



Kyle G. Peltonen/The Tech

Dan Henderson '91 dashes across the stage with Fana Mersha '91 in his arms in Next Act's production of *Of Thee I Sing*. The musical will be performed Friday and Saturday at 8 pm and Sunday at 2 pm.

IAP committee issues report

By Niraj S. Desai

MIT should take steps to increase faculty participation and student interest in Independent Activities Period, concluded the IAP Policy Committee in its recently completed report. But the committee decided against recommending substantial changes in IAP.

The report suggested that all undergraduates should submit proposals to their advisors by the end of October for how they will spend IAP, and subsequently write reviews of their experiences.

In addition, it said department heads should be required to schedule increased faculty involvement — about a third of the faculty should make a substantial contribution to each IAP. The report also recommended that the number of sustained activities bearing three or six units of credit should be increased. These should have pass/fail grading.

A small number of faculty members had argued for the elimination of IAP, but "the committee felt that we have something unique in IAP at MIT

and that we should make every effort to enhance its value before contemplating so major a step as abolishing it and adopting a completely new calendar," according to the report.

The committee's recommendations have been presented to the Committee on the Undergraduate Program and are also being discussed with other groups, according to Professor David Gordon Wilson, chairman of the

committee.

IAP has the potential of being a much more lively time at MIT, according to Wilson. In order to fulfill that potential, faculty must make a greater commitment to IAP and students must see it as more than "vacation month," he said.

Only 27 percent of faculty members had their names attached to an activity listed in the (Please turn to page 2)

MIT allots space for Student Center Coop

By Sanjay Manandhar

The Harvard Coopertative Society will operate a store in the renovated Student Center, according to Senior Vice President William R. Dickson '56. The Coop will occupy 1000 square feet of space. Insignia products, stationery, and books [not textbooks] are the "three things contracted for," Dickson said.

In addition, the Coop is continuing to negotiate to sell convenience products in the building, according to President James Argeros.

Stephen Immerman, director of operations for the campus activities complex, refused to comment because "the final leases have not been signed."

But in an interview last term Immerman said the Coop and University Stationery were being considered for stationery supplies, and the Coop and the MIT museum were both being considered to sell insignia items. In addition, Immerman had indicated that a separate bookstore and convenience store would occupy the building.

Dickson, who is also a member of the Coop board of directors, said the inclusion of the Coop is not a reversal of any decision; the "Coop has always been interested in the [Student Center] space."

"It has been the direction of the Coop" and the "will of the board of directors" to return to the renovated student center building with a "smaller store," Argeros said. "The signing of

the contracts [is] nearing completion."

Argeros denied that the Coop, as a non-profit entity, would be paying less rent compared to its competitors; Dickson refused to comment on the matter.

Christine A. Chu '88, one of the student directors from MIT, observed that if the Coop does move into the renovated Student Center, it may have to adopt a "better price scheme." They should also sell "goods for the students" and perhaps at the beginning each term, sell textbooks also. But she did mention the good quality of the Coop products — "you are getting what you are paying for."

Darian C. Hendricks '89, another student director, was "upset [that the selection of the vendors] was not open to the student population." He said as a student and also as one of the student directors, he was in a dilemma. He wanted the Coop to provide products of the students' liking at a fair price without suffering financially.

The year-long \$7 million renovation of the Student Center began after the Coop moved its MIT operation from the first floor of the building to new quarters in Kendall Square. The renovations include expanding Lobdell cafeteria and locating a variety of retail stores on the ground floor. Toscanini's ice cream, Newbury Comics, and Council Travel will be among the building's new tenants.

Experts debate role of drug testing

By Andrew L. Fish

Employers should not conduct mandatory drug testing, and such a program would have no clear benefits, said Stephanie J. Bird, a research associate at MIT's Department of Brain and Cognitive Sciences, yesterday at a forum on drug screening.

Instead, she proposed a model of testing programs developed by her and Professor Jerome Rothenberg of the Department of Economics. Bird called screening tests a "technological shortcut" and said that her model was intended to "clarify the benefits and burdens associated with a screening program."

Also speaking at the forum were: Professor David E. Housman of the Department of Biology, an expert in DNA fingerprinting; John Toner, the chair of the National Collegiate Athletic Association's Committee on Drug Testing; Caroline Whitbeck of the MIT Center for Technology and Policy; and Ernest Winsor of the Civil Liberties Union of Massachusetts. The forum was sponsored by the Technology and Culture Seminar, the Civil Liberties Union of Massachusetts, and the MIT Women's Studies Center.

Each screening program must be considered on its own merits, Bird explained. The features her model examined were the condition being tested; the short and long term goals of the program; the reasons and mechanisms for attaining the goals, the design of

the program (whether it is voluntary or mandatory, whether the testing is random, etc.); the impact of the design on the programs goals; and the benefits, costs, and risks of the program.

The cost-benefit analysis is conducted for all possible test results (true positive, false positive, true negative, and false negative); the results are used to determine whether the testing policy should be implemented.

Bird discussed the costs benefits and risks of three testing plans — a hypothetical test for manic-depression, an AIDS antibody test for all hospital pa-

tients, and mandatory drug testing for air traffic controllers.

In the case of the drug testing, Bird asserted that the benefits of a true positive test were unknown. She explained that the main goals of the program — increasing safety and productivity, and decreasing absenteeism and health care costs could not be directly related to catching a drug user; actual skill tests would do a much better job. There are no benefits to the firm in any other case.

On the other hand, there are many costs to the employer, in-

(Please turn to page 7)

Dormcon officers seek increased student voice

By Niraj S. Desai

Charles W. Whetsel II '89 was elected president of the Dormitory Council on Monday, calling for improved communications with the Office of the Dean for Student Affairs, the Undergraduate Association, and other campus groups. Whetsel argued that students should have a more active role in issues concerning them.

Also elected were: Elizabeth L. Williams '90, vice president; Koh Ann Chu '90, secretary-treasurer; Luisa R. Contreras '90, Judicial Committee chair; and Anita V. Rajan '90, social chair.

One of the major issues confronting dormitories are possible

changes in the alcohol policy. "Most students are content with the alcohol policy" as it is, Whetsel said. If students can demonstrate a sense of responsibility, they should be allowed to resolve problems on their own, he believed.

Members of Dormcon discussed the desirability of controlling alcohol use in dormitory common areas and the issue of liability with Associate Dean for Student Affairs James R. Tewhey earlier this term. Suzanne Maggioni '88, outgoing Dormcon president, felt Dormcon's influence was among the factors that discouraged sweeping changes in the policy.

Students in general do not like it when the ODSA interferes in their affairs, Maggioni said. She agreed that the ODSA should respect students' ability to handle problems "in-house."

Dormcon will be working with the ODSA and dormitories to draw up guidelines for dormitory judicial committees, according to Contreras. "The role of Judicial committees in different houses have been following different approaches. A more uniform standard is needed, she said.

(Please turn to page 15)

inside

Presence of Christopher Hogwood and original instruments makes Handel and Haydn Society production special. Page 8.

Musical Theatre Guild's *Damn Yankees* conveys innocent cuteness that is fun to watch. Page 9.

Broadcast News for best picture? Academy Award predictions. Page 10.



Sarah Krishnaswamy/The Tech

Ben Spehlman '89 returns the ball to his Bowdoin opponent. The engineers demolished their opponents, 9-0.

Modest changes in IAP proposed

(Continued from page 1)

1988 IAP Guide; 25 percent of activities were faculty-led.

There were also considerable differences in involvement among departments. More than fifty percent of members in three departments were involved in at least one IAP activity. But the Department of Electrical Engineering and Computer Science had a participation rate of only five percent (six of the 111 faculty).

There is a definite split among faculty members as to what its responsibility during IAP is, Wilson said. Some faculty members believe it is their responsibility to see that students use the time productively; others take the view that students are adults, and should take responsibility for themselves.

Moreover, some faculty would rather do research and work on proposals than make a commitment to IAP, Wilson said. "There are not huge rewards for doing things for IAP," he explained.

There is a need for more substantial activities during IAP, according to Assistant Dean for Student Affairs Mary Z. Enterline, the administrator in charge of IAP. Some students believe that one-hour lectures are not really worth the effort of attending, she said.

Every department should offer at least one credit-bearing class or activity and should ensure that at least a third of its faculty makes a substantial contribution, Wilson said. The committee decided that a "substantial" contribution constituted more than presenting a one-hour seminar in the twenty-four day period.

The committee also believed that "unorthodox" contributions — such as seminars on "black-

smithing, ethnic cuisine, [or] play reading" — should also be recognized by the departments.

Wilson anticipated some opposition to the requirement, but believed it was a reasonable one and could be achieved if Provost John M. Deutch '61 exerted his influence on department heads.

The three and six unit classes could take the form of workshops, special laboratories, or practical experience in the arts, according to the committee. The classes could also offer a chance for interdisciplinary work or "hands-on" experience, Wilson suggested.

The committee also suggested that a limited number of twelve unit classes could be offered. These would differ from those of the regular term in that they would be taught in a more "intensive" fashion, according to Enterline.

At a forum sponsored by the Undergraduate Association last term, some students expressed opposition to any credit-bearing courses during IAP. They argued it would add unnecessary pressure. But others argued that students should have the choice of taking classes in January.

The committee found that most students welcomed the opportunity to participate in substantial activities during IAP, including those bearing three and six units of credit. There was less support for nine and 12 unit classes.

Students should plan IAP

The students who most enjoy IAP are those who have planned their schedules in advance, Enterline said. Students who do not take the time to plan interesting activities are more likely to feel "bored" during January, she

said.

The committee's recommendation that students submit proposals to their advisors detailing their January programs is meant to combat the "lack of planning . . . and lack of thinking" about IAP that many students have, Enterline said.

The proposals would be due at the end of October to force students to think about the IAP offerings before making their travel plans, Wilson said. If enough students indicated an interest in IAP before it began, it would be easier to persuade faculty to take part, he added.

The committee did not recommend that any restrictions be placed on students' IAP proposals. If a student wanted to do nothing during IAP and his advisor could not persuade him to do otherwise, the student would be allowed to do so, Enterline said.

Also included in the report's recommendations were rewarding students who organized activities with money or credit. Several faculty members on the committee expressed "antipathy" toward awarding credit for organizing, Wilson noted, but pay for a significant amount of work would be reasonable. He cited the effort of Yichen Mao '88 in creating Cafe 13, the student lounge, as an example of work that should be recognized.

The number of activities organized by students has dropped off a lot, Enterline noted. Only 19 percent of 1988 IAP activities were student-led, the committee found.

MIT could also sponsor a distinguished lecture series or an arts festival, along the lines of Boston's "First Night" festival, to raise interest in IAP, the committee suggested.



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news roundup

from the associated press wire

World

Israeli teenager may have been shot by settler

The Israeli army is not commenting on an Israeli television report that a teenage Israeli girl killed in Wednesday's violence on the occupied West Bank may have been accidentally shot by a Jewish settler. The girl and two Palestinians were killed in a clash in an Arab village. Thousands of mourners attended the girl's funeral today as vigilante Jewish groups attacked two Arab villages.

Contra drug connection alleged by drug smuggler

A convicted drug smuggler is casting doubt on claims by contra leaders that they have not had dealings in drugs. Gary Batzner told a Senate panel he flew arms to the contras twice from Florida and returned with shipments of cocaine. Massachusetts Democrat John Kerry says the testimony "makes it very clear" drug dollars were involved in the "contra support process."

Local

BU, King fight over papers

Coretta Scott King has lashed out at Boston University's claim that it owned all of the papers of Martin Luther King Jr. BU staked its claim in a response filed Wednesday to King's suit seeking possession of eighty-three thousand documents King gave to BU in 1964 and 1965. King said in a statement issued yesterday by Atlanta attorney Archer Smith III that it is ludicrous for BU to suggest that it has the right to any legal claim to the King documents housed in Atlanta.

Hijacked plane ready to go

The hijacked Kuwaiti plane that has been sitting at an Iranian airport since Tuesday reportedly has been refueled — and Iran's official news agency says the hijackers are threatening to take off. Iranian authorities reportedly refueled the jetliner after the hijackers threatened to force the pilot to take off with near-empty tanks. There are still about 55 hostages on board. The hijackers are demanding the release of 17 Shiite Moslems jailed in Kuwait.

Nation

Iran-contra defendants move to dismiss charges

Attorneys for three of the four defendants charged in the Iran-contra affair have asked to have the charges dismissed. The lawyers argue that the prosecution illegally used evidence based on testimony to Congress. Oliver North, John Poindexter and Albert Hakim testified under grants of immunity.

Meese appointment in trouble

The man picked by Attorney General Edwin Meese for the number two spot in the Justice Department is in some hot water. It was revealed yesterday that John Shepherd belongs to an all-male athletic club and an all-white country club in the St. Louis area. Shepherd has not been officially nominated for the job, and the White House would only say a background check is continuing.

Bennett suggests parochial schools take problem students

Education Secretary William Bennett has come up with a unique idea on how to deal with problem students in the public schools — send them to parochial schools. Bennett told a meeting of Catholic school officials meeting in New York they should enroll the "worst five or ten percent" of public school students. Bennett says local governments should pick up the tab. Several public education groups say that would violate the constitutional separation of church and state.

Weather

Drismal (Part II)

While last weekend did not turn out half bad, this weekend promises to at least equal last weekend in terms of wetness and will certainly be much cooler than last weekend. A large cutoff low to our south will drift slowly east northeast away from the Virginia coast this weekend. At the surface a cool, moist east to northeasterly flow will persist at least through Saturday evening providing most of central and eastern New England with the drismal weather typical of spring. As the low finally passes to our east Saturday night, winds will become more northerly, advecting cooler and somewhat drier air southward. Just enough cool air may reach the local area that the steadiest precipitation may briefly mix with snowflakes before ending.

Today: Cloudy and cool with occasional light rain or drizzle becoming steadier during the afternoon. Winds northeast 15-25 mph. High 45°F (7°C).

Tonight: Cloudy and foggy with periods of rain. Winds northeast 15-25 mph. Low 35-38°F (2-3°C).

Saturday: Cloudy breezy, damp and cool with occasional light rain. Winds backing around to the north-northeast during the evening at 15-20 mph. High 40-43°F (4-6°C), low 33-38°F (1-3°C).

Sunday: Cloudy early with morning fog and drizzle giving way to brightening skies. High 45-50°F (7-10°C), low 35-40°F (2-4°C).

Forecast by Michael C. Morgan

Compiled by David P. Hamilton

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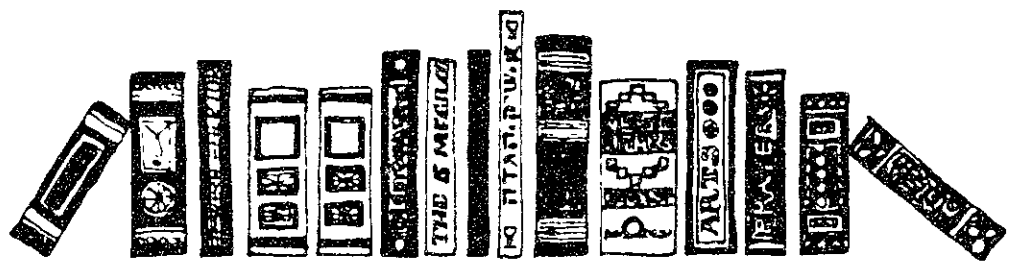
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TEXTS FROM TECH

Tuesday, April 12

4:00 PM

Room 8-302

opinion

Column/David P. Hamilton

SDI lacks clear objectives

The Strategic Defense Initiative is that rarest of political beasts, a program that is all things to all people. President Reagan sees in it a defense against the nuclear holocaust that has dominated the nightmares of the modern age. The Pentagon's nuclear planners envision it as a system to protect the nation's missile force from a surprise attack. Conservatives foresee the program's massive expenditures as an opportunity for economic war with the Soviet Union.

Is it any wonder that no one knows quite what the program is for?

Furthermore, it's impossible to get a straight answer out of anyone in the Reagan administration. Spokesman have claimed at various times that SDI will provide a full population defense in line with Reagan's vision, and at others that the system will "enhance" deterrence by protecting US missile fields from a Soviet first strike.

Much of the confusion is the result of the haphazard manner in which Reagan announced the program. In a televised speech on

March 23, 1983, the president envisioned a "peace shield" that would render nuclear weapons "impotent and obsolete." The plan came as a surprise to much of his administration, including the secretary of defense and the Joint Chiefs of Staff, who had not been consulted prior to the speech.

Reagan was essentially advocating what the defense community came to call the "population defense" mission. Unsurprisingly, population defense turned out to be extremely popular among the public. By ridding the world of nuclear weapons, Reagan's SDI promised a technological solution to the goals of the grass-roots nuclear disarmament movement.

Examined carefully, however, population defense is an extraordinarily tenuous idea in both its feasibility and cost effectiveness. The Pentagon has so far refused to provide even rough cost estimates to Congress, while nongovernmental scientists have estimated the cost of a layered space-based population defense at anywhere from \$100 billion to over a trillion dollars.

Furthermore, a population defense would need to operate at fantastic efficiency, since any weapon that penetrated the defense would obliterate a "soft target" such as a city.

Layered systems, a series of defensive weapons operating in sequence, improve the efficiency by reducing the need for each layer to achieve unrealistic kill ratios. The drawback is that each layer necessarily assumes that previous layers had worked as planned. Any unforeseen malfunctions would drastically reduce the efficiency of the system as a whole.

Because of these drawbacks, virtually no one in the federal government except the president himself believes that SDI can provide a realistic population defense. Hard-headed analysts reply that SDI can still prove useful by protecting vulnerable land-based missile systems from a Soviet first strike.

These "enhanced deterrence" advocates rely upon several basic assumptions about the US nuclear posture, most of which are mistaken.

First, they insist that the Soviet Union could eliminate the American land-based ICBM force by striking with a new generation of highly accurate missiles. After such a strike, the US would retain only less accurate submarine missiles (SLBMs) capable of destroying cities, not Soviet silos, leaving it with the choice of surrendering or escalating into full nuclear war.

To avoid this situation, these analysts would deploy an SDI system to protect American ICBMs. This limited system would cost less than a full population defense and would still be effective even at lesser efficiencies, as long as a majority of the missile force survived.

The danger of this scenario was more imminent several years ago, although even then it presumed a willingness to take literally insane risks that the Kremlin has never demonstrated. The recent deployment of the Trident D-5 SLBM, however, gives the US a survivable high-accuracy



missile. There is now little chance that a Soviet attack could cripple our retaliatory forces.

Enhanced deterrence advocates further contend that Soviet SDI research has advanced to the point where the Soviets could "break out" of the 1972 ABM treaty and deploy a nationwide missile defense system by early 1992. The Soviet SDI, they claim, could deflect US retaliation after a Soviet first strike.

Unfortunately, consistent bias and shoddy scholarship dog the CIA reports upon which the "breakout" theory is built. These problems run so deep that some analysts feel the integrity of the intelligence-gathering branch has been compromised for political goals.

A case in point is the Soviet radar facility in Krasnoyarsk, resting 750 miles inland in technical violation of the ABM treaty. In labelling this radar as a sign of the imminent Soviet breakout, "breakout" theorists seem to have missed the fact that the radar is unhardened, vulnerable to attack, and operates at a low frequency unsuitable for missile defense battle management.

Instead, the Soviets may have risked a technical ABM violation in order to fill a gap in early warning radar coverage that otherwise would have required two radars in less hospitable and accessible terrain.

Finally, enhanced deterrence advocates overlook simpler alternatives that would protect the land-based ICBM force. Mobile, single warhead missiles such as the proposed Midgetman are both more survivable than the fixed-base MX and present less tempting targets, since the Soviets would generally need to expend two warheads to knock out a single US warhead. And the Midgetman would be far less expensive than either SDI or the MX.

In short, then, neither of the proposed SDI missions is plausible in light of their costs and suitable alternatives. It would be premature to conclude, however, that SDI as a concept is fatally flawed.

Next Week: the case for SDI.

David P. Hamilton, a senior in the Department of Electrical Engineering and Computer Science, is a columnist for The Tech.

feedback

CPs lack concern for off-campus students

To the Editor:

I am one of the many undergraduates who live off-campus, across the Charles. Shortly before spring break, a member of our house became seriously ill and had to visit the MIT infirmary. She was incapable of walking back to the house, and requested a ride from the Campus Police. I am disturbed to say that the campus police refused to assist her because she lived off-campus.

This is not an isolated incident. Another house member was denied transportation after he received stitches following an intramural activity. Apparently, as a matter of policy, the Campus Police will not visit MIT living groups in Boston for any reason. By contrast, I lived on campus for three terms and when my roommate became ill, the campus police provided a ride to the infirmary at 5 am.

It is unacceptable that our Campus Police refuse to transport injured off-campus students to or from the MIT infirmary. There are 23 fraternities and independent living groups in Boston which house almost a thousand MIT students. Each of these students deserves the same help as on-campus students from our Campus Police.

I am not suggesting that the Campus Police function in any legal manner outside of MIT's campus. Providing a ride to and from these living groups does not require jurisdiction in Boston. If the goal of the Campus Police is to help MIT students, then they must help students when they most need it.

Off-campus housing is the only way MIT can guarantee rooms for all of its students. If MIT is really concerned about the living situation for undergraduates, it should provide the same care for off-campus students that it affords on-campus students. Parents would be appalled to learn that when their children decide to live off-campus, MIT no longer provides basic emergency transportation for them. How reasonable is it for students to risk further injury or go without care when the Campus Police has the patrol cars and officers to give a five-minute ride?

I put this problem before our new Undergraduate Association President, Jonathan Katz '90, and the chief of our Campus Police, Anne P. Glavin, urging them to correct this situation. If our UAP and Campus Police claim they care about students, then they must resolve this disparity.

George Hu '89



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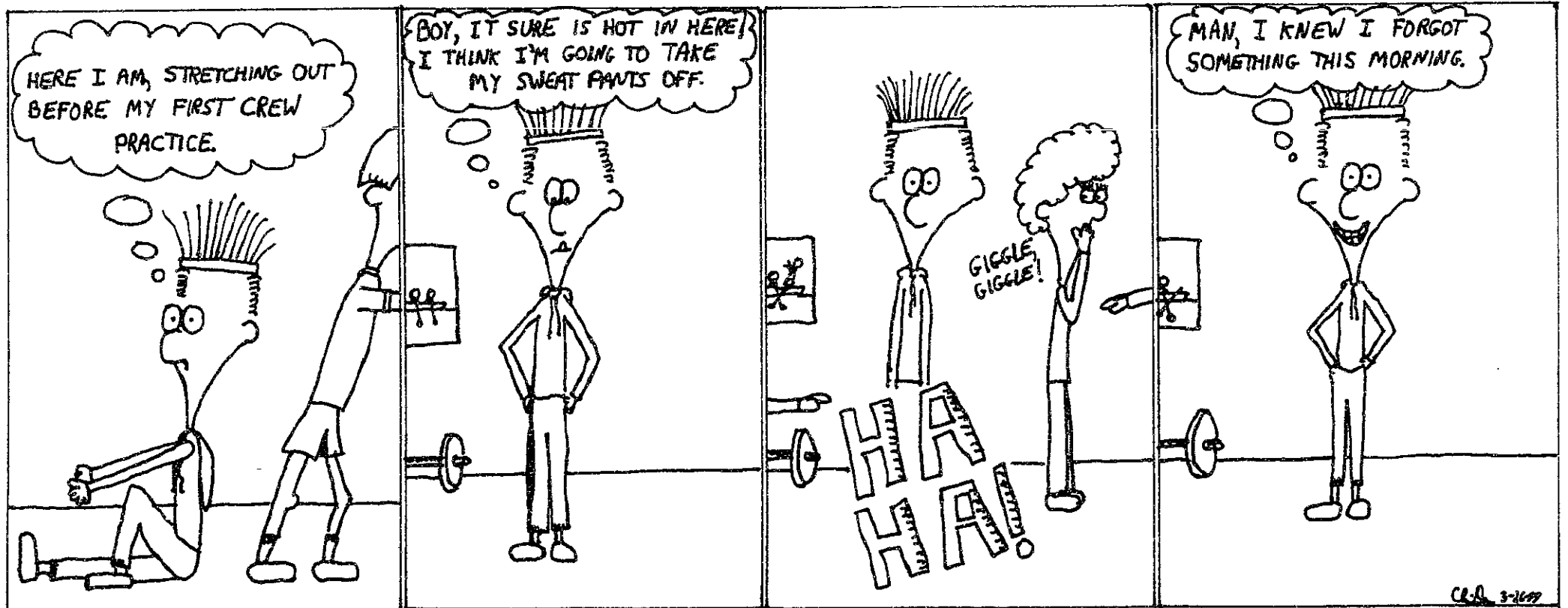
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comics

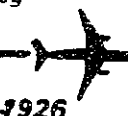
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By Chris Doerr



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Experts debate role of drug testing

(Continued from page 1)

clude a decrease in moral as well as the administrative costs of the test. In the case of a positive test result (either true or false), the employer will face the costs of maintaining confidentiality and counseling, and the possibility of a drop in productivity or a lawsuit. Negative test results could lull the firm into a false sense of security, and, in the case of a false negative, possibly allow a decline in productivity to occur.

For the tested individual, a true positive could motivate an employee to get off drugs and allow him to receive help. But it could also cause him to lose his job and have a stigma attached to him. While a false positive would have no benefits, it would have the same costs to the employee. A negative result would have no benefit if true, if false it could encourage the worker to kick his habit. The test inherently has the cost of a loss of privacy, regardless of the result, Bird said.

Bird explained that this type of analysis can help determining whether a particular testing program should be undertaken.

NCAA drug testing; civil liberty concerns

Toner outlined the NCAA's drug testing program, which requires that a random sampling of athletes participating in championship competitions be tested for "performance affecting drugs." Toner said the tests were primarily aimed at performance enhancing drugs such as anabolic steroids. But "street drugs" are also tested for, as some athletes believe they enhance performance, Toner said. Also, the NCAA is concerned about the health of its athletes.

He said that the testing procedure assured confidentiality and was favored by student athletes who do not want to be pressured into using performance enhancing drugs.

Toner conceded that the tests were expensive (about \$300) and

that very few athletes tested positive (about three percent). Nevertheless, he believed the testing program should be continued.

Winsor countered that Bird's model "illustrates the catastrophic idiocy" of a drug testing program. He cited the case of a Northeastern University athlete who, while not a drug user, refused to sign the NCAA's pre-season testing waiver. He sued, and a lower state court found the testing measures unconstitutional. The case is currently before the Massachusetts Supreme Court on appeal.

Winsor also cited the case of George Jackson, a truck driver who failed two drug tests even though he never used drugs in his life. He also sued and was reinstated to his job. Winsor said these cases demonstrate the fundamental flaws of drug testing, which seeks to replace human job performance evaluation with mechanical standards.

Problems of prenatal testing

Whitbeck said she was concerned about the effects of prenatal testing on pregnant women. She noted that such tests make pregnancies seem tentative until the fourth month of pregnancy, as the identification of a genetic defect could lead to abortion. At the same time testing could reveal the sex of a child, so the length between acknowledging pregnancy to naming the baby can shrink from 9 months to five minutes.

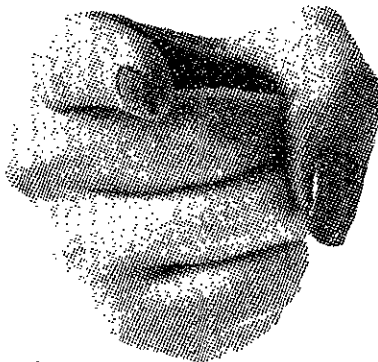
Whitbeck also felt the media's coverage of AIDS was distorted to a white heterosexual male perspective. While she offered few specifics to back up this claim, she did suggest that the government should enlarge its methadone testing program, and test all those entering for the AIDS virus. In addition, sexual partners of victims should be notified.

Housman spoke of the long term difficulties of genetic testing. In particular, he cited the test for phenylketonuria, a disorder

which, if undetected, can lead to severe retardation. A test is now given to infants to detect the disease — if they have it they can survive with a restricted diet. But now people with the disease have reached child-bearing age, and their offspring are having tremendous difficulty. The people are untraceable and cannot be warned, Housman said.

In the same way, tests for sickle-cell anemia have led insurance companies to discriminate against blacks, Housman said.

One out of ten women will develop breast cancer!



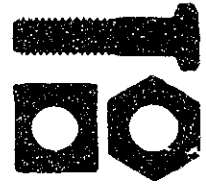
"I know I was that one in ten. And mammography helped save my life."

Debra Strauss

Thanks to mammography, a fast and simple x-ray technique, breast cancer can now be detected at its earliest stage—while it is still highly curable. If you're over 35, the American Cancer Society urges you to please call your doctor for an appointment.

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Kyle G. Peltonen/The Tech
Stephen Pao '90 expounds on his idea for a perfect presidential platform in Next Act's production of *Of Thee I Sing*.

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Seagull ballet evoked timelessness of play

THE SEAGULL

The Bolshoi Ballet.

Music by Rodion Shchedrin.

With Maya Plisetskaya, Boris Yefimov, and Victor Barykin.

By JULIAN WEST

CHEKHOV'S BEST KNOWN PLAY is very theatrical to begin with, being about the tribulations of a would-be-actor and a would-be-writer. It is at first glance, therefore, an excellent candidate for staging in another medium.

Shchedrin's ballet goes one step beyond the simple translation, however, and injects some further staginess in three interpolated dramatizations of the reception of "The Seagull" itself. He depicts the fashionable St. Petersburg audience attending opening night, laughing at the production, and turning away in scorn. The music for these segments is quirky and discordant, the ensemble dancing witty and entertaining, the period costumes dazzling.

The rest of the evening is more conventional, but no less successful. The play-within-a-play scene has a stacy quality

which makes it almost a parody of the larger work. The final tableau of lotto game, likewise, is played in slow motion — creating a sense of ossified, fossilizing time.

Maya Plisetskaya, who dances the lead role of Nina, also plays the character of the Seagull, sometimes appearing on a platform or wire high above the action. Dressed in black except for white arms

and torso, she melds her human shape into the bird's, dancing almost exclusively with her famous, inhumanly expressive arms.

As the aspiring playwright, Boris Yefimov dances creatively, capturing the sense of a man whose dreams are beyond his reach. He is a Salieri-like character who hears the call of art, but cannot respond, a grounded seagull who longs to fly.

"The Seagull" is a battle between lightness and weight; in this case, it is weight that triumphs. The world plumes vertiginously like a shot seagull.

The music and the choreography clearly evoke the lakeside society as it passes from

stasis to paralysis, and on to decay. The lakeside music has an ethereal, timeless quality, captured by deepvoiced clarinets and bassoons; by contrast, Nina's return is accompanied by flighty strings which seem to mimic her cry "I'm a seagull!"

The characters, and there are quite a few, are likewise well-drawn and described. What the ballet cannot capture is the complexity of Chekhov's plot. "The Seagull" is a demanding play, and to perform it without words is almost to perform it without soul. In the final confrontation scene, the emotions are clear, but the motives are murky, and those unfamiliar with the original must have been a little baffled by the end.



Operatic last bow for Soviet music festival

STARS OF BOLSHOI AND KIROV
Makvala Karashvili and Alexander Dedik.
Accompanied by Lia Mogilevskaya, piano.
Opera House, Boston, April 5.

By JONATHAN RICHMOND

ALTHOUGH THE AMERICAN-SOVIET Cultural Exchange Festival, "Making Music Together," officially ended last Saturday night with Maya Plisetskaya launching a dove into the opera house and the cast and staff of the festival adjourning to an all-American party catered by McDonald's (seriously), the final final event only came last Tuesday night, when Makvala Karashvili, prima donna of the Bolshoi Opera, and Alexander Dedik, leading tenor of the Kirov Theatre gave a recital, accompanied

by pianist Lia Mogilevskaya.

Karashvili has a rich, beautiful voice, capable of asserting itself, and of tenderness, too. She began Tuesday's program with a series of songs expressing a variety of emotions. Tchaikovsky's "So What is There To Do," revealed the clear articulation of Karashvili's voice and was sung with a very Russian warmth. "It was Early Spring," also by Tchaikovsky, had a sensual dreaminess to it. "The Lilac," by Rachmanninoff was slow, gently flowing and romantic; the yearning and sighing in

Rachmanninoff's "I Await You" came through dramatically in Karashvili's voice. Her incisive, full-blooded performance of Mussorgsky's earthy Cossack song "Hopak," nonetheless, showed that she was equally at home in this rather different territory.

Lia Mogilevskaya provided flexible and sensitive piano accompaniments. Soft, light and suspenseful or warm and introspective, she showed she could adapt to whatever the mood required.

After the intermission, Karashvili took on a great stage presence to provide probing accounts of arias from *Aida* and *Un Ballo in Maschera*. Alexander Dedik was less impressive in Otello's Act III soliloquy, unconvincingly laying the moaning and crying on rather thick. Otello's death scene, though, was done much better; it was softly tragic.

The concert ended with the duet for Santuzza and Turiddu from Mascagni's *Cavalleria Rusticana*. Karashvili and Dedik both sang adequately, but there was a lack of electricity between the two characters being depicted.

Bright, energetic Handel concerti played on original instruments

THE HANDEL & HAYDN SOCIETY
Under Christopher Hogwood,
Artistic Director.

At Trinity Church, March 18.

By PAUL STANKUS

THE VERY EXISTENCE of the Handel and Haydn Society, founded in 1815 and still going strong, shows Handel to have a dedicated following. But there were several reasons for finding this all-Handel performance, of *6 Concerti Grossi, op. 3*, special.

The first is the presence of Christopher Hogwood and original instruments in Boston. Hogwood, well-known as a director of original instrument groups (he founded *The Academy of Ancient Music* in London) has brought his particular talents to the society as their new artistic director.

Second, this will be the first performance by the society to be released by L'Oiseau-Lyre/London records. After the Friday night performance in the magnificent surroundings of Trinity Church, the musicians reconvened in Methuen Hall for a Saturday recording session. The commercial release will help mark an acceptance of original instruments in America, with Boston on the leading edge.

Finally, there was the music itself. This is not the Handel of sweeping arias and majestic choruses with which we are so familiar; the *Concerti Grossi* are all strongly based on very early Handel and show considerably less refinement. This lack, however, can be an advantage for the listener, producing a wonderful potpourri of music.

One is tempted to call it a mix of styles, before realizing that most of those styles had not yet been identified. Some passages recall Beethoven with their grandeur, or Mozart with their delicacy, or Bach with their contrapuntal complexity.

The fourth Concerto evokes Copland, with bright and vibrant optimism, and some (those not ashamed to admit it) will in the second be reminded of the sonorous, circular rhythms of Philip Glass. Such musings, however, are artefacts of the modern mindset — each Concerto can and should be appreciated for itself, with unity, execution and variety all uniquely Handel.

For these reasons, we went expecting a

special evening, and we were not disappointed in the excellent performance. In a tradition-bound field, the selection and design of today's orchestral instruments is rigidly determined. Players of original, or "authentic" instruments are sometimes seen as rather eccentric. Perhaps this "outsider" feeling gives them a special bond with their instruments; perhaps this bond, together with the excellence of the company, produced their cardinal virtue: enthusiasm.

They were bright and energetic, without displaying any disorganization or lack of precision. Particulars gleam like gems: subtle harmony and unique, rustic counterpoint from the archlute and the theorbo (when did you last hear either of those?); a brave and soulful (wooden!) flute in a moment of solo emotion; a beautiful, antique *largo* theme led by two recorders with dreamlike synchronicity and timing.

The strings and the harpsichord blended together nicely, instead of disregarding each other as sometimes happens, and the lead strings and oboes both brought sincere emotion to many themes.

In any strong performance, small imperfections stand out. There were some to be found here: in a *staccato* oboe which should have been sharper, a soggy bassoon accompaniment, and some uninvited progressions which just dragged on too slowly.

In general the slower passages were more precise and expressive than the faster ones, as exemplified by the fifth Concerto (the only one entirely in a minor key) with its controlled emotion and brooding undercurrents.

The credit for control and unity among an enthusiastic company with diverse material must, of course, go to Hogwood, and to the effort the whole company has put into working together. Unlike many directors, Hogwood does not move like a taskmaster; instead of putting the company through its paces he really works with them, using slow, delicate, expressive movements. It is as though he is not so much directing the company as reminding them, coaxing them through the next theme.

The concert was a benefit for local National Public Radio affiliate WBUR, which credit itself with a remarkably successful evening. We await the release of the recording with more than a little interest.

The Tech Performing Arts Series presents...

ALICIA DE LARROCHA

The celebrated pianist Alicia De Larrocha will serenade Boston music audiences in a Symphony Hall recital. The program features works by Mendelssohn: *Songs Without Words; Capriccio in A minor, Op. 33, No. 1*; and the *Variations serieses in D minor, Op. 54*. Mompou's *Impressiones intimas* and the *Humoresque* (Op. 20) of Schumann round out the program.

Symphony Hall, April 8 at 8 pm. MIT price: \$5.

PRO ARTE CHAMBER ORCHESTRA

Leonard Shure will perform Beethoven's *Piano Concerto No. 5, "The Emperor"*, in a guest appearance with the Pro Arte Chamber Orchestra of Boston, under the baton of Raymond Harvey. Also on the program: Mozart's Overture to "Don Giovanni", "The Bull on the Roof" by Milhaud, and the world premiere of Eric Chasalow's "Leaping to Conclusions". A "Meet-the-Composer" lecture, free to all ticket-holders, will be held one hour before the concert.

Sanders Theatre, April 10 at 3pm. MIT price: \$6.

SINFONOVA CHAMBER ORCHESTRA

The Boston debut of Tchaikovsky Competition Award Winner David Buechner, and the premiere of three Boston-area composers' works are featured in Sinfonova's first Symphony Hall performance. The string orchestra, joined by a full woodwind section for this special concert, will play *Dreaming* by Takehiko Gokita, *Inverness* by Peter Kelley, and *Overture Fantasia* by Marc Rossi. Buechner will also give the Boston Premiere of William Thomas McKinley's *Piano Concerto No. 2 "The O'Leary"*, in addition to performing Alan Hovhaness' *Meditation on Orpheus*.

Symphony Hall, April 11 at 8 pm. MIT price: \$3.

RUDOLF NUREYEV

Need we say more? If you want to see Rudolf Nureyev dance for only a song rush down to the TCA. Limit of 4 tickets per purchaser.

Wang Center, April 15 at 8pm. MIT price: \$8.

EUROPEAN COMMUNITY YOUTH ORCHESTRA

140 of the finest young musicians from the twelve European Community countries make their United States Debut, in concert at Symphony Hall. Appearing with the European Community Youth Orchestra, under the direction of Erich Leinsdorf are Marilyn Horne, mezzo-soprano, and violist Nobuko Imai, together with the Harvard Glee Club. Proceeds from the concert go to Very Special Arts of Massachusetts, an organization devoted to enriching the lives of disabled persons.

Symphony Hall, April 15, at 8 pm. MIT price: \$5.

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

Simon Rattle and his renowned City of Birmingham Symphony Orchestra leave Britain for their first American Tour. On the program in this Symphony Hall debut are *Symphonies no. 5, 6, and 7* by Jean Sibelius.

Symphony Hall, April 17, at 3 pm. MIT price: \$5.

AMORPHOUS CONSORT

The unusual Amorphous Consort has two guitarists, a flautist, a cellist and a keyboardist. In their Boston premiere, augmented by guest artists, they will perform a *Guitar Quartet* by Edward Green, *Stichomythia for Guitar Solo* by Theodore Antoniou, *Summer Music for Cello, Flute and Two Amplified Guitars* by Meyer Kupferman and works by Marti Epstein and Alexander Jemnitz.

First and Second Church, Boston, April 22 at 8 pm. MIT price: \$3.

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ARTS

A strong and shocking journey through Landscapes of the mind

BOOGIE WOOGIE LANDSCAPES

A play by ntozake shange.

Presented by the MIT Black Students Union.

Directed by Kirsten Hoyte '90.

At McCormick Hall (gymnasium), Friday and Saturday, April 8 and 9, 8 pm. Free.

By BARAK A. YEDIDIA

DONCHA WANNA BE MUSIC! Layla (Angela Conley), a pretty young black girl in bare feet and a yellow blouse dances out to the strains of Wynton Marsalis, to begin a sometimes exuberant, sometimes excruciating exploration of her own psyche. Five night-life companions ("n.l.c.'s") eloquently accompany her on her journey into her

dreams. In the course of the evening the five companions play many roles, from Jesus to her mother to her boyfriend. They all agree on one thing — that Layla's life is "too full for a black and white and skinny life."

Conley's performance is strongest when she is dancing alone or interacting directly with one or more of her companions. She begins and ends the play with a few minutes of dancing. This is a daring decision on the part of the director Kirsten Hoyte '90, but Conley vindicates the decision by maintaining the audience's interest in her solitary silence and motion.

When she has a scene with n.l.c.#4 (Jason Vickers '90) playing her boyfriend, one feels that Layla can do much better for herself than this boy reciting poetry. This

may be the fault of playwright ntozake shange; the poetry Vickers has to recite pales in comparison to Layla's prose.

Some of the early scenes in the first act lack direction and coherence. The night companions drift in and out of shadows, running on and on in very abstract terms about the pains of being a black girl in modern society. These early speeches lack variety in tone quality. Vicker breaks the monotony with a fiery bit as Jesus, and for a moment the stage is charged with energy which unfortunately quickly drops off.

The rest of the production, however, only improves. n.l.c. numbers 1 and 3 (Georgette Redmond '88 and Hope Cooper '90) expound hilariously on their plans for the reduction of rape while n.l.c.#5 takes on the *New York Times* and Ronald

Reagan in a speech that ends the first act on a high point.

The second half of the play has none of the weakness of the first act. n.l.c.#2 (Karen McFarland '90) is adorable as the young girl in the middle of a large family, telling stories of petty family squabbles and horrible racism, shocking her audience by recounting the stories with the same captivating childish wonder.

Cooper's monologue concerning being born a girl in a male dominated world is a notably fine moment in the second act.

Hoyte's direction, while at times uneven, is strong overall. The script is abstract at times but strong performances by the actors overcome whatever difficulties other areas of production presented.

Damn Yankees: a dated, predictable show with good songs and laughs

DAMN YANKEES

Produced by the Musical Theatre Guild. Thursday, Friday and Saturday, April 8 and 9, 8pm. Saturday Matinee, 2 pm. Kresge Little Theatre.

By SIDHU BANERJEE

DAMN YANKEES, originally produced in the 1950's, is quite dated. But its comic elements and musical numbers have an innocent cuteness that is fun to watch even now.

The year is 1957. The Washington Senators are at their chronically last place position in the major leagues. Joe Boyd (David Magill), a middle-aged Senator fan, is undaunted. Even as those "Damn Yankees" win yet another game against the Senators, Joe has dreams of Washington success, dreams almost as big as his lifelong dream to lead his team to victory.

Enter the devil, incarnate as Mr. Applegate (Saul Resnikoff '88), with the power to grant Joe's wish for a small price. The Faustian musical adventure that unfolds in *Damn Yankees* is humorous and fun.

Playing in the Kresge Little Theatre



The ball players sing about putting their "Heart" into baseball in MTG's *Damn Yankees*.

Mark D. Virtue/The Tech



The devilish Mr. Applegate, Saul Resnikoff '88, reminisces about past death and destruction in "Those Were the Days."

Mark D. Virtue/The Tech



Mr. Applegate absconds Joe Boyd, David Magill, for abandoning evil for his wife Meg, Margot Martens, in "A Man Doesn't Know."

Mark D. Virtue/The Tech

poses some choreographic challenges; the limited size by necessity confines the action and movement of some of the bigger musical pieces. But the songs with few characters on stage were very well done. In one humorous and fun number involving Joe (who is changed into the star player Joe Hardy, played by Matt Giamporcaro '85) and temptress Lola (Rina Cerulli '86), Lola sexily slinks about, remarking "what-

tle awkward at times on stage, but gave good musical renditions with Margot in "Near to You" and "A Man Doesn't Know." The show stealer by far was devilish Saul Resnikoff. With his little-boy "I just stole the cookies from the cookie jar" grin and his natural ham tendencies on stage, he gave just the right amount of well-timed comedy and presence to the scenes he played.



Lola uses "A Little Brains, A Little Talent" to enchant Mr. Applegate.

Mark D. Virtue/The Tech

ever Lola wants, Lola gets." And in a show stealer, the devil Applegate reminisces about past plagues and tragedies in history, when "Those were the good old days."

Several characters turned in good acting and singing performances. Margot Martens, who played Joe's lonely wife, has a strong and emotional voice. And the ensemble of baseball players gave good group performances with their barbershop quartet style singing in "The Game" and "Heart." Matt Giamporcaro seemed a lit-

The set crew suffered from a few opening-night jitters — there were a few "thunks" from backstage and mikes on when they shouldn't have been. The musical direction was good, and the string and trumpet sections gave especially good performances.

Damn Yankees has a predictable story line; one can be sure that good will triumph in the end. But MTG makes the trip to the conclusion an enjoyable one, with comedy and good music.

One pundit's Oscar picks

By JULIAN WEST

IF YOU ARE GOING TO WATCH the damned things, it is best not to watch the Oscars in a vacuum of information. Although you'll see several dozen other articles between now and Monday night, I can't resist getting my two cents worth, so herewith a few predictions, a few predilections, maybe even a few premonitions.

Let's start at the end, with the big prize: **Best Picture**. I am going to be fearless here: the runners-up are *Fatal Attraction*, *Hope and Glory*, *Moonstruck*, and *The Last Emperor*. The winner is *Broadcast News*. I say this not just because it is a thoroughly Hollywood film (there are, hearteningly, plenty of films up for Oscars with significant overseas contributions), but because it has it all: spontaneous, dedicated performances; a great script; consistent directing; and popularity. The other serious contenders are from offshore; *Hope and Glory* and *The Last Em-*

peror may even split the artsy vote.

The main reason for deciding on the Best Picture winner first is that it may give some indication of how things will go in the other categories. Nowhere is this more true than for **Best Director**; for several years, the two trophies have gone hand in hand. But James Brooks isn't even nominated for *Broadcast News*, so the trend breaks here. I'll take any odds that the winner is not from the United States; no homegrowns are nominated. The academy has to choose between two transplants, Adrian Lyne (*Fatal Attraction*) from Britain and Norman Jewison (*Moonstruck*) from Canada, and three Europeans. John Boorman's *Hope and Glory* is thoroughly English, Lasse Hallstrom's *My Life as a Dog* is filmed in Swedish, and Bernardo Bertolucci's *The Last Emperor* is not Italian, but Chinese actually.

The winner: Bertolucci. The rambling story of the last emperor of China may have faults, but not in the direction. There are beautifully composed and orchestrated



Bernardo Bertolucci's *The Last Emperor* could capture Best Picture with its epic sweep, and should pick up a clutch of awards, including Best Director.

crowd shots; there are carefully drawn human portraits; there is history, tragedy, drama, and a touch of lightness. It is a formidable undertaking, and Bertolucci has come up with a winner. I just don't think it will win Best Picture.

Our Best Picture prognostication helps slightly more with **Best Actress**. It has to be Holly Hunter. Up against four better known, established actors, the new kid on the block has come too far this year to stop now. Virtually unknown a year ago, Hunter landed two plum roles, in *Raising Arizona* and *Broadcast News*, and knocked us over with her spontaneous charm, expressive voice, and astonishingly versatile face. *Broadcast News* is her film, she almost takes it over, and it gives her quite a range to display her considerable talents.

Best Actor is a little thornier. William Hurt has been nominated for the past three years, and may be for the next ten, but he can't win it all the time. Knock out Marcello Mastroianni from the little seen (poor distribution, plus in Italian) *Dark Eyes* and Jack Nicholson for the little seen (universally reviled) *Ironweed*. That leaves two, one of whom is Robin Williams. It'll never happen. Okay, his role in *Good Morning, Vietnam* was serious, but still — it'll never happen. Hey presto, process of elimination, it's Michael Douglas for *Wall Street*.

For **Best Supporting Actor**, I'm going back to *Broadcast News*, and Albert Brooks. Come on, he's almost the lead. (Please turn to page 11)



Michael Douglas looks set to win Best Actor for his corporate raider role in *Wall Street*.



while his *Fatal Attraction* co-star Glenn Close tries to wrest Best Actress from...



Holly Hunter, who raised *Arizona*, as well as *Broadcast News*, last year.

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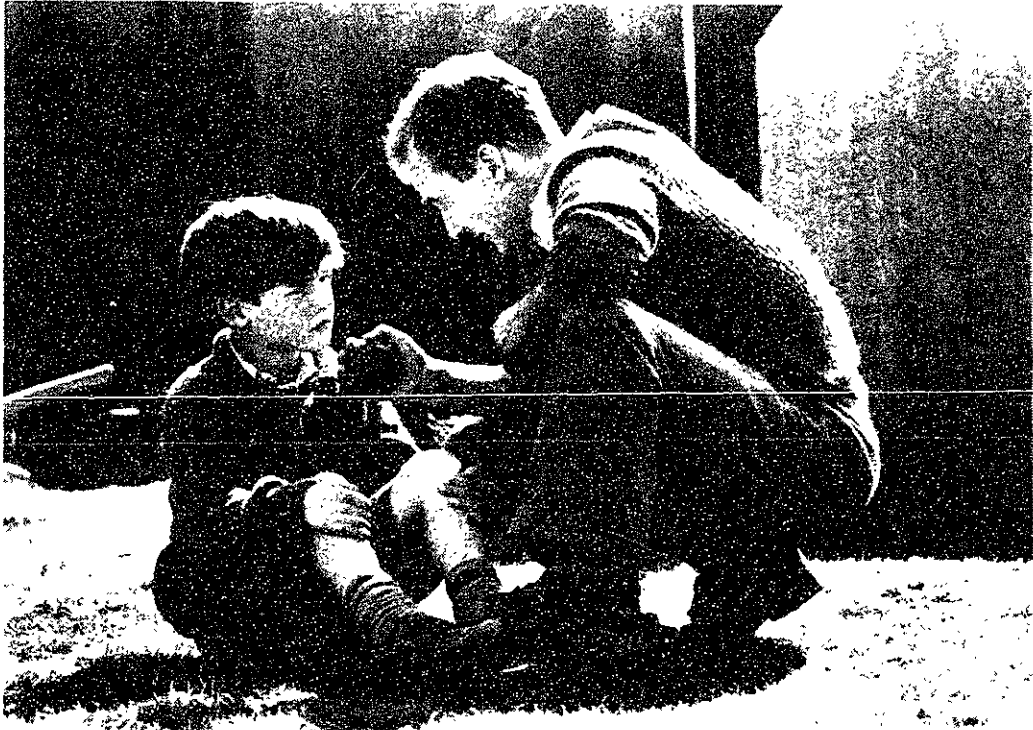
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ARTS

Last Emperor and Broadcast News to split evening



One of many strong overseas contenders is John Boorman's terribly English *Hope and Glory*, nominated for five awards, including Best Picture.



Ramsey...



Sothern...



and Archer...

could split the Ann(e) vote, leaving Supporting Actress to Norma Aleandro.

(Continued from page 10)

He nearly gets equal billing with William Hurt, and they're both the male romantic lead (or maybe neither is). He has to at least win *Supporting Actor*.

Best Supporting Actress is rough, because I haven't seen all the films. I won't waste your time. I'm tossing Ann Sothern (even though a lot of the Academy will remember her from television, they won't remember her from *The Whales of August*, which bombed). I'm also tossing Anne Ramsey... from *the Train* (nuf said?). I'm tossing Anne Archer, because her name is Anne, and I'm plunking for Norma Aleandro, *Gaby*, because I like her a lot, and I think she deserves it. Okay?

The Academy has a chance to make it up to James L. Brooks for not nominating him for Best Director — they can award him **Best Original Script** (or it might go to John Patrick Shanley for *Moonstruck*). What's that? Louis Malle deserves it for *Au Revoir, Les Enfants*? Yes, but nobody's read the original French, and anyway he wins **Best Foreign Film**. Next category...

Best Script — Adaptation is difficult to call, but I know where I want it to go. Tony Huston's script for his father's *The Dead* preserved much of James Joyce's original short story. He treated both Joyce and life with reverence, but not idolatry. It's also a sentimental favourite, as John Huston's last film, so maybe this is not so far fetched a prediction.

Best Cinematography has to be a fight between *Broadcast News* and *The Last Emperor*; I lean to the latter, for the same reasons I gave Bertolucci best director.

Should I do the others? Sure, why not. **Best Editing** goes to Richard Marks for *Broadcast News*; just look at all the video sequences, if nothing else. **Best Art/Set Direction** goes to *The Last Emperor*, which also earns **Best Costumes** for its stunning period Chinese costumes, as well as its 1920 flappers and its revolutionary guards. (Really turning into a slugfest. isn't it?)

The Last Emperor also cops **Best Musical Score**. Well, it was written by Cong Su,



Andre the Giant, Mandy Patinkin and Wallace Shawn were *The Princess Bride's* Marx Brothers, but the film is only up for Best Song.

David Byrne and Ryuichi Sakamoto. It's up against *Cry Freedom*, one score by Ennio Morricone (*The Untouchables*) which is not his best, and two scores by John Williams which may be his best, but are still not very good. Two nominations for John Williams, and none for Mark Knopfler? He's turned out several fine scores in past years, and *The Princess Bride* is vintage Knopfler. Never mind, it picks up **Best Original Song**, for "Storybook Love."

Well, I think I let myself fantasize a little, but I think the trends are clear. Two films split the evening. *Broadcast News* picks up four awards by my count, including the big one, and *The Last Emperor* sweeps up five.

Either one could do a little better than that: *Broadcast News* could wrest Cinematography away, and William Hurt could come through with Best Actor. On the other hand, the director-picture trend could still hold up and then *The Last Emperor* would steal Best Picture.

But for that, you have to tune in Monday night.

Remember the Neediest

Ushers are needed for Commencement and the President's Reception to be held on Friday, May 27, 1988. MIT students who are interested should pick up an application from Donna Kendall, 5-119. There is no pay for the time involved, but ushers will be allowed to remain in campus housing through Commencement.

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Outstanding conservatory Figaro is radiant, hilarious

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Boston Conservatory Theater,
31 Hemenway St., Boston.
April 7, 8, & 9 at 8pm. April 10 at 3pm.

By JONATHAN RICHMOND

IT IS A CLASSIC FIGARO: John Moriarty's production of *Le Nozze di Figaro* at Boston Conservatory laughs, smiles; and is deadly serious. It is one of the most outrageously funny *Figaros* anywhere, and its delicious wit is enhanced by the crisp articulation and the rare clarity with which all Moriarty's cast sing. Every singer is an actor, too; their movements along with their song burst with light at the opera's beginning, and grow more serious as the evening progresses along, drawing the audience inextricably into Mozart's special world.

The evening's outstanding voice was Mary Margaret Sapp, the Suzanna. Sweet and saucy, when we first see her, Suzanna's cunning is never far below the surface, and culminates in a fragrantly sensuous *Deh vieni, non tardar* sung by Sapp with all the presence of an accomplished prima donna.

Debrah Ehrhardt, the Countess, has a voice to note too. True, she was clearly stressed in the extremely difficult *Dove Sono*, but her tonal purity and the stature of her stage presence suggested that she will make a truly great Countess in years to come.

Figaro was firmly sung by Robert Holden, his *Se vuol ballare* determined, his *Non più andrai* agile, and his depiction of Figaro's brief but significant jealousy telling. How brilliantly Mozart creates the trap for Figaro to fall into, and how naturally Holden's Figaro fell for it. *Tutto è disposto*. . . *Aprite un po' quegli occhi* was magnificently sung, and quite disturbing.

James Poston's was a relentless, iron-clad Almaviva on the surface, but his

keenly-studied, psychological portrayal of the character underlined Almaviva's frustration and growing sense of impotence. Cory Miller, the Cherubino, was at the opposite spectrum, an impossibly indiscreet little love bird who prettily sings *Voi che sapete*. Cherubino's pranks were hilariously pulled off, as well. It was impossible not to love every cheeky pose.

Dean Anthony has a career cut out as an achingly funny comedian. The audience burst into laughter even before Basilio, whom he sang last night, had opened his mouth. Each gesture adds to the slimy creepiness of the role, and the wicked suggestiveness in Anthony's voice puts the delicious icing on the cake. Lynn Edwards as Marcellina, Craig Grayson as Bartolo and Perry Ward as Antonio and

Glen Todd as Don Curzio were very amusing sung, too.

It's been said that Mozart's characters may lie and cheat as they will, but Mozart's music always tell the truth. In *Figaro*, the truth is revealed in Act IV. The set, previously bright, is transformed at Boston Conservatory into a coolly lit nighttime garden, and the scene set by Barbarina's *L'ho perduta*, sung with sufficient disquiet by Amy Cohen to fix the audience's attention.

Moriarty's orchestra had played brashly in the earlier acts, fudging a phrase or two, sounding a trifle thin for brief spells, but carrying the opera's effervescent humor along on a wave of ebullience. A wish that they might have played with more subtlety early on was forgotten as close-

knit strings and seductive winds took us deeper and deeper into the heart of Mozart, leaving us quite unprepared for the revelation of this opera's — and, for that matter all opera's — greatest moment. It is the moment when Count Almaviva, the instant before the arrogant lord, is down on his knees before the Contess, his property by law, begging her forgiveness. Poston's voice took on a disarming sincerity, and Ehrhardt's reply came back with radiance, depth and dignity, rapturously spelling forgiveness and sending one and all away elated.

Note: To enable as many conservatory students to participate in the production, there are two complete casts. The cast reviewed above will be performing again on Saturday night. The cast tonight and on Sunday will be different.



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ARTS

Men Without Hats on comeback trail after fine album

MEN WITHOUT HATS

In Concert at Axis.
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By JULIAN WEST

DIZZY WITH SUCCESS after "Safety Dance," Men Without Hats stumbled on the way up and spent three years in the musical wilderness. Back from beyond, the Montreal-based group brings us a clever and playful new album, "Pop Goes the World."

The singer/songwriter and obvious core of the group, Ivan, has had some pretty good thoughts in the past three years. As he puts it, "I went through a crisis of conscience, and set out to become more aware of the world around me. I began studying poetry and developing a new side of myself."

The new side shows up in two ways on the album. The images of childhood, personified in a baby on the cover, represent the band's rebirth as well as childlike philosophy, "non-violent, non-sexist, and non-racist." And the character of Jenny, who reappears frequently on the concept album, represents Ivan's female side, "a person at a young age of discovery."

He says he has been "tapping into woman power, into the whole piece movement and life in general." Images of brightness and lightness abound on "Pop Goes the World," which is populated by children and guardian angels.

It is a carefully crafted, lyrical and intelligent studio album — not to mention danceable. Now the Hats are working on rediscovering their live performance skills. They have a month to do it in clubs, before starting to open for Icehouse in larger venues. As it happens, their Boston date was the first of their tour — and it was a return to the first place they ever played in the States.

However, the rough edges still showed in Ivan's first outing on-stage in over three years. The lyrics, which he calls "really important," often got lost, either because they were indistinct or half-remembered. He has a lot of energy, however, and did put on a good show. I expect he will get his stride back.

Communication and coordination was smooth, but a few audio settings need to be reset, because we lost the keyboards occasionally. Otherwise, they managed to capture the sound of the album, so it turned out to be a memorable concert.

They played all the songs off "Pop Goes the World" except for one slow number ("Lose my Way"), scrambling the order. And (thanks to the miracle of digital sampling) most of them sounded a lot like the album versions. One of several exceptions was the title track, which had much more bass and a harder edge. There were several strong instrumental moments as well.

Their hit of years gone by, "Safety Dance," was the big crowd-pleaser. "Where did the Boys Go" and "It takes



Seconds" each brought to mind a few moments of nostalgia. Like the new material, the older songs are imperative dance-tunes, but carry a simply-stated, eloquent message.

The album has been a big hit: double

platinum in Canada, and beginning to sell just nicely in the States and Europe. Perhaps when Men Without Hats pass back through Boston, more people will turn up to appreciate them.

Eurythmics film captures thrill of band of the eighties

EURYTHMICS! LIVE

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By JULIAN WEST

EURYTHMICS have in many ways been the group of the eighties. Lyrical but aggressive, stereotype-breaking, gender-bending, their 1981 advent helped dispel the gloom of the previous decade, as Dave Stewart and Annie Lennox reintroduced us to lost concepts like harmony and instrumentation. A string of subsequent hits have reflected the angst and longing of the times: "Here Comes the Rain Again," "There Must be an Angel," "Sexcrime."

The incredible polish of such sound-effects treasures as "Right by Your Side" and the 1984 soundtrack reveals their technical sophistication, but one has never thought of them as a studio band. They have always given a pretty mean concert, but seven albums in seven years hasn't left much time for touring.

So it was about time for a concert film which could capture the many facets of Annie and Dave, as well as the excitement of the live act. This film does just that. It

was shot in Sydney (you can only tell because one fan who manages to steal a kiss looks so Australian I think they got him from central casting) during the tour after album #6, *Revenge*.

It is a treat for the MTV-hardened to see a film which features non-album versions of the songs, without hours of lip-synching. Annie has lost none of her appealing vocal qualities, she remains sweet-voiced yet strong, but she has to temper her range for live-performance. The more overlooked, cuter, half of the act is never far from the camera either: Dave shows himself to be more than a string accompaniment and nearly takes over at points. Some of the songs come off close to the album versions, but most show real innovation, and sometimes improvisation.

"Thorn in My Side," for instance, sounds very different live, powerful and angry. The power almost overwhelms "Sweet Dreams" (their first certified transatlantic hit), but in the end it is a different, not necessarily poorer, version of the seductive, honey-coated album track.

"Would I Lie to You," although it benefits from the directness of a concert reading, sticks close to the original, except for a sudden, remarkable, fusion with "Day Tripper" (not the only Beatles song to

make an appearance). Otherwise, the most remarkable thing about the performance of this song is that Annie takes her shirt off.

The surprise is that the triumphant energy of the act shows through the celluloid. It isn't just that Annie is pouring with sweat (I can't bring myself to be professional and call her Lennox, sorry), but it is something in the honesty of the camera. The disappointment is that, while many of Eurythmics' best songs never make the radio, and some of their most innovative work never makes the albums, the film is a hit parade of all their top sellers — at least, as far as I saw. (Thanks to the distributor, I only saw the second half, but there was plenty to go on.)

Apart from a few interpolated studio sequences which featured a mirror and a snake (and were Dave's idea anyway), the creative energies behind the film come from the band, not the director. The camera is a faithful recorder of the concert, but it is mostly standard modern concert footage, with not too many shots of the screaming audience. The camera angles jump back and forth in video-clip style, and the songs fade-to-black rather than segueing nicely together, so MTV can take its pick of the tracks.

On the other hand, there are some im-

pressively unlikely camera-angles, and some stunning close-ups, so Wonfor's technical brilliance comes through. Slo-mo and similar effects are nicely chosen to highlight the music. The cameras do not focus relentlessly on Dave and Annie, either; the other band members get deserved turns in the spotlight.

Pat Seymour sparkles on "Sweet Dreams"; his keyboards go all dreamy during the instrumental parts, and it is their organlike quality which preserve the seductive appeal of the song below Annie's harder-edged vocals.

Joniece Jamison provides excellent backing vocals, and comes centrestage to join Annie for the duet "Sisters," which they dispatch with obvious cameraderie.

Clem Burke plays a great saxophone (with a wonderful solo on "Thorn in My Side"), and harmonica as well. Of course, this keeps Dave from playing sax, but we can forgive him because he is such a great guitar player, lively and playful as well as technically accomplished.

Dave and Annie return to *Revenge* for the appropriately-chosen encore, "The Miracle of Love." This quiet, heartfelt number must have sent the audience out happy into the Sydney night, and it is calculated to do the same for film-crowds.

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ARTS

Michael J. Fox sheds teen-idol image in Bright Lights

BRIGHT LIGHTS, BIG CITY

Directed by James Bridges.

Screenplay by Jay McInerney, after novel. Starring Michael J. Fox, Kiefer Sutherland, Phoebe Cates, Swoosie Kurtz, Frances Sternhagen, Tracy Pollan, John Houseman, Dianne Wiest, Jason Robards.

By SIDHU BANERJEE

THE NEW MICHAEL J. FOX MOVIE opened last weekend, and there were no pre-teen fans in line for the first show. Most viewers, in their 20's, probably knew what to expect from the film version of Jay McInerney's bestseller. They got a surprisingly good adaptation, with the feel and approach of the original work, yet with new perspective on the inner workings of the protagonist.

The 1984 novel was, unusually, written entirely in the second person. In the first person, the reader can delve into the brain of the protagonist, understanding the character's feelings and drives. In the third person, a book tends not to focus as much on one person's activities or emotions.

What happens to a book written in second person? In *Bright Lights*, the second person narrative is descriptive yet removed from the inner feelings of the protagonist; the reader sees but can not directly feel or understand the character's emotions. In this respect the book was probably destined to be made into a movie, for in a movie we see a character but rarely are allowed a glimpse into his brain.

Michael J. Fox gives a fine, serious-minded performance as Jamie Conway, a young aspiring writer who has to deal with several recent pitfalls in his life. Fox succeeds in shedding his "Family Ties" image, yet retains an aura of vulnerability that enables the audience to care about his character.

He has a boring job as a fact checker in a *New Yorker*-type magazine, his beautiful yet vacuous wife Amanda (Phoebe Cates) has left him, his equally superficial "best friend" Tad (well played by Keifer Sutherland) consistently takes up his free time with all night drug binges and glitzy New York parties, and he is still tortured, one year later, by the memory of his mother's death. Rather than put his troubles behind

him, he tries to forget them with an ever-increasing supply of drugs and alcohol, and by following the lurid headlines of the tabloid *New York Post*.

But Jamie is on a downward spiral. He refuses to understand his misery. He thinks, and the audience believes, that he is trying to get over his wife's walking out on him. But he does not take the time to really understand his grief.

His irrational attachment to the tale of an undelivered baby in a comatose mother (called the "coma-baby" by the *Post*) becomes a metaphor for his inability to let go of the security he has lost along with his mother and wife.

Jamie's one bright experience, a drug-

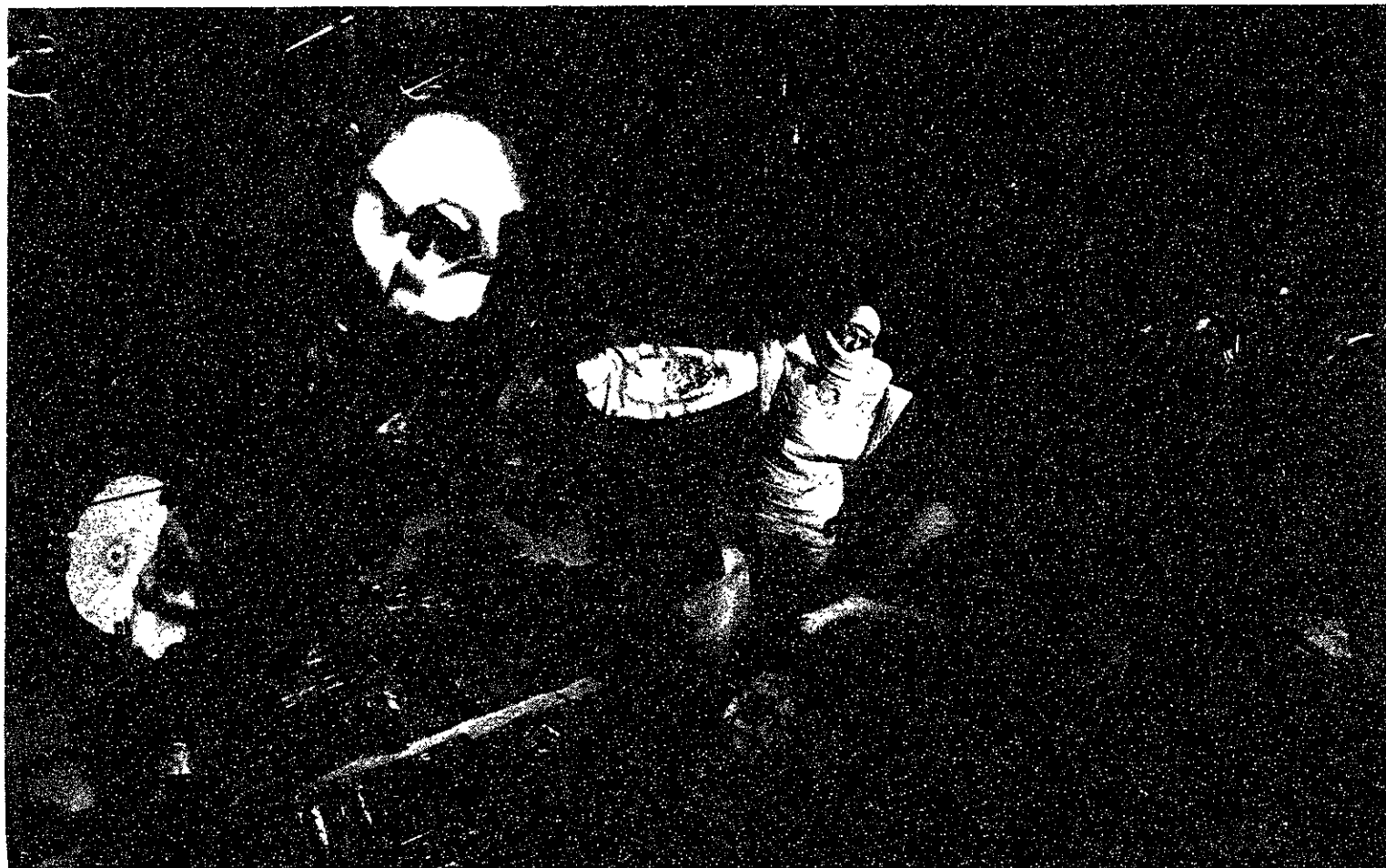
free romantic evening with a down-to-earth and exciting woman, gives him the opportunity to understand what really haunts him. Once he understands himself, his real weakness, he stands a chance of surviving the mess he's become.

There's a sense of sardonic wit in this movie as well. In a conversation with a woman in a disco about great "D" words, the audience is treated to the absurd and the sincere; such moments add a warmth to what could have been a terribly morose movie. Life should be easier, we learn, but it cannot be without a little less interference from the distractions, the bright lights, of the world today.

Bright Lights was completed in a patch-

work way with many directors in a very short time. Surprisingly, it is not a disaster. The frantic effort may have actually helped with the atmosphere of the movie, giving it an appropriately desperate feel. There are some elements in that might not have survived a more consistent directing effort: some drug scenes might have been left on the cutting room floor, the coma-baby tale might have received less weight.

Overall, *Bright Lights* is worth seeing for its pacing, casting, and its distinctive call for a saner, less destructive existence. It is a good late-1980's post-yuppie tale. The party is over, excess is not free, and it is better to face the future with a clear head and some idea of the past.



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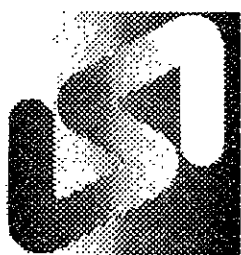
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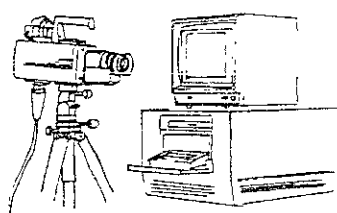
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Dormcon officers seek increased student voice

(Continued from page 1)

But Whetsel expressed concern that, in seeking uniformity, the different "personalities" of the dormitories might be overlooked.

The Dormcon vice president's job is primarily to organize dormitory rush. Williams believed the smaller number of men entering MIT had posed tensions between dormitories and fraternities.

Fraternities argue that rush is their lifeblood, and that dormitories should be default choices, Williams noted. But she said this argument ignored the fact that each of the dormitories has an individual "personality."

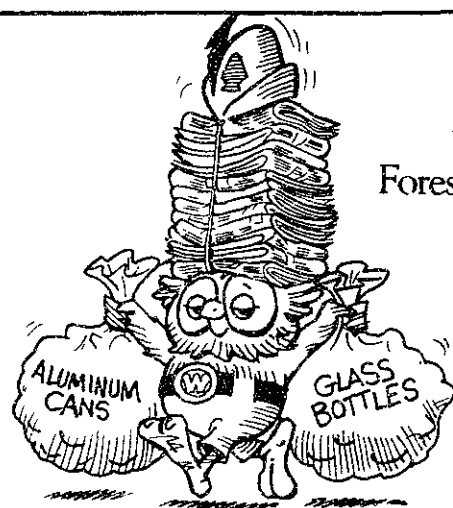
Williams understood that fraternities needed men, but did not want "this side of the river to become all women, and the other side all men."

The ODSA this year screened applicants for graduate resident positions and initially did not

forward the names of some of the applicants to dormitory selection committees, according to Maggioni. Maggioni expressed concern that some of the questions the ODSA posed the applicants were slanted or arbitrary. Moreover, the ODSA should give dormitory residents the chance to meet applicants for themselves.

After complaints over the ODSA screening arose, the names of all candidates for positions were passed on. Tewhey promised that in future the names of all applicants would be forwarded, Maggioni said.

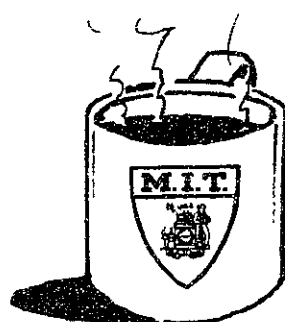
Students have not been adequately informed about dormitory policies in the past, Whetsel believed. Whetsel cited a variety of causes for this breakdown in communications — including student apathy. Whetsel hoped to increase student awareness of and interest in Dormcon.



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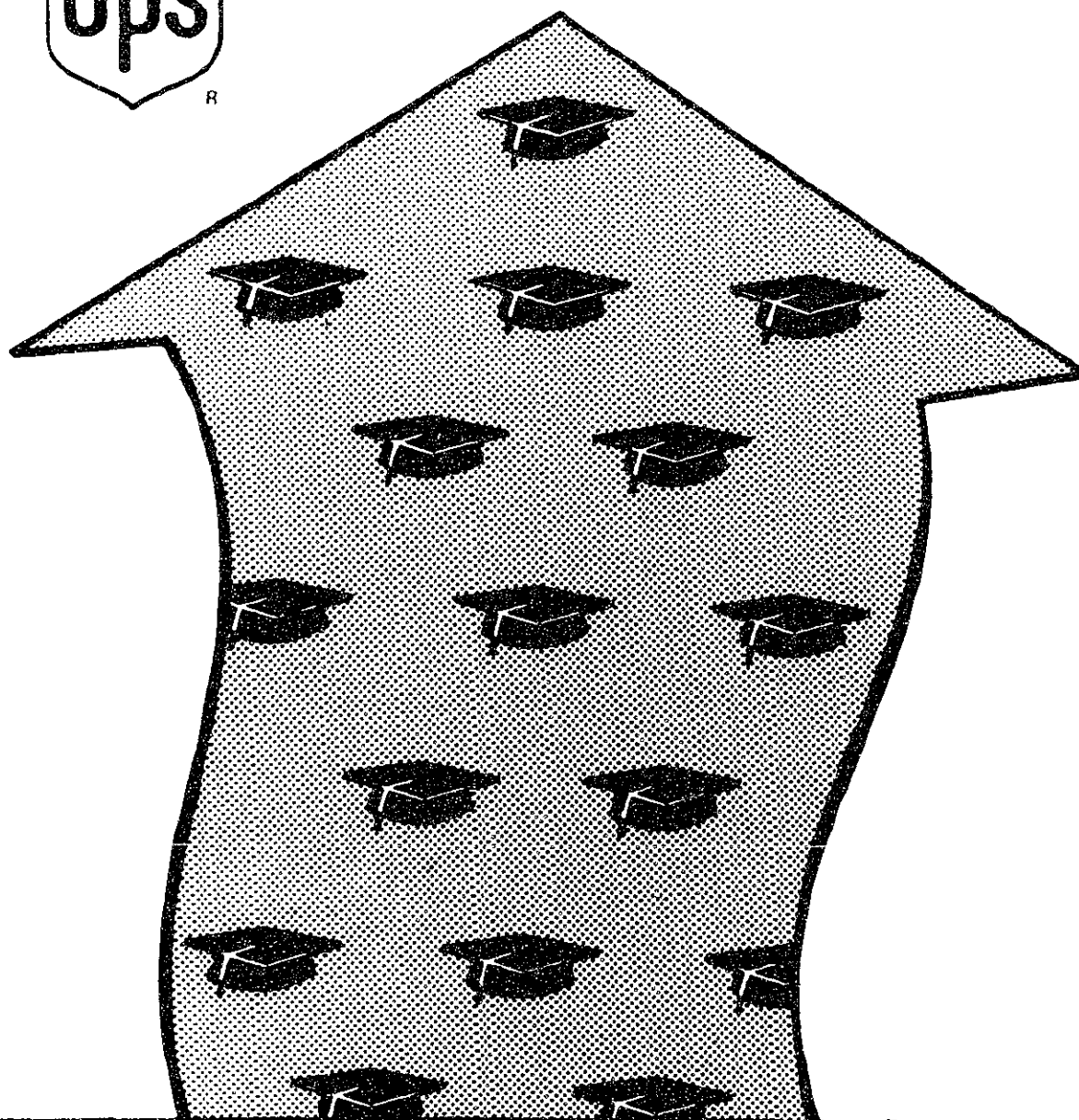
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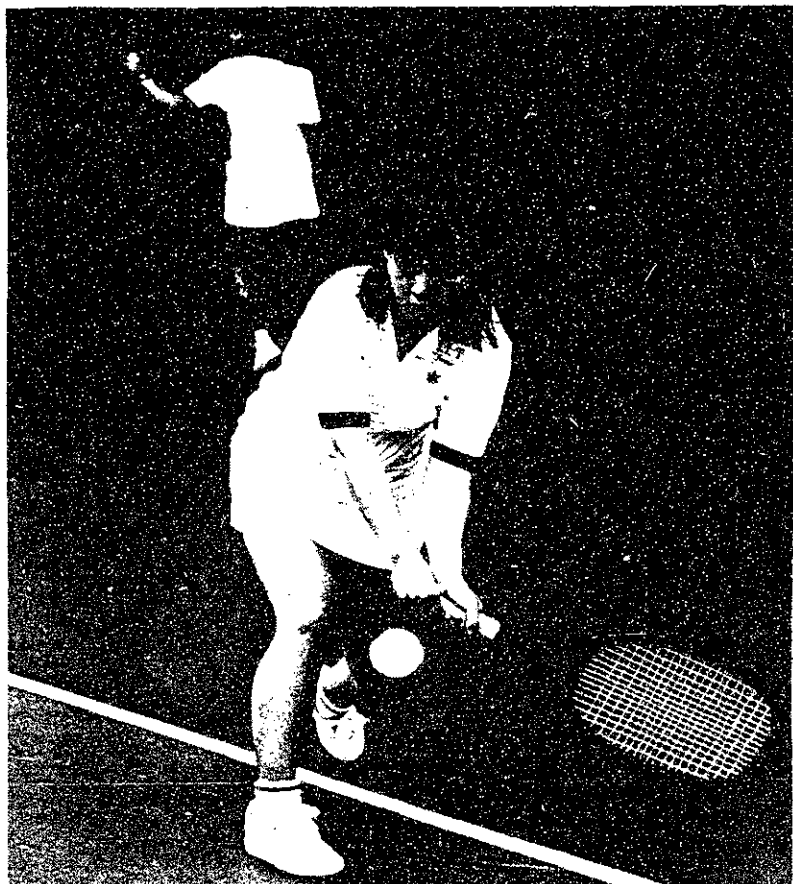
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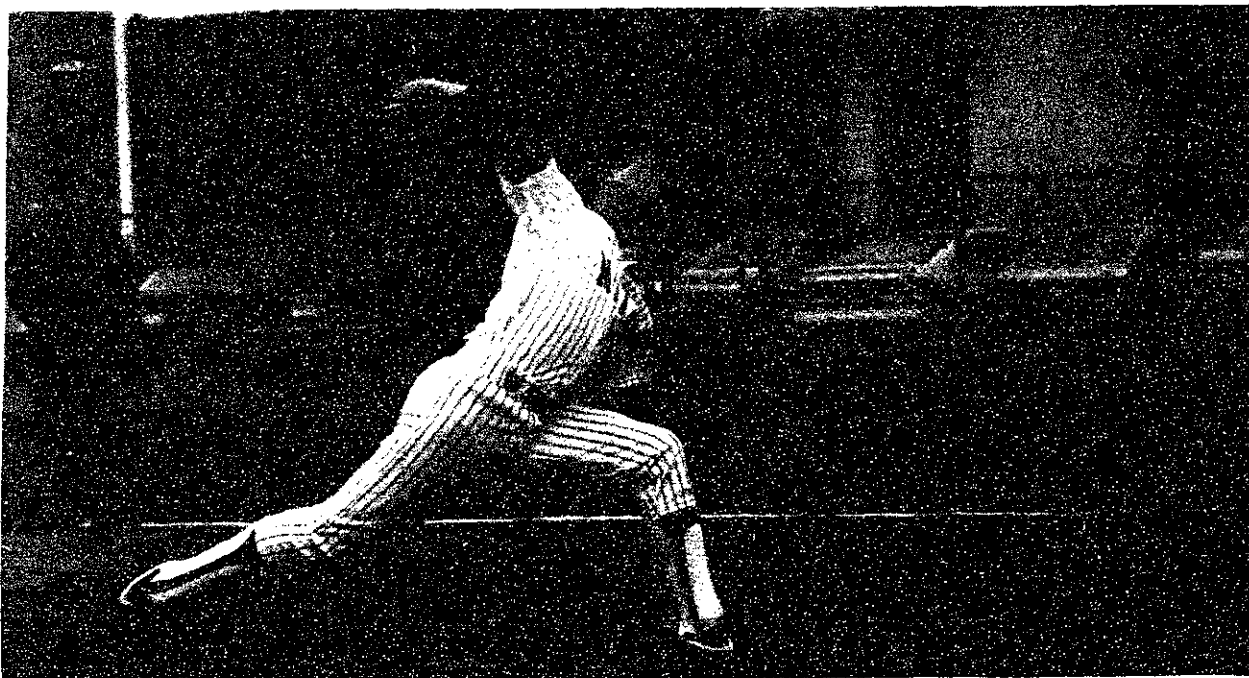


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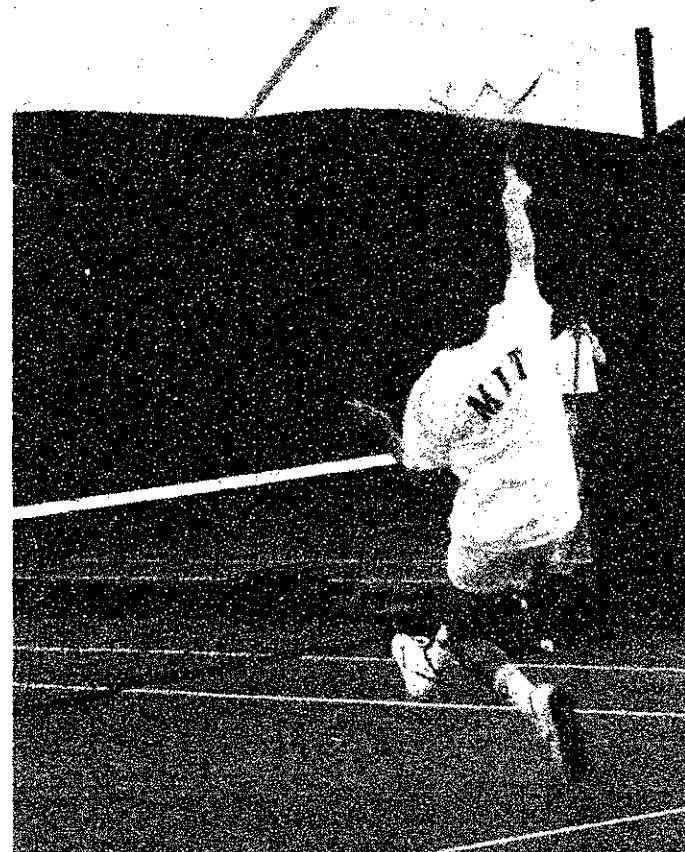
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