

Graduation speakers stress public service

By Andrew L. Fish

MIT President Paul E. Gray '54 told graduating students that their education is "more than a meal ticket" and should be used to serve "the public interest and the common good." His remarks were made at MIT's 122nd commencement on May 27. A total of 1733 students received 1899 degrees at the ceremony, which was held in Killian Court under sunny skies.

The importance of public service was also emphasized by Su-

Prof. Murman named to Proj. Athena post

By Irene Kuo

Professor Earl Murman of the Department of Aeronautics and Astronautics was recently named the new director of Project Athena by Gerald L. Wilson, Dean of the school of engineering and Athena executive board chairman. Murman's three-year tenure as director begins September 1.

Dean Wilson's selection was based on the recommendations of a search committee set up following the announcement of the resignation of former director Steven R. Lerman '72 in mid-May.

As co-principal investigator of the Athena curriculum development project for his department, Murman developed software modules for use in teaching fluid dynamics. These modules have been used by approximately 250 students per year in the past three years, and will soon be licensed to other universities.

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Steinem addresses Wellesley grads

By Robert E. Malchman

"For women, 'having it all' means doing it all," lamented writer Gloria Steinem in her commencement address last month at Wellesley College.

The College graduated 634 women at its 110th commencement exercises on May 27. The Class of 1988 is the largest since the school opened in 1875.

Steinem criticized the "Superwoman Syndrome" as a creation not of the women's movement, but of its adversaries. "You can work full time in the paid labor force only if you keep on working full time in the unpaid labor force, cook three gourmet meals, raise perfect children, dress for success, and as a women's magazine once put it, 'you are multi-orgasmic till dawn'."

The graduates have an obligation to be as radical today as Henry and Pauline Durant were in 1875 when they founded Wellesley College, Steinem declared. She listed six ideas that would work "profound changes" in the future:

- "That men care for infants

san P. Thomas, MIT's Lutheran chaplain, who delivered the invocation. "Grant that we may use the privilege of this MIT education and degree wisely — not as an entitlement to power or regard, but as a means to serve," Thomas said. "May the technology that we use and develop be humane, and the world we create with it one in which people can live more fully human lives rather than less, a world where clean air and water, adequate food and shelter, and freedom from fear and want are commonplace rather than exceptional."

Text of Gray's commencement address. Page 2.

In his commencement address, baseball's National League President A. Bartlett Giamatti urged graduates to "have the courage to connect" with people of all ideologies. Equality will come only by keeping "the shouting down and the conversation open," Giamatti said.

Also, Senior Class President Lisa A. Martin presented the class gift, a scholarship fund which raised \$6900 and \$17,800 in additional pledges which will be given over the next four years.

"Obligation" to public service

In his charge to the graduates, Gray invoked the memory of former MIT President James R. Killian Jr. '26 while telling students of their "obligation of public service."

"Jim Killian was a tireless public servant who served his country with wisdom, courage, and limit-

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Photo courtesy Wellesley College Media Relations

Gloria Steinem

and children as much as women do. . . .

- "We can recognize Women's Studies, Black Studies, Hispanic Studies, Native American Studies as what they are: remedial studies. Anyone who doesn't have them is actually taking White Male Studies. . . .

- "Diversify and complete the student body [by giving the funds necessary to encourage minorities to come to Wellesley]. . . .

- "When people used to say to me, 'Feminism is the cause of divorce,' I always said, 'No, mar-



Spirits were high at last weekend's Special Olympics, held here at MIT.

Christopher J. Andrews/The Tech

TEP loses rooftop baby-blue bathtub

By Annabelle Boyd

The ten month controversy over Tau Epsilon Phi's rooftop baby-blue bathtub ended on May 11 when the Back Bay Architectural Commission ruled that the tub was not in line with the historic neighborhood and had to be dismantled.

In the Spring of 1983, Dave Honing '86 and others TEP members first connected the rooftop bathtub for outdoor bathing. On hot nights, they would fill the tub with cool water and watch the sunset.

The tub's popularity caught on

throughout the house. Members of the fraternity continued to bathe against the Boston skyline until last summer when an incident with a nude bather promoted the the Neighborhood Association of Back Bay to take the issue of the TEP tub before the Back Bay Architectural Commission.

TEP President John Gold '87 said the fraternity received no complaints about the tub until July of last summer when the fraternity was mailed housing code violations from the Back Bay Architectural Commission.

Residents around the fraternity said the bathtub was visible from their own rooftops, from nearby high-rise office buildings, and from sections of the Commonwealth Avenue Mall, reported *The Cambridge Tab*.

Mary Castellani, a member of the Neighborhood Association of the Back Bay, called the tub "a frivolous item that was used indiscreetly" in a May 31 *Tab* article.

The fraternity had "not been the best of neighbors," said Frances Duffy, co-chair of the

Neighborhood Association's Architectural Committee. The Neighborhood Association was concerned that the tub would aggravate relations within the neighborhood, she claimed.

In March, TEP first went before the committee to defend its rooftop bathing facility. The brothers claimed that they were not aware that the tub was in violation of Back Bay housing codes.

The commission set May 11 as the date on which TEP could introduce its case for the tub in a public hearing.

On that date the commission, supported by many neighborhood residents, ruled that "Rooftop elements must integrate with the architecture of the building and the district as a whole. A bathtub is an interior element unsuitable for a rooftop setting."

TEP did not plan to appeal the decision to the Suffolk Superior Court, Gold said. According to TEP members, they now plan to install the tub on the third floor and open all of the windows. "But it just won't be the same, mourned one brother.

Dean, Gharekhan: India-US relations improved

By Prabhat Mehta

Despite the persistence of fundamental political differences, the relationship between India and the United States has been improving in recent years, agreed US Ambassador to India John Gunther Dean and Indian Ambassador to the United Nations C. R. Gharekhan. The current state of India-US relations was the topic of a discussion sponsored by the Cambridge Group.

Dean focused upon the positive changes in the relationship, noting "There is not a single discipline in life where [the United States] is not involved with the Indian people."

He described the current relationship as a broadening one, contrasting it with the "much narrower, aid-based approach taken in the late 1950s and '60s. Dean went on to emphasize that progress in the last four years has reopened a friendly dialogue between the leaders of the two nations.

Acknowledging recent develop-

ments in trade, Dean discussed improvements in technology transfer, especially with regards to the military. "Four years ago, you couldn't have talked about anything, today . . . the relationship in the defense area is one of working together in making India self-reliant." The recent deal between the United States and India to build light combat aircraft together is one example, he said.

Both Dean and Gharekhan praised the growth in joint ventures between US technological firms and Indian corporations. Recent cooperative ventures have involved such American companies as DuPont, General Electric, and Xerox. Dean noted that he had just negotiated a deal which will bring a supercomputer to India in October.

While both Dean and Gharekhan said these developments are all evidence of a growing Indo-US partnership in research and development, Gharekhan noted that India will still turn to other nations, including the Soviet

Union, whenever favorable offers in military and civilian technology are made.

Political differences persist

Gharekhan emphasized the importance of India's policy of non-alignment, which makes India neutral in "the superpower game." While noting that India and the United States "see things from slightly different perspectives," he criticized the often-stated belief that India sides with the Soviet Union because of the close political and economic relationship between the two nations.

Dean agreed that issues such as non-alignment and America's close association with Pakistan make dialogue between the United States and India more difficult, saying "You can't change things overnight."

On several occasions, Gharekhan challenged US foreign policy towards Pakistan, India's neighbor and frequent enemy. He questioned whether the United

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inside

Photo essay of this year's commencement. Pages 6,7.

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Witch-hunting hysteria explored at new theatre production. Page 9.

Giamatti urges openness

(Continued from page 1)

less dedication to the commonweal and the ideals of democracy," Gray said.

Gray noted that Killian said a trip around the country was "a wonderful opportunity to get a grassroots feeling for the greatness of this institution by observing close up what its alumni have accomplished, what they contribute to the welfare of this country and the variety of ways they have enriched the quality of American life."

"If he were here today," Gray continued, "I believe Jim Killian would say that your alma mater expects no less from you."

"You, above most others in this society, possess the gift of remarkable intellect, enriched and enabled by superb education," Gray said. "Yours is the obligation to help heal this society where healing is required, to help strengthen this country where strengthening is required and to help bring harmony among the nations of this world wherever discord obtains."

Gray also warned of the danger scientific illiteracy poses to democratic civilization. "How can a democratically based society such as ours prosper when significant numbers of our citizens don't even have a rudimentary understanding of some of the major forces that shape and direct our society?" he asked. "Without such understanding, how can our citizens and leaders make responsible decisions concerning future energy sources and the environment, defense systems and arms control, public health policy and international trade?"

"You have the talent and you have the tools," Gray said. "And if you take Dr. Killian as your model, you have the will to put these tools to work in the service of the public good."

In his address, Giamatti, a former president of Yale University, praised the role of higher education as a "conveyor of civilization." In his wide-ranging address, Giamatti poked fun at congressmen, management consultants, various media organizations and the university "special interest group" (which takes offense if no one else does).

The main focus of his address, though, was the importance of conversation and debate to the university, which "lives through all its voices."

"The sound of all these voices through the years giving and taking — that is the sound of civilization," he said.

But he cautioned that "when that conversation — the to-and-fro of ideas — is stymied or foreclosed or frozen, when the questing for truth is told it must cease because there is only one truth and it is complete, then the institution in its essence is chilled and its life threatened."

"The enemy of a university is . . . not dissent, not disagreement, not disagreeableness," Giamatti said. "Gentility is the mark of a great finishing school, not a university."

At the same time he blasted "the simplifiers who tell you that they are idealistic because they have boiled life down to a bumper sticker" and others who undertake simple analyses as the "enemies of give and take." He said "the shouters who want it now care nothing for exchange, for connection . . . for working it out; they are in some ways 'the subtlest enemies of the university . . . splintering the very sense of community they ache to form.'"

Giamatti urged the graduates to have "the courage to connect,

the courage to strive to keep the shouting down and the conversation open — for only in that way eventually will equality . . . and opportunity finally come."

One arrest at ceremony

During the commencement procession Metropolitan District Commission Police arrested Ronald Francis G for allegedly harassing graduates in the procession and disrupting the ceremony. Francis was speaking about divestment and other issues with marching graduates outside Killian Court when he was apprehended. He will be tried for disturbing the peace on July 14.

Only about a dozen protesters marched on the sidewalk outside the court, most protesting MIT's development of University Park in Cambridgeport. Students were not permitted to distribute literature inside Killian Court, but after persistent complaints copies of *The Thistle*, a left-wing student newspaper, were allowed to be placed in the Court next to the spot where *The Tech* had been permitted to distribute issues.

Murman discusses outlook for Project Athena

(Continued from page 1)

"His software has been well received by students," according to Lerman, ex-officio member of the search committee. "He knows what works. His work should encourage other faculty members to develop software for their courses," Lerman said. Presently, about 100 subjects use Athena to varying degrees.

In addition, Murman has served as a member of the Athena executive committee and chairman of the school of engineering resource allocation committee for Athena.

In enumerating his objectives, Murman stated that his main goal is to develop Athena into a "friendly, reliable, supportive

Ambassadors say India, US cooperating more

(Continued from page 1)

States will reduce aid to Pakistan after the Soviet pull-out from Afghanistan. Gharekhan did reiterate, however, that such political differences should not "come in the way of establishing a productive, constructive, positive relationship" between the United States and India.

Defending US policy toward Pakistan, Dean described the relationship as a stabilizing one which benefits the entire sub-continent region. He also noted that the US received criticism from nations such as Pakistan for its support of the Indian intervention in Sri Lanka.

Both ambassadors saw a calm, mature dialogue between the two nations as the most productive development in relations in the last few years.

The India Question

An important group which will have considerable influence over

India's relationship with the United States and over India's development as a whole is the community of Indians who live in the United States, Dean stated.

The number of Indians living in America who return to India is on the rise, he said. The US Embassy in New Delhi is trying to "facilitate" the return of Indians, Dean said, because they will have considerable influence in both the public and private sector.

Also noting the importance of the 18,000 Indian students now studying in the United States, Dean said that "honest-to-goodness students who wish to go back to India have no problem getting [student] visas."

Dean incorporated his belief in the return of non-resident Indians to their homeland in what he called "the India Question." The heart of the question, according to Dean, is whether the dreams of the Indian people can be realized under the present political system.

Gray urges graduates to pursue public service

(Editor's note: The following is the text of the charge to the graduates delivered by President Paul E. Gray '54.)

Thank you, Ms. Martin. Dr. Saxon, Dr. Giamatti, ladies and gentlemen . . . good morning.

This is, before all else, an occasion for congratulating people. First, I extend to each of you who receive degrees today the congratulations and best wishes of the faculty, the administration, and the Corporation.

You have the talent and you have the tools.

The road that has brought you to these ceremonies has not been an easy one. If excellence has been your guide, then rigor has been your companion. In completing the journey thorough MIT, you have traveled far, and we all take pride in this special moment for you.

Special congratulations are due, also, to the parents and families of the graduates. Their steadfast support and sacrifices have made this day possible for many of you. By way of thanks, I ask members of the graduating class to stand, face the guest sections, and join the faculty and trustees in applauding some of the most remarkable people in higher education today — your parents and families.

* * * *

My charge to you, as you leave these halls, concerns what this university expects of you during the decades to come — and that is the obligation of public

service.

It is an obligation embodied in the life and work of MIT's tenth president, James Rhyne Killian, Jr. This past winter, we were saddened by the death of this major figure in MIT history, a man of enviable erudition, natural eloquence and charm, and rare qualities of mind and spirit and vision. A distinguished leader in American higher education and an advisor to a long succession of American presidents, Jim Killian was a tireless public servant who

served his country with wisdom, courage, and limitless dedication to the commonweal and the ideals of democracy.

In his memoir, *The Education of a College President*, he recalled that upon his retirement in 1971 he and Mrs. Killian made a swing around the country, paying farewell visits to gatherings of MIT alumni. "It was," he said, "a wonderful opportunity to get a grassroots feeling for the greatness of this institution by observing close up what its alumni have accomplished, what they contribute to the welfare of this country, and the variety of ways they have enriched the quality of American life."

If he were here today — in this court that bears his name — I believe Jim Killian would say that your *alma mater* expects no less from you.

You, above most others in this society, possess the gift of remarkable intellect, enriched and enabled by superb education.

Yours is the obligation to help heal this society where healing is required, to help strengthen this country where strengthening is required, and to help bring harmony among the nations of this world wherever discord obtains.

You won't have to look far for opportunities to meet these challenges. We live in a world divided by poverty, disease, racial differences, conflicting religious beliefs, political hostilities, ignorance, and fear. A world in which the divisions among peoples and nations cause unimaginable human suffering.

What, you may ask, do you have to bring to this world? I would submit that your education — based in the sciences — gives you more than a meal ticket, more than the key to professional opportunity. Your education has given you the opportunity and the obligation to participate fully in the political, economic, and cultural life of society — to be servants of the public interest and the common good.

Science and technology are the agents of much of the change we see all around us. And they are also the key to your ability to influence and improve this world. Whatever paths you choose, you will find challenges to the once traditional order of things. The details of the knowledge you have acquired here will become old long before you do. But the basic scientific premises and approach to learning will sustain you as leaders in an age shaped increasingly by science and its technological fruits.

Few would argue that — for good or bad — our society, our culture, our lives have come to be

Without such understanding, how can our citizens — and leaders — make responsible decisions

What, you may ask, do you have to bring to this world? I would submit that your education . . .

increasingly dependent on technical knowledge. At the same time, there is widespread and increasing scientific ignorance, even hostility, among the general population, even among the supposedly educated. Just consider the decline in science education in the public schools, the widespread ignorance of elementary and crucially important scientific concepts, or the confusion between astronomy and astrology — not to mention the remarkable influence of the latter.

There is little need here to elaborate on the consequences for the nation of a public unable to distinguish sense from nonsense in the domain of science and its applications; of an electorate unable to comprehend the arguments arising at the intersection of science, technology, and public policy; or of a work force that cannot understand the nature of their tools, the processes they control, or the products they produce.

The plain fact is that scientific illiteracy undermines a democratic civilization. How can a democratically based society such as ours prosper when significant numbers of our citizens don't have even a rudimentary understanding of some of the major forces that shape and direct our society?

concerning future energy sources and the environment, defense systems and arms control, public health policy, and international trade?

You have the talent and you have the tools. And if you take Dr. Killian as your model, you have the will to put these tools to work in the service of the public good.

* * * *

Carved on the marble fireplace in the office that has served MIT presidents for 72 years is the Latin phrase: *"Alia Initia e Fine."* Freely translated, it says: "From an ending, other beginnings." How well that describes this moment in the lives of each of you. James R. Killian once described the central challenge facing American universities as "the imperative to be relentlessly first rate, to maintain such high credibility, creativity, and luminous excellence that they enlarge the national vision and enhance the national confidence."

As you embark on your own "other beginnings," let his words likewise be your challenge. Recall always that your *alma mater* expects of you contagious excellence and high moral purpose in the service of a better world.

Good luck and Godspeed.

news roundup

from the associated press wire

World

Summit officials issue statement

Officials at the seven-nation economic summit in Canada issued a joint political statement yesterday evening. The statement calls on the Eastern bloc nations to end their economic isolation and endorses efforts to reduce stockpiles of nuclear weapons. It includes a British proposal to curb the laundering of drug profits and strongly condemns terrorism in all forms, including the taking of hostages. It supports the principle that hijacked aircraft should not be allowed to refuel and take off once they have landed. The US joined Britain yesterday in pushing for the anti-hijacking provision in the communiqué.

Officials say the summit leaders spent much of Sunday discussing East-West relations. A French official says the communiqué will endorse greater East-West trade, now that relations with the Soviets have improved. A US official says a call for further talks to cut non-nuclear arms in Europe — as well as one to endorse US-Soviet nuclear arms control talks — are certain to be included.

Local

Cleanup crews finish mopping up chlorine factory damaged in fire

Cleanup crews mopping up after the chlorine factory fire in Springfield today began moving out some of the 8,000 pounds of chemicals left after four days of fire. All but the families living next to the plant and workers in neighboring businesses were allowed back in their homes and offices. The chlorine is destined for the city sewage treatment plant for use there. Meanwhile, three people, including a firefighter, remain hospitalized in good condition with respiratory problem suffered as a result of toxic fumes.

Single sex clubs may lose licenses

Boston licensing chief Andrea Gargiulo says the city's two men-only clubs and its lone women-only club will have about one month to decide whether to admit their opposite numbers. If they don't, they may lose their liquor licenses. The ultimatum came after today's US Supreme Court ruling that finds New York City was right to bar clubs excluding women and minorities.

Drivers in head-on collision face drunken driving charges

Police say both drivers involved in a head-on collision Sunday that killed a passenger are facing arraignment on drunken driving and other charges. The cars crashed at a Boston intersection, killing 29-year-old Gregory A. Ciardello of Brookline. Ciardello was riding with 36-year-old Scott Chamberlain of Oakton, Virginia. Chamberlain's car collided with a car driven by 32-year-old Kevin Ryan of Boston.

634 women graduate at Wellesley ceremony

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• "The family is the microcosm of the state. . . . Without some guarantees of rights and safety in the household, for women, men, and children, we will never have the example and training for equal rights in the larger world. . . .

• "That violence is never an acceptable way of solving conflict. And indeed, the most violent societies are the most sex-role polarized. . . . Males [should not be] told they must be aggressive, violent, or victorious to earn masculinity and females [must not be] told they must endure or support aggression in order to be feminine."

Steinem made numerous references to events at Wellesley during the graduates' time there, including protests against South Africa's racial policies and the College's investments. The graduates cheered when Steinem asked the trustees to divest from companies doing business there.

College President Nannerl O.

Keohane charged the graduates to keep in mind writer Virginia Woolf's admonitions for "poverty, chastity, derision, and freedom from unreal loyalties." Keohane explained that while it would be difficult to adhere exactly to Woolf's standard, the president viewed the admonitions as ones not to pursue money as an end, not to sell your mind to someone, not to have excessive pride, and not to lose the ability to see humanity.

Susie Shulman, a graduate of the Continuing Education program for older students, spoke on behalf of the Class of 1988, quoting Polonius in *Hamlet*: "Those friends thou hast, and their adoption tried, Grapple them unto thy soul with hoops of steel."

Each year since 1895 the seniors have held a hoop-rolling contest. Tradition used to hold that the winner would be the first in the class to marry, but now holds that the winner will be the first corporate chief executive officer.

Namphy says he's in charge of Haiti

Haitian Lieutenant General Henri Namphy says he's in control now. He's declared himself president following his military coup two days ago. The coup ousted civilian president Leslie Manigat. Namphy also says he has formed a military government. Namphy acted after Manigat charged him with insubordination and declared him retired. It's not known what happened to Manigat.

A state department spokeswoman expressed concern about the coup and urged Americans to avoid Haiti. US officials have not said much about the coup. They are apparently trying to decide whether it's a change for the better. There were charges of widespread fraud in the election that brought Manigat to power four months ago. And Manigat's chief military ally faces drug-trafficking charges in the US. The US plans to continue diplomatic relations with the new Haitian government.

Japan to buy more beef and oranges

Japan will buy more beef and oranges from the United States. US trade representative Clayton Yeutter predicts the agreement will at least double Japanese imports of US beef by 1991. The Japanese also will expand their market access for fresh oranges from the US. Yeutter calls it "a major step forward for both countries."

Sports

Strange wins US Open Championship

Curtis Strange has reached the pinnacle in his golfing career by defeating Britain's Nick Faldo in an 18-hole playoff for the US Open Championship.

Strange finished the afternoon at the Country Club in Brookline with an even-par 71, four strokes in front of Faldo. It's Strange's first major title after a dozen years on the pro tour.

Both men completed the regulation 72 holes at 6-under 278, forcing yesterday's round.

The playoff, staged on a warm, hazy day in suburban Boston, turned on the 13th hole when Strange drained a 29-footer for birdie, while Faldo took a bogey. That two-shot swing put Strange up by three strokes with five to play, and when Faldo bogeyed numbers 15 and 17, the open was all but decided.

Weather

Crow Dog make rain in Midwest

Sioux Indian Chief Leonard Crow Dog says his rain-making ceremony hasn't failed in 126 tries — and it looks like it's worked again. He performed the ceremony in Clyde, Ohio, on Sunday and Monday morning it came down in buckets — complete with thunder and lightning. There was one snag, though. It didn't rain in Clyde. It rained in the Northwestern corner of Ohio — about 50 miles west of Clyde. Crow Dog was brought in from South Dakota and paid \$2000 to make rain. A drought in the Midwest has endangered crops.

Nation

Supreme Court upholds law barring discrimination in social clubs

The leader of a women's group in New Hampshire wants the state to enact anti-discrimination legislation similar to that upheld yesterday by the US Supreme Court.

Pat Murphy of Dover, New Hampshire — state president of the National Organization for Women — said the state needs a law barring large private clubs from discriminating against women.

Yesterday's ruling upheld a New York City ordinance which bars discrimination by non-religious clubs with more than 400 members if they have regular meal service, and their dues are often paid by member's employees rather than by the members themselves. The law says that such clubs are not really private organizations which can legally discriminate.

Murphy said the ruling is important because men often transact business at social clubs. She says women are hindered from advancing professionally when they are barred from joining such clubs.

Icahn drops bid to buy Texaco

Carl Icahn has thrown in the towel — conceding defeat in his bid for control of Texaco. Icahn's decision came after the investment firm of Kohlberg, Kravis, Roberts and Company announced that it voted with Texaco management in last week's proxy fight. That dealt a fatal blow to Icahn's attempt to win five seats on the board.

The actual outcome of the balloting is not expected to be known for a few weeks. It will take that long to sort out and count the votes representing 243 million shares.

KKR also confirmed today that it had sold its nearly five-percent stake in Texaco before the vote. However, it was able to cast the votes representing 12 million shares because it owned them on the date of record for the shareholder vote.

Icahn, Texaco's largest shareholder, had sought the seats as a way to pressure Texaco's management into letting shareholders vote on his proposal to buy the company. He had offered to buy out other shareholders for \$60 a share.

Texaco stock closed yesterday at \$46 1/2 a share — dropping 1 1/2% in yesterday's trading.

Grassley claims justice department ignored past evidence of corruption

Senator Charles Grassley charges the justice department was — in his words — "asleep at the switch" three years ago when a Pentagon investigator turned up evidence of corruption in military purchasing. The Iowa Republican says a top justice department official grabbed the microphone from the investigator during a 1985 hearing. Grassley was chairing — just as the investigator was about to testify about his findings. Grassley says the department was only investigating one defense contractor at the time and was ignoring reports of widespread abuse in Pentagon purchasing. The department finally launched a massive investigation two years ago and a source says it could lead to as many as 200 indictments against contractors, consultants and government officials.

Compiled by Mark Kantowitz

MIT Student Groups MIT Departments Local Advertisers

As in previous years, the Tuesday, July 12, issue of *The Tech* will be mailed to all incoming freshmen in addition to regular distribution on campus.

The deadline for advertisements for the issue will be Sunday, July 10, at 5:00 p.m. The rates are the same as during the term. In addition, spot color (red and/or blue) will be available for a 20% surcharge.

Regular Tuesday/Friday publication will resume at the beginning of Residence/Orientation week, Friday, September 2.

If you have any questions about advertising in *The Tech*, call *The Tech* at 253-1541 and leave a message for Mark.

opinion

feedback

Pi Lam unjustly punished

(Editor's note: The Tech received a copy of the following letter addressed to Associate Dean for Student Affairs James R. Tewhey.)

Dear Mr. Tewhey,
I'm writing about the suspension of Rush privileges for Pi Lambda Phi. ["ODSA revokes fall rush rights of Pi Lambda Phi," May 27].

In a word, your hypocrisy is astounding.

According to the article, the final three straws were: A cash bar, excessive alcohol consumption, and apparent house sanctioning of drug use.

As for the happy hours, I recall several times when members of the ODSA attended the regular Friday evening socializing. Have all of those people left the office, or did they just forget?

The next two items go hand-in-hand. Reading between the lines, the Dean's Office believes that Pi Lambda Phi encourages and condones drug and alcohol abuse. I claim they do it no more than the rest of the campus. Any litany of

comparisons I could present (for example, the comment about Bexley Hall being "just a stoned throw away" in its page in the *Residence Book*) is likely to be out-dated, so I'll refrain. More importantly, such a list risks the danger of losing the larger issue in the series of petty legalities.

I remember when the Commonwealth raised the drinking age from 18 to 20. There were many meetings and discussions among the administration, the Dean's Office, the InterFraternity Conference, and the Dormitory Council. The message parroted by all was, "We expect our members to comply with the laws of the Commonwealth; it is not our intention to function as a police force." This was said with a smile and a wink, and the subtext was obvious: "Do what you want but don't get caught."

From what I saw of R/O this year, the same mixed signals are still being given — to the point of rules saying when alcohol could be served at all, as I recall. That's a nice twist, don't you think, the

rules tell you when it's okay to break the law!

I know Pi Lambda Phi has a long history of trouble with your office, and I find it hard to believe that the latest problems weren't just a convenient excuse to wipe out a long-standing thorn in your side. Throughout it all, however, the fraternity has acted consistently and according to what they believed were the rules of the game. If they failed, it's not their fault; It's the fault of your office and the entire administration.

What are you going to do about it?

Richard E. Salz '82

MIT decisions lacking intelligence

To the Editor,

Why can't MIT be run with intelligence? It seems to me that the administration should be on par with the student body, but that is not to be. No one seems to have any foresight at all — policies form for the sake of change only, regardless of whether the policy is sound. Take for example these three different cases:

- MIT has made a final mandatory in every HASS-D class. In planning for next year's classes, I

have three finals already, and this would add a fourth. When we have the shortest finals week in the world already, why should we have to pull four all-nighters in a row when we can get away with pulling only three? I think professors should decide whether they want a final in their classes.

Since I can't take any HASS classes because of this policy, MIT is stunting my intellectual growth by taking most of the interesting humanities classes away from me. If a final in a humanities is warranted, then by all

means it should be there, but that decision should be left to the professor.

If MIT wants to improve the humanities department, they should hire better teachers, instead of adding new rules. MIT can't do that; they shafted the film teacher [Professor William J. Paul] by denying him tenure and created even bigger problems for people who want to learn humanities from a great teacher.

Good humanities professors around here are hard to find, and classes which are good sometimes kick people out to limit class size. With about a hundred people getting slammed from Creative Seeing each term, you would think they would get a few other teachers to keep up with demands, if MIT was interested at all in the humanities department.

• I am a bit peeved at everyone implying that engineers have no soul and are not well-rounded. I think humanities-minded students who cannot comprehend Newton's Laws and do not back their essays with facts are as shallow as a person solely interested in only technical things.

What really gets me is the hypocrisy of it all. The Office of Admissions says they are trying to reduce the number of Course VI people here, which makes no sense at all. Did you know what major you were going to commit your life to before you got here? In effect, some people who are too interested in science are not accepted to MIT. What does the "T" stand for in MIT anyway?

On the other hand, people interested in liberal arts, but not in science seem to be allowed (consider that 17 percent of freshmen received a grade below a C in 8.01). Why can't you just accept both the techies and the fuzzies (liberal arts people) since both will go to separate departments and not bother each other? Besides, the interest in Course VI would have died out naturally and Course VI is now geared to handle masses of people anyway.

• Most importantly of all, the revolving door planned for Lobby 7 is pure folly. We have thousands of people going through that lobby each day, and if they can only go in one at a time, then you might as well cancel class. Who cares about the sounds and smells from the street? I've never noticed them. The picnic tables planned for Lobby 7, I can tolerate, but not a revolving door.

Revolving doors are despicable, their novelty wears off the instant you get nipped in the heel, or some fool sprints out of it with you in there. What about all the people with nerd kits? They will have major problems with that thing.

Ernest Lin '90

Crime in grad dorms was ignored by Tech

To the Editor:

We hope that only a typographer's error caused the statistics on thefts from graduate residences to be left out of the article in *The Tech* ["Thefts from dorms decrease in 1987," Apr. 29]. We also look forward to seeing these statistics printed in a future issue.

Although these points were conspicuously absent from the story, let us assure the editors and readers of *The Tech* that:

- Thefts do occur from graduate residences.
- Security improvements have been made and are being made to graduate residences.
- Many of the more than

1200 graduate students living on campus in Ashdown House, Eastgate, Green Hall, Tang Hall, and Westgate are concerned about campus crime, are readers of *The Tech*, and dislike being ignored.

Alan S. Feitelberg G
President, Tang Hall
Scott B. Smith G
President, Ashdown House
Johanne Dyielski G
President
Westgate Community Association

(Editor's note: There were four thefts from Ashdown and six thefts from Tang Hall totalling \$420 and \$1394, respectively, during 1987.)

The Tech

Volume 108, Number 27

Tuesday, June 21, 1988

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Students should have done Lobby 7 design

To the Editor:

Why does Siah Armajani want picnic tables in Lobby 7? ["Lobbies 7 and 13 to be renovated," May 3].

While Lobby 7 is a place that "people come together," it is not a city square. Couldn't MIT have spent \$5000 on a contest for best undergraduate design of Lobby 7 and gotten much more appropriate plans? I first thought Armajani's plans were a silly hack; upon further investigation, they

are still ridiculous.

Stephen R. Smoot '90

To the Editor:

I bet that for much less than \$40,000 a Department of Architecture graduate student could redesign Lobby 7 in a style which would be simple but elegant, changeable and maneuverable, and still would not look like a shopping mall foyer.

Melissa Lucarelli '90

MIT classes missing interaction

To the Editor,

Over the years there have been many letters bemoaning a lack of student involvement in a variety of activities ranging from clubs to the recent review of undergraduate education.

Other than the obvious pressures of heavy work loads, there is another less obvious reason for this lack of involvement. An MIT education is in many ways a very passive experience. Many classes are large lectures in which you sit and copy notes as fast as you can while the professor zips through a lot of material. Then you go read the book and do the problem sets.

There are certainly exceptions to this kind of class at MIT, but it was particularly striking to me because I was trained in a much different environment where active participation in interactive discussions was stressed. Before transferring here as an undergraduate, I took several classes in the social sciences at Brandeis, where we were required to present verbally in class our analyses, as well as evaluating those ideas presented by others.

Part of this difference is attributable to differences in the historical development of scientific disciplines versus the humanities (Please turn to page 5)



opinion

feedback

Unfair punishment of Pi Lam denies tradition of freedom

(Editor's note: The Tech received a copy of the following letter addressed to Associate Dean for Student Affairs James R. Tewhey.)

Dear Mr. Tewhey,

I was appalled to read of your office's decision to suspend the freshmen rush rights of Pi Lambda Phi for the coming fall ["ODSA revokes fall rush rights of Pi Lambda Phi," May 27].

Such a punishment is levied not only upon the current members for the duration of their residence, but also upon the future three classes of Pi Lambda Phi freshmen.

I am sure you need little reminder that fraternities barely get by each year, even with the help of their alumni governing bodies. MIT already demands a mind-boggling amount of money and effort from its students; to punish current as well as future members of the house with substantially higher dues is surely a more heinous crime than the initial allegations themselves.

The punishment of the house as a whole for the alleged actions of a few individual members, acting apparently voluntarily and of their own accord, is absurd. You are unethically attempting to coerce the house into punishing its own members for alleged crimes as if the house governing body were a police organization.

Our society is based, in part, upon the tenet that an individual has the freedom to do whatever he pleases in the confines of his own residence, as long as it does not endanger the lives of others. As time has passed, we have found exceptions to this philosophy, and we have created laws accordingly.

You feel it is necessary to punish a fraternity when individuals within it allegedly break our laws by illegally using marijuana, al-

cohol, or nitrous oxide, a decision which I find wholly improper and outside your jurisdiction.

Why not, then, also punish them for the illegal sex that occurs between unmarried couples? Why not publish them for lewd behavior at parties? Why not punish them for illegal gambling during late-night poker games? Why not punish them for illegally transporting minors across state borders? Indeed, why not punish them for not doing their homework?

Certainly, if you are going to punish fraternities, then should not dormitories come under the same judgment? Surely you are not so naive as to believe that the fraternity students, a minority among MIT undergraduates, are exclusive in their alleged illegal use of drugs?

When I arrived at MIT in 1980, it was my initial impression that the ODSA was not the administration-sanctioned police force. I was under the impression that the Campus Police were. The CPs do not actively seek out and punish students for the alleged illegal use of drugs. Quite to the contrary, I was told many times by many students that the CPs were good people who defended the students and took care of them in emergencies. As a conse-

quence, the CPs have gained my continuing respect; I regret that the ODSA has not.

During my stay at MIT, the ODSA has been sending out a single abhorrent message: al-

though the students here are worthy of attending a world-class educational institution, they are neither intelligent nor mature enough to be responsible for their own actions. Consequently,

your office is going to tell them exactly how to behave. What right do you have to govern the private actions of individual MIT students?

John S. Pezaris G

Engineers need interaction skills

(Continued from page 4)

and social sciences. Scientists generally spend most of their time looking for the right answer. Those who study human behavior know that there are right answers only at a trivial level; there are enormous numbers of facts in the study of history, but it is the ability to discern trends, elaborate theories of causality, and so on that is the key.

I find the most interesting and critical parts of science are the theories and concepts that are under study. Designing hypotheses and ways to test them is a difficult problem. Yet very rarely is this issue dealt with at any level other than the trivial "experimental techniques" level.

Very rarely are students presented with research from several different investigators and asked to describe the conceptual differences in their approaches and how these are affecting their experimental designs and interpretations of the data. Very rarely

are students, even graduate students, asked to evaluate the strengths and weaknesses of scientific paradigms.

These exercises are largely not quantitative and often lack correct answers. These kinds of questions are only educationally approachable in an interactive discussion with positive and negative feedback — unlike your average problem set which is mostly an opportunity to talk to yourself about how to obtain the right answer.

Clearly, an enormous amount of this kind of conceptual discussion occurs at MIT. It is fundamental to truly innovative scientific research, of which so much is occurring here. But such discussion is far more difficult to teach than quantitative problem solving skills. To my mind it represents the greatest challenge that MIT faces in improving the quality of undergraduate and graduate education.

It will require teachers and students learning much more active

roles in the educational process. However, it has the potential for developing far stronger personal skills and much superior leadership qualities among future generations of engineers and scientists.

We live in a world where human technical abilities are often far more influential than such natural phenomenon as disease, the weather, daytime and nighttime, or long distances, all of which profoundly influenced everyday life throughout much of history.

We need leaders who are versed in technology. If technologists do not include in their training at least rudimentary skills in interpersonal and organizational management, then those who train as MBAs, JDs, and so on will learn rudimentary technological skills and continue as the influential leaders of modern society under whom work the technically trained. It is in this arena that MIT must decide its role.

Hugh A. Barton G

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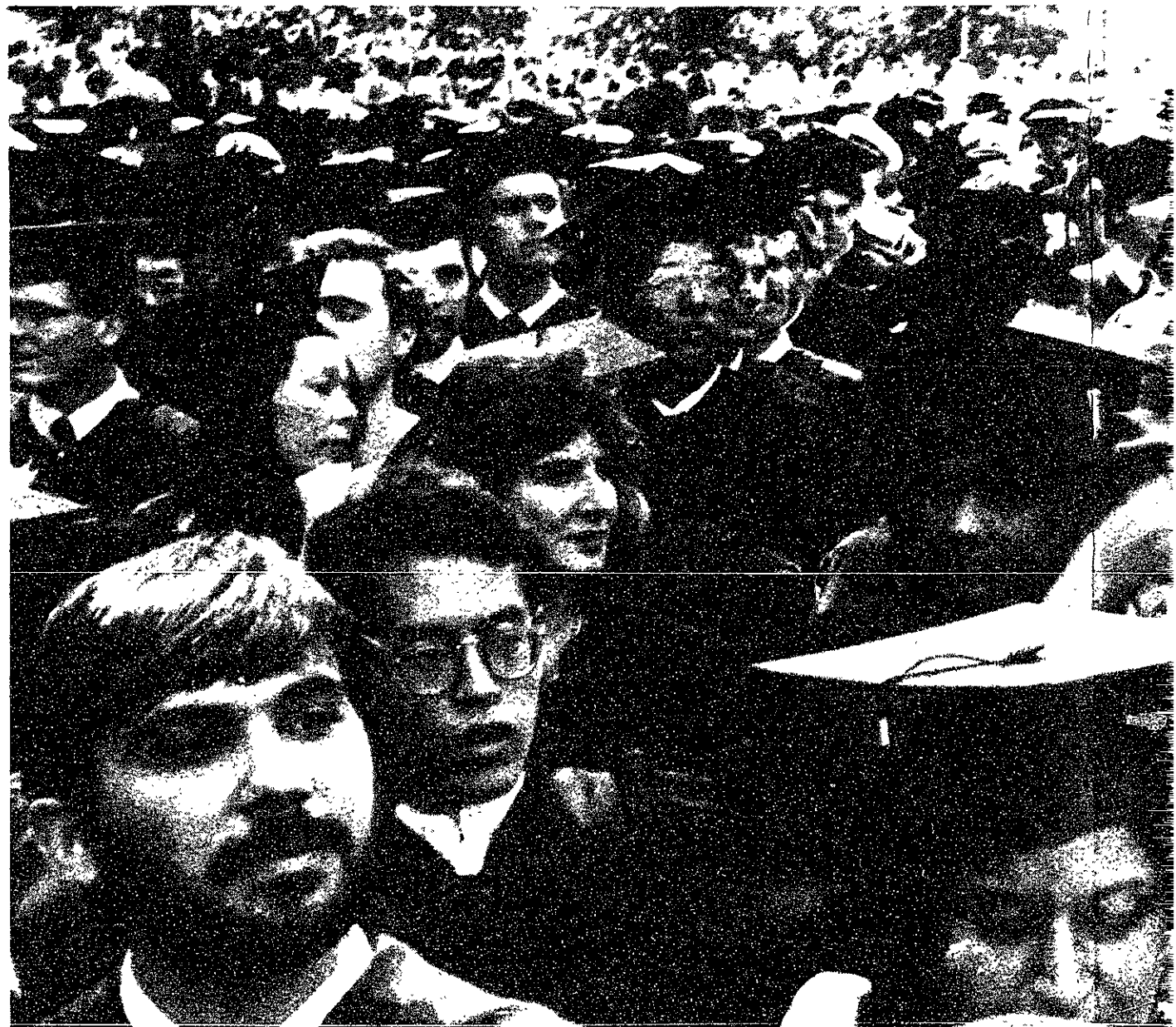
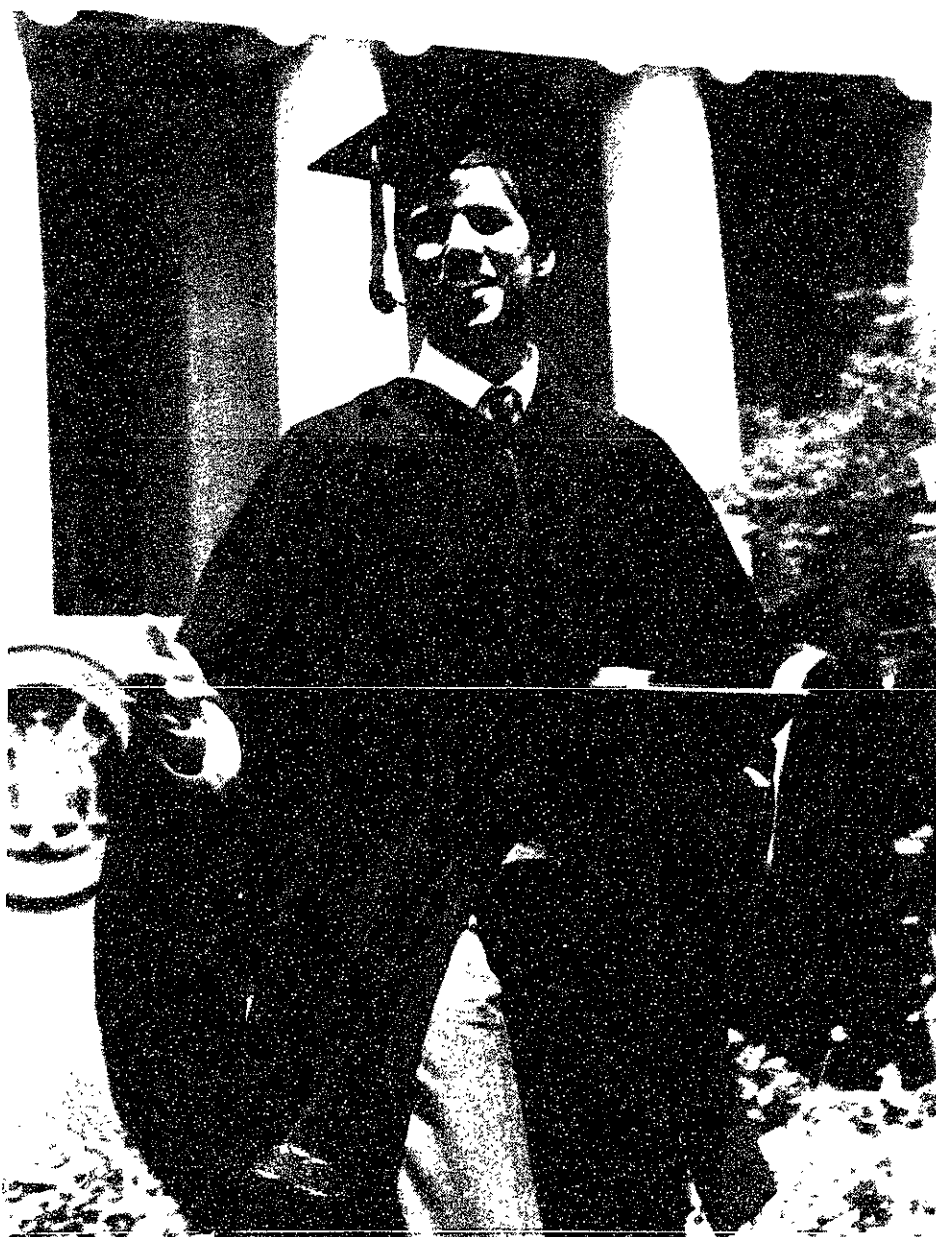
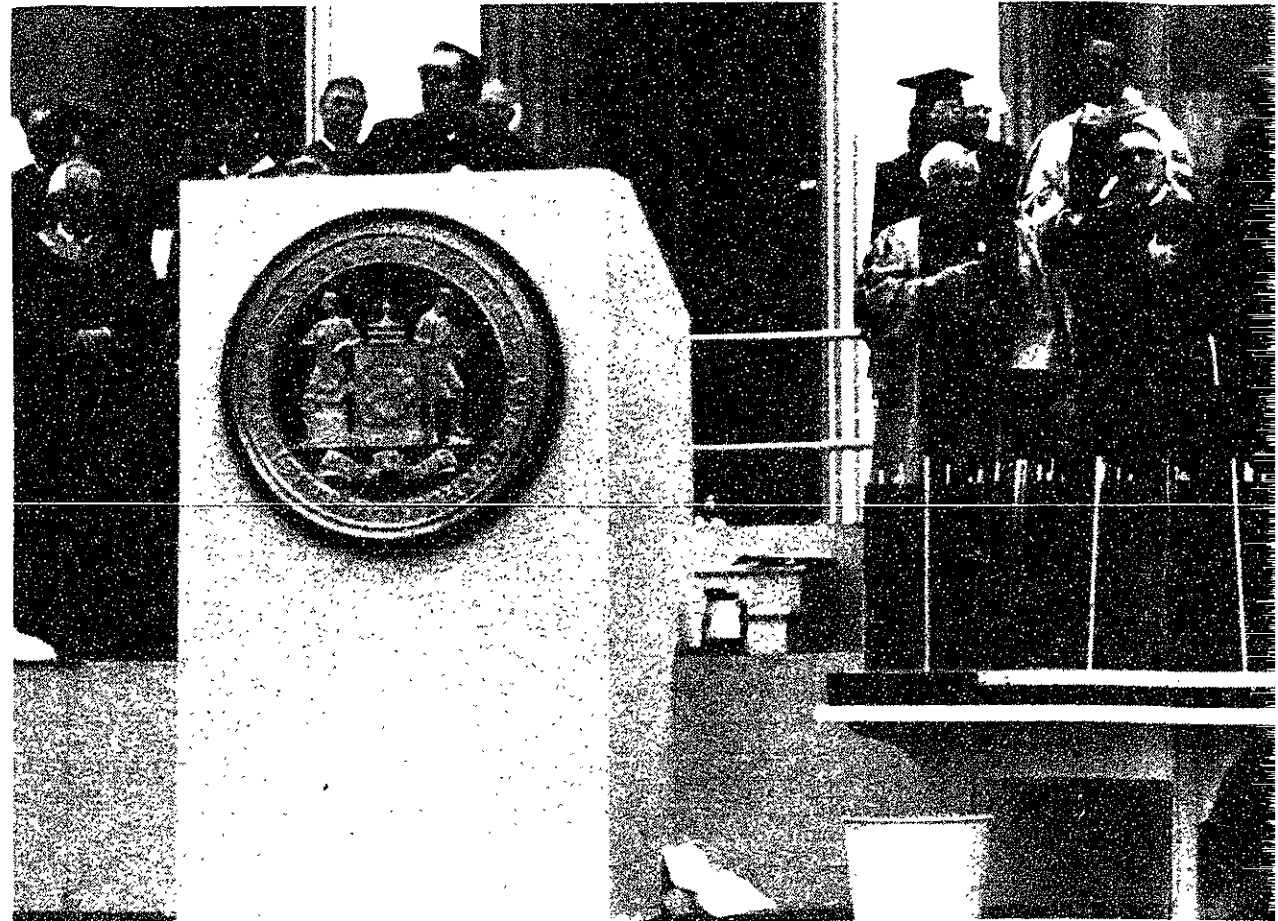
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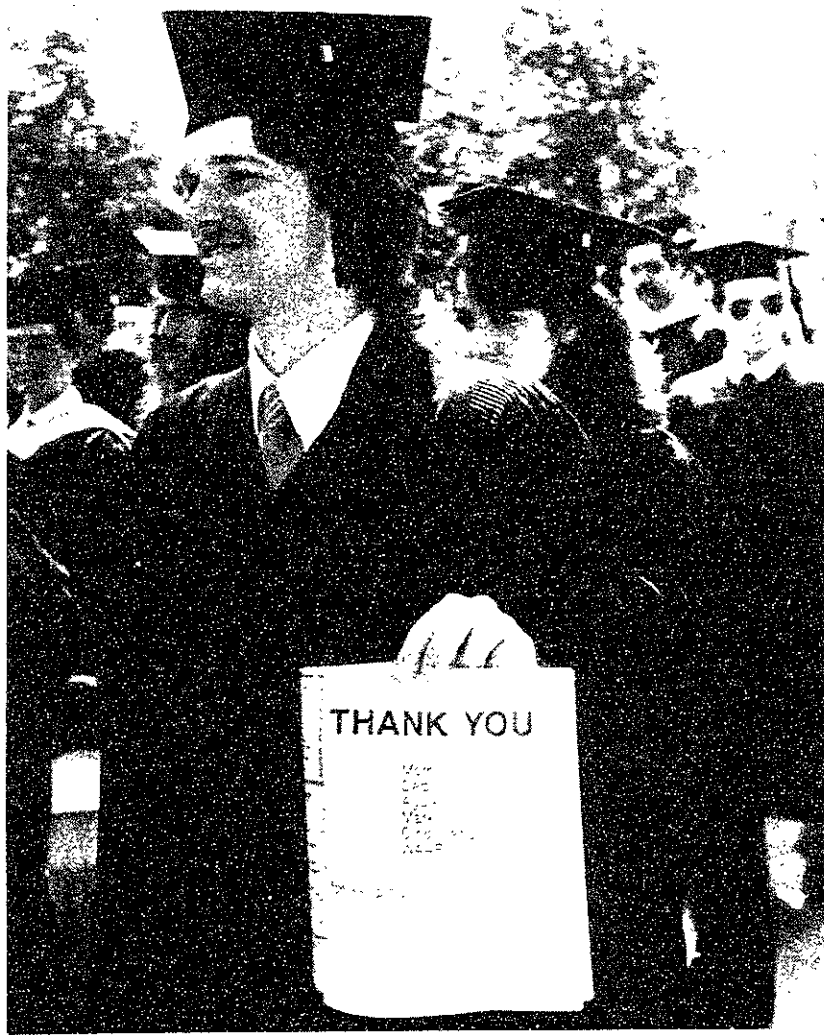
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Vazquez provides charming evening of Schubert opera

DES TEUFELS LUSTSCHLOSS

Magic Opera by Schubert.
MIT Concert Opera.
Anne Watson, Chorus Director.
Conducted by Roland Vazquez.
Kresge Auditorium, June 15.

By JONATHAN RICHMOND

ROLAND VASQUEZ has, on many occasions, shown a genius for doing the impossible on a shoe-string, for bringing opera to MIT where otherwise there would be

Up-and-coming filmmakers ought to learn from Jaglom's example



Orson Welles and Henry Jaglom

SOMEONE TO LOVE

Written and directed by Henry Jaglom.
Starring Henry Jaglom, Andrea Macovicci, Michael Emil, Sally Kellerman, and Oja Kodar.
Special appearance by Orson Welles.
At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

HENRY JAGLOM HAS REMAINED outside the Hollywood mainstream for more than a decade and a half, and he's quite proud of that fact. The close friend of Orson Welles has written and directed seven films since 1970, each costing less than \$1 million. Jaglom has insisted on total artistic control over them all.

Jaglom looks inward for the source material for his films. For example, his 1985 film *Always* examined his divorce from actress Patrice Townsend and was shot entirely in the house they had shared. "To get something of universal value," Jaglom said in a telephone conversation, "you have to focus on one specific issue" rather than appealing to the lowest common denominator. Of course, the issue Jaglom is most familiar with is himself.

He has creatively used his independence once again in *Someone To Love*. He raises the question of why people are lonely, especially on that most romantic of holidays, Valentine's Day. He doesn't have any real answers to this profoundly human question; given that reality, Jaglom said that "I knew I would paint myself into a corner." Therefore, Jaglom asked Orson Welles to put things in "historical perspective" and to impart his considerable wisdom and experience not only in filmic matters but in the tricky ground of love and interpersonal relationships.

The film begins, appropriately enough, with a few choice words from Welles. Then it quickly shifts to Danny (Jaglom) and Helen (Andrea Marcovicci, with whom Jaglom has spent most of the past five years in real life) getting ready to go to sleep. Helen, who has just gotten used to sleeping alone after the breakup of her previous relationship, tells Danny that she won't be able to sleep if he's in the house.

This arouses Danny's curiosity, and he sends out telegrams to his show business friends to gather at a beautiful old theater in Santa Monica that is about to be replaced by a shopping mall. Danny, a filmmaker, figures that he might get some interesting footage, and at the very least he will be able to introduce his brother Mickey (Michael Emil, Jaglom's real-life brother) to some romantic companions.

When the day arrives, Danny's friends arrive expecting a party but find them-

none, and for involving many enthusiastic people from the MIT community in the process. His final project at the Institute brought a fresh look at a forgotten Schubert opera, written when the composer was 17.

Des Teufels Lustschloss is full of charming music that tells the unlikely story of the goings-on in a make-believe "Devil's Pleasure Palace," where the young lover Oswald (played by Walter Davis) must avoid falling for the temptations of an amorous Amazon in order to pass a test of his faithfulness to his beloved Luitgarde.

Many sinister things happen: a giant white hand rises from the ground to give Oswald's none-too-brave aide Robert a "smack between the shoulder blades," according to Vazquez' witty narration, delivered by Associate Provost S. Jay Keyser in place of the original dialogue. Later, Oswald gets shut up in a cage and risks death for refusing the charms of the Amazon.

For resisting Kathleen Allen, who delivered the evening's strongest singing as a delightfully viperous Amazon, he well deserved that, and more. Allen's singing was packed with punch. Her precise voice control and pure tone endowed her character with an aura of power and menace — this Amazon was not someone to trifle with. As in her performance of the *The Queen of the Night* in Vazquez' *Magic Flute* production, Allen would not settle for a monochromatic portrayal of her role: beyond the bile, her singing also evoked some sympathy for the Amazon.

Dixon's singing was lyrical and nicely articulated, and dreamy at times. Brian Davis made a real character out of Robert

— his delivery of the drinking song was solid and colorful.

Darnelle Scarbrough provided much attractive singing, in the role of Luitgarde, but though she had her high spots, she faded at other times. Laura Palladino (as the Inn Mistress), showed a flexible, flowing voice, and considerable abilities at coloration.

The men in the chorus produced a rich and earthy sound, but the women were weak in comparison.

The orchestra played briskly and tightly, with great vibrancy, but also warmth. Vazquez clearly has a great feeling for the text, and understanding of the potential of the music to be both dramatic and delightful. The musical portrayal of tongue-in-cheek horror in the castle was very wittily done. On the other hand, Vazquez knew how to direct his strings to allow Oswald a beautiful, soft aria opening. In a very short time he drew a great deal out of Schubert's forgotten music, producing a result many a regional opera company would be proud of.

A mixed performance from Cortez

PRO ARTE CHAMBER ORCHESTRA OF BOSTON
Miguel Cortez, tenor.

Conducted by Gunther Schuller
Sanders Theatre, May 28.

By JONATHAN RICHMOND

THE PRO ARTE CHAMBER ORCHESTRA brought their season to an end with a program of arias sung by tenor Miguel Cortez. His performance was mixed: he had a powerful presence, but his voice was sometimes a trifle harsh. His opening number, *Una furtiva lagrima* from Donizetti's *L'Elisir d'Amore* suffered from a lack of subtlety or legato delivery.

An alive, alert *Quest o quella* from Verdi's *Rigoletto* fared much better, but an aria by Ponchielli was on the coarse side. *La fleur que tu m'avais jetée* from Bizet's *Carmen* was just plain vulgar. It was passionate in a crude sense, perhaps, but without any meaning.

A piece by Serrano was done better, and the final two arias on the program — by Jesus Guridi and Federico Moreno Torroba — were done with depth. The Guridi *Romanza* from *El Caserio* came off particularly well — you could hear the sound of longing in Cortez' voice.

Cortez turned out to be strongest in his encores, however, especially in his repeat of *E lucevan le stelle* from Puccini's *Tosca*. The first run-through had been strong, but the reprise was phenomenal, of tragic-heroic dimensions and full-blooded beau-

ty. Cortez' singing took on a sense of urgency and wonder: here at last was a master at work. It's a shame he hadn't warmed up earlier.

The Orchestra, under the direction of Gunther Schuller, played competently and, at times, compellingly. There were a few orchestral items on the program, as well. Excerpts from de Falla's *The Three Cornered Hat* had some spice to them, but were not quite as sharply performed as might have been desired.



Real-life, cartoon characters mix in fun whodunit spoof

WHO FRAMED ROGER RABBIT

Directed by Robert Zemeckis.
Animation directed by Richard Williams.
Starring Bob Hoskins and Christopher Lloyd.
Opens at area theaters.

By CORINNE WAYSHAK

EDDIE VALIANT IS A HARD-BOILED detective who turned to the bottle after his brother was violently killed by a cartoon character. (A piano fell on him.) Afterwards, he swore he would never have anything to do with a "Toon" again... but every man has his price. When the head of a prestigious film studio offers to pay Eddie generously to tail the famed cartoon star Roger Rabbit's beautiful wife Jessica, whom Roger suspects is surreptitiously playing paddy-cake with his human producer, Eddie gives in. Who could have thought what the consequences would be? Not Eddie, certainly.

This innovative spoof of 1940s-style mysteries combines live action with animation; the delightful whodunit easily matches the intensity of the originals. Unlike the classic '40s murder stories, one of the main characters is a cartoon actor by the name of Roger Rabbit.

At the onset, the film appears to be just like any other cartoon short; hero Roger Rabbit's patience is sorely tested while he babysits co-star Baby Herman. The classic series of expected mishaps include an unfortunate incident with a "suc-o-lux" vacuum and an onslaught of knives pinning Roger to the wall.

It is at the end of the opening short where the fun and marvel really begins. We hear a loud "cut" and the human director runs up to Roger, complaining that he wanted the rabbit to see stars, not birds. Baby Herman turns out to have the gruff voice of an older man who later complains that when it comes to women, he has the mind of a 30-year-old but "the dinky of a three-year-old."



Jessica, Robert, & Bob Hoskins

In the background lie such relics as a mechanical set of legs resembling those seen in the opening short as the only feature of Baby Herman's mother. This sets

up the film's world as a magical one in which cartoon characters exist alongside humans and each acknowledge the other's presence as real.

This coexistence is carried much farther than any of the film's predecessors, such as *Anchors Aweigh*, which featured Gene Kelley and his cartoon friends dancing together. In comparison, *Roger Rabbit's* animated characters and humans interact much more closely and physically. Many scenes mix live and cartoon action effectively — in one, the nightclub-entertainer Jessica Rabbit sensuously slinks up to the human male customers, fondly caresses them, and pulls them closer and closer.

The homage to the '40s suspense films is apparent — many of the shots are similar to the classic *Maltese Falcon*. The door of Eddie's law office is filmed from the inside, and the slinky and bosomed shadow of the leading lady, Jessica Rabbit, appears in the window of the law office just before she comes for help.

The film also reflects upon the industry with such statements as Bette Boop's cry, "business has been slow since cartoons went to color." There is also a scene featuring Daffy and Donald Duck as entertainers at a club; Daffy turns to the clubgoers, and in effect to the movie audience, and asks, "does anyone understand what this duck is saying?" By reflecting on the history of both cartoons and film, *Who Framed Roger Rabbit* entertains the audience in fresh and new ways.

At the end of the film, the tables are turned; Eddie must enter Toonland, the

(Please turn to page 11)

ARTS

Electronic noodling around in Media Lab doesn't make music

HYPERINSTRUMENTS
The Cube, Wiesner Building.
June 11.

By JONATHAN RICHMOND

THE NOXIOUS DISPLAY of self-indulgence which accosted the Media Lab audience on June 11 should not be confused with the works of other composers of computer music, some of whose output displays real talent. The charade on the 11th was marked by an infatuation with technology and an absence of art.

On display were "hyperinstruments," described in the program as "a new generation of musically intelligent, interactive performance and creativity systems." The idea was that computers could augment music played on conventional instruments, which is then sent to loudspeakers or to other musical instruments (a Bösendorfer grand, for example.)

But as one Boston-based composer for conventional instruments attending the concert said during an intermission interview, we could not gauge the potential of these new devices from what we heard because of a lack of attention to musical preparation that made most of the performances sound like little more than lame improvisation. "Just to noodle around, I don't call it advanced composition," he said, warning that if program participants continued to "take the easy way out" rather than addressing the difficult musical issues, "hyperinstruments" would never be more than mere technological toys.

To judge from what was heard, he was right. The first piece, *Après MIDI d'Enfant* by Gordon Gottlieb consisted of an excruciatingly extended sequence of jungle-like sounds emanating from electronic percussion. David Janello's so-called *Double Concerto* for two bass flutes and keyboards was equally lackluster. Some in the audience noted the meditative nature of the sound, others thought it was drugged, but all thought it monotonous. Examination of the score revealed only the most basic markings; the piece was clearly not well thought out or of any musical interest.

If Janello's output was bland, Richard Rowe and Richard Teitelbaum's was torturous. Their *Concerto Grosso No. 2* for keyboards, flute, and trombone patched together a hodgepodge of disjoint sounds; its computer-concocted anomic never approached a human sense of imagination or scale. During the piece, the Bösendorfer was running at high speed — it is equipped to play up to 400 notes per second. There could be potential to use such a piano to produce music that goes beyond the limits of human performance capabilities, but if attention is not given to the artistic content of the composition, nothing more will result than the noise produced by Rowe and Teitelbaum.

We were scheduled to hear *Perspicuity Above Recall* by Robert Dick next, but the work was not ready; instead, the audience was forced to listen to a lengthy piece of tedious and talentless improvisation by Rainer Boesch on piano and Dick on flute. During the piece Boesch reached into the piano to twang the strings; this may have

Psychodrama enthralls with story of witch-craze hysteria

VINEGAR TOM

By Caryl Churchill.
With an epilogue by Bettina McGimsey.
Directed by Sue Downing.
Alley Theatre, Cambridge.
Continues through July 2.

By JONATHAN RICHMOND

A GROUP OF MIT ALUMNI AND local actors decided to take over the Alley Theatre for the summer; in this hole-in-the-wall near Inman Square they have already begun to develop a reputation for striking drama.

Playwright Caryl Churchill is an absorbing story-teller; in *Vinegar Tom* she takes her audience deep into the psyche of a society where witchcraft was real and suspicion was rife.

The greatest asset of Sue Downing '86s production is its credibility. The flow of action grabs the attention and becomes a part of the theatregoer's reality.

Societies of all ages have found vacuums hard to deal with, especially vacuums in understanding: we fear what we do not comprehend. Today we may have science to provide answers, but in centuries past there were only mystical explanations. In these there was at least some comfort; weak explanations were far less scary than no explanations.

None of the characters in the play doubt that witchcraft is real, including those accused and put to death for it. The audience is shown a society at work within the confines of this assumption and the

looked clever, but didn't make the sound produced any the less mindless.

Some excerpts from Tod Machover's *Valis* made up the only musical contribution of the evening. Machover's scoring of the cello part (which he performed) showed a sensitivity and understanding of the instrument and the sound it produced, rather than merely a fascination with the electronics used to modify it. Such understandings are essential if acoustically-produced sound is to be artfully transformed by computer.

More audience abuse followed, however, with George Lewis and Don Ritter's onanistic *Nose Against Glass* for trombone and computer animation. A quarter hour of strange, meaningless sounds triggered projections on a large screen. At first a large pink blotch appeared, expanding and contracting like a giant amoeba chewing gum. Next came a sequence which would be at home in the world of Monty Python — a human face with arms and hands coming out of its orifices. Some people laughed, others just recoiled in disgust at the tastelessness of the animation, the pretentiousness of the random sounds masquerading as music, and the degree to which the concert's promoters felt they could insult those who had come to listen and to observe.

Technical prowess on either a violin or a computer console is no replacement for ability at composition or interpretation; there must always be musical content. The time has come for the hyperinstrument developers to work with musical goals in mind first, and then build the technology to serve them. If they lack the talent, imagination, or inclination to do so, there is no case for such work to be either funded or shown to the public.

warped logic used to find explanations for the inexplicable, to find blame, and to symbolically banish bad luck with the hangman's noose.

Downing escalates tensions as the play moves forward, pointing ever towards the inevitable conclusion, the hangings, a catharsis for those who will continue living.



At the end, Bettina McGimsey helps pop the bubble of witchcraft from a feminist stance with an epilogue she's written to complement Churchill's play. It's nicely done, showing that at the heart of the witch persecution was an oppressive system of treating women.

Acting was generally of a high caliber. The relationship of Margery (played by Janet Morris) and Jack (Steve Maler) was nicely developed. The tedium of a wom-

an's chores is reflected in Margery's calm, rhythmic invocation to the butter she is churning to "come butter, come," her subservient role in Jack's treatment of her, and their joint development of suspicious hysteria when Joan's cursing is followed by the death of livestock.

Joan — accused by Margery and Jack of bringing ill-luck on them — is given a crusty performance by Page Rozelle. Alice is also shown as a victim (called a whore by the man brutally played by Bill Bryant who, of course, may blamelessly himself sleep with whom he wants) by Tara Dolan.

Mary-Beth Hagarty (splendidly costumed by Lee Higgins) drew a vivid picture of the innocent child-like Betty, whose crime is to refuse to take the husband chosen for her: for this, she must submit to the doctor's attempted "cure." Ultimately, she must consent to marry, or also risk going the way of the "witches."

Susan (Lee Higgins) is less lucky. She sins by rejecting the role of woman as baby-bearer and has to be hanged for it. Higgins does a good job of building up Susan's belief in her own culpability.

Kevin Cunningham is deliciously sadistic as the witch-hunter, Packer. The job is for money, but Cunningham shows us that Packer is quite convinced that he's on a mission to banish the devil. His sleazy accomplice, Goody, is wickedly brought to life by Veronica Lewis: what wonderful expressions she has!

The music that goes with the show really isn't up to par. But the show itself is overwhelming, and it is highly recommended.

Deutsches Requiem is patiently, benignly, and maturely played

EIN DEUTSCHES REQUIEM

By Johannes Brahms.
The Newton Choral Society.
Directed by David Carrier.
At Jordan Hall.
Saturday, June 4, at 8pm.

By DAVID M. J. SASLAV

FROM THE OPENING STRAINS of reassurance to the closing Revelation, it was a Brahms' *Ein Deutsches Requiem* of passion and patience, interpreted maturely and benignly, caressing us with the sounds of forgiveness and understanding mixed with fervent hope and expectation.

The chorus sang well; their diction was flawless and their ensemble all that could be hoped for in a group of 125. The chorists seemed to outshadow the instrumentalists at times when the two groups must be given equal consideration.

David Carrier deserves a great deal of praise here. This was clearly a focussed effort, and not quickly constructed. The tempi were measured and deliberate. *Selig sind, die da Leid tragen* and *Selig sind die Toten, die in dem Herren sterben*, (the outer movements,) set the pace and then consummated the effective musical statement. *Denn alles Fleisch es ist wie Gras* featured extreme emotive contrasts in addition to the critical ones of dynamic. The *Herr, lehre doch mich* which followed featured baritone Mark St. Laurent, who could have sung with more force, perhaps, but certainly not with any more concentration.

My favorite section of this work is the fourth, *Wie lieblich sind deine Wohnungen*. The Newtonians did not disappoint me. The quick tempo pointed up a centrality and timelessness to the movement — of course, the middle movement has no sectional counterpart in this highly symmetrical seven-faceted piece.

Carrier's restrained style was sufficient direction for the singers and instrumentalists alike. A distinct rattling in the principal flautist's instrument became noticeable during this movement, and required a concerted effort to ignore. Once achieved, the wonderful counterpart and harmonic progression (culminating in a magical preparatory passage featuring arpeggiated string pizzicato and a three-measure-long chord in the chorus) could be fully appreciated.

Soprano Carole Haber then stood and recited *Ihr habt nun Traurigkeit* with astonishing range and projection. One almost wished that the great German master might have written more for the soprano in this work. St. Laurent gave a more substantial rendition of *Denn wir haben hier keine bleibende Statt*; the reprise of *Tod, wo ist dein Stachel? Hoelle, wo ist dein Sieg?* ("O death, where is thy sting? O grave, where is thy victory?") culminated the energies expended to that point.

This concert was dedicated to Lorna Cooke deVaron, who founded the New England Conservatory Chorus in 1947, and who retires at the end of this year. Her influence in the NEC and surrounding musical communities has been significant, and it is to be hoped that she will not disappear altogether from the scene, but will continue to be visible in the area.

Bellman & True makes solid contribution to gangster-caper genre

BELLMAN & TRUE

Directed by Richard Loncraine.
Based on the novel by Desmond Lowden.
Starring Bernard Hill, Richard Hope,
Ken Bones, and Kieran O'Brien.
At the Copley Place Cinema.

By MANAVENDRA K. THAKUR

THE GANGSTER-CAPER DRAMA used to be an uniquely American genre, but it now is increasingly being redefined in British terms. But there's no reason to circle up the wagons. Given the mediocrity of recent American underworld dramas, it is welcome news that *Bellman & True* joins *Mona Lisa* and other British films as a solid contribution to the genre.

The film centers around Hiller (Bernard Hill), a computer programmer whose company has access to money shipment re-



Kieran O'Brien and Bernard Hill

cords of a major British bank. A gang of crooks kidnaps his young stepson in order to force Hiller to help them break into the bank's vault.

Director Richard Loncraine and cinematographer Ken Westbury use slightly skewed camera angles and selectively tilted objects to effectively create tension. These techniques could easily have degenerated into melodramatic clichés, but the filmmakers avoid over-manipulation. From the opening slow motion shot of a railway station to the final fadeout, the music score by Colin Towns is particularly effective at charging the film with a restrained energy.

The remarkable accuracy of the burglary techniques used by the gangsters and the human weaknesses epitomized by Hiller's classic fish-out-of-water role add to the sense of realism. Despite the detailed depiction of technological methods to circumvent motion detectors, video surveil-

lance cameras, and high-security locks, the film remains a primarily human story. Hill's performance as Hiller is instrumental in this regard; his concern for his stepson is genuinely touching.

The unresolved plot elements at the end of the film also help to heighten realism. Far too many crime films end with a pat restoration of the moral order, and this film avoids that trap.

Of course, the film does have minor flaws. For example, the password used to decrypt the bank computer data is too easily guessed, which belies the importance of the data being protected. An explosion at the end of the film is far too large for the amount of fuel and type of ignitor used.

The search for the meticulously accurate and human crime/caper drama is not yet over, but for the time being *Bellman & True* holds its own quite well. It deserves an audience.

Ska, thrash shine brightest in night after night of battling Boston bands

(Continued from page 12)



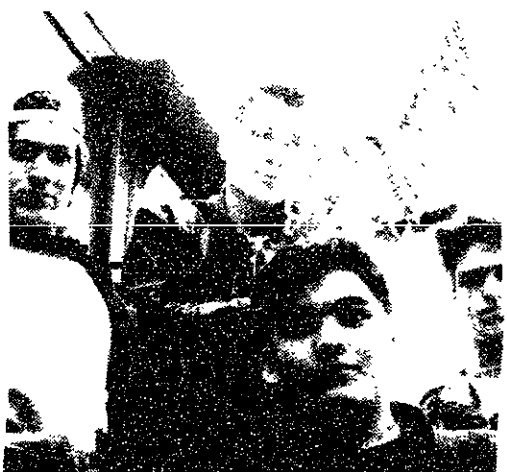
Heretix

tedious. They stood little chance against the other night's contenders.

Heretix closed the evening with their hard-strumming, melodic guitar lines and the strong lead vocals of Ray Lemieux. Although they were not as introspective as some of the influences they named (among them *The Cure* and *Echo and the Bunnymen*), the impact was nonetheless apparent; the band proved at their best at a faster tempo. *Heretix'* guitar-dominated sound won the night over strong competition from *Bim*, which managed to garner a wild-card spot in the semis.

Friday — Rumble Day 5

Dixie Cinema's hard pop sound and sassy lead guitar led off the fifth day of the Rumble, but the good lead vocals couldn't carry the uninteresting pop tunes. The music never got off the ground despite some interesting song structure.



The Lemonheads

The slow, steady, deep sound of *One Life* followed, backing the metered, drawn-out vocals of bassist/lead singer Anthony Barile Jr. Unfortunately, the music depended heavily on Barile's vocals; his throaty, hoarse, off-key voice couldn't deliver most of the time. *One Life* is interesting in concept but needs better vocals to round out their sound.

Finally, the *Lemonheads* took the stage

to induce some slam-dancing in earnest. Rough-edged, fast, hard, faster, harder, loud, inexperienced, raw, thrashing, and smashing, these kids are built for speed and make up for any deficiencies with pure audacity. How did these cherub-faced adolescents get in? If they weren't performing on stage, they'd be booted out at the door for lack of a liquor ID. What do their mothers think? But who cares; they put the older rockers to shame. The brash and cocky band (one member mockingly wore a prep-school uniform, and the band arrogantly played "Plaster Caster," a thrashing version of Suzanne Vega's "Luka") has an innate musical sense; despite their lack of technical prowess, strong clear vocals carried the songs. With the stage lights set on permanent high-beam, their set showed no fancy footwork — only full throttle rock here. Report card: A+.

Class Action's funky, melodic tunes closed Friday evening's show, but the vocals were buried too far below the loud guitar. The jazzy horn made for some nice harmonies, but any good music got muddled beneath a poor mix. *Class Action's* best quality proved to be their strong energy on stage, but it was not enough to take away the night from the pumped-up *Lemonheads*.



Bullet La Volta

Saturday — Rumble Day 6

The last day of the Rumble preliminaries proved to have one of the most closely fought battles for a position into the semifinals. *Pat on the Back* opened the night with their sometimes funky synth-pop. However, the band showed little energy on stage, the vocals were redundant and bland, and the drums and keyboard mixed too far forward. The audience was the smallest and most uninterested since *Citizenz*.

Bullet La Volta took over, and suddenly the Paradise was filled to capacity. Aggressive, abrasive, snarling lyrics over intense, intricate, choppy guitarwork proved that, unlike the *Lemonheads*, these were no as-

piring amateurs. *Bullet's* snazzier, more polished stage show — replete with bouncing, romping, and posing — only helped to get the audience thrashing and slamming, with a healthy dose of stage diving added for good measure. Calculated mayhem on stage ensured a shocking good time for all.

At the other end of the spectrum, *Run-away Dan* (pronounced "Dane") slowed the tempo to near standstill with their sugar-coated, formula Top 40 music. If *Run-away Dan* won the night it would have only been on the virtues of lead vocalist Dana McCoy's traffic-stopping figure, barely covered by a tight minidress.

Funny that the last band to play the Rumble would prove to be the most eagerly anticipated: with *ex-Flies*, *ex-Turbines*, *ex-Peter Dutton Band*, *ex-Oysters*, sometime-*Neats*, and sometime-*Scruffy* members making up the roster of *The Titanics*, the amassed talent was well worth a week-long wait. *The Titanics'* set proved to be the definitive guitar sound of the week. The combined influences of the members clearly dominated the music: *The Titanics* had the bassy drive of *The Turbines*, the harmonic/strumming/wailing lead guitar of *Scruffy the Cat*, and the growling/crying lead vocals of *ex-Flies* Nat Freedberg. This clear, steady, driving music was the sound that is distinctly Bostonian. *The Titanics* had plenty of fans pulling for them, including *Scruffy* member Stephen Fredette, who helped out brother/lead guitarist David Fredette hauling equipment as roadie.

As the night ended, *Bullet* and *Titanics* lead singers Yukki Gipe and Nat Fredette joshed around while waiting for the results of the judges: they knew they were the only real contenders of the evening. In the closest call of the week, better showmanship won out over better musicianship: *Bullet* beat out *The Titanics* to the cheers of half the audience and the groans of the other half. However, someone must have made an error in adding up the scorecards: when announcing the night's winner, Albert O. admitted that the contest

Film explores romantic involvement

(Continued from page 8)

verite."

Given Jaglom's commitment to his work, it comes as no surprise that *Someone To Love* reflects his general filmmaking technique. Jaglom says he scripts thorough guidelines for his actors but lets the actors fill in the dialogue. Jaglom says he like to "go with the emotion that's going on" during the shoot. When shooting is complete, Jaglom retreats to the editing room for several months where he "re-invents" the film, melding the disparate elements into an evolving whole.

Although *Someone To Love* is ultimately more interesting for Jaglom's (and

had been a close call for the judges, but *The Titanics* still did not make it into the semis as a wild-card. As with last year's snubbing of heavy favorites *Big Dipper*, something again went terribly wrong in this year's preliminaries of the Rumble.

The Semifinals

The two-day semifinals begin tonight in the brighter, more open venue of the Metro (15 Lansdowne Street, across the street from Fenway Park ballpark, near Kenmore Square). Fortunately for most undergraduate students, the semis and the finals (also held at the Metro) are 18+ shows. The doors open at 8 pm (first band not until about 9:30); the four bands play until about 1:30 in the morning, at one hour intervals.

Tonight the lineup begins with *Bim Skala Bim*, followed by *The Incredible Casuals*, then *Tribe*, and finally *Dogzilla*. *Bim* and *Dogzilla* will put on the most energetic sets of the evening, with more laid-back sounds from *The Incredible Casuals* and *Tribe*. *Dogzilla* and *Tribe* will likely duke it out in a competition of pure, unadulterated fun versus thoughtful, metered music, while *Bim* will have a strong say if the judges aren't too averse to their revved up, jazzy ska. *The Incredible Casuals* will likely be out of the running.

The second night of the semis follows immediately on Wednesday, and will prove to be a thrash purist's dream, surely breaking the speed limits of the Rumble. Again, the evening begins with the funky, speedy ska sound of *Plate O' Shrimp*, accelerates with *Bullet La Volta*, takes a breather with *Heretix*, then once again goes into overdrive with the *Lemonheads*. Depending on the judges' tastes, *Bullet La Volta* and the *Lemonheads* will do well in a confrontation of showmanship and young, brash audacity; or *Plate O' Shrimp* and *Heretix* will put in a strong showing at slower speeds. On the other hand, there might be a replay of the incident two years ago, when a judge was so put off by *The Volcano Suns'* cheekiness that he just up and left.

On The Town

Compiled by Peter Dunn

Ongoing Theater

Animal Crackers, the hilarious 1920s Broadway musical comedy originally featuring the Marx Brothers, continues through July 2 as a presentation of the Huntington Theatre Company at 264 Huntington Avenue, Boston. Performances are Tues-Sat at 8 pm, matinees Wed, Sat, & Sun at 2 pm. Tickets: \$12 to \$27. Telephone: 266-3913.

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-Fri at 8:15, and Sat at 7:30 & 9:45. Tickets: \$8 to \$11 (\$1.50 discount to seniors and students). Tel: 628-9575.

The Fall of the House of Usher, the world premiere of the Philip Glass/Arthur Yorlkins opera based on Edgar Allan Poe's classic American Gothic tale, continues through July 10 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tues-Sat at 8 pm, Sun at 7 pm, and matinees Sat-Sun at 2 pm. Tickets: \$13 to \$26. Tel: 547-8300.

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

Steaming, Nell Dunn's witty and revealing story of a fight to save an old bathhouse from demolition, continues through June 26 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thurs-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tickets: \$10 to \$15. Telephone: 482-6316.

Les Misérables

Les Misérables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through June 25 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.

Nunsense, 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 Warren Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6:30 & 9:30 pm, Sun at 3 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren 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.

'Tis Pity She's a Whore, John Ford's exquisitely grisly, depraved version of *Romeo and Juliet* where the two lovers are brother and sister, continues through July 17 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Tues-Sat at 8 pm, Sun at 7 pm, and matinees Sat-Sun at 2 pm. Tickets: \$13 to \$26. Tel: 547-8300.

Virginia, Edna O'Brien's play about Virginia Woolf continues through June 25 as a presentation of the Nora Theatre Company at the Lyric Stage, 54 Charles Street, Boston. Performances are Thurs-Fri at 8 pm. Tickets: \$10 to \$13. Telephone: 742-8703.

CRITIC'S CHOICE

Vinegar Tom, Caryl Churchill's play set in a small village during the height of the witchhunts of late 17th century England, continues through July 2 as a presentation of Ulysses Productions at the Alley Theatre, 1253 Cambridge Street, Cambridge. Performances are Thurs-Sun at 8 pm. Tickets: \$10 general, \$8 seniors and students. Telephone: 491-8166.

Ongoing Exhibits

ON CAMPUS

Arnold Newman: Five Decades, photography by the renowned American portraitist, continues through June 27 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Admission: \$2 donation requested. Tel: 253-4444.

Three on Technology, new photography by noted American photographers Robert Cumming, Lee Friedlander, and Jan Groover, Kristin Jones and Andrew Ginzler: *In Residence*, development of a diorama which diagrams the interaction of major weather systems, and Tishan Hsu, large colorful paintings by the Boston-born New York artist, all continue through June 26 at the MIT List Visual Arts Center, Wiesner Building E15, 20 Ames Street. Gallery hours are Mon-Fri 12-6, Sat-Sun 1-5. No admission charge. Telephone: 253-4400 or 253-4680.

Earth, Sea and Sky, etchings and drawings of Charles H. Woodbury, MIT Class of 1886, continues through October 2 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Telephone: 253-4444.

Microscapes, 50 color photographs made with macro and micro lenses through electronic microscopes, continues through September 10 and 13, just off the infinite corridor. Gallery hours are weekdays 9-5. Telephone: 253-4444.

OFF CAMPUS

Salvator Rosa: Prints and Drawings and Cubist Prints continue through July 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tues-Sun 10-5 and Wed 10-4. Admission: \$5 general, \$4 seniors, free to MIT students with ID. Tel: 267-9300.

Hollywood and History: Costume Design in Film, original garments, fashion plates, and paintings juxtaposed with movie stills, designer sketches, and costumes created for the screen, continues through August 14 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tues-Sun 10-5 and Wed 10-4. Admission: \$5 general, \$4 seniors, free to MIT students with ID. Telephone: 267-9300.

Ramesses the Great continues through August 30 at the Boston Museum of Science, Science Park, near the Museum T-stop on the green line. Tickets: \$8 general, \$6 seniors, \$5 children. Telephone: 723-2500.

Ongoing Music

The Boston Pops continue performing through the end of June in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Conductor highlights include John Covelli on June 21, 22, and 23, and Harry Rabino-witz on June 24, 25 and 26. Performances are Tues-Sat at 8:00, Sun at 7:30. Tickets: \$9 to \$26. Telephone: 266-1492.

Concerts at the Hatch Shell continue through the summer on the Charles River Esplanade, Boston. Jazz *Brunch* on Sundays, *International Dance and Music* on Mondays, *Country Music* on Tuesdays, *Oldies* on Wednesdays, *Swing* on Thursdays, *Friday Flicks* on Fridays, *Classical Music* on Saturdays. Upcoming events include *Memphis Rockabilly* and *The High Tops* on Tuesday, June 21 at 8:00. *Against All Odds* on Wednesday, June 22 at 8:00, and *Raiders of the Lost Ark* on Friday, June 24 at 8:30. No admission charge. Telephone: 727-5215.

Tuesday, June 21

POPULAR MUSIC, ETC.
Heart and Michael Bolton perform at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$19.50. Telephone: 339-2333.

CRITIC'S CHOICE
The Semifinals of the WBCN Rock and Roll Rumble begin tonight at 8 pm with performances by *Bim Skala Bim*, *The Incredible Casuals*, *Tribe*, and *Dogzilla* at the Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park [see article this issue]. Telephone: 262-2424.

THEATER

Can Can, the Cole Porter musical with Chita Rivera, opens today at the Wang Center, 270 Tremont Street, Boston. Continues through June 26 with performances Tues-Fri at 8 pm, Sat at 2 pm & 8 pm, and Sun at 2 pm & 7 pm. Tickets: \$17.50 to \$32.50. Telephone: 787-8000.

FILM & VIDEO

The Somerville Theatre presents at Marx Brothers triple bill with *Duck Soup* at 5:15 & 10:00, *A Day at the Races* at 6:30, and *A Night at the Opera* at 8:30. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for triple bill). Telephone: 625-1081.

Wed., June 22

POPULAR MUSIC

The Pogues, with guest *Luka Bloom*, perform at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$16 and \$17. Telephone: 492-1900 or 787-8000.

CRITIC'S CHOICE
The Semifinals of the WBCN Rock and Roll Rumble ends tonight at 8 pm with performances by *Plate O' Shrimp*, *Bullet La Volta*, *Heretix*, and *The Lemonheads* at the Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park [see article this issue]. Telephone: 262-2424.

FILM & VIDEO

CRITIC'S CHOICE
The Somerville Theatre presents a Woody Allen double bill with *Mannahatta* at 6:00 & 9:30 and the Oscar winning *Annie Hall* at 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Wednesday series *Movies and Music* with *Hail Hail Rock and Roll* (1987), with Chuck Berry and Keith Richards, at 3:30 & 7:50 and *Sign O' the Times* (1987), starring Prince, at 5:40 & 10:00. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bill). Telephone: 876-6837.

Thursday, June 23

CLASSICAL MUSIC

Piano soloist **Dinah Sah** performs works by Mozart, Chopin, and Debussy 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.

DANCE

Silent Snow Secret Snow, Conrad Aiken's famous short story about a boy's struggle with schizophrenia, opens today as a presentation of What Cheer Theatre at the Performance Place, 277 Broadway, Somerville. Continues through July 3 with performances Thurs-Sat at 8 pm. Tickets: \$6. Telephone: 623-5510.

FILM & VIDEO

CRITIC'S CHOICE
The Brattle Theatre continues its Thursday series of *World Cinema* with a Luis Bunuel double bill, *Los Olvidados* (1950, Mexico) at 5:15 & 8:00 and *L'Age d'Or* (1930, France) at 4:00, 6:45, & 9:35. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bill). Telephone: 876-6837.

ARTS

New journalism of science, technology reaches biology

INVISIBLE FRONTIERS: THE RACE TO SYNTHESIZE A HUMAN GENE

By Stephen S. Hall.
Atlantic Monthly, 334pp. \$19.95.

NATURAL OBSESSIONS: THE SEARCH FOR THE ONCOGENE

By Natalie Angier.
Foreword by Lewis Thomas.
Houghton Mifflin, 394pp. \$19.95.

QUARANTINE

By Josh Webster.
Worldwide, 384pp. \$3.95.

By KATIE SCHWARZ

THE LAST TWO DECADES' development of tools to cut, paste, and edit sequences of DNA creates irresistible opportunities to learn — and raises questions of public safety that the public is ill prepared to address. Fortunately for the layman, the "new journalism" of science and technology has now reached biology. A writer of this genre follows a research team through a project, "almost like an anthropologist attached to a remote tribe" (in the words of Lewis Thomas), and emerges with a narrative of human endeavors similar to *The Soul of a New Machine*.

Invisible Frontiers, the tale of the first artificial expression of a human gene — the insulin gene — is an exciting story about science, scientists and the political and economic contexts of research. *Natural Obsessions*, about the discovery in an MIT lab of malfunctioning genes in human cancers, is not as much fun to read, with a less clearly defined scientific problem and a slower pace. Instead of the race for a particular prize, it seeks to record the interpersonal chemistry that drives a lab group.

Making a coherent narrative out of real science is difficult because of the shifting cast of characters as postdocs and students come and go, and because of the tortuous, trial-and-error nature of biology. *Invisible Frontiers* uses the rivalry between Harvard

and the University of California at San Francisco to maintain suspense: first Harvard gains the edge with rat tumors that produce insulin prodigiously, then it is unexpectedly stymied by the Cambridge City Council. Although the book cannot avoid choppy chapters cut back and forth between coasts, author Hall evokes memorable characters, like David Goeddel, who joined Genentech at 26 and climbed mountains as obsessively as he cloned genes.

There are moments of triumph, pressure, and tragedy, as when the Harvard group is forced to go to England for a laboratory which permits its experiments, then finds its samples are accidentally contaminated. The researchers keep their sense of humor (sometimes black) with a clandestinely xeroxed sheet of lab gossip and satire called the "Midnight Hustler."

Natural Obsessions doesn't tell such a tight, fast-moving story, since it covers several different breakthroughs concerning human oncogenes and how they act. The writing draws attention to itself and to the author, even recounting her frustration when she couldn't understand what a researcher was talking about. Angier clearly wrote it this way on purpose — the style is consistent — but I don't think it was the right choice. Near the beginning there is an over-elaborate, unconvincing description of how beautiful DNA is as it aggluti-

nates from a DNA-RNA mixture treated with ethanol, typical of the surplus adjectives and similes obscuring the biochemical reasoning.

After reading *Natural Obsessions* I'm not sure I could explain exactly what Professor Robert A. Weinberg '64 discovered; there is no concise "handle" on the experiment, as there is in *Invisible Frontiers* when a Genentech scientist says, "We had added to the genetic load using off-the-shelf components." This is not the book to read if you know nothing about the field, but it does have something to offer to the interested reader who is willing to spend some time mulling over how postdocs and students and professors think and feel about science and each other day to day.

Even though the journalists don't seem to have a gut feeling for what drives scientists — the absorption in puzzles and the craving for answers — they are good at portraying the political and economic backdrop to scientific advances. Hall clearly explains that the cloning of insulin was not driven by medical need, but by scientific curiosity and the profit motive of pharmaceutical companies. He also gives a balanced account of a scandal at UCSF, when researchers covered up their use of a technique that had not yet been formally approved by the National Institutes of Health, and concludes that scientists' reluctance to follow rules in good faith and

acknowledge mistakes can only hurt their credibility in the long run.

After reading *Natural Obsessions* I'm not sure I could explain exactly what Professor Robert A. Weinberg '64 discovered; there is no concise "handle" on the experiment, as there is in *Invisible Frontiers* when a Genentech scientist says, "We had added to the genetic load using off-the-shelf components." This is not the book to read if you know nothing about the field, but it does have something to offer to the interested reader who is willing to spend some time mulling over how postdocs and students and professors think and feel about science and each other day to day.

IF YOU FACE A BORING PLANE TRIP, you can check out the penetration of genetic engineering into popular culture with *Quarantine*, a paperback horror novel suitable for reading in airports and throwing away after the trip. The plot could not be more hackneyed, but the scientific scenario is well done, with plenty of buzzwords like P3 protocols and immunofluorescent assays. The CIA may really be interested in souped-up viruses like the ones in this book; anything a novelist can think of, military strategists can. That's why the public needs to be informed about this technology that is making the biology you learned in high school obsolete.

Cartoon characters are surprisingly adult when off the screen

(Continued from page 8)

world of the Toons, where everything is animated. One classic mishap Eddie literally falls into is running out of a door, only to discover that there is no floor. Looking down the many stories to the ground, he is suspended for a moment, falls many feet, and finally manages to catch himself on a flagpole. His wild, flailing limbs are a convincing imitation of the much-seen cartoon original.

The special effects were adeptly handled by Lucasfilm's Industrial Light and Magic

department, but much of the credit goes to actor Bob Hoskins as Eddie Valiant for turning the technology into fantasy. Hoskins was filmed interacting with dead air that later would be filled by artists' hands with cartoon co-stars. He gives a magical performance that makes the audience believe in the world of the film.

Every aspect of *Who Framed Roger Rabbit* is well done and entertaining. The score, written by Alan Silvestri (who also wrote the score to *Back to the Future*) includes several great jazz segments. There

are cameo appearances by several famous Disney characters — Jiminy Cricket is often seen strolling by in the background. Director Robert Zemeckis and Touchstone Pictures were able to use the wealth of characters created in the parent company Walt Disney Studios. As the studio head put it at the beginning of the movie, "I managed to get the cast of Dumbo and half the cast of Fantasia for a month." Every contribution to the film succeeds in making it an entertaining tale of comedy, mystery, and murder.

POPULAR MUSIC, ETC.

Jethro Tull performs at Great Woods, Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$19.50. Telephone: 339-2333.

The Mighty Lemon Drops perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Treat Her Right performs at Johnny D's, 17 Holland Street, Davis Square, just by the Davis Square T-stop on the red line in Somerville. Telephone: 776-9667.

Butthole Surfers perform in an 18+ age show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

Peter Ostroushko (of *Prairie Home Companion* fame) and The Mondo Boys perform as part of the "Concerts in the Courtyard" series at 6 pm at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$8 general, \$6.50 MFA members, seniors, and students, \$2 children 12 and under. Tel: 267-9300 ext. 306.

*** CRITIC'S CHOICE ***
Shadowfax, with guest Dan Siegel, performs at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Telephone: 491-1900 or 497-1118.

Friday, June 24

POPULAR MUSIC, ETC.

The Beach Boys, perennial summer favorites, perform at 7 pm at Tanglewood, West Street, Lenox, MA. Tickets: \$16.50 and \$20. Telephone: 413-637-1600.

JAZZ MUSIC

The third annual Great Woods Jazz and Blues Festival begins today with performances by Ronnie Earl & Jerry Portnoy and the Broadcasters, Papa John Creach, Roy Buchanan, Buckwheat Zydeco, and Fats Domino at 4 pm at Great Woods, Mansfield, MA. Tickets: \$15, \$20, and \$22.50. Tel: 339-2333.

FILM & VIDEO

The MIT Lecture Series Committee presents *Body Double* at 7:00 & Dressed to Kill at 9:15 in 10-250. Admission: \$1.50 (good for the double bill). Telephone: 225-9179.

The Brattle Theatre continues its Friday/Saturday film series *Hollywood BC* (before the code) with Ernst Lubitsch's *Trouble in Paradise* (1932) at 4:30 & 7:45 and *Employees Entrance* (Roy Del Ruth, 1933) at 6:15 & 9:30. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bill). Tel: 876-6837.

*** CRITIC'S CHOICE ***
The French Library in Boston continues its weekly film series *Jean Renoir in the Thirties* with *La grande illusion* (1937), starring Jean Gabin and Erich von Stroheim, at 8 pm. Also presented Sunday, June 26. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

Saturday, June 25

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE ***
The Who's bassist, John Entwistle, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Tel: 451-1905.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
The third annual Great Woods Jazz and Blues Festival continues today at 4 pm with Carlos Santana, Wayne Shorter, Herbie Hancock, Michael Brecker, Chick Corea, and others. Located at Great Woods, Mansfield, MA. Tickets: \$15, \$20, and \$22.50. Telephone: 339-2333.

CLASSICAL MUSIC

The Boston Symphony Chamber Players perform an *All-Shubert Program* at 8:30 in the Tanglewood Theatre, West Street, Lenox, MA. Also presented Sunday, June 26. Tickets: \$12, \$15, and \$17. Telephone: 413-637-1940.

FILM & VIDEO

The MIT Lecture Series Committee presents Alfred Hitchcock's *Saboteur* at 8 pm in 10-250. Admission: \$1. Telephone: 225-9179.

The Brattle Theatre continues its Friday/Saturday film series *Hollywood BC* (before the code) with Ernst Lubitsch's *Trouble in Paradise* (1932) at 4:00 & 7:45 and *Murder at the Vanities* (Mitchell Leisen, 1934) at 2:10, 5:45, & 9:30. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bill). Telephone: 876-6837.

Sunday, June 26

POPULAR MUSIC, ETC.

Graham Parker performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2, 52.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
The third annual Great Woods Jazz and Blues Festival concludes tonight at 7 pm with performances by Al Jarreau and Harry Connick, Jr. Located at Great Woods, Mansfield, MA. Tickets: \$14.50, \$16.50, and \$18.50. Telephone: 339-2333.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Brattle Theatre continues its Sunday film series *Hollywood through the 60's* with an Audrey Hepburn double bill, *Charade* (Stanley Donen, 1963), also starring Cary Grant, at 3:30 & 7:55 and *Love in the Afternoon* (Billy Wilder, 1957), also starring Gary Cooper, at 5:35 & 9:55. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bill). Telephone: 876-6837.

Monday, June 27

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Harvard Film Archive begins its Monday/Wednesday series *Classics of World Cinema* with D.W. Griffith's *Intolerance* (1916), starring Miriam Cooper, Mae Marsh, and Lillian Gish, at 7:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre continues its Monday series of *Film Noir* with a James Cagney double bill, *White Heat* (Raoul Walsh, 1949) at 3:45 & 7:50 and *Kiss Tomorrow Goodbye* (Gordon Douglas, 1950) at 5:50 & 10:00. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bill). Telephone: 876-6837.

Tuesday, June 28

FILM & VIDEO

The Brattle Theatre continues its Tuesday series of *The Films of Ingmar Bergman* with *Autumn Sonata* (1978) at 3:30 & 7:55 and *The Magic Flute* (1974) at 5:20 & 9:50. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bill). Telephone: 876-6837.

June 29 to July 5

POPULAR MUSIC, ETC.

On Wednesday, June 29 The Fools perform at Johnny D's, 17 Holland Street, Davis Square, just by the Davis Square T-stop on the red line in Somerville. Telephone: 776-9667.

On Thursday, June 30 Underworld performs at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

On Friday, July 1 Debbie Gibson performs at the Worcester Centrum. Tickets: \$17.50. Telephone: 878-8888.

On Saturday, July 2 Jimmy Cliff performs at 6 pm at the Boston Common, Tremont Street, Boston. Tickets: \$14 to \$21. Telephone: 426-6666 or 787-8000.

On Monday, July 4 The Mr. T Experience, with Jon Von Zelowitz '83, performs at Senior House. Tel: 253-3191.

At Great Woods: Sam Kinison on Thursday, June 30; Jimmy Buffett and Little Feat on Friday, July 1; Bob Dylan and The Alarm on Saturday, July 2. Located at Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$26. Telephone: 339-2333.

At the Paradise: *Unnatural Ax*, Digney Fignus, and Gear on Wednesday, June 29; Wire and Band of Susans on Thursday, June 30. Located at 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
On Thursday, June 30 The Herb Pomeroy Band performs as part of the "Concerts in the Courtyard" series at 7:30 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$8 general, \$6.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

*** CRITIC'S CHOICE ***
On Friday, July 1 Dizzy Gillespie, James Moody, Paquito d'Rivera, Slide Hampton, Sam Rivers, Jon Fadde, Monty Alexander, and others perform at 8 pm at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$13.50 to \$22.50. Telephone: 876-7777.

CLASSICAL MUSIC

At Tanglewood: Beaux Arts Trio on Thursday, June 30 at 8:30; Celebration of the 50th Anniversary of the Music Shed at Tanglewood on Friday, July 1 at 9:00; Boston Symphony Orchestra concerts Saturday, July 2 at 8:30, Sunday, July 3 at 2:30, and Monday, July 4 at 8:30. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$8 to \$52. Telephone: 413-637-1940.

FILM & VIDEO

At the Somerville Theatre: *Good Morning Vietnam* on Friday, July 1 at 3:40 & 8:00; *Diner* on Friday, July 1 at 5:40 & 10:15; *Jean de Florette* on Saturday, July 2 at 3:30 & 8:00; *The Philadelphia Story* on Sunday, July 3 and Monday, July 4 at 3:45 & 7:45; *The Awful Truth* on Sunday, July 3 and Monday, July 4 at 1:45, 5:40, & 9:30; *The Wannabe Conference* on Tuesday, July 5 and Wednesday, July 6 at 5:45, 7:30, & 9:15. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for double bills). Telephone: 625-1081.

*** CRITIC'S CHOICE ***
At the Harvard Film Archive: *The Cabinet of Dr. Caligari* (Robert Wiene, Germany, 1919) on Wednesday, June 29 at 8:30; *Charlie Chaplin's The Cure* (1916) and *Buster Keaton's Sherlock Jr.* (1924) on Friday, July 1 at 8:30; *The Burglar* (Valeri Ogorodnikov, USSR, 1987) on Thursday, June 30 at 7:00 and on Tuesday, July 5 at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

On Friday, July 1 the French Library in Boston continues its weekly film series *Jean Renoir in the Thirties* with *La bête humaine* (The Human Beast, 1938), starring Jean Gabin and Simone Simon, at 8 pm. Also presented Saturday, July 2 and Sunday, July 3. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

Saturday, July 2 to Monday, July 4 The Computer Animation Show is presented continuously 11 am-5 pm at the Computer Museum, Museum Warf, 300 Congress Street, Boston. Admission: \$4.50 general, \$3.50 seniors and students. Telephone: 423-6758.

At the Brattle Theatre: Nashville (Robert Altman, 1975) on Wednesday, June 29 at 4:00 & 7:00; Jean Cocteau's *Beauty and the Beast* (France, 1946) on Thursday, June 30 at 4:15 & 7:55; Jean Cocteau's *Orpheus* (France, 1949) on Thursday, June 30 at 6:05 & 9:45. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for double bills). Telephone: 876-6837.

July 6 to July 12

POPULAR MUSIC, ETC.

At Great Woods: Earth, Wind & Fire on Thursday, July 7; Manhattan Transfer on Friday, July 8; Alabama on Monday, July 11. Located at Routes 140 and 495, Mansfield. Tickets: \$14.50 to \$26. Telephone: 339-2333.

At the Paradise: Camper van Beethoven on Thursday, July 7; The Melons on Friday, July 8. Located at 967 Commonwealth Avenue, Boston. Tel: 254-2052.

On Thursday, July 7 The Swans with Think Tree perform at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

On Thursday, July 7 Sammy Price and Friends perform as part of the "Concerts in the Courtyard" series at 7:30 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$8 general, \$6.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

On Friday, July 8 The Meat Puppets perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Telephone: 451-1905.

CLASSICAL MUSIC

At Tanglewood: Vermeer String Quartet on Thursday, July 7 at 8:30; Boston Symphony Orchestra concerts, Friday, July 8 at 9:00 (Seiji Ozawa) and Saturday, July 9 at 8:30 (Yuri Temirkanov); BSO and Tanglewood Festival Chorus on Sunday, July 10 at 2:30. Located at Tanglewood, West Street, Lenox, MA. Tickets: \$6.50 to \$44. Tel: 413-637-1940.

THEATER

*** CRITIC'S CHOICE ***
On Thursday, July 7 *Much Ado About Nothing*, one of William Shakespeare's most popular comedies, opens as a presentation of Ulysses Productions at the Alley Theatre, 1253 Cambridge Street, Cambridge. Continues through August 6 with performances Thur-Sat at 8 pm. Tickets: \$10 general, \$8 seniors and students. Telephone: 491-8166.

DANCE

*** CRITIC'S CHOICE ***
Wednesday, July 6 to Wednesday, July 13 The Boston Ballet performs on the Boston Common, Tremont Street, Boston. Tickets: \$20. Telephone: 787-8000.

Thursday, July 7 to Saturday, July 9 Donald Byrd/The Group perform at 8 pm at the Agassiz Theater, Radcliffe Yard, Cambridge. Tickets: \$8 and \$10. Telephone: 495-5535.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
On Friday, July 8 Ornette Coleman and Prime Time perform at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$15 and \$17.50. Tel: 266-7455.

PERFORMANCE ART

Friday, July 8 to Sunday, July 10 Submerge, an installation, sound and movement piece by Mary Fleming about the ocean and our relationship to this environment, is presented at 8 pm at Mobius, 354 Congress Street, near South Station in downtown Boston. Admission: \$5. Telephone: 542-7416.

FILM & VIDEO

From the MIT Lectures Series Committee: a Clint Eastwood double bill with *Tightrope* at 7:00 & *The Eagle* (Saunders) at 9:15 on Friday, July 8 in 10-250; *The Man in the White Suit*, starring Sir Alec Guinness, at 8:00 on Saturday, July 9 in 10-250. Admission: \$1.50. Telephone: 225-9179.

At the Somerville Theatre: *Blade Runner* on Thursday, July 7 at 5:30 & 9:45; *Blue Velvet* on Friday, July 8 at 7:30; *The Big Easy* on Friday, July 8 at 5:30 & 10:00; *Beetlejuice* on Saturday, July 9 at 1:45, 4:45, & 8:15; *The Waterfront* on Sunday, July 10 and Monday, July 11 at 7:30; *The Wild One* on Sunday, July 10 and Monday, July 11 at 5:50 & 9:30. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 (good for double bills). Telephone: 625-1081.

At the Harvard Film Archive: Fritz Lang's *Metropolis* (Germany, 1926) on Wednesday, July 6 at 8:30; *Theme* (Gleb Panfilov, USSR, 1979) on Thursday, July 7 at 8:30 and on Tuesday, July 12 at 8:30; *A Funny Thing Happened on the Way to the Forum* (Richard Lester, 1966) on Friday, July 8 at 8:30; Sergei Eisenstein's *Strike* (USSR, 1924) on Monday, July 11 at 8:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

On Friday, July 8 the French Library in Boston continues its weekly film series *Jean Renoir in the Thirties* with *La règle du jeu* (Rules of the Game, 1939) at 8 pm. Also presented Saturday, July 9 and Sunday, July 10. Located at 53 Marlborough Street, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

Upcoming Events

George Thorogood at Great Woods on July 15. Timbuk 3 at the Paradise on July 15. Nina Hagen at the Channel on July 16. James Taylor at Great Woods on July 18 and 19. Iggy Pop at the Channel on July 19. 10,000 Maniacs at Great Woods on July 26. O Positive at the Paradise on July 28. Crosby, Stills & Nash at Great Woods on August 1 and 2. Hot Tuna at the Channel on August 6. INXS at Great Woods on August 9 and 10. Emanuel Ax and Yo-Yo Ma at Tanglewood on August 17. Sting at Great Woods on August 17 and 18.

Hard-edged bands are favorites at WBCN Rumble

WBCN ROCK AND ROLL RUMBLE
Preliminaries, at the Paradise.
Monday, June 13 to Saturday, June 18.

By PETER DUNN

PUNKETTES in stark black garb and shock white frocks; yuppies in pleated pants and ironed dress shirts; metal groupies in fishnet stockings, tight minidresses, and even tighter tanktops; college students in jeans and T-shirts; skinheads in torn clothing; music industry hobnobs in suits and ties. This is the Rumble, where fashion and musical styles run the full spectrum.

In Boston, the beginning of the summer is not heralded by either the NBA finals or the Stanley Cup. At least, not on the music scene. In Boston, the early weeks of June find fans of local music flocking to a competition of a totally different nature: the WBCN Rock and Roll Rumble. With the radio station celebrating its 20th anniversary as one of the most progressive disk spinners in the country, this 10th version of the Rumble continues to reaffirm 'BCN's commitment to new, cutting edge, music.

This year's preliminaries of the Rumble once again changed location: originally at the Rat in Kenmore Square, and later moved to Spit, all the noise finally settled this year into the Paradise. The Paradise does offer a clear sound, a better view (barring the famous pole obstructing stage center), and a wide viewing space. But the nightclub's atmosphere — with its neon palm-poles, mirrored wall, and tropical bars — does little to convey the dark, basement ambience of the Rat and Spit that is almost synonymous with Boston rock.

Moreover, the Paradise sports a relatively cold and uncaring management. Its location at the far western end of Boston University on Commonwealth Avenue makes it a particularly inconvenient for MIT and other local college students (as well as other fans of local music) who are more accustomed to the plethora of clubs easily accessible in nearby Kenmore Square. The decision to move the preliminaries out of the Kenmore Square area was not a wise one.

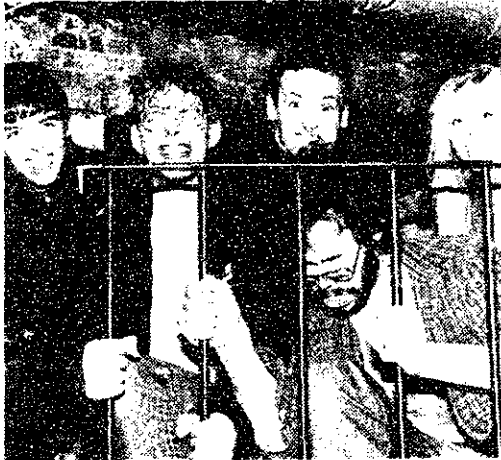
The inconvenience of traveling to and from the Paradise was more than made up by the quality of bands at this year's Rumble: Steve Strick, Albert O., and the rest of the rock fanatics at 'BCN have done a great job of culling the best of the local scene. The contest's format remains unchanged from past years: 24 bands (four bands per night for six nights) vie for eight positions in the semifinals (one winner from each night and two wild-cards). Four bands perform on each of the two nights of the semifinals with the two winners moving on to the finals.

Last week's blistering heat spilled onto the stage with searing sets every night of the week. While this year's lineup saw less of the bluesy/rootsy sound of last year's

Rumble (best exemplified by 1987 semi-finalists *Treat Her Right*), the reggae/ska scene — almost non-existent last year — had a strong showing with *Plate O' Shrimp* and *Bim Skala Bim*. Punk and thrash also had a strong late-week showing with *Neutral Nation*, *Lemonheads*, and *Bullet La Volta*. As expected, the Boston favoritism toward grungy garage rock, dark/brooding music, and hard-edged/frenetic slashing, and dislike of posturing, repetitive loudness and sugar-coated pop, played heavily on the judging. Speed, fun, and musical innovation won out on most nights, even over the more polished acts.

Monday — Rumble Day 1

With the mercury pushing into the upper '90s and the Paradise climate control on the fritz, *Dogzilla*, clearly the band that everyone had come to see, gave the fans no relief as they ramrodded through a scorching set. The controlled mayhem led by charismatic lead vocalist Sean Brann ranged from hard-edged funk to thrash and was simply too much fun to not want to dance to. *Dogzilla* was a hard act to follow.



Dogzilla

Raindogs followed with a less sharp but deeper, fuller sound — more straight-ahead rock with a southern twang. Johnny Cunningham's violin nicely filled out the higher end of the *Raindogs'* music, and the set built to a faster, harder climax. But while the *Raindogs* showed strong musicianship, they lacked *Dogzilla's* exuberant energy on stage.

When *Citizenz*, the only true metal band of the Rumble, took the stage, everybody went outside to get a breather from the heat. *Citizenz'* heavy-handed, bassy, hollow sound and repetitive power chords didn't seem to interest anyone but the press and judges who were obliged to listen to it.

Unfortunately, most of the crowd that stepped outside for *Citizenz* decided not to come back in for the last set, and, in the wee hours of Tuesday morning, they missed the revved-up, folk slant of the *Dharma Bums*. The pared-down trio got the remaining crowd grooving to their mellower tunes, taking their numerous technical difficulties in humorous stride. Despite the small crowd, the *Dharma Bums* gained many new followers in fin-

ishing a close second to eventual winners *Dogzilla*.

Tuesday — Rumble Day 2



Tribe

The high energy *Plate O' Shrimp* started off the second night of the Rumble with their very danceable reggae and ska mix. With the Paradise air conditioning finally operational, the jam-packed crowd had no qualms in bopping and swaying to the music. Bouncing all over the stage, and backed by a sexy and staccato sax, *Plate* easily had the audience in their groove with a straight-ahead sound.

The *Matweeds* followed with driving, borderline hardcore. The vocal harmonies were off, and the guitar lines often repetitive, but this party band's set built from a slow tempo to a fuller, faster sound. Still, they did not draw the crowd into their music as had *Plate*.

In yet another musical style, *Tribe* took the stage with their slow, steady, moody, more introspective music. Vocalist Janet La Valley, in black garb and closely cropped, raven hair, mesmerized the audience with her quirky, coquettish manners. Backed by deep, dirgelike drums, *Tribe's* stark music built to a wonderful crescendo, easily drawing the audience into the mood.

This night of wildly varying musical styles ended on the quirkiest yet: *Think Tree's* electronic mayhem puzzled and undoubtedly disturbed a lot of the audience. With a wall off electronic equipment crowding the stage, *Think Tree's* biggest problem was the heat: despite several fans to aid cooling, the electronic drums only operated sporadically, forcing drummer Jeff Biegert to "sing" the drums. Despite the electronic wizardry and rebellious stance, *Think Tree's* air seemed more childishly aggressive than ingenious, giving the night's laurels to the more intelligent music of *Tribe* and opening up a wild-card position to *Plate O' Shrimp*.

Wednesday — Rumble Day 3

The third day of the Rumble proved the most conventional and had the least inventiveness of any of the first three nights. *Forever 19* began with their direct guitar rock. Though they showed hard-edged drive, they also showed too little variety and too little energy on stage.

The *Incredible Casuals* followed with their more poppish music. With smooth guitar lines and sweet vocals, they proved to be exactly as their name suggests: laid back without too much of a hard edge. The set picked up toward the end, showing strong songwriting, and the *Casuals'* proved not too pop to turn off the judges and the Boston audience.

The straight-forward synth-pop of *Great Divide* followed in the same vein, but numbing the audience with much less creativity. Weak guitar lines tried to back the lead vocalist, whose voice did not soar enough to support the songs. Consistent, annoying feedback problems didn't help much either.

Neutral Nation finished the night, shocking the audience out of its complacency with their driving hardcore. Loud, wall-of-sound guitars, machine gun fire drums, and a cocky lead singer with bleached hair combined for the appropriately electrifying effect. Unfortunately, apathy had already set in, the crowd only slam danced sporadically when they could garner the energy, and *Neutral Nation* only came off as a mediocre hardcore band. The *Incredible Casuals* took the evening with a sound more appropriate to the "lay back and lie in the heat" weather.



The Incredible Casuals

Thursday — Rumble Day 4

The Rumble's fourth night again showed some of the variety of the first two nights; *Bim Skala Bim* was the second reggae/ska band of the contest. Sporting a jazzier, more pumped-up, brassier sound than *Plate O' Shrimp*, *Bim* again had hips swaying and swirling early on in the evening. Give-and-go vocals between vocalists Dan Vitale and diminutive Jackie Starr interplayed nicely with the choppy rhythms.

The *Slaves* followed as a loud, fast power trio with a sound à la early Led Zep. Though this music doesn't usually fare well on the Boston scene, the underlying rhythms hooked the audience and wouldn't let go. Underneath the barrage of loudness lay enough intelligent music to garner plenty of brownie points.

1•4•5's plain, unadulterated garage rock, filled with plenty of posing and repetitive guitarwork, made their set mostly

(Please turn to page 10)

Travelling North rises above the tide of typical summer features

TRAVELLING NORTH

Written by David Williamson.

Directed by Carl Schultz.

Starring Leo McKern, Julia Blake, Graham Kennedy, and Henri Szeps. At the Nickelodeon Cinema.

By ROB MARTELLO

RISING ABOVE THE TIDE of typical summer features with their often predictable plots is *Travelling North*, an Australian comedy-drama written by David Williamson (*Galipoli* and *The Year of Living Dangerously*). Carl Schultz, whose work was also seen in *Careful He Might Hear You* and *The Seventh Sign*, cleverly directs the trials and rewards of a retired engineer passing through the "autumn of his life." The interesting plot is strengthened by strong acting and brilliant camerawork, with a few exceptions.

Aging engineer Frank is played by Leo McKern (*A Man For All Seasons*, *Ladyhawke*, and *The Omen*). McKern dominates the action from the very first scene with his flawless performance. His portrayal of the whole spectrum of human emotions is so realistic as to be almost frightening.

Even though Frank has an unconventional background, inflexible opinions,



and wildly unstable behavior ranging from sentimentality to vengefulness, it is hard not to identify with his plight — that of a person who is desperately clutching at a chance for lasting happiness. Frank's cynical and insightful sense of humor is often used to mask his inner feelings; about his hearing aid, he complains "It amplifies, but it has no clarity."

The object of Frank's affections is Frances, a younger woman played by Julia Blake. As the plot develops, it becomes

obvious that she is the perfect counterpart to Frank. She is friendly, gentle, and supportive, even when he is blunt, uncaring, and scared. Frances' role is not solely a supporting one — she has needs of her own and must cope with her family's disapproval of the relationship.

The high quality of acting takes a dive when Frances' daughters and their husbands are introduced — it is fortunate for the film that they don't have major roles. It is impossible to identify with the young-

ger generation as portrayed here, making their scenes a purposeless waste of screen time.

True to the title of the film, Frances and Frank eventually travel to northern Australia to retire in a scenic paradise. Their hopes for a secluded life are shattered when they meet Freddie (Graham Kennedy), a comical epitome of the "nosy neighbor" (but who has a likeable sensitive side as well). In a similar vein, the town doctor Saul (Henri Szeps) is unprofessional and stubborn, but cares sincerely for his patients. Freddie and Saul's complex characters contribute much to the story and develop fully by the end of the film.

Even though *Travelling North* started out as a play, it has been adapted to the large screen perfectly. The Australian scenery is a definite asset to the film and is used to highlight the difference between the suburbs and the country. The camera movement is so graceful and the settings are so carefully arranged that it is nearly impossible to remember that you are watching a film.

Although the realism is occasionally carried too far (long sequences of fishing shots have miraculously survived the cut of the editors,) patient tolerance of these drawn out scenes will be rewarded in the long run. The rest of the film is very enjoyable.