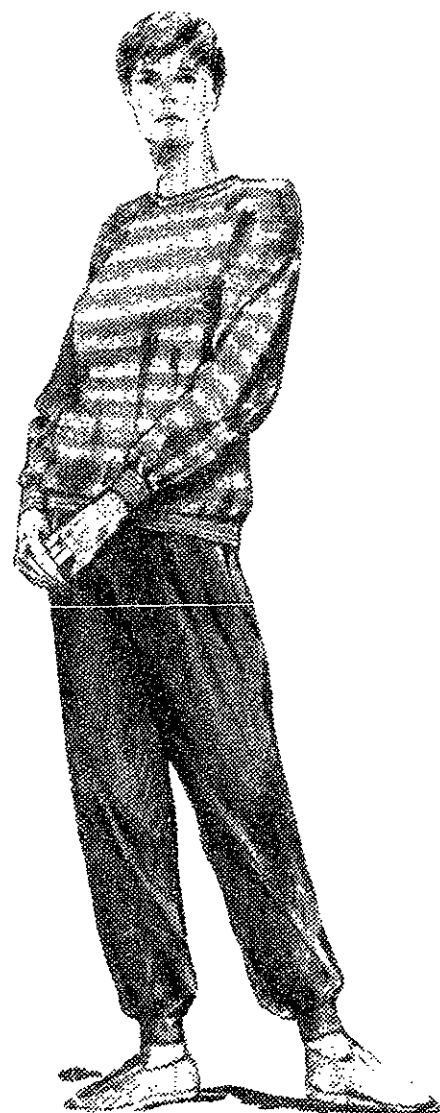
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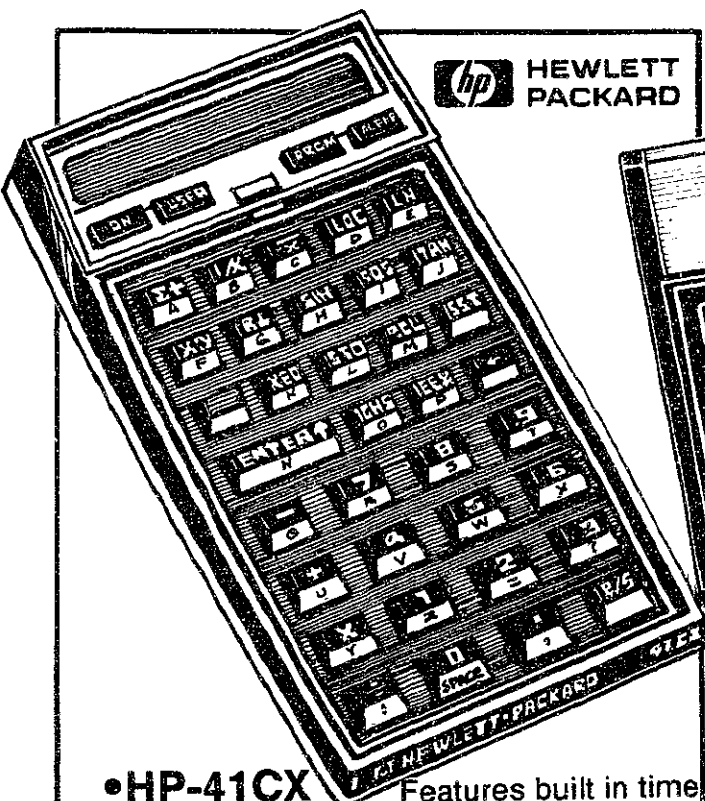
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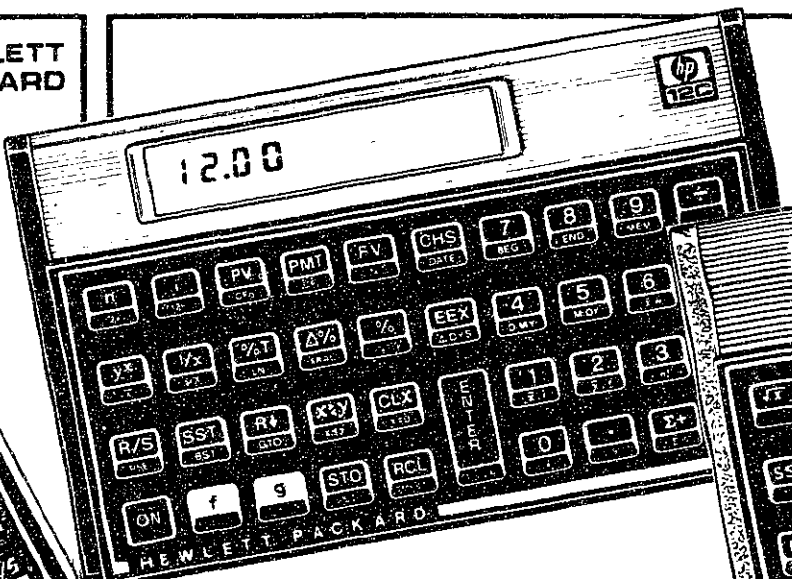
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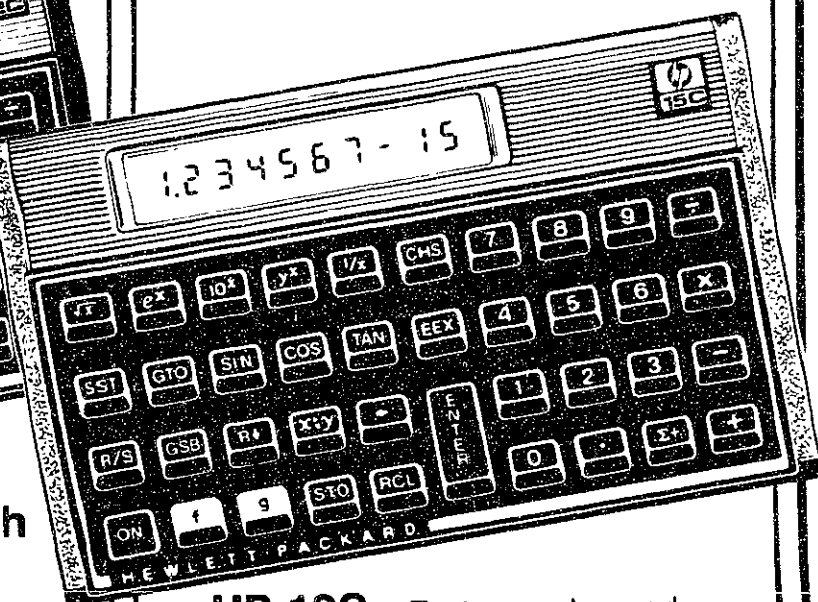


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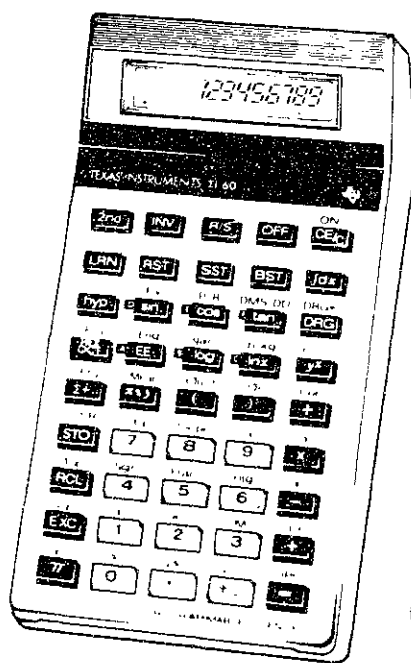


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IAP Orchestra



Bob Newman/Technique



Bob Newman/Technique

Roland Vazquez presided over the last performance of his IAP Orchestra last Wednesday night. His presence, together with the many lively activities he brought to MIT will be missed.

Vazquez came to the Institute seven years ago and quickly established a reputation for involving large numbers of people in spontaneous musical activities. The IAP Orchestra, which enabled musicians at all levels of ability to come out of the woodwork and sight-read music for the pure joy of it, was undoubtedly his best-loved institution. While many of the unrehearsed IAP performances were necessarily roughcut, on occasion Vazquez worked miracles, as with his moving *Magic Flute*. Last term he produced a *Don Giovanni* with rehearsal, and the result, correcting years of neglect of opera performance at MIT, was impressive. His *Schubertiades*, performances of little-known, but wonderful Schubert works, were delightful. Pity we shall be losing him.

- Jonathan Richmond

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ARTS

Evening of doggeral on a shoestring

DOGG'S HAMLET, CAHOOT'S MACBETH

Written by Tom Stoppard.
Performed by the MIT Film Society.
Directed by Barak Yedidia '89.
Produced by Julian West G.
Room 34-101, January 29 & 30.

By SETH GORDON

IMAGINE TWO STUDENTS sitting in a Chinese restaurant. The first, a Course VI major, begins talking about 8.03 and 6.001. The second, a Harvard student, begins talking about 104 and 298. The two might believe they are carrying on a real conversation, as long as neither knows that 6.001 is Structure and Interpretation of Computer Programs and that 104 is Beef With Broccoli.

With the help of his artificial language, "Dogg," Tom Stoppard turns confusions like this into a gymshoes cave — I mean, brilliant play — full of double-takes, mistaken identities, atrocious puns, and a one-minute production of *Hamlet*. Stoppard is also the author of *Rozencrantz and Guildenstern are Dead* and this week's Dramashop production, *The Real Thing*, among others. West, Yedidia, and their cast fly through the script with spirit, vigor, and a low budget.

Dogg, Stoppard's language, uses the same words as English, but this is like saying Swahili uses the same alphabet. Or, to quote the program, "Rock cod esquire cave flatbottomed 'English,' emotional lame halftime smiles Dogg, how then interior decorator."

* * * *

The first act, *Dogg's Hamlet*, is about students at a private school who present the famous play *Hamlet*, *Bedsocks Denmark*, yeti William Shakespeare. The play itself is done in English, but before it begins, the actors and school officials converse in Dogg. Although Alexa Ogno '91 needed a minute to warm up, and a few actors couldn't maintain perfectly straight faces, all spoke their lines "trippingly on the tongue."

When a thunderstruck truck driver, played by AJ Babineau '90, arrives on the scene with only the English language at her disposal, the comedy begins in earnest.

Stoppard manipulates Dogg's vocabulary to make the monologues as demented as the dialogues. Consider the following excerpt from a speech by a Lady at the school's prize giving:

Scabs, slobes, yobs, yids, spicks, wops. . . Sad facts, brats pule puke crap-pot stink, spit; grow up dunces crooks; rank socks dank snotrags, conkers, ticks; crib books, cock snooks, block bogs, jack off, catch pox pick spots, scabs, padlocks, seek kicks, kinks, slack; nick swag, swig coke, bank kickbacks; . . . frankly can't stick kids. Mens sana in corpore sano.

The *Hamlet* within the first act lasts fifteen minutes, followed by a one-minute encore. John Wolfe G, as Baker, deserves special praise for seeming as clumsy with English as he is fluent in Dogg.

* * * *

The second act, *Cahoot's Macbeth*, is based on Stoppard's visit to Prague in 1977. There, he met the playwright Pavel Kohout and the actor Pavel Landovsky, both banned by the Czech authorities. The following year, Kohout and his colleagues opened a "Living-Room Theatre" — five actors and one suitcase of props — that performed a 75-minute version of *Macbeth*.

Cahoot's Macbeth is set in a Prague home where such a production is taking place, although Stoppard's *Macbeth* takes less than an hour. The play is interrupted by the police, right after Macbeth's line: "Wake Duncan with thy knocking! I would thou couldst!"

This act brings out Stoppard's more serious concerns over the political use of language. The swaggering Inspector, played with great conviction by Grant Dorfman, peppers his lines with sinister *bon mots*; his manipulation of words against the powerless contrasts with the innocent misunderstandings in the first act.

Then, of course, Babineau returns, with an artichoke full of cake hops. She inadvertently plays the Ghost of Banquo, and then infects the other actors with her language. None crossly window-paned — excuse me, none of woman born — should miss *Macbeth* in Dogg.

* * * *

The confident way all the actors tossed off the Dogg lines was impressive. Alexa Ogno as Abel and John Wolfe as Baker were the stars of the first act. Lindasusan Ulrich '91 — playing the Lady — was charming, graceful, and hilarious.

In the "15-Minute Hamlet," Todd Angerhofer '90 created a splendidly hyperbolic Ophelia. Grant Dorfman as Hamlet, Robin Pemantle as Claudius, and Marnie Hausauer as Gertrude, though, seemed to play it straight. The actors seemed to lack a common style and diction for the play within the first act, and only Wolfe spoke English as if it were foreign to him.

In *Cahoot's Macbeth*, the cast brought Shakespeare and Stoppard together much better. The act clearly belonged to Dorfman. As the Inspector, he had a great clipped English accent and a sadistically measured way of moving about. Babineau was charming as Easy, shyly searching through the audience for someone to sign for her cake hops. This was also an example of how well Yedidia brought the play into the audience.

Robin Pemantle G played both Macbeth and Landovsky with skill, changing deftly from a murderous king to a disgraced,

frustrated actor; Todd Angerhofer did likewise as Cahoot and Banquo. As in the first act, they did not force a single line of Dogg. West and Yedidia, playing the cops Boris and Maurice in MIT Campus Police uniforms, looked like a couple of thugs.

* * * *

Dogg's Hamlet, *Cahoot's Macbeth* can easily be read on three levels — as a comedic romp, as a collection of plays on words, or as a commentary on language, understanding, culture, and repression. The cast, acting with skill and conviction, brings out all these levels.



ARTS

Sarah Caldwell explores light and dark sides of Medée

MÉDÉE

A new production by Sarah Caldwell.
The opera by Cherubini.
New music for Ancient Greek texts by
Michalis Christodoulidis.
The Orchestra and Chorus of the
Opera Company of Boston
Conducted by Sarah Caldwell.
Event in The Tech Performing Arts Series.
By BARBARA MASI

MÉDÉE. Sorceress. Mother. Betrayed woman. Médée as a masked, white-robed figure physically contorted with emotion, uttering guttural Greek oaths of hatred. Harsh flute marks scattered among her lamentations. Médée as an opera diva, richly robed in red, dissonant wails of anger sung to soft violin. This visual and aural juxtaposition is the Médée of The Opera Company of Boston's current production.

From Director Sarah Caldwell's twentieth century musical viewpoint, Cherubini's score, as it stands, fails to effectively present its themes: it lacks the power to convey tension or express revenge.

Is there truly a weakness in Cherubini's opera in need of a solution? The answer is no if you're an opera purist who prefers historical accuracy in presentation. However, I found Caldwell's solution — intermingling Greek dramatic and French eighteenth century operatic traditions — remarkable and enlightening. Caldwell made a radical dramatic choice in this production of Médée. She chose to employ one actor in the singing of the French libretto and another in the speaking of the dialogue interspersed within the libretto. In this case, the dialogue was translated into Ancient Greek.

The potency of the Greek dramatic tradition has never been surpassed. The visual impact of the huge, masked figures (wearing those colossal shoes) moving in half-light in the Caldwell production, each movement stylized and sharp as if part of a dance, was powerful. However, the unrelenting emotional intensity and visual aus-

terity of Greek drama needs relief.

In this production, relief was found by returning to the French opera — returning from the one-dimensional discord of Christodoulidis' music to the expansive emotional vitality of Cherubini's. Caldwell played out the juxtaposition of styles to an extreme, not only aurally but visually. She costumed the French opera lavishly in swirling robes of striking colors, in gold and silver crowns and armor.

The Greek drama also contains a strong, didactic aspect — unmasking the psyche of man for the edification of Greek citizens. This sense of unmasking is the basis for the success of Caldwell's production. Caldwell draws on each tradition creating an end product more powerful than either of its components alone. The audience returned suddenly — and startlingly — from the Greek drama to the world of Cherubini had a sense of a shadowy Greek ghost remaining, with all of the frenzied, raw force of emotion it evoked once the stiff divas, their arms out-stretched, returned.

Caldwell's decision to employ two actors playing the same role is unique in modern operatic production. Several dramatic productions in recent years have attempted to combine historically diverse theatrical styles, in a similar manner to Caldwell's. The result has been a clever commentary on the values upon which each style is based or a playing out of a directorial game by splitting a character into two psychologically warring parts. But, it would be unfair to say Caldwell's interpretation was either of these.

As to the singing, the cast of Médée, without exception, lacked a lower vocal range. It was difficult to hear even Créon (George Pappas) and Médée (Josephine Barstow), the production's strongest voices, in this range. Though opera singers have been stereo-typed as being poor actors, Joseph Evans as Jason was unusually rigid, both physically and vocally. The vigor of Josephine Barstow's Médée, especially in her closing arias, carried the "French opera" side of the production.

An Unconsummated Marriage

When *Médée* first opened in 1797, Cherubini was in many ways lucky to have his new opera produced at the Théâtre Feydeau in Paris, rather than at the Opéra National. French opera production was steeped in convention, and all composers were expected to comply. To go on stage at the Opéra National, Cherubini would have had to conclude his work with a ballet and a happy ending; one can only imagine the problems Sarah Caldwell would have faced (and the solutions she might have found) had some chirpy denouement followed head on Médée's grisly acts of infanticide.

For the Théâtre Feydeau, Cherubini wrote his work as an *opera comique*, for which a happy ending was not *de rigueur*, but the inclusion of passages of spoken prose were required. The dialogue interspersed with the music necessarily broke up and weakened the dramatic flow of the work.

Sarah Caldwell's response was to have the verse performed in a new Ancient Greek translation to music especially composed by Greek composer Michalis Christodoulidis (and recorded in Greece, with the composer conducting).

Christodoulidis worked with Cherubini's score to fit his music in. "The two things have to live together, being completely different," he said in an interview following the opening night performance. Since Cherubini's romantic, French conception of Ancient Greece contrasts so sharply with the raw tragedy of the Greek settings, this was a demanding task, one which Christodoulidis admits he has not yet completed to his satisfaction, but which he plans to work on before possible revivals of the production in Israel, the Soviet Union, and Greece.

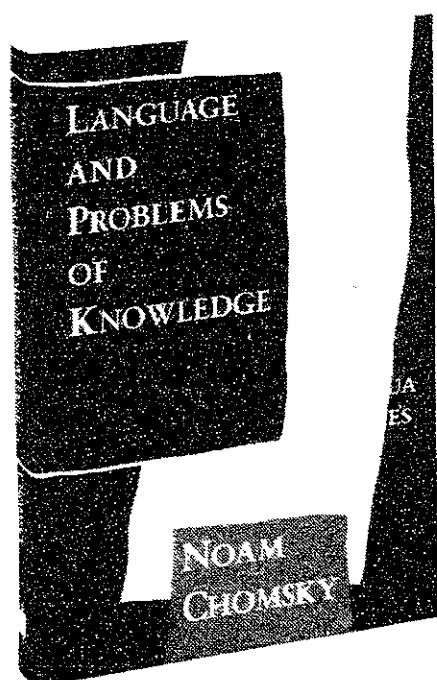
The Ancient Greek was declaimed with penetrating intensity, and revealed a level of torment in Médée that lay beyond the culturally-imposed constraints of Cherubini's musical stage. While Cherubini's music presented a view from the outside world, the Greek explored the psyche from within, allowing a degree of understanding, if not sympathy, for the woman driven to murder her children by the treachery of her husband. The Greek spoke directly, making it feel as if the exposed nerves being tweaked on stage were our very own. Cherubini's music, which Christodoulidis characterized as being "very French, very delightful," acted, in contrast, as a protective filter, dressing up wounds before they were exposed to our view.

The transitions between the Ancient Greek and French, unfortunately, provided no time for decompression. As singer George Pappas commented in an interview, this made for a "difficult marriage."

It was a marriage that was never to be consummated. Caldwell's bold gamble ultimately depended on the fusing of a complex double metaphor — of the audience's ability to see the *Médée* of Greek Tragedy as Cherubini's, and vice-versa. But, although the audience saw two different, intriguing and frequently inspired views of *Médée*, they never came together as one.

- Jonathan Richmond.

Tech's Books for Techies

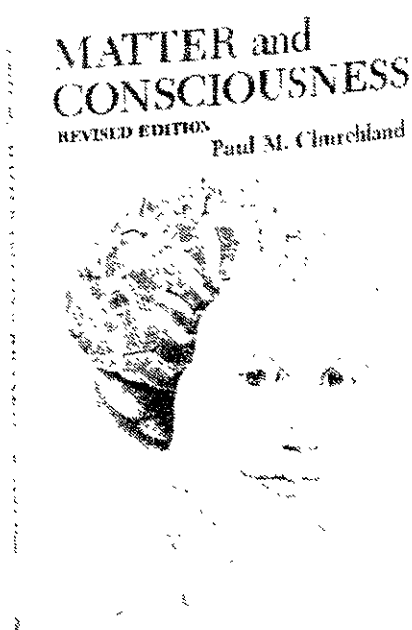


Language & the Problems of Knowledge
The Managua Lectures
Noam Chomsky

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The initial versions of these lectures were given at the Universidad Centroamericana in Managua, Nicaragua, in March 1986. A parallel set of political lectures given at the same time has been published by South End Press under the title *On Power and Ideology: The Managua Lectures* (\$8.00 paper) \$20.00 cloth, \$8.95 paper

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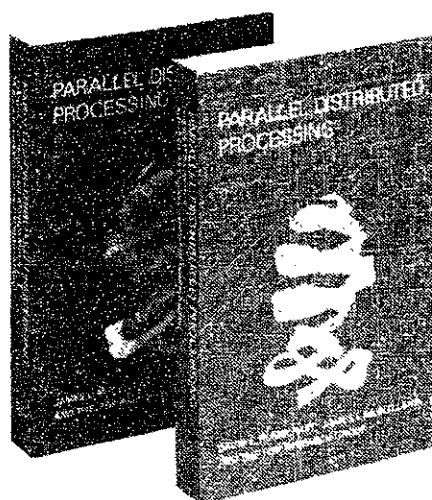


Matter and Consciousness
Revised Edition
by Paul M. Churchland

Clearly presents the advantages and disadvantages of such difficult issues in philosophy of mind as behaviorism, reductive materialism, functionalism, and eliminative materialism. This new edition incorporates the striking developments that have taken place in neuroscience, cognitive science, and artificial intelligence and notes their expanding relevance to philosophical issues.

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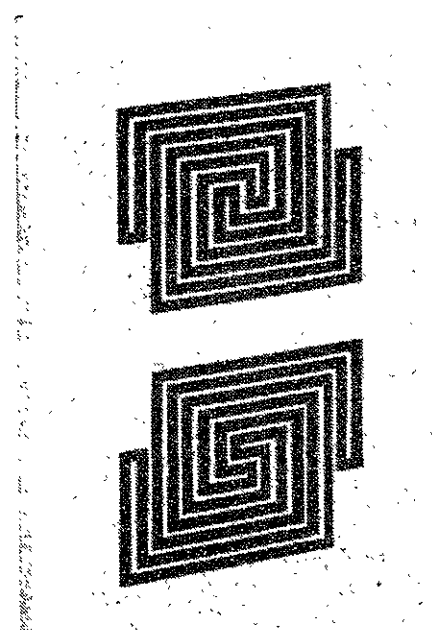
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"... a comprehensive compilation of neural network research and development. There are algorithms you can use to explore various methods in the field. If you want information on neural network technology in book form this is the set to own."
—*Artificial Intelligence Special Interest Group Newsletter*, Boston Computer Society
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Perceptrons
Expanded Edition
Marvin L. Minsky & Seymour A. Papert

This work—the first systematic study of parallelism in computation—has remained a classic for nearly two decades. The authors' new chapter discusses the current state of parallel computers, reviews developments since the appearance of the 1972 edition and identifies new research directions related to connectionism.

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ARTS

Rowe's spirals of sound highlight Media Lab concert

REWIND/FAST FORWARD

A Concert in The Cube

By the Music & Cognition Group.
January 29 & 31.

By JONATHAN RICHMOND

LAST WEEKEND'S CONCERTS at The Cube in MIT's Media Lab were entitled "Rewind/Fast Forward" and, for the first two works, I urgently wished the management would do the latter. Stockhausen's *Gesang der Junglinge* made for a seemingly interminable cacophonous mess of shrill-sounding children's voices. I understood why Stravinsky described Stockhausen's works as "more boring than the most boring of eighteenth-century music."

Richard Trythall's *Omaggio a Jerry Lee Lewis*, which followed, was an equally nasty (and meaningless) collection of dis-

membered rock music.

For the concert sandwich filling, we came to some tastier morsels. The most successful work on the program, and the most imaginative by far was *Hall of Mirrors* by Robert Rowe G. His composition worked because it made sense on a musical not just a computational level. The piece is described in the program as a "duet for a human playing a bass clarinet and the 4X real-time computer system. The computer takes in the sound of the bass clarinet and reflects it, sometimes faithfully, sometimes not." Since no 4X equipment was available for the performance in The Cube, a recording of the computer part had to be used, resulting in the loss of interaction between performer and computer. It didn't seem to matter, though, such was the virtuosity of clarinetist Katherine Matasy and so absorbing were the spirals of sound emanating from the clarinet and being returned deflected into ever more interesting patterns.

Shiosai, Japanese for "the sound of waves," by Jay Alan Yim had much going for it, too. The waves could be felt as well as heard as textures in the music were manipulated to dramatic effect. The dynamics were suggestive of an organ chorale. *Moments Musicaux*, though not on a par with these two works, was of interest too.

After the intermission, the audience was subjected to John Cage's 1987 work, *Essay*. Cage, who unwisely ignored Schoenberg when he told him he would never be able to compose because he had no ear for music, has now created a piece of creepy whiny effects that makes for perfect aversion therapy.

Perhaps the headache-inducing qualities of Cage's composition did not incline me favorably towards Magnus Lindberg's 1986 composition *Ur*, performed by an ensemble of six musicians. There was good playing, and a number of passages that grabbed the attention, but overall the work appeared to lack structure and gravitate towards a lowest common denominator of tedious randomness.

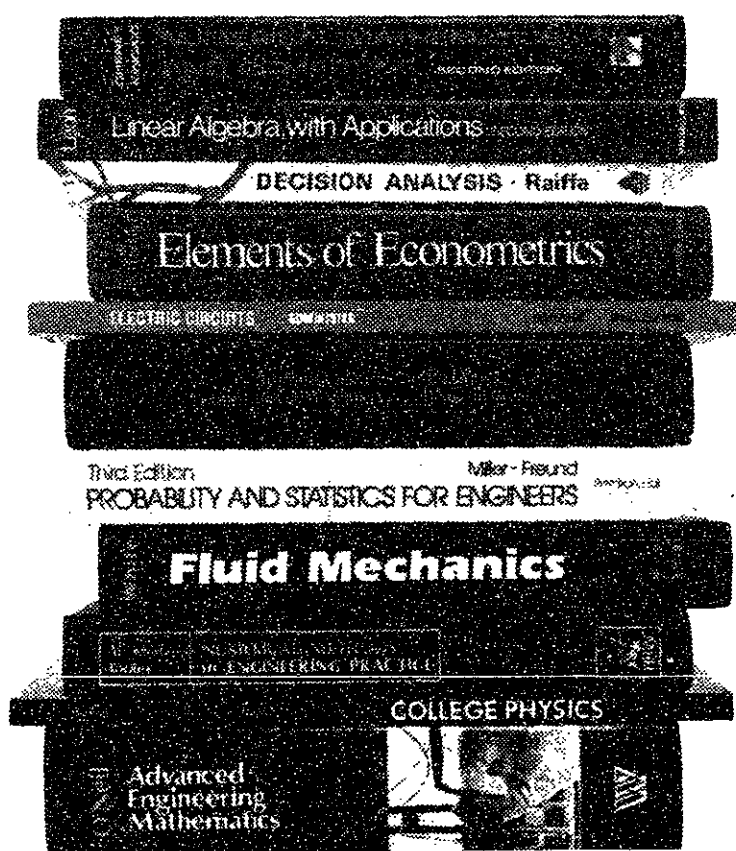


The Cube



John Cage and cat

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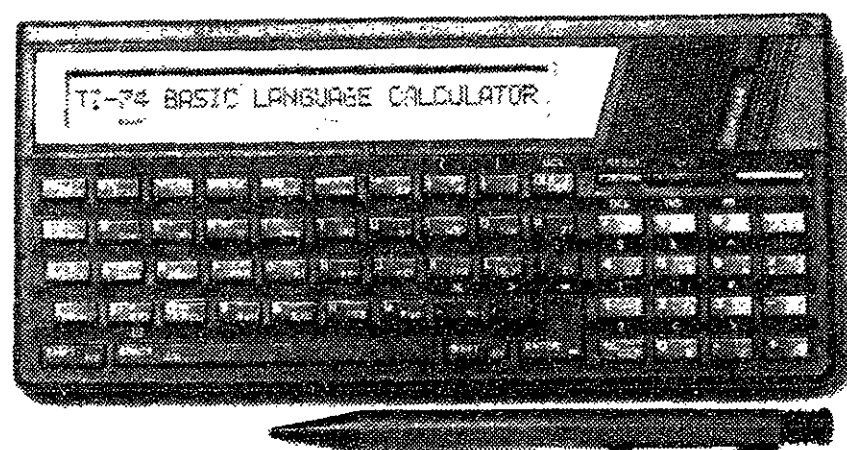
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TEXAS INSTRUMENTS

The Tech Performing Arts Series presents...

UKRAINIAN DANCE

The Virsky Ukrainian State Dance Company of the USSR, a troupe of 120 dancers and musicians, performs in the folkloric traditions of the Moiseyev company which performed last fall in Boston.

Expect a spectacular performance!
Wang Center for the Performing Arts,
February 5 at 8pm. MIT price: \$8.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center.

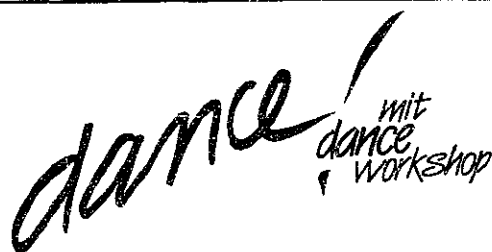
Office hours posted on the door.

Call x3-4885 for further information.

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Gerald Finzi (1901-1956)



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TUES Feb. 2, 3-5

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Walker Memorial, Rm. 201

TUES, Feb. 2, 5:30-7

For information, call 253-2877.

SPRING '88

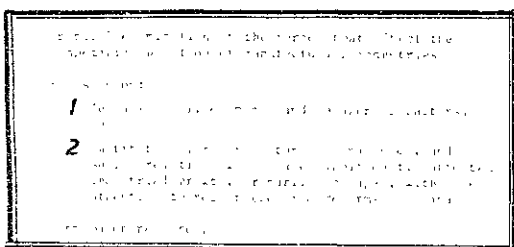
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JET PROPULSION LABORATORY

On Campus Visit, February 11 & 12.

Jet Propulsion Laboratory is intent on unraveling the mysteries of the solar system.

The Comet Rendezvous Asteroid Flyby (CRAF) is planned for launch in 1993. It will initiate JPL and NASA's new generation of advanced planetary spacecraft. The Mariner Mark II.

This rendezvous with Comet Tempel 2 will yield critical data for more than three years. Unlike previous comet missions, CRAF will not just fly past Tempel 2, but will actually travel alongside the comet and send a penetrator/lander to its surface. Untried propulsion maneuvers are now being designed at JPL to send CRAF on this challenging mission, which will reveal detailed information on the nucleus, coma and tail.

PENETRATING PRIMITIVE MYSTERIES



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ARTS

Intriguing afternoon of Finzi from Pro Arte orchestra

PRO ARTE

Pro Arte Chamber Orchestra.
Conducted by Bramwell Tovey
Raphael Wallfisch, cello soloist
Sanders Theatre, January 31
Event in The Tech Performing Arts Series.

BY CHRISTOPHER J. ANDREWS

WHERE CAN ONE GO to hear a fine program of symphonic music performed by an ensemble of talented musicians? There is a group that appears regularly in Symphony Hall that generally performs well, but with first-balcony seating located somewhere in Beacon Hill, it can hardly be considered intimate. Pro Arte solves this problem nicely; a slightly smaller group, but no worse for the size, gave a first-class program on Sunday, filling the cozy Sanders Theatre with a sound that music directors of many major symphonies would covet.

Soon after the audience had ceased its shuffling and bustling, Guest Conductor Bramwell Tovey transformed the wood-paneled hall into a home-away-from-home for sprites, nymphs, and faeries of all sorts with the opening chords of Mendelssohn's Overture to *A Midsummer Night's Dream*. It has been said that the youthful Mendelssohn had never known disappointment, much less pain; the shimmering woodwind chords and ethereal, membranous rustle of violins might be seen as an innocent invitation for the little folk, so conspicuously absent since Shakespeare's time, to reappear in the Mendelssohn family garden for a walk.

Pro Arte's great triumph of the evening was its crystalline rendition of this pre-impressionist work. Strings darted from note to note with exquisite intonation, so appropriate for the subject matter: how else can a bumblebee's wings flutter but in tune? Peasant dances were delivered with gusto, and the onomatopoeic "hee-haw" of Bottom (in the guise of an ass) got a chuckle from the audience. Brilliant music, true enough, but the great sorrow of the evening is that the entire score of inci-



Raphael Wallfisch plays Finzi

which he thought would contribute to a musical life; refusing to attend public school, Finzi was tutored by a handful of musicians, composers, and chorus-masters. Known in horticultural circles for rescuing a number of species of apple tree from extinction, known in musical circles for rescuing a number of 18th century English composers from obscurity, the vegetarian Finzi lived and worked in the country; he did not care for the cosmopolitan life or the progressive composers so popular there.

Although the tempestuous first movement was angry and dissonant, British cellist Raphael Wallfisch's tuneful and virtuosic cadenza, (incorporating the rather neat trick of playing a sustained melody line and a moving bass line simultaneously), led into a pastoral second combining the simple, direct charm of Copland with the decidedly English idiom of Elgar. A welcome change from the first, (in which Finzi almost parodies the cacophonous style growing popular on the Continent), the second movement sounds more like a Vaughan Williams choral work, alternating beautiful lyric passages for cello with free-flowing and consonant writing for wind chorus.

Hunched troll-like over the cello, his face showing strain from the effort, Wallfisch wrung out his heart for the sake of expressive playing. Such intensity is creditable, but almost unnecessary for this piece; a sparser but purer style with less vibrato would make Finzi's bucolic writing all the more beautiful. Wallfisch had an excellent feel for phrasing, and carried off the movement well, but without allowing the cello to sing its best notes.

A plucked statement of theme marked the beginning of the final movement, expressed rather blatantly by solo cello, doubly reinforced by the eerie and unusual sound of pizzicato in octaves. This theme is heard again and again in the form of a rondo, sort of like the layers of bread in a multi-decked sandwich. Other passages found the cellist playing broad arpeggios over the entire range of the instrument while the winds danced out a sprightly little tune.

At the conclusion of the work, Wallfisch was rewarded not only with applause, but with a vigorous bout of foot-stomping by the orchestra, the musician's equivalent to a standing ovation.

Also on the program was Dvorak's *Symphony Number 7 in D minor*, Opus 70.

Brilliant performance of Lutoslawski from Cleveland Orchestra

CLEVELAND ORCHESTRA

Conducted by Christoph von Dohnanyi.
Symphony Hall, January 29.
Event in The Tech Performing Arts Series.

By EARL C. YEN

IT'S NOT THE MOST FAMOUS orchestra in America. It's certainly not the oldest one, and it doesn't come from a city with the strongest reputation as a national center for the arts. But those who were lucky enough to go to Symphony Hall last Friday understand why the Cleveland Orchestra is currently the most recorded orchestra in the United States.

Conducted by Christoph von Dohnanyi, the Cleveland gave a brilliant Boston premiere of Witold Lutoslawski's *Chain 2*, an intriguing avant-garde piece by a richly honored Pole. *Chain 2*, the middle of Lutoslawski's three compositions, shares the same basic structure, or lack thereof, as its brother and sister pieces.

The play of solo violinist Daniel Majeske and the orchestra can be best described as a questioning, stimulating conversation between two soulmates. Sometimes, you leave a concert feeling that you were bombarded with melodies; the musicians play, the audience listens. Not this time. I felt, instead, that the audience was merely privy to a dialogue between two parties. The soloist Majeske would strike the first thought; the orches-

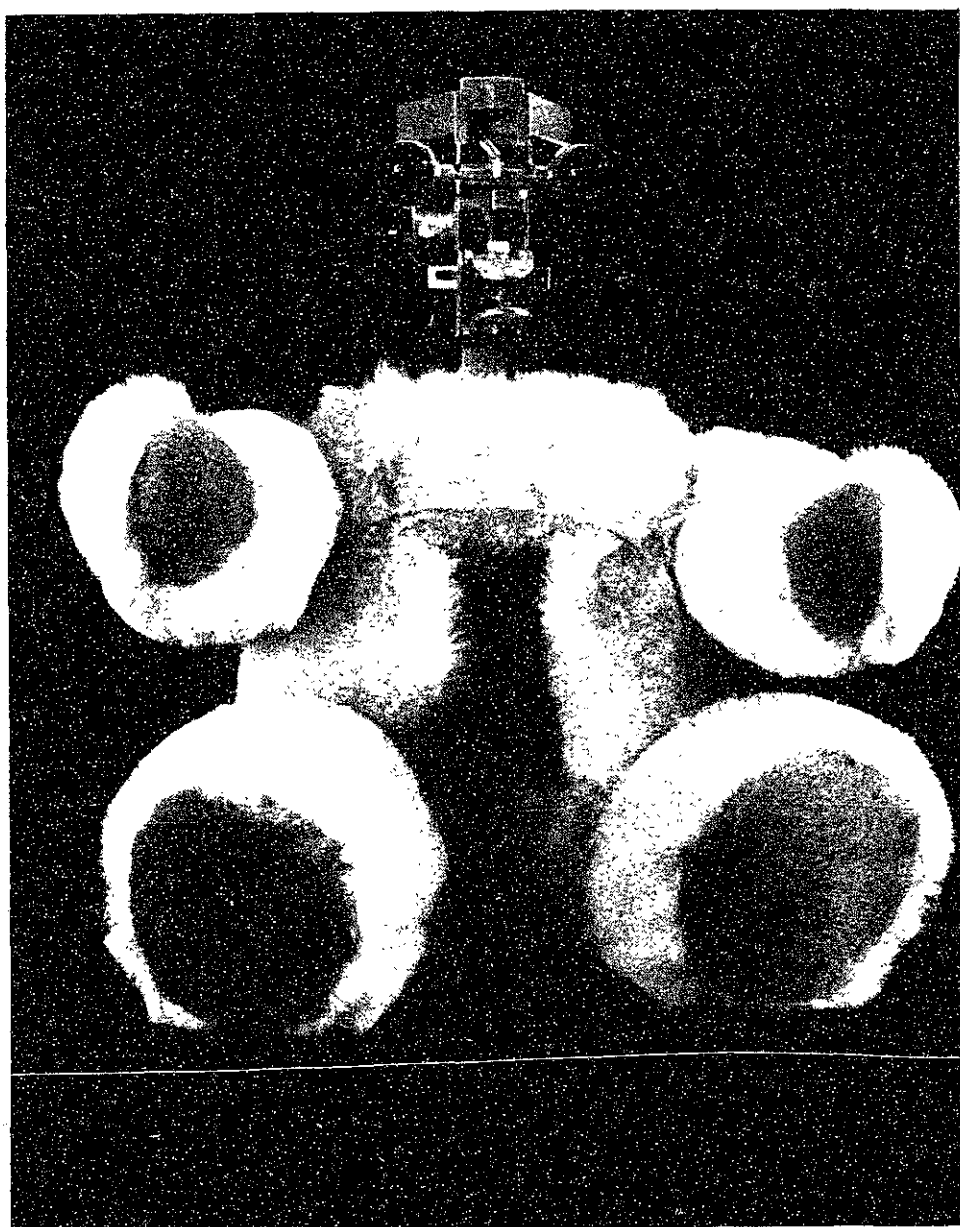
tra would respond, sometimes mirroring the violin, but usually disagreeing and clashing with it.

The theme of duality manifests itself in the dissonant melodies as well. As its name suggests, *Chain* is a connected, interwoven series of ideas, with each new theme starting before the old theme has completely finished.

Majeske brought a subdued style and impeccable technique to the performance. *Chain's* free-spirited structure allows the soloist extraordinary liberty in imposing his own interpretation on the piece, and Majeske's long, wayward notes were unpredictable, but not gaudy. His style was disobedient, but not malicious.

The orchestra's rendition of Anton Bruckner's *Symphony no. 7 in E Major* was less original, but no less enjoyable. The *Allegro moderato's* colossal melodies benefit from the Cleveland Orchestra's fullness of tone. The orchestra showed a different side in the *Adagio* — a lyrical, beautiful movement. The *Adagio* demonstrated Cleveland's ability to perform the delicate as well as the majestic.

If the Cleveland Orchestra showed something resembling a weakness, it was perhaps its occasional inability to maintain a consistent style throughout the *Scherzo*. Sometimes too nostalgic, sometimes too rough, the *Scherzo* seemed to lack proper direction. But von Dohnanyi redeemed his orchestra with a triumphant *Finale*.



Roll up for more weird goings on in the Weisner Building! On Thursday there will be a reception from 4-6 pm for the opening of the "Midicube," described by its creator as "an electronic multi-media sculptural installation." The result of an IAP activity directed by David Atherton and Joseph Chung, MIDI can control sound, image and movement with videodisk, lasers, robots and more.

Among other things an antique puppet recites text generated by a computer, while state-of-the-art sound synthesizers are accompanied by a household blender, which it is claimed can "chop, mix or blend to the beat."

On Saturday there will be live rock music to interact with the cube from 9 pm to 1 am. Be there or be □!

Jonathan Richmond

Seniors

**Do Not Be Stopped by
the Writing Requirement**



**Absolute deadline for
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for June graduation
is February 19th, 1988.**

The Committee on the Writing Requirement

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ARTS

On The Town

Compiled by Peter Dunn



Joe Orton's *What the Butler Saw* continues at the Lyric Stage Theatre through February 14.

Ongoing Theater

Contemporary Insanity, a collection of satirical songs and sketches portraying a sophisticated and offbeat look at modern life, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square in Somerville. Performances are Thurs at 8 pm, and Fri-Sat at 8 pm and 10:30 pm. Tickets: \$8 Thurs, \$9.50 Fri-Sat. Telephone: 628-9575.

Forbidden Broadway 1987, the musical comedy revue with parodies of various famous personalities, continues indefinitely at the Boston Park Plaza Hotel Terrace Room, Park Square. Performances are Tues-Fri at 8 pm, Sat at 7 and 10 pm, Sun at 3 and 6 pm. Tickets: \$16 to \$22.50. Telephone: 357-8184.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, Sun at 3 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

Hard Times, Charles Dickens' tale recreating the teeming world of Victorian industrial England, continues through February 7 at the New Repertory Theatre, 61 Washington Park, Newtonville. Performances are Friday 8 pm, Saturday 5 pm and 9 pm, and Sunday 2 pm. Tickets: \$9 and \$12, \$2 discount for seniors and students. Telephone: 332-1646.

*** **CRITIC'S CHOICE** ***
Les Miserables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through April 23 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, Wed & Sat matinees at 2 pm. Tickets: \$27.50 to \$45, \$16 special student tickets for some performances. Tel: 426-4520.

Nonsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6 pm & 9 pm, matinees Thurs at 2 pm and Sun at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

*** **CRITIC'S CHOICE** ***
Glengarry Glen Ross, David Mamet's corrosive study of graft and greed among real-estate sharks, continues through February 6 as a presentation of the Mission Hill Theatre at the Mass. College of Art, 621 Huntington Avenue, Boston. Performances are Thurs-Sat at 8 pm. Tickets: \$6 general, \$3.50 seniors and students. Telephone: 269-4576 or 522-2922.

The Water Engine, David Mamet's story of what happens when a brilliant but naive inventor tries to patent an engine that runs on distilled water, continues through February 27 at the Alley Theatre, 1253 Cambridge Street, Inman Square, Cambridge. Performances are Thurs-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

*** **CRITIC'S CHOICE** ***
What the Butler Saw, Joe Orton's wild comic melee of disappearances, disguises, and discoveries in a lunatic asylum, continues through February 14 at the Lyric Stage, 54 Charles Street, Boston. Performances are Wed-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 3:00. Tickets: \$10 to \$13. Telephone: 742-8703.

Ongoing Exhibits

ON CAMPUS

Puzzles Old and New, the largest and most diverse collection of puzzles ever assembled for public exhibition, continues through February 21 at the MIT Museum, 265 Massachusetts Avenue. Gallery hours are Tues-Fri 9-5, Sat-Sun 12-4. Admission: \$2 requested donation. Telephone: 253-4444.

Ellsworth Kelly: Small Sculpture 1958-87 continues through March 27 at the MIT List Visual Arts Center, Weisner Building, 20 Ames Street. Gallery hours are weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

I.A. Hot and Cool: The Eighties, drawing together painting, sculpture, photography, and installations by 23 of L.A.'s most provocative young artists, continues through February 7 at the MIT List Visual Arts Center, Weisner Building, 20 Ames Street. Gallery hours are weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

Digital Ideograms and Analog Ruminations, an exploration of the relationship between computers and the fine arts, literature, and philosophy, continues through March 18 in the Compton Gallery, between Lobbies 10 and 13. Gallery hours are Mon-Fri 9-5, Sat 10-4. No admission charge. Telephone: 253-4444.

OFF CAMPUS

Italian Renaissance Maiolica from the William A. Clark Collection continues through February 6 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Marsha Hewitt: Recent Sculpture continues through February 8 at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge. Gallery hours are Mon-Fri 12-4. Telephone: 577-1400.

The Boom and the Bust, graphic visions of American life in the 1920s and 1930s, continues through February 21 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Mon-Fri 10-4, Fri evening 7-9, and Sat-Sun 1-5. Telephone: 353-3329.

New Works on Bach Themes, an exhibit of paintings by Cambridge artist Ellen Banks, continues through February 26 at the Simmons' Trustman Art Gallery, 300 The Fenway, Boston. Gallery hours are Mon-Fri 10-4:30. Telephone: 738-2145.

Cowboys and Western Landscapes, photographs by David Levinthal, continues through February 27 at the Clarence Kennedy Gallery, 770 Main Street, Cambridge. Gallery hours are Tues-Sat 11-5. Telephone: 577-5177.

Tribal Traditions of Kenya, a multimedia exhibit highlighting the infinite cultural variety of this East African country, continues through February 28 at the Museum of Science Stearns Gallery, Science Park, Boston. Telephone: 589-0250 or 539-9253.

Furniture from the Wendell Castle School, an exhibit of fine and innovative furniture from the school directed by Wendell Castle, one of the foremost designer craftsmen in the country, continues through March 5 at Ten Arrow Gallery, 10 Arrow Street, Cambridge. Gallery hours are Mon-Sat 10-6, Thurs 10-9, and Sun 1-5. Telephone: 876-1117.

Massachusetts Masters: Afro-American Artists, with the works of 25 contemporary black artists on view in the Foster Gallery, continues through March 6 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

Utopia Post Utopia, an exhibit examining a contemporary impulse to return to nature within the bounds of our media-controlled and technological age, continues through March 27 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Paintings by Alexis Rockman, romantic paintings which reinvent a sense of natural history through large-scale and sensual depictions of animal life, also continues through March 27. Gallery hours are Wed-Sun 11-5. Thurs-Fri 11-8. Admission: \$3 general, \$2 students, \$1 seniors and children, free to ICA members and after 5 pm on Fridays. Telephone: 266-5151.

Dutch Landscape on Paper: Rembrandt to Mondrian, tracing changing conceptions and continuities in the Dutch vision of landscape from around 1600 to the early twentieth century, continues through mid-April at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Tuesday, Feb. 2

POPULAR MUSIC

*** **CRITIC'S CHOICE** ***
Echo and the Bunnymen perform at the Wang Center in downtown Boston. Tickets: \$18 and \$19. Telephone: 492-1900 or 787-8000.

Earth, Wind & Fire perform at the Boston Garden. Tickets: \$15.50 and \$17.50. Telephone: 1-800-382-8080.

The Bill Frisell Quartet and Jane Ira Bloom perform at 8:00 and 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Telephone: 497-8200.

Aria Nova, Big Clock, The Lemmings, and Telepath perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3. Telephone: 451-1905.

Red Wagon, Fine Line, and Sarah Laughs perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

CLASSICAL MUSIC

Peter Bloom, Rite, performs in a New England Conservatory Faculty Recital of 18th, 19th, and 20th century music for flute at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Also, students of the NEC piano department perform **Beethoven Piano Sonatas** at 8 pm in Williams Hall, 290 Huntington Avenue, Boston. No admission charge for either concert. Telephone: 262-1120 ext. 257.

The Boston University Symphony Orchestra performs works by Beethoven and Shostakovich at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

THEATER

*** **CRITIC'S CHOICE** ***
The Importance of Being Earnest, Oscar Wilde's classic case of mistaken identities in which paradox reigns supreme, opens today at the New Ephraim Theatre, 539 Tremont Street, Boston. Continues through February 28 with performances Thurs-Fri at 8 pm, Sat at 5 pm & 8:30, and Sun at 2 pm. Tickets: \$10 to \$15. Telephone: 482-6316.

FILM & VIDEO

The Somerville Theatre presents **Less Than Zero** at 4 pm & 8 pm and **Cutter's Way** at 6 pm & 10 pm. Also presented February 3. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tel: 625-1081.

The Brattle Theatre continues its Tuesday series **The Cutting Edge: New Film by International Filmmakers** with **Genesis** (1986, Minal Sen, India) at 7 pm and **Life Is a Dream** (1986, Raul Ruiz, France) at 9 pm. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$5. Tel: 876-6837.

Wednesday, Feb. 3

POPULAR MUSIC

The Count, Passion, Oblivion, Gear, Fragile Piece, and Gary Santarella perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 451-1905.

Limited Partnership, 23 Hello, and The Merchants perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Sugar Minott, with special guests **Black Star**, performs at 8:00 and 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

CLASSICAL MUSIC

Boston Concert Opera presents Franz Lehar's **The Merry Widow** at 2 pm in John Hancock Hall, Boston. Also presented at 8 pm on Feb 5, and at 3 pm on Feb 7. Tickets: \$12, \$25, and \$35. Telephone: 536-1166.

The Boston Classical Orchestra performs works by Bach and Tchaikovsky at 8 pm in Faneuil Hall, downtown Boston. Also presented February 5. Tickets: \$12 & \$18 general, \$8 seniors and students. Telephone: 426-2387.

Clarinetist **Michael Webster** performs works by Debussy, Ravel, Bernstein, Burgmüller, Boatwright, Gorkovsky, and Olah in a Boston University Faculty Recital at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

FILM & VIDEO

*** **CRITIC'S CHOICE** ***
The Brattle Theatre continues its Wednesday series **Film by the Score** with **Sergio Leone's Once Upon a Time in the West** (1969), starring Charles Bronson, Jason Robards, and a very nasty Henry Fonda, at 4 pm & 7 pm and **Rich Gilbert in concert** at 10 pm. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4 film, \$5 concert, \$7 film & concert. Telephone: 876-6837.

EXHIBITS

Masters of 17th Century Dutch Landscape Painting, an exhibit attesting to the Dutchman's adoring record of his surroundings, opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Continues through May 1. Telephone: 267-9300.

LECTURES

A Model for Michelangelo's David, a lecture by Frederick Harit, Paul Goodloe McMurtry, University of Virginia, is presented at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$7.50 general, \$6.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

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by Tom Stoppard
Directed by Robert N. Sclan

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MUSIC GROUP AUDITIONS

- MIT SYMPHONY:** First rehearsal Feb. 3 at 8:30 pm in Walker Memorial. Call x3-2826 for information from 12-5 pm.
- CONCERT BAND:** First rehearsal Feb. 3 at 8:30 pm in Kresge. All interested please attend.
- JAZZ BANDS:** Contact Venu Chivukula (225-7162) for audition info. Festival Band meets Sundays 10 am - 1 pm in Kresge; Concert band meets Saturdays 10 am - 1 pm in Kresge.
- BRASS ENSEMBLE:** Contact Mike Silvergate (266-2968) for audition information. Meets Tues. & Thurs. 5:30 - 7:30 pm in Killian Hall. First meeting Feb 2.
- CHORAL SOCIETY:** Auditions Feb. 8 at 7:30 pm in 2-190. All are encouraged to attend. Meets Mon. 7:30 - 10 pm in 2-190.
- CHAMBER MUSIC SOCIETY:** Auditions Feb. 1 at 7:00 pm in 4-156. Please bring prepared piece.

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ARTS

Thursday, Feb. 4

On The Town

Compiled by Peter Dunn

POPULAR MUSIC

O Positive, with guests **Heretix**, perform at Axis, 13 Lansdowne Street, Boston, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Gil Scott-Heron and **Richie Havens**, with special guests **Right Time**, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 451-1905.

Happy Campers, **Ant Farm**, and **Dear John** perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

One World and Jai Spirit perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Badfinger, with special guests **The Greg Kroll Project**, performs at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Guitarist **David Goldfinger**, mandolinist **Paul Kolodny**, and fiddle champion **Joel Glassmon** perform goodtime swing-tunes, ragtime songs, and blues arranged in a "little big-band" style at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square, Cambridge. Admission: \$3.50. Telephone: 547-6789.

THEATER

***** CRITIC'S CHOICE *****
The Real Thing, Tom Stoppard's Tony award-winning play treating the age-old theatrical themes of love, passion, betrayal, and adultery, opens today as a presentation of MIT Dramashop at 8 pm in Kresge Little Theater. Continues February 4-6, and 11-13. Tickets: \$6 general, \$5 seniors and students. Telephone: 253-4720.

The Tech Random Music Ensemble presents **You're A Good Man, Charlie Brown** at 8 pm in Doc Edgerton Hall, Room 34-101. Also presented February 5, 6, 7, 11, and 12 with a 3 pm performance also on February 7.

PERFORMANCE

New Americans (Between a Rock and a Hard Place), Eric Bogosian's solo performance wherein he works his way through the seven deadly sins — American style, is presented at 8 pm at the Institute for Contemporary Arts, 955 Boylston Street, Boston. Tickets: \$8 general, \$6 ICA members, seniors, and students. Telephone: 266-5152.



O Vertigo Danse, presented by Dance Umbrella, at the Strand Theater on February 5 and 6.

CLASSICAL MUSIC

Trio Bel Canto performs as part of the MIT Noon Hour Chapel Series at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

***** CRITIC'S CHOICE *****
Stephen Hammer, baroque oboe, **Daniel Stepper**, baroque violin, **Dennis Godburn**, baroque bassoon, and **John Gibbons**, harpsichord, performs works by Bach, Telemann, and Schaffrath at 8 pm at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Greater Boston Youth Symphony Orchestra performs works by Mozart, Beethoven, and James Smith at 7 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The New England Conservatory Wind Ensemble performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

Pianist **Mary Carol Comane** performs works by Scarlatti, Rachmaninoff, and Chopin at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

FILM & VIDEO

The Brattle Theatre continues its Thursday series **World Cinema: Italy** with a Bernardo Bertolucci double bill, **The Conformist** (1969) at 4:00 & 7:55 and **The Spider's Stratagem** (1970) at 6:00 & 9:55. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 (good for the double bill). Telephone: 876-6837.

The Somerville Theatre presents **The Adventures of Buckaroo Banzai** at 4:30 & 8:00 and **Koyaanisqatsi** at 6:15 & 10:00. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Friday, Feb. 5

POPULAR MUSIC

***** CRITIC'S CHOICE *****
Sling performs at 7:30 at the Boston Garden, Causeway Street, near North Station T-stop in the green and orange lines. Tickets: \$15 and \$17.50. Telephone: 227-3200.

Zion Initiation performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Pixies, **The Cucumbers**, and **Defenestration** perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Salem 66, **Nova Mob**, **Luzy Susan**, and **Things That Aren't Food** perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Judy Collins performs at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$14, \$18, and \$20. Telephone: 266-1492.

Foghat and **Outlaws**, with guests **The Trust**, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 451-1905.

Sunnyland Slim Blues Band, **Robert Jr. Lockwood**, and **Johanny Shines** perform at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Also presented February 6. Tickets: \$10. Telephone: 497-8200.

THEATER

Quartet, reexamining the themes of sex as power and politics as revolution from Choderlos de Laclos' novel, **Les Liaisons dangereuses**, opens today as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Continues through March 6 with performances Tues-Sat at 8 pm, Sun at 7 pm, matinees Sat & Sun at 2 pm. Tickets: \$13 to \$26. Telephone: 547-8300.

Mr. Popper's Penguins opens today at the Wheelock Family Theatre, 180 The Riverway, Boston, near the Fenway T-stop on the green line. Continues through February 28 with performances Fri at 7:30, Sat-Sun at 3:00. Tickets: \$6. Telephone: 734-5203.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
The Boston Chamber Music Society performs works by Mozart, Schumann, and Dvorak at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$7, \$10, and \$15. Telephone: 536-6868.

Composers in **Red Sneakers** perform works by Christopher Stowens, Kimball Stickney, Jean Hasse, Herschel Garfein, Jeffrey Fischer, and Marti Epstein at 8 pm in Old Cambridge Baptist Church, 1451 Massachusetts Avenue, Cambridge. Admission: \$5 general, free to anyone in red sneakers. Telephone: 864-4911.

The Boston University Chamber Orchestra performs at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Longy Chamber Opera performs Douglas Moore's **Gallantry** and Samuel Barber's **A Hand of Bridge** at 8 pm in the Edward Pickman Concert Hall, corner of Folien and Garden Streets, Cambridge, just north of Harvard Square. Also presented February 6. Tickets: \$5 general, \$3 seniors and students. Telephone: 876-0956.

Bernard Brauchli, clavichord, performs works by C.P.E. Bach in a New England Conservatory Faculty Recital at 8:30 pm in Williams Hall, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120 ext. 257.

DANCE

***** CRITIC'S CHOICE *****
O Vertigo Danse, combining high voltage dance, theater, and acrobatics to create distinct movement propelled by equilibrium, is presented by Dance Umbrella as part of the **Montreal Madness Series** at 8 pm at the Strand Theater, 543 Columbia Road, Dorchester near the JFK/UMass/Columbia T-stop on the red line. Also presented February 6. Tickets: \$12 general, \$10 Dance Umbrella members. Telephone: 492-7578.

The Concert Dance Company of Boston performs works by Kei Takei, Charles Moulton, Mark Dendy, Wendy Perron, Mark Taylor, and Laura Dean at 8 pm in Alumni Auditorium, Northeastern University, Huntington Avenue, Boston. Also presented February 6. Tickets: \$12. Telephone: 437-2247.

Boston Conservatory Dance Theater presents a **Faculty Showcase** featuring works by choreographers Edward DeSoto, Susan Rose, Clyde Nantais, Peter DiMuro, and Marcus Schulkind at 8 pm at the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented February 6. Tickets: \$7 general, \$4 seniors and students. Telephone: 536-6340.

Virsky's Ukrainian State Dance Company of the U.S.S.R. performs at 8 pm at the Wang Center for the Performing Arts. Also presented at 8 pm on February 6 and 3 pm on February 7. Tickets: \$18.50 to \$32.50. Telephone: 787-8060.

FILM & VIDEO

***** CRITIC'S CHOICE *****
The MIT Lecture Series Committee presents **Howard Hawks' To Have and Have Not** (1945), starring Humphrey Bogart and introducing Lauren Bacall, at 7:30 in 10-250 and **The Untouchables** (1987) at 7:00 & 10:00 in Kresge Auditorium. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents **Down By Law** at 4:15 & 8:00 and **Stranger Than Paradise** at 6:15 & 10:00. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

***** CRITIC'S CHOICE *****
The Brattle Theatre presents **The Conversation** (1974, Francis Ford Coppola) at 3:45 & 7:55 and **The Conformist** (1969, Bernardo Bertolucci) at 5:55 & 10:00. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 (good for the double bill). Telephone: 876-6837.

The French Library in Boston begins its film series **Women Behind the Camera** with **Les Bons Debaras** (Good Rid-dance, 1979, Francis Mankiewicz) at 8 pm. Also presented February 6 and 7. Located at 53 Marlborough Street, Boston near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Cambridge Center for Adult Education continues its film series **The Wages of Sin** with Orson Welles' **The Magnificent Ambersons** (1942) at 7 pm & 9 pm. Located at 56 Brattle Street, Harvard Square, Cambridge. Admission: \$3.50. Telephone: 547-6789.

The Museum of Fine Arts continues its film series **Costa-Gavras: The Political Thriller and Beyond with Special Section** (1975) at 5:30 and **State of Siege** (1973) at 8:00. Presented in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Admission: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

Saturday, Feb. 6

EXHIBITS

Mobius Trip, Katherine D. Finkelpearl's installation creating a kind of abstract, ghostly architecture out of cut muslin walls hung in parallel, opens today at Mobius, 354 Congress Street, Boston. Continues through February 27 with gallery hours Wed-Sun 12-5. Telephone: 542-7416.

BOSTON WU TANG CHINESE MARTIAL ARTS ASSOCIATION (M.I.T. STUDENT GROUP)

NEW CLASS SCHEDULE (FEBRUARY, 1988.)

(All Classes Taught by Master Instructors: Dr. Kay-Chi Leung & Master Lin-Lin Ham.)

*Praying Mantis & Shao-Lin
Mon. & Thur. 8:00-10:00 p.m.
(Will start Feb. 4, Thur.)

Hsing-I Chuan (5-Elements)
Tue. & Fri. 7:50-8:50 p.m.
(Will start Feb. 2, Tue.)

Yang Style Tai-Chi Chuan
Tue. & Fri. 9:00-10:00 p.m.
(Will start Feb. 2, Tue.)

PURPOSE OF THESE EXERCISES:

- (1) To strengthen the body,
- (2) For self-defense,
- (3) To bring about peace of mind and relaxation,
- (4) To help the circulation,
- (5) To balance the internal energy and help the practitioner attain longevity.

* Classes held at M.I.T. (Mondays at T-Club Lounge, Thursdays at Bldg 13 Lobby.) Beginners welcome. Please call Jeff Himawan (623-3263.)

For more information about classes and private instruction, call Dr. Leung at (Office) 542-0116.

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Dr. Leung Kay Chi was born in Canton, China, and has spent most of his life studying in Taiwan. He is the son in law and favorite student of the late master Han Chi in T'ang, from whom he learned Northern Shaolin Chin-Na, and Yang style Tai Chi. Dr. Leung is also the Head Disciple of Grandmaster Liu Yun Chiao, who taught him Pa-Kua, Mi Tsung, Pa-Chi, Pa-Kua, and Praying Mantis. Dr. Leung has had over 15 different teachers who have taught him over 10 systems. He is also a doctor of Chinese Acupuncture, Orthopedics, and western dentistry.



Master Harn Lin-Lin (Mrs. Leung Kay Chi) was born in Santung, China. She is the daughter of the famous Grandmaster Harn Chi in T'ang and has strictly trained under her father since childhood. She has over 20 years of experience in teaching in Taiwan and the Philippines.

ARTS

FILM & VIDEO

The MIT Lecture Series Committee presents *Beverly Hills Cop II* (1987), starring Eddie Murphy, at 7 pm & 10 pm in Kresge Auditorium. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *Betty Blue* at 1:15, 5:40, & 10:00 and *Diva* at 3:30 & 7:45. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Tel: 625-1081.

The Brattle Theatre presents a Gene Hackman double bill with *The French Connection* (1971, William Friedkin) at 3:45 & 7:55 and *The Conversation* (1974, Francis Ford Coppola) at 1:45, 5:45, & 9:55. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 (good for the double bill). Telephone: 876-6837.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The John Oliver Chorale and Orchestra performs Haydn's *Creation* at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston.

The Greater Boston Youth Symphony Orchestra performs works by Schubert, Haydn, Saint-Saens, and Stravinsky at 2 pm in the Roberts and Dubbs Auditorium, Brookline High School, Tappan Street, Brookline. Tickets: \$4.50 general, \$3.50 children. Telephone: 353-3345.

POPULAR MUSIC

The Drive, Ball and Pivot, Mitch Chakour, The Rain, Shady Characters, and Greg Greenway perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Tel: 451-1905.

Dr. Black's Combo, Big Barn Burning, and In Case Of Jerome perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Skin, Tribe, and Native Sons perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Sunday, Feb. 7

POPULAR MUSIC

Nervous Eaters, Push Push, The Fools, After The In, Members of New Man, and True Blue perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Meatmen, with guests Wrecking Crew, perform at 2 pm in an all ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

Toots and the Maytals perform at 7:30 and 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$13. Telephone: 497-8200.

JAZZ MUSIC

Jazz Explosion Superband '88, with bassist Stanley Clarke, guitarist Allan Holdsworth, drummer Steve Smith, keyboardist Bernard Wright, and trumpeter Randy Brecker, performs at 7 pm and 10 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$16.50 and \$18.50. Telephone: 266-7455.

CLASSICAL MUSIC

The Lark String Quartet performs works by Britten, Beethoven, and Mendelssohn as part of the MIT Guest Artist Series at 4 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

Nancy Cirillo, violin, Katherine Murock, viola, Joel Moerschel, cello, Tom Coleman, bass, and Jean Alderman, piano, perform works by Goetz, Kodaly, Mozart, and Rossini at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

Lucia Lin, violin, performs in a New England Conservatory Extension Division Faculty Recital at 3 pm in Williams Hall, 290 Huntington Avenue, Boston. Also, the NEC Wind Ensemble performs at 3 pm in the Gardner Museum. No admission charge for either concert. Telephone: 262-1120 ext. 257.

EXHIBITS

Stations of Mary, an installation-performance by Deborah Boardman, opens today at Mobius, 354 Congress Street, Boston. Continues through February 14 with installation gallery hours 12-5. Performances are February 11 to 14 at 8 pm. Tickets to performances: \$7. Telephone: 542-7416.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Sting*, starring Robert Redford and Paul Newman, at 6:30 & 9:30 in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *Stand By Me* at 2:45, 6:15, & 9:45 and *The Princess Bride* at 4:30 & 8:00. Also presented February 8. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Sunday film series *Vintage Hollywood* with a Preston Sturges double bill, *Sullivan's Travels* (1941) at 4:15 & 7:45 and *The Palm Beach Story* at 2:30, 6:00, & 9:30. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 (good for the double bill). Telephone: 876-6837.

Monday, Feb. 8

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
Collage, John Harbison conducting, performs a program entitled *Composers Born in 1938* at 8 pm at the Longy School of Music, corner of Follen and Garden Streets, Cambridge, just north of Harvard Square. Telephone: 437-0231.

The Boston University Percussion Ensemble performs at 8 pm in the BU Concert Hall, 855 Massachusetts Avenue, Boston. No admission charge. Telephone: 353-3345.

FILM & VIDEO

The Brattle Theatre continues its Monday series of *Film Noir* with *Detective Story* (1951, William Wyler) at 4 pm & 8 pm and *No Way Out* (1950, Joseph Mankiewicz) at 6 pm & 10 pm. Located at 40 Brattle Street, Cambridge in Harvard Square. Admission: \$4.75 (good for the double bill). Telephone: 876-6837.

POETRY

Cyrus Cassells reads from his manuscript, *Down from the House of Magic*, at 8:15 pm at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square, Cambridge. Admission by donation. Telephone: 547-6789.

Tuesday, Feb. 9

EXHIBITS

Women in Fin-de-Siècle Paris, late 19th century photographs illustrating how Parisian working women made use of their space for everyday activities, opens today at the French Library in Boston, 53 Marlborough Street, near the Arlington T-stop on the green line. Continues through February 27. Tel: 266-4351.

On The Town

Compiled by Peter Dunn



The John Oliver Chorale performs Haydn's *Creation* at Jordan Hall on February 6.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Somerville Theatre presents *Working Girls* at 4:00 & 8:00 and *Mona Lisa*, starring Bob Hoskins, at 5:45 & 9:30. Also presented February 10. Located at 55 Davis Square in Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

THEATER

Forbidden Broadway 1988, the latest updated version of Gerard Alessandrini's musical comedy revue, opens today at the Terrace Room, Boston Park Plaza Hotel. Continues indefinitely with performances Tues-Fri at 8 pm, Sat at 7 pm & 10 pm, and Sun at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Tel: 357-8384.

Upcoming Events

H.M.S. Pinafore at the Colonial Theatre, February 16 to 28. Sam Shepard's *A Lie of the Mind*, presented by the MIT Community Players, February 19-21 and 25-28.

On The Town

Compiled by Peter Dunn



Lauren Bacall stars in Howard Hawks' *To Have and Have Not*, presented by LSC on February 5.

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February 8, 1988

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Humor and pathos combine for memorable concert

FRANK WALLACE

Concert of Renaissance works for vihuela, lute and voice.
Lindsey Chapel, First Church, Congregational, Cambridge. January 31.

By JONATHAN RICHMOND

HIS PLAYING on the vihuela and lute is vivid and bright, but with soft inward-looking colors. His singing is robustly dramatic and clear, but armed with an ability to subtly convey the most complex and private of human emotions. The performer at the focus of attention in the small, intimately-lit chapel was Frank Wallace, a specialist at unearthing and bringing to life Renaissance music that is all but forgotten.

Wallace is a member of LiveOak & Co., a group that revitalizes music from medieval and renaissance times, and does so with a keen sense of theatre. LiveOak's production of *The Lost Spindle*, a shepherd's play inspired by *Commedia dell'Arte*, was done as a fringe event concurrent with last summer's Boston Early Music Festival, and was one of the highlights of an intense week of performances by musicians from around the world. The key to LiveOak's success lies in its ability to combine humor with pathos, and Wallace did just that in his solo recital last Sunday night.

Wallace started with a series of songs on the theme of flirtation, and very funny

they were too, their wit nonetheless underlined by a sense of all too human yearning. His singing of *De Los Alamos* was dreamy, of *Nina, Erguideme les Ojos*, intense, spiced with a touch of the Orient, and quite beautiful.

Plaintive lyricism of voice and mournful brilliance of vihuela evoked the pain of *Si d'Amor Pena Sentis*. A series of solo vihuela numbers showed the instrument in a number of different lights: effervescent and jolly, but pensive and brooding as well. Wallace's solos on lute were equally vibrant.

Perhaps the most profound performance of the evening was of *Rio de Sevilla*, composed by Gabriel Bataille in 1608. *River of Seville, you cannot be crossed without wet feet.*

My eyes pour forth living tears, river of rivers.

In Wallace's voice could be heard rivers of tears; at the slight speeding of music, a heart beat seemed to jump; there was no end to the potential for imagination, both of the performer and for the listener to play upon.

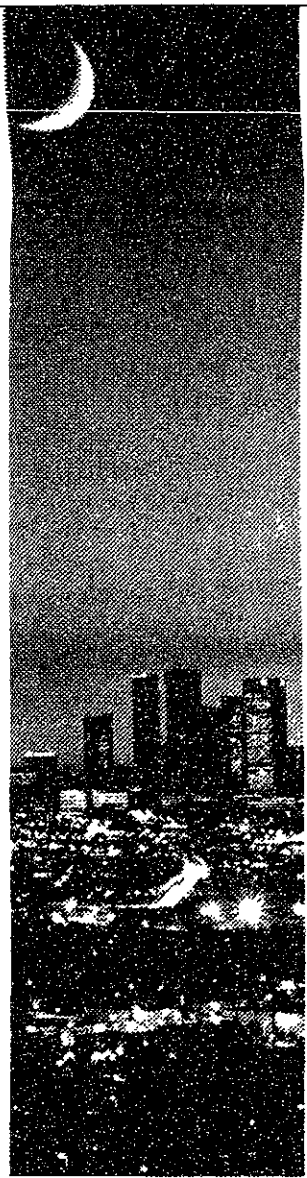
The encore Wallace spirited up was a riot. It told of the plight of a young man falsely accused of talking to a virgin in the street. Wallace couldn't keep a straight face. Neither could we.

LiveOak & Co. will be performing *The Lost Spindle* this Saturday evening at the First Unitarian Church, 71 8th St., New Bedford at 8:30pm.



Frank Wallace

ARTS



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A102

Intro. to The Short Story

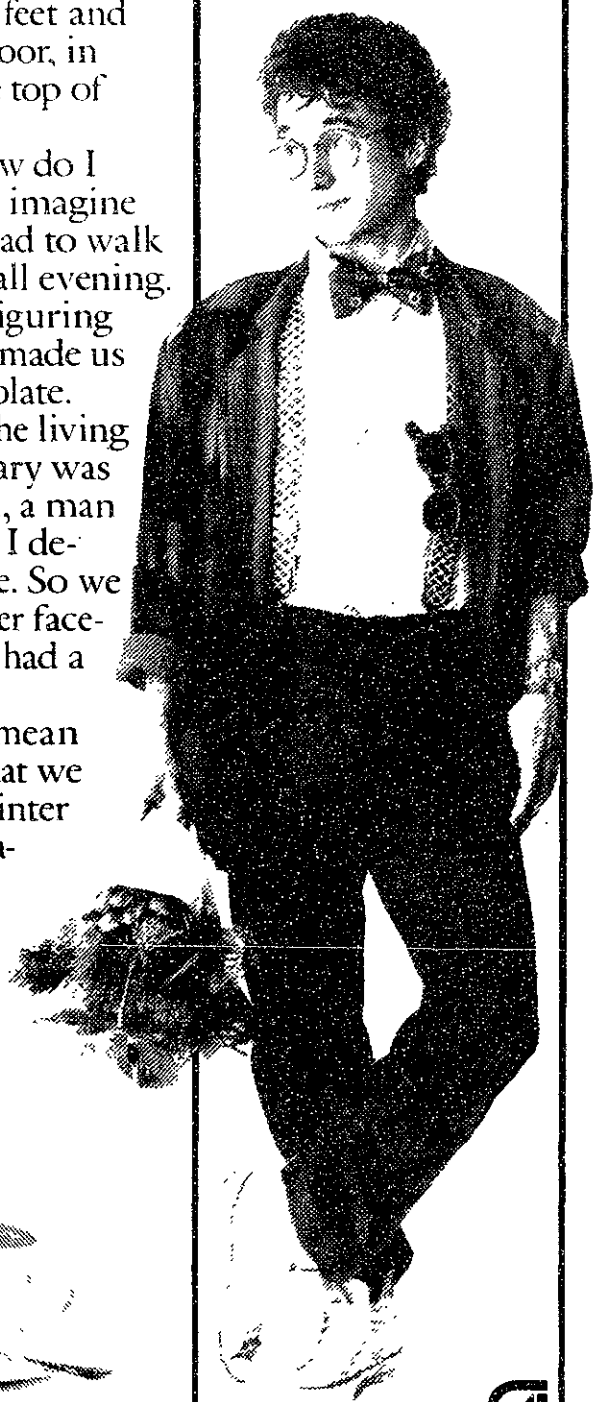
When Carla told me that my date was a little short, I thought she was talking dollars and cents, not feet and inches. So there I was at the door, in my spiked heels, staring at the top of my date's head.

All I could think was, how do I get myself out of this? I could imagine how my legs would ache if I had to walk around with my knees bent all evening.

So to stall for time, while figuring out how to fake malaria, I made us some Double Dutch Chocolate.

When I brought it into the living room, I discovered that Gary was a chocolate lover too. Ahh, a man after my own heart. Okay, I decided I'd give him a chance. So we sat down and saw each other face-to-face for the first time. He had a nice smile.

After some small talk—I mean conversation—I discovered that we both love Updike, hate the winter weather, and both have miniature schnauzers. So, we made a date to introduce Shadow and Schatzi next week.



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notices

Listings

Student activities, administrative offices, academic departments and other groups — both on and off the MIT campus — can list meetings, activities, and other announcements in *The Tech's* "Notes" section. Send items of interest (typed and double spaced) via Institute mail to "News Notes, *The Tech*, room W20-483," or via US mail to "News Notes, *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139." Notes run on a space-available basis only; priority is given to official Institute announcements and MIT student activities. *The Tech* reserves the right to edit all listings, and makes no endorsement of groups or activities listed.

Wed., Feb. 3

Peter C. Wensberg, author of *Land's Polaroid: A Company and the Man Who Invented It*, will discuss his book at the Cambridge Forum on Wednesday, February 3, at 8 pm at 3 Church Street in Harvard Square.

There will be a **Course VI-A Orientation Lecture** for all Course VI Sophomores interested in applying for the E.E. & C.S. Department's VI-A Internship Program on Wednesday, February 3, at 3 pm in room 34-101.

Friday, Feb. 12

Gentry Lee, Chief Engineer of the Galileo Project at the Jet Propulsion Laboratory at CalTech will be giving a lecture on the American Space Program on Friday, February 12 at 3 pm in room 35-225.

Thursday, Feb. 18

Alexander Cockburn, a political journalist for *The Nation* magazine, will give a talk on behalf of the Central America Solidarity Association on Thursday, February 18 at 8 pm at MIT in room 26-100. Tickets are \$3.00.

Wed., Mar. 2

Professor Markus Zahn of the EECS department will speak on "Japanese and US Electric Utility Organizations' Approach to Research, Development, and Education; The Right and Wrong Way" at 5:30 pm in 4-153.

Announcements

Teachers and teacher assistants are needed in Math, English, Science, Social Science, and Computer Science, and residential as-

sistants for a seven week "college prep" program for seventy disadvantaged high school students. For more information and application contact MIT/Wellesley Upward Bound Program at 253-5124.

Project Contact: Undergraduates who are interested in communicating with high school students (and guidance counselors) about what it is like to be an MIT student are encouraged to join. For more information contact the Educational Council Office, room 4-240 at 253-3354.

Kathlyn Langford Wolfe Awards in Materials Science, Humanities and the Arts: two \$1,000 prizes will be awarded to one undergraduate and one graduate student upon completion of an imaginative and significant project combining research in materials and humanities or in materials and the arts. Preliminary project proposal deadline is February 4, 1988 and Final Submission deadline is April 25, 1988. For further information call 253-6835, 253-4144, or 253-2172.

The **American Friends Service Committee** encourages you to donate needed materials to Central American people to help their struggle for a better society. For more information, call (617) 661-6130.

Applicants sought for **Senior and Postdoctoral Research Associateships**. Approximately 450 new full-time Associateships will be awarded on a competitive basis in 1988 for research in: chemistry, earth and atmospheric sciences; engineering and applied sciences; mathematics; space and planetary sciences; and physics. Deadlines are January 15, 1988 (December 15 for NASA), April 15 and August 15, 1988. For more information write Association Programs, Office of Scientific and Engineering Personnel, GFI Room 424-D1, National Research Council, 2101 Constitution Avenue, N.W., Washington, D.C. 20418 or call (202) 334-2760.

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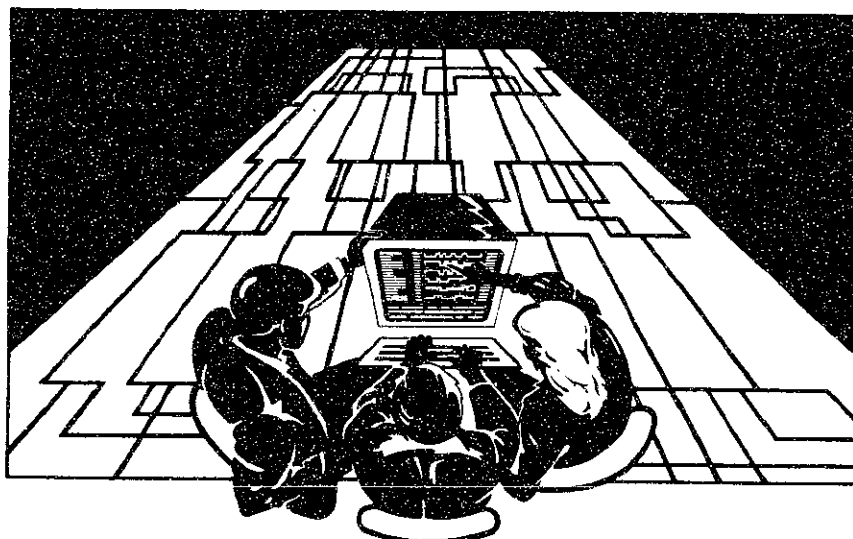
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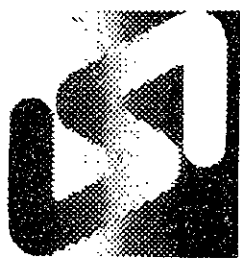
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ARTS

Making Music Together is the theme of a festival which will bring 285 Soviet composers, musicians, singers, dancers and poets to Boston this March in a cultural invasion of unprecedented scale, and which will send a similar number of Americans to the Soviet Union next year.

The Soviet invasion of Afghanistan led to a drastic reduction in US appearances by Soviet artists, but *glasnost* is now opening the door once more and Boston's Sarah Caldwell has seen to it that The Hub will be the first American city to enjoy the benefits.

Caldwell, not known for doing things on a small scale, has arranged for three weeks of intense activity: Not only will there be three main public events each day, but numerous informal activities as well.

Sarah Caldwell will herself be center stage, conducting a new production of *Dead Souls*, an opera based on the comic novel by Gogol composed by Rodion Schedrin. Singers from the Bolshoi and Kirov Operas will join the Opera Company of Boston. Caldwell will also conduct the US premiere of Schnittke's *Requiem Mass*, with soloists from both the Soviet Union and United States.

Dancers from the Bolshoi Ballet will have a full schedule. Star ballerina Maya Plisetskaya will perform in a balletic rendering of Tolstoy's *Anna Karenina*, also set to music by Schedrin. *Lady With a Small Dog*, *The Seagull*, and *Les Sylphides* are among the many other ballets on offer.

Beyond the glamor of the mainstage events, perhaps the performances of greatest interest to the musically curious will consist of works by a dozen Soviet composers hardly known in the West, given in no less than twelve separate concerts. Western images of Soviet music still center around Shostakovich and Tchaikovsky; little is known about the vigorous contemporary musical culture in the USSR. The composers will be present in Boston, and will participate in discussions connected with each of their concerts, with interpreters provided where necessary.

The Pokrosky Folk Music Ensemble and the unusual Moscow Ensemble of Plastic

MAKING MUSIC TOGETHER



Drama, a mime company, will also be in town. The list goes on.

Perhaps less in the public eye, but equally important, beginning a month before the festival, 16 students and six faculty from the Moscow State Conservatory will arrive to live and work with American faculty and students at New England Conservatory in what conservatory President Laurence Lesser has described as a "musical Skyliab." The visitors will give public concerts, too.

There is already a great deal of media

hype at play over the visit, and perhaps deservedly so: This is a *big* event. But it would be mistaken to allow the celebrations to proceed without at least attempting to probe the darker questions. These include asking whether artistic freedom in the Soviet Union really has improved under *glasnost*, or whether art remains a heavily political institution in Soviet life, its creators constrained to offer works the regime deems inoffensive. Could a Russian director stage "Gag Master Gorbachev" within 7,000 miles of downtown Moscow?

The *Christian Science Monitor*, review-

ing a concert by the Soviet rock group "Avtograf" last Friday pointed out that "What rock fans in Washington, New York, Boston, Calgary (Canada), California, and Utah are getting to see is officially approved rock, the kind of Soviet rock that gets to travel to the US and be pressed in vinyl by Melodiya, the state recording company." They are not "like some of the angrier *cris-de-coeur* declaring youth solidarity or denouncing the Afghan war that have made other Soviet rock groups rallying points for alienated youth." Despite *glasnost*, the *Monitor* reports, the "Soviet Communist Party Central Committee is reportedly preparing 'instructions' on rock music, with Yegor Ligachev, the Kremlin's second-ranking official, leading the charge to curb the permissiveness that has prevailed under *glasnost*. . . Bands can now perform in large arenas or outdoors, get publicity through newspaper articles, and, in select cases, put out records. But in exchange, they must clear their lyrics in advance with an official board."

How do we know that the same is not true with classical music? Will we be listening to a cross-section of Soviet music, or to a carefully censored preselection? How were the visitors to the United States chosen? And how many dissident artists are there rotting in Siberia for each artist brought to Boston? Our ears must not listen to the music while being closed to these questions.

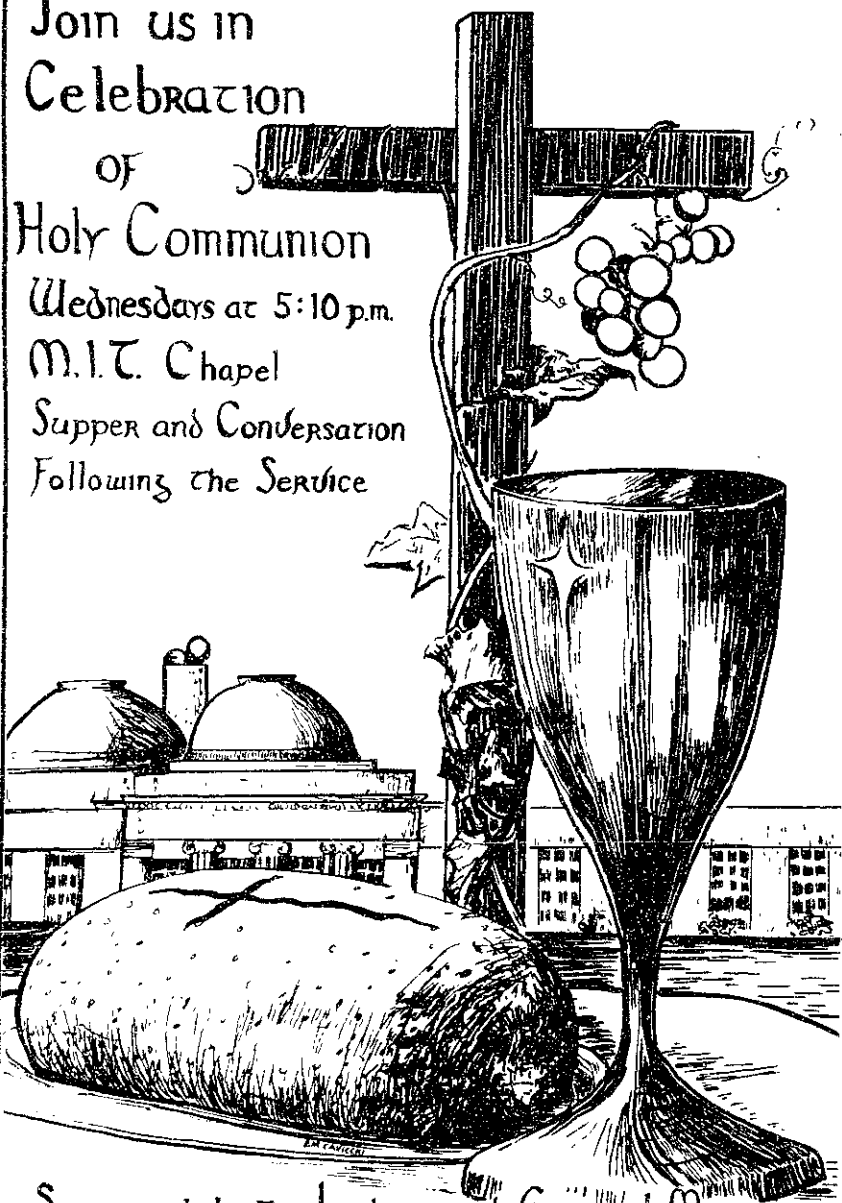
Nicholas Paleologos, Massachusetts House Chairman of Education, Arts and Humanities, interviewed at a press conference at the State House given to launch the festival last Thursday, commented that there had recently been "fundamental changes" in the Soviet Union. "The regime has lessened its strangeness on what is appropriate," he said. He was enthusiastic about the choice of music coming to the United States, because music has a capacity for "bridging the gap between ideologies."

Paleologos' assertion will soon be tested. All should take in as many of the events as possible, but do so critically, from both a musical and political viewpoint.

- Jonathan Richmond

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Project Athena requests a three-year extension

(Continued from page 1)

lation and operation of workstations in a living group is prohibitively expensive. Also, many living groups do not have the space to provide public workstation facilities. As a result, the original Athena goal of servicing 2000 workstations has been scaled back to around 1000.

Although it is scaling back expansion of living group workstations, Project Athena, according to the continuation proposal, wants to expand the number of private workstations it serves. By packaging together hardware, software, network connections

and services, installation and consulting, Project Athena hopes to become the single point of purchase for any faculty interested in buying a workstation for his laboratory or office.

Project Athena also plans to offer its service to the research and graduate student communities, Lerman said. In the past five years, Athena has been servicing only undergraduate students. By providing graduate students and research staff access to Athena services, Project Athena hopes to "integrate research and educational uses."

A current issue of debate with-

in the Athena staff is over the role personal computers will play in the future of Athena. All persons agree, however, that Project Athena has underestimated the impact personal computers would have on the institute, and it seems inevitable that a minimum amount of service will be offered to personal computer users.

Athena to focus on service

During the continuation period, Lerman said, Athena will become less of an experiment and more of a service. The emphasis will be on stability and reliability.

According to Lerman, the "revolutionary" work on the basic Athena network software is finished; in the future, only "evolutionary" changes in the environment will take place. Furthermore, Lerman added, Athena will be placing increased emphasis on testing and quality assurance before new developments hit the field. As a result, the basic Athena environment will be much more stable than it has been in the past.

To increase the reliability of Athena's printing service, Project Athena plans to put printing on a cost recovery basis. In the past, Athena provided printing services free, but it has had too much volume and too little money to run its service reliably, according to Geer. By charging users for what they print, Athena hopes to increase the reliability of its printing service.

Besides making its old environment and services more stable and reliable, Project Athena also plans to increase the services it offers to the user. First, Athena will be working to make user interaction with the UNIX operating system a much less painful affair, Lerman said. Also, Athena will be working on software development tools to decrease the time necessary to develop software in the Athena environment.

Educational software in for changes.

Interest in "innovative" educa-

tional software running on high performance workstations remains strong. According to Lerman, "there is a deep well of interesting ideas on how to use computers — a lot of faculty are interested."

But while Project Athena remains committed to encouraging educational software development, according to Lerman, it will no longer directly fund such development projects. Instead, Athena will be actively involved with software groups to help secure funds from external sources like the National Science Foundation.

According to Geer, "nobody ever expected Athena to fund curriculum development after the initial five years." In fact, said Geer, the original curriculum development money was made available only because of a "heroic" fund-raising effort by Gerald L. Wilson '63, Dean of Engineering.

Project Athena will also be limiting the number of projects with which it is directly involved. In the past, Athena spread itself thin by taking on too many educational software projects, Lerman said. During the continuation period, Athena will take on fewer projects, assigning one Athena applications development staff person per project, to allow for a more productive relationship between Athena and the project.

Memo: Lerman mismanaged Athena

(Continued from page 1)

by Director Lerman. . . Sources on the project staff believe the authors comprise a group of three to five disgruntled staffers who were angered by the firings of six Athena employees last fall.

In the period spanning September to December, staff morale was low due to the lay-offs and work delays due to the ever-changing computing environment, according to these sources. In September, administrators claimed they were laying off the employees because of budgetary concerns, but one source said those fired were basically "deadwood."

Because of morale problems, "a number of the most technically creative and productive Athena programmers are currently preparing to leave this troubled project," according to the memo authors.

But staff sources disagreed. One source said that, although the turnover rate is rather high — the source estimated that about one staff member leaves each month — this occurs because of career movement and not resentment.

The memo authors further claimed that Project Athena's goals in "courseware" development and technical software development conflicted and resulted in misdirection. They argued that the project has been "unable to produce a coherent and stable computer operating environment. As a result, would-be faculty developers of educational curriculum software, sometimes called 'courseware,' in the various disciplines throughout MIT have found it next to impossible to produce educational software which ever works or which continues to work when the Athena system changes."

Facing this conflict, the project management decided to abandon work in developing course software, slashing funds for course software from an original \$2 million to \$250,000, according to the memo authors.

The authors released an Aug.

17 letter sent by Roberta N. Brawer, applications programmer in the Department of Electrical Engineering and Computer Science, to Professor Donald A. Schon, professor of urban studies and planning, that stated that the goal of a large-scale state-of-the-art computer network and the goal of an experiment in computer-based education were incompatible from the start.

Schon was at the time conducting a study on Athena. Brawer wrote: "Developing educational software, testing it in the classroom, refining and improving both the software and the ways it is integrated into the curriculum demands a relatively stable environment. To end up with a state of the art system at the end of five years necessitates living within an unstable environment. Hence, a conflict was assured . . ."

Moreover, the authors alleged that project administrators distributed about \$7.5 million to about 125 curriculum development projects at MIT, but failed to track the activities and results of such projects and to audit where and how the money was spent.

"Of this number," the authors claimed, "about half of the projects have never been heard from

after having received their funding. . . Fewer than ten of the curriculum development projects have resulted in any software which has an arguable educational value."

The authors also accused the project management of claiming that the X Window system was an "outstanding success claimed for Project Athena," even though the system was developed by Jim Gettys, a Digital Equipment Corporation employee who was not on Athena's payroll.

A source at the Laboratory for Computer Science explained that many people who are involved with Project Athena come from outside companies. But the source also added that Gettys and Robert W. Scheiffer, LCS research associate, were chiefly responsible for the initial success of X, and that it was only about a year-and-a-half later that Project Athena hired somebody to continue the development of the system.

The six employees fired by Project Athena include: Doug Allen, operations; Michael R. Grezinger, systems programmer; John M. Hickey, receptionist; Linda B. Merims, senior consultant; Samuel Peter Osgood, applications engineer; and Bonnie F. Scivally, financial officer.

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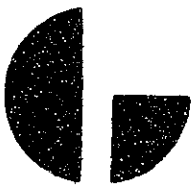
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Thurow: Sloan must change

By Miguel Cantillo

The nature of management and what managers need to know has changed fundamentally in recent decades. It has become critical that managers understand the growing international and technological dimensions of their work, argued Lester C. Thurow, dean of the Sloan School of Management.

The Sloan School, ranked fourth among American business schools in a recent *US News and World Report* survey, must adopt innovative strategies to deal with this changed environment if it is going to retain its position or move up, Thurow said at a Jan. 25 lecture in which he analyzed some of the problems the school faces.

The lecture, which was followed the next day by a session in which students expressed their feelings on changes the Sloan School might undertake, was part of a series of discussions that began in the fall of 1987 to develop new strategies for the school. On Saturday, Thurow will meet with some 100 alumni of the Sloan School to gain their insights.

Historically, American business has made a distinction between management and international management, Thurow said. Only a small minority of managers would ever need to deal with the world economy, business leaders believed.

Such a distinction is no longer valid, Thurow argued. Every manager, whether stationed abroad or in St. Louis, is dealing in a world environment. All American businessmen must compete with products from abroad, sell to customers that must compete with foreigners, and buy from international suppliers, Thurow said.

Moreover, for the first time since the end of World War II, the world economy is populated with countries that are America's technological equals. The Sloan School must prepare students to better use technology, Thurow said.

About 30 percent of the Sloan School's students come from abroad. By being exposed to the environment in this country, foreigners automatically become "internationalized" — able to deal in a world environment — according to Thurow.

Thurow suggested utilizing the foreign students in some way to give a greater sense of internationalism to American students.

Presently, master's students typically spend the summer between their two years in summer jobs in the United States. These students — who average about three years business experience on entering MIT — do not gain that much from their summer work, Thurow argued. As an alternative, a way of internationalizing students, Thurow suggested the Sloan School might attempt to arrange summer internships with foreign firms for its students.

The Sloan School attempts to "do more" than almost any other major American business school, Thurow said. It has programs for

undergraduates, master's students, Sloan Fellows, senior executives, and doctoral students. Its classes are also open to students who do not major in management.

In one sense this diversity hinders the school, Thurow said. The school's resources may be spread out too thinly. If any company came to analyze Sloan, it would probably say that it has an overdiversified portfolio, he expressed.

But the Sloan School may be able to use this diversity to its advantage, especially in better acquainting its students with the management of technology. A large number of engineering students — both undergraduates and graduate students — enroll in management classes. Expecting to function as managers in the future, these students receive first class training in both engineering and management. In the same way, Sloan School students should use the science and engineering resources of MIT to train themselves in technology as well as management.

It is also critical that business schools train managers to deal with a workforce that has changed from primarily white male to a heterogeneous mix of men and women of many races and nationalities, Thurow said.

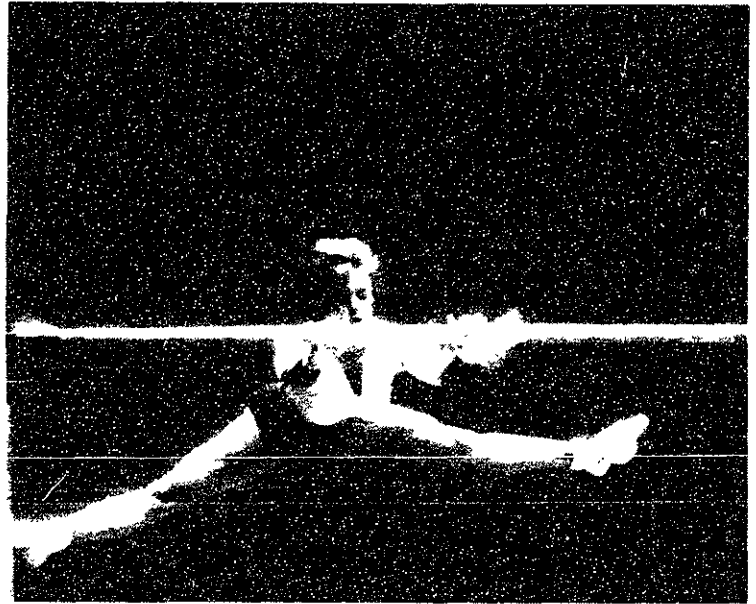
Among the other challenges facing the Sloan School are fundraising and recruitment of faculty, Thurow said.

Because of the small size of the student body — 150 students graduate every year — alumni contributions to the endowment is small. Also, because the Sloan School was founded only recently, most of its alumni have not yet

reached their sixties, the age when alumni tend to give grants.

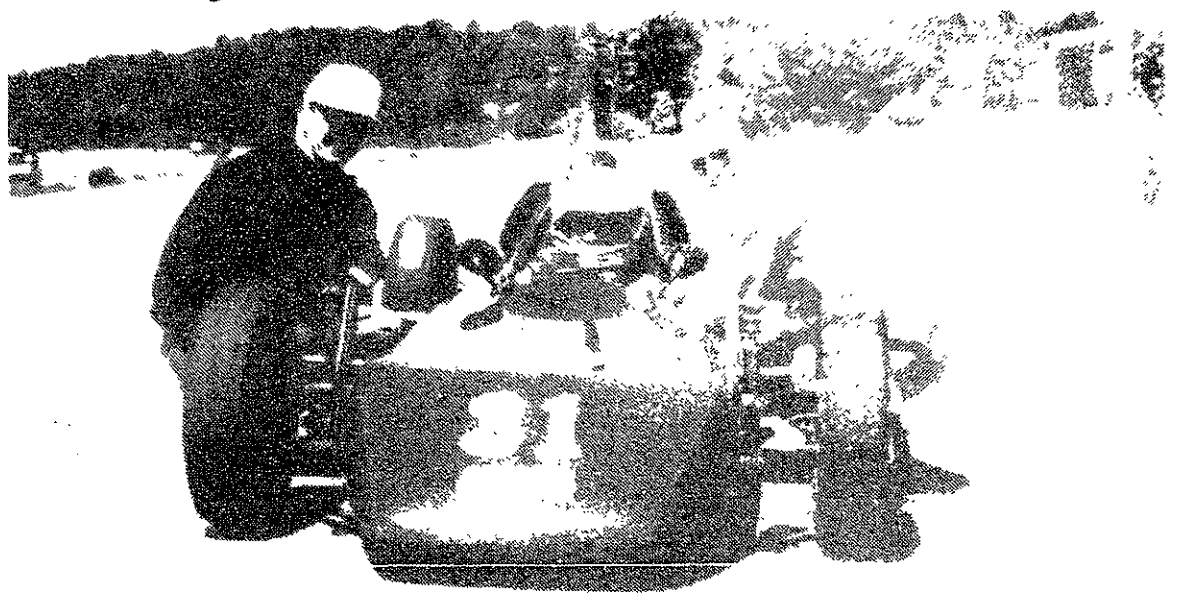
Recruiting faculty has also been a problem, Thurow said. The body of professionals who have earned a PhD in management has decreased for the last several years, and this seems a steady trend, he said. A possible solution is the designing of a postdoctoral program to train PhD's in economics, psychology, and related fields to teach business subjects.

The reputation of MIT helped the maintain the school's prestige, but it also had negative effects on the Sloan's image, Thurow reported. He explained that very few firms involved in retailing send recruiters because they believed that MIT, as a technologically oriented university, educates only industrial managers.



Lisette W. M. Lambregts/The Tech
Rachael McCarthy '90 performs her routine on the uneven parallel bars during Saturday's competition against Conn College and UVM. The Engineers came in third with 126.15.

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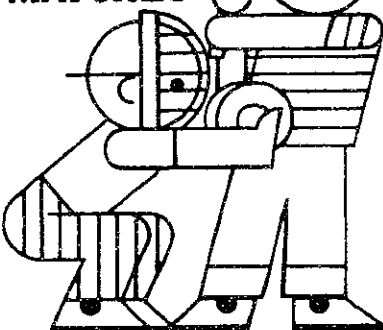
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Men's hockey devastates Hawks, 9-0

By Peter Dunn

The MIT men's hockey team played twice at home in the last week, splitting the two games by beating the Hartford Hawks 9-0 on Wednesday evening and by losing to Worcester Polytechnic Institute 4-2 on Saturday afternoon.

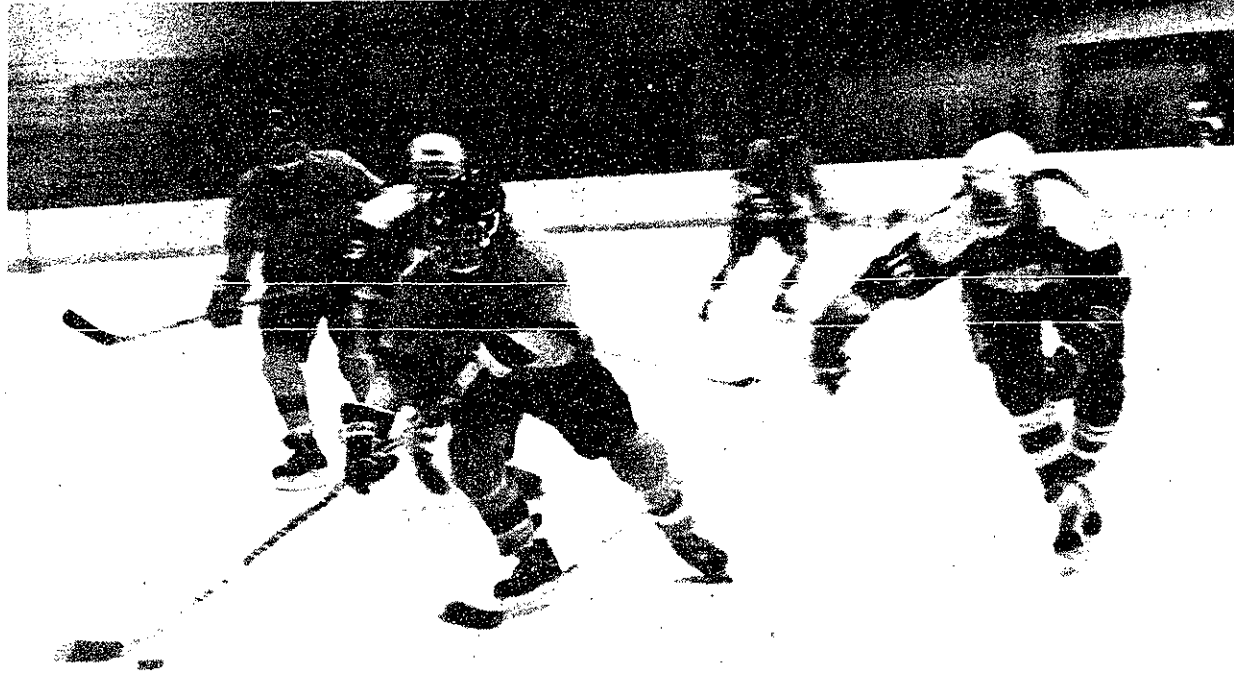
The game against the Hawks was a pure blowout — even a joke at times — and proved nothing more than a warm up to the more intense game against WPI. The Engineers needed to avenge their 11-3 loss against WPI earlier in the season and played their most consistently strong game, losing only because of outstanding WPI goaltending.

The Engineers dominated the Hawks in their first game of the season at Hartford, trouncing them 10-2, and repeated that same feat last Wednesday, this time shutting them out 9-0. This

was a chance for Coach Joe Quinn to try some different (and often unusual) forward and defensive lines, and to get a look at some of the newer, more inexperienced players in action.

MIT so dominated the game that the Hawks hardly had a chance to break out of their own zone. Hartford applied little pressure to the Engineers — more content to play the puck than the body — and MIT passed freely, often setting up their point men for good screen shots. The Engineers scored five times in the period on goals by John Santoro '89, Mike Foley G, Joe Jones '89, and two from Jeff Bates '90. Foley scored on a breakaway as he stole the puck from the Hawks defensemen at their blue line, while the other four goals were scored as MIT forwards set up well in the slot.

Quinn had been shuffling his



Kyle G. Peltonen/The Tech

MIT charges down the ice last Saturday vs WPI.

lines during the first period and this became even more prevalent during the second as forwards traded positions with defense and vice versa. Still, Hartford could do little but watch the Engineers skate and pass around them, and played as if they had already given up the game. The game had degenerated to the level of a bad joke and reached its peak when defensemen Dale Archer G, Rick Russell G, and Alec Jessiman '88 lined up as forward line and forwards Henry Dotterer '91 and Bates lined up as defensive line. Bates scored the only goal of the second period, stuffing a rebound to complete a hat trick.

By the third period the joke was no longer funny, just boring. Hartford had decided to play a

little more physical, but though this might have helped vent some of their frustrations, it did little to improve their scoring chances. Bates added a power-play goal to his hat trick, the play starting with good passing at the points between Russell and Brian Luschwitz '89. Goals by Russell and Foley, on strong drives up the ice by Russell and Jones respectively, brought the final score to 9-0.

* * * *

MIT played without defenseman Rick Russell in their 11-3 loss to WPI last term, and his addition to the Engineers' lineup in last Saturday's rematch showed a marked increase in the team's performance. Russell is sure-handed — probably the best

stickhandler on the MIT squad — and can often spark the MIT offense out of inaction with his rink-long drives up the ice. In Saturday's game he was instrumental in both of MIT's goals, scoring the first and playing a large part in the excellent power-play passing that produced the second.

The Engineers started out slowly but quickly brought up their pace to dominate for most of the first period. WPI was passing better and driving hard into the MIT zone, but the Engineers denied WPI any position in the slot, forcing long shots from the point instead. Once MIT picked up speed they began passing better in the WPI zone and had sev-

(Please turn to page 31)

Women's hockey wins two games

By Mary Bowden

The MIT women's hockey team extended their winning streak to six games by beating both Boston College and Colgate University last week. Both games were hard fought and won primarily by the hustle and spirit of the MIT squad, and the scoring power of Michelle Bonugli '88.

In the game versus BC on Thursday, MIT faced a large, well-organized team whose weakness lay in their lack of skating ability. MIT capitalized on this by scoring two goals in the first period — the first at 2:30 by Bonugli, assisted by Debbie Tarboton, and the second by Tarboton from Bonugli at 14:58. Scrappy play on both sides yielded no more goals in the second period.

BC pulled themselves together in the third period, tying it up by goals at the 1:07 and 11:10 marks. But MIT's Sandy Linde '87 put in the winning goal at 12:15 and tight defense closed down all further scoring potential from BC.

In contrast to BC, the Colgate squad on Friday was composed of many very strong skaters and

an excellent goalie. All three of the MIT lines kept even with Colgate, showing toughness and strong backchecking, especially in the first and third periods.

Colgate scored at 7:26 in the first period on a fast shot from high in the slot. Strong play on both sides kept the second period scoreless but Bonugli, assisted by Tarboton, tied it up at 1:41 in the third period.

Aggressive play and strong defense characterized the rest of the third period, but neither team was able to put in any more goals. MIT defense was especially strong thanks to veterans Norma Ofsthun G and Lisa Jablonski '77 and seniors Rachael Berman '88 and Cyndy Lee '88.

During the five minute overtime both teams put out their best skaters for the most exciting and well played part of the game. Bonugli put in the deciding goal with 23 seconds left in overtime, by sliding a hard and fast one in on the ice.

(Editor's note: Mary Bowden is assistant coach of the MIT women's hockey team.)

Men's squash defeats tough Amherst squad

By Alec Litowitz and Alan Gerstein

The MIT men's squash team evened its season record at 7-7 with a win at Amherst Jan. 23. MIT had not beaten Amherst, which was ranked 12th in Division I last season, since the early 1980s. Early on, it seemed that Amherst would continue its domination of MIT.

Last year, MIT held a 3-1 lead after four matches only to lose the final five. This year, the tables were turned. At number nine, Anthony Jules '91 lost a tough 3-1 match. In the eighth position, Steve Yoon '89 couldn't get on track, and lost 3-0. At seven, T.C. Lau '88 played a strong match, winning convincingly 3-0. Reggie Tucker '88 lost the closest match of the day, 3-2 in overtime at number six.

As the top five players began their matches, MIT trailed Amherst 3-1, and was faced with the difficult task of winning four of the final five matches. At number four, Nasser Ahmad '90 lost to Amherst's Senior Captain Chris Sanford 3-1. Amherst held a 4-1 lead, with four matches left on the court.

Next off the court was Alan Gerstein '88 at number five.

After faltering in the fourth game, Gerstein managed a come back for a 3-2 win, posting the second of the needed five victories. At number two, Blake Jacobs '89 played at times brilliantly in winning 3-1 over a tough opponent. Left on the court were number one player Alec Litowitz '89 and number three senior co-captain Omar Masrur.

Litowitz dominated his match, frustrating the top Amherst player with an assortment of winning shots. Just as Litowitz closed out his 3-0 win, Masrur had come back to take his fourth game and tie his match at two games each. Masrur's last game would decide the match.

Omar began the final game well, running up a 6-0 lead using his powerful hard-service. He was content to trade points to 12-6, and then put the final game away 15-6 to the applause of a disappointed Amherst gallery. Even without the services of injured number two player, co-captain Jan Koeman '88, MIT beat the Amherst squad for the first time in years, and looks confidently ahead to the MIT Round Robin Feb. 5-7.

(Editor's note: Alec Litowitz '89 and Alan Gerstein '88 are members of the men's squash team.)

Men's gymnastics beats Vermont

By Eric M. Reifschneider

The MIT men's gymnastics team raised its record to 2-0 Saturday with a victory over the University of Vermont. The final score was 191.9 to 184.45. The win helped avenge MIT's narrow three-point loss at Vermont last year, one of only two defeats MIT suffered all season. Saturday's victory also represents a significant accomplishment for a team which lost nearly half its members to graduation last year.

A large crowd in DuPont gymnasium saw Vermont take an early three-point lead on floor exercise. MIT cut the lead in half on pommel horse, however, and then took control of the meet on rings, where it outscored Vermont by nearly seven points. The Engineers expanded their lead slightly on vault and parallel bars, and then survived a shaky performance on high bar to preserve the win.

Vermont's Billy Mitchell won

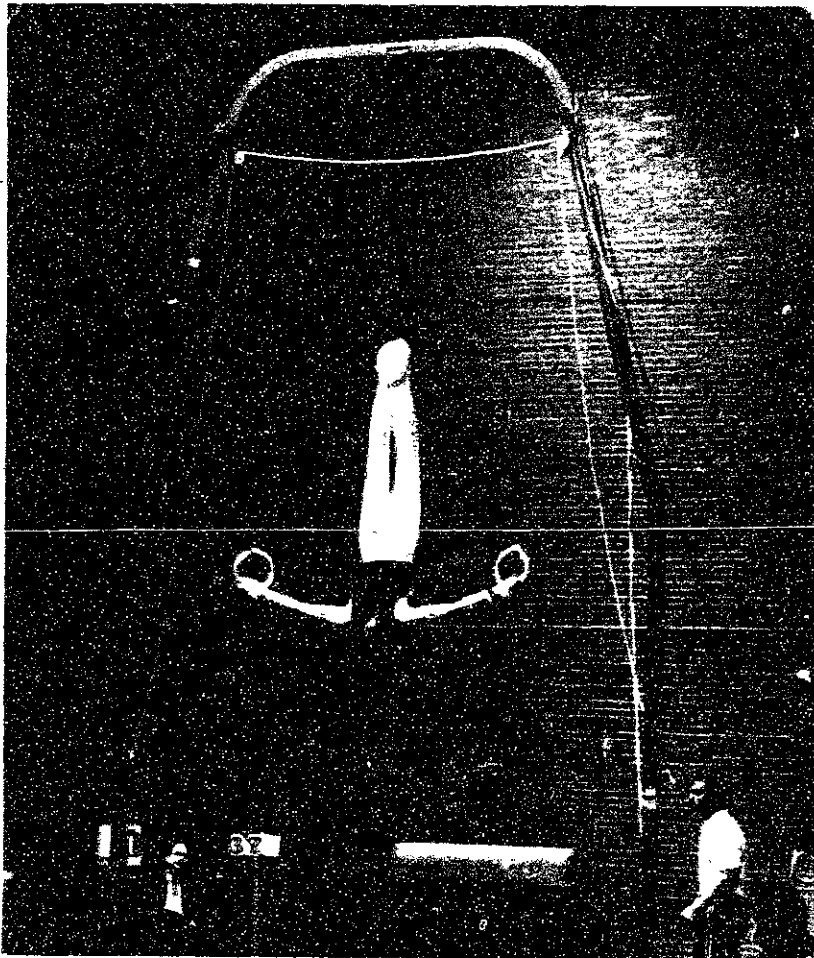
the all-around competition with a score of 47.05. His highest score was an 8.8 for a full-twisting handspring vault. He also had the meet's highest scores on floor exercise (8.5), rings (8.0), parallel bars (8.05), and high bar (7.35).

MIT was led by co-captains Norman Chen '88 and Eric Reifschneider '89, who had all-around scores of 40.45 and 40.35, respectively — both personal records. Chen excelled on rings and high bar. He held an iron cross on rings, and his exciting high bar routine included a piked Veronin — a move on which he releases the bar, soars over it while performing a half twist, and regrips on the other side. He finished both routines with solid double back flip dismounts for team-high scores of 7.2 and 6.8. Reifschneider had the team's highest score on parallel bars, 7.65, and the meet's highest score on pommel horse, 6.7.

Mark Malonson '89, competing on all six events despite a badly bruised hand, scored 8.05 for a floor exercise routine including a full-twisting back flip. Alan Nash '89 scored 7.45 on floor and 6.3 on pommel horse, where he did flair circles and a walkaround dismount. Jason Kipnis G held an iron cross and landed a double back flip dismount to score 6.9 on rings. Tim Holt '90 got the Engineers off to a good start on pommel horse with a sharp routine. Mark Abinante '89 and Antonio Hernandez '91 competed in their first meets.

The team's next, and last, home meet is this Saturday at 1 pm in Dupont Gymnasium against Yale.

(Editor's note: Eric M. Reifschneider is co-captain of the men's gymnastics team.)



Lisette W. M. Lambregts/The Tech

Eric Reifschneider '89 executes an upside down iron cross during Saturday's meet vs University of Vermont. MIT won, 191.9 to 184.45 bringing their record to 2-0.