

MIT might raze Building 20

By Amy Ravin

Building 20 may not exist much longer. Committees are currently considering plans to slowly phase out the old building, and replace it with newer facilities, according to Senior Vice President William R. Dickson '56.

The recent acquisition of the

adjoining TRW site prompted interest in replacing Building 20. Now that MIT owns all the property in that area, general plans for the whole site must be developed, Dickson said. This includes the future use of Building 20.

The current building is not cost-efficient to maintain, espe-

rett, head of the Physical Plant, said. It would be fairly expensive to modernize and bring it up to a quality that is easy to maintain, he added. Even with such repairs, an old foundation still remains. Thus the alternative of removing and replacing the current facility is a very strong possibility, he said.

An Institute committee has been formed to analyze the use of Building 20, and how it may be phased out without interrupting the research and departments currently housed there. This committee should finish its research by the end of January to report to another committee which makes plans for long-range use of land, Dickson said. The second committee will make the final decision about Building 20's future.

The information compiled by the first committee will help the next committee determine the time schedule of the development of the entire site, according to Barrett.

No specific plans for the Building 20 site exist yet. When the plans are being drawn up, it will not be considered separate from the adjoining TRW site. The whole area will be planned together to make the best use of the land, Dickson said.

The future of Building 20 has been unclear for some time. It was built during World War II as a temporary building, known at the time as the Radiation Laboratory. The lab worked on several war-related projects, including the development of radar.

It served well as a transitional building for several years, Barrett said. Many projects, including the Institute's first interdisciplinary labs, started there and moved on when they outgrew the facility or increased in importance.

Since the 1960s, however, the building's future has been uncertain, Barrett continued. Little money has been invested in its upkeep, and the wooden building has many problems. The windows are in poor condition and need replacement as does the building surface. The original heating system remains and sometimes only functions with uneven heat distribution, Barrett said.

Even with its many difficulties, a certain nostalgia remains around this building with such history, Barrett said.

claimed that "spending two years in court to look at documents I should have been allowed to see in the first place is ridiculous."

"Under the AAUP [American Association of University Professors] guidelines such procedures are the minimal standards. The contradictions between MIT being a world class institution and acting as a prejudiced school that



David F. Noble

Tech file photo

Noble asks for February trial date in MIT lawsuit

By Annabelle Boyd

Former faculty member David F. Noble asked the Middlesex Superior Court last week to set a trial date of Feb. 1 for his suit against MIT's decision to deny him tenure in 1984.

MIT has requested the trial date be set for June, according to David Kairys, Noble's attorney.

Noble, now a professor at Drexel University, filed a \$1.5 million lawsuit in September 1986 charging the Institute with breaching his First Amendment rights by denying him tenure on political, not academic grounds.

Noble won full access to all tenure documents, including the names of evaluation authors, last April. He then filed a motion to lift the confidentiality restriction the court placed on the documents at the request of MIT.

However, the motion was never heard by the Court, "owing primarily to changes in the Massachusetts Superior Court procedures," Noble said. Noble

Stores fail to comply with city smoking law

By Simson L. Garfinkel

Retail stores have been slow to comply with Cambridge's 1987 law banning smoking in most public places, according to a physician from the Harvard School of Public Health at a conference in Boston yesterday.

"A year after the Cambridge no-smoking ordinance went into effect, we found pretty poor compliance with it," Michael F. Bierer said. Bierer and three other researchers surveyed 154 stores a month before the law went into effect and a year afterwards. At the end of the year's time, only 40 percent of the stores had displayed a sign forbidding smoking on their premises as the law requires, Bierer told a group of the American Public Health Association's 116th annual meeting.

Furthermore, only 2.5 percent of the stores displayed signs with the wording "Smoking Prohibited by Law," as the Cambridge ordinance specifically requires, Bierer said.

The Cambridge city ordinance went into effect on March 9, 1987. One of the law's immediate effects was the banning of smoking in all public areas at MIT. Signs that proclaim "Smoking Prohibited by Law" are now a familiar part of the MIT landscape and smoking has apparently decreased.

But in the Cambridge retail industry, the law has little impact. A year after the law's passage, there was no significant change in the number of stores harboring smokers. In February 1988, smokers were seen in 11.7 percent of the stores, compared with 10.3 percent in February 1987, although they accounted for only 1 percent of the stores' occupants.

Store employees were five times more likely to be smokers than customers, Bierer said. The study found that 38 percent of employees questioned erroneously stated that smoking was allowed in their stores, in direct violation of the Cambridge law.

Stores in Harvard Square had the lowest levels of smoking, while stores in Innman Square and East Cambridge had the highest. In the 1980 census, Bierer noted, the region of Cambridge around Harvard Square reported the highest levels of personal income in the city, while the regions around Innman Square and East Cambridge reported the lowest income levels.

LoPresti and Kennedys are successful in reelection bids

By Andrew L. Fish

The status quo was the big victor in last week's election, with voters returning State Sen. Michael LoPresti Jr., US Rep. Joseph P. Kennedy II, and US Sen. Edward M. Kennedy to office. In addition, Massachusetts voters rejected all four statewide referenda, while a non-binding referendum in Cambridge on Palestinian rights passed by a narrow margin, according to unofficial results in the *Cambridge Chronicle*.

Although Gov. Michael S. Dukakis won his home state by an eight point margin and Cambridge with an overwhelming 77 percent of the vote, George Bush was selected to become the 41st President of the United States, winning 40 states and 426 electoral votes. The combination of

Bush's victory with Democratic gains in the House, Senate, and governorships (which has not occurred since 1908) led one MIT political scientist to call the results "one big standoff."

Democrats LoPresti and Joseph Kennedy did not face serious opposition in their races. LoPresti garnered 80 percent of the vote in the Middlesex-Suffolk senate district race against Republican Marc A. Pembroke. Kennedy won over 80 percent of the vote in his race against Glenn W. Ficus in the 8th congressional district, which includes all of Cambridge. Also, Edward Kennedy won reelection to his fifth term in the US Senate by defeating Republican rival Joseph Malone by a 2-1 margin.

Massachusetts voters rejected (Please turn to page 2)



Ken L. Church/The Tech
Rajesh Raghavan '92 marches in front of the POW/MIA and American flags during the POW/MIA vigil held last Wednesday and Thursday by the Air Force ROTC. See photo essay p. 21.

Thompson beats back Graham reelection bid

By Niraj S. Desai

Alvin E. Thompson was elected state representative by a landslide in last week's election. Thompson's victory ended the hopes of incumbent State Rep. Sandra Graham for a seventh term in the legislature.

But Graham may seek a recount in the race to represent the 28th legislative district, which includes MIT. As of yesterday afternoon, the Graham camp had made no decision on whether to proceed with a challenge, according to spokesman Michael Albano. The deadline for submitting a recount petition is Nov. 18.

Thompson upset Graham in the Sept. 15 Democratic primary by a very narrow margin — 49 votes out of more than 3000 cast. After her defeat, Graham announced she would challenge Thompson in the general election with a write-in/sticker campaign — an expensive and difficult tactic.

Before the election, Albano had acknowledged the difficulty of winning with a sticker campaign, but said Graham had built enough community support in her twelve years in the legislature to make it winnable. That proved not to be the case as Thompson collected 8,485 votes (51.3 percent) on Tuesday to Graham's 5,181 (31.3 percent); about 2,870 ballots (17.4 percent) were left blank.

A sticker campaign is difficult because candidates have to teach the voters how to properly apply the stickers to the ballots. If done incorrectly, a vote can be thrown out. The Graham campaign has claimed that there were several irregularities in Tuesday's voting. In particular, some supporters charged that Thompson workers had put Graham stickers over

Thompson's name on the ballot, so that when a voter punched the hole next to Graham's name, they were in fact voting for Thompson.

Alec Grey, an attorney representing Thompson, disputed the charges of sticker abuse. All during election day, Thompson staffers asked precinct wardens to go into the voting booths periodically to check that proper procedures were being followed. In some cases, it was found that Thompson's name had been blacked out or scratched off of ballots, Grey said.

"Alvin is confident that he won the election handedly," Grey said. Thompson is sorry that things may be dragged out, Grey added.

Much of the bitter campaign revolved around the question of whether Graham had grown unresponsive and inaccessible to her constituents. Thompson accused Graham of missing too many votes in the legislature, and not working hard enough. Albano acknowledged that a perception of aloofness might exist, but said that it was incorrect.

Graham is also a member of the Cambridge City Council. She has announced that she will not seek reelection to the council — of which she has been a member since 1971 — next year.

inside

Supporting players are strong part of Musical Theatre Guild's production of *South Pacific*. Page 13.

Noble wants winter trial date

(Continued from page 1)

offers faculty no right to an explanation or an appeal are scandalous," he continued.

According to Kairys, the motion for opening to the public the confidential tenure documents is pending the trial date hearing. "It will all come out in the trial, anyway," Noble commented.

Noble had been an assistant professor in the Program in Science, Technology and Society before he was denied tenure. Kairys asserted that Noble's work has "redefined the field" by arguing that society and culture affect technology as much as technology affects society and culture.

But "Noble's scholarly work [also] sharply criticized MIT as an institution, and [his] public speech criticized MIT's ties with industry and MIT's improper use of publicly-created university resources for private commercial benefit," according to the text of Noble's lawsuit.

The tenure documents reveal several irregularities in the process of evaluation and obtaining

references, Kairys said. First, a four-member interdepartmental review committee (composed of Lester C. Thurow, now dean of the Sloan School of Management; Walter Dean Burnham, formerly professor of political science; Professor of Science, Technology and Society Merritt R. Smith; and Professor of Aeronautics Leon Trilling) prepared a list of nine people in various disciplines whose evaluations would be sought. All of these evaluations were positive, Kairys said.

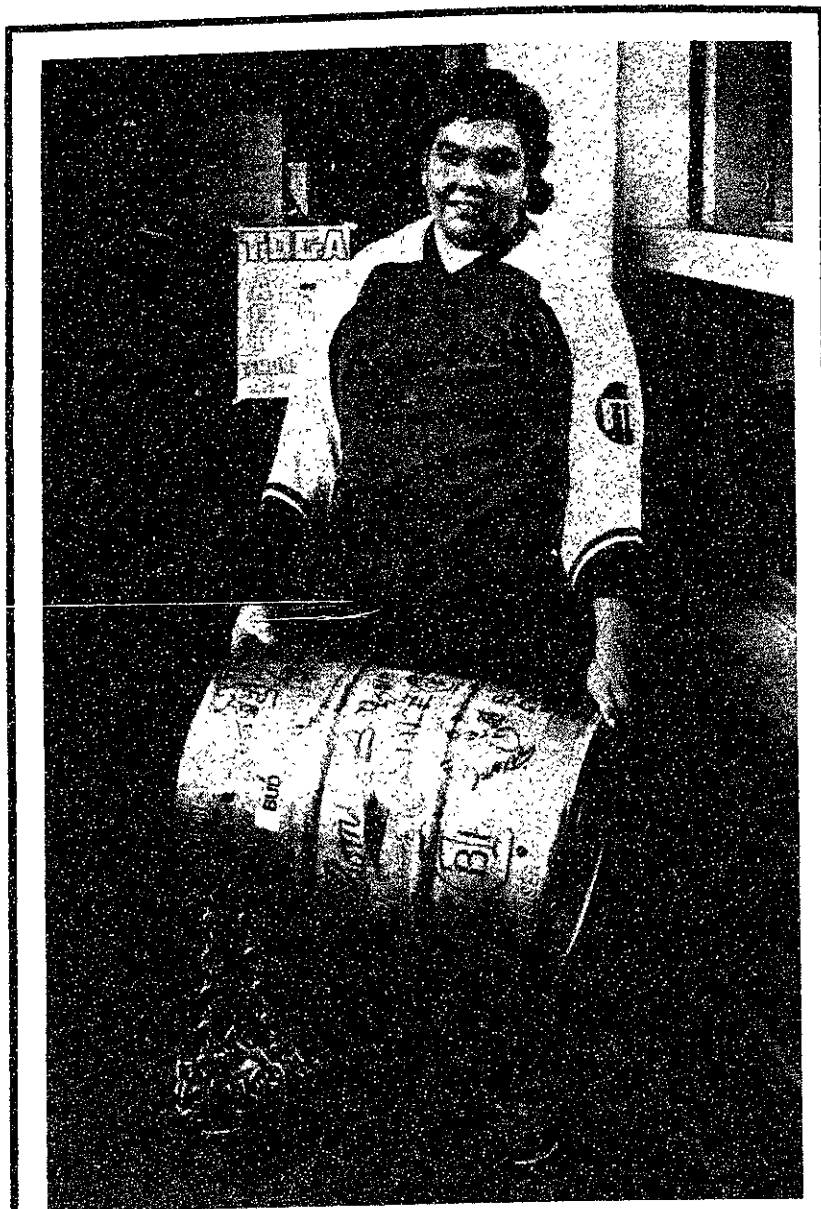
But the Program in Science, Technology and Society added two evaluators to the list. While this was not in itself improper, these two evaluations were the only negative ones received, Kairys said.

One of the evaluators added by the department, Francis Reintjes, had a clear conflict of interest, Noble claimed. In his book, *Forces of Production* Noble had objected to some of Reintjes' work on the social history of industrial automation, he said.

Despite the favorable recommendation from the first committee and the nine evaluators, the department voted 5-4 with two abstentions to deny tenure, Kairys said. They based their decision on the two negative evaluations which they solicited, and they also considered Noble's non-scholarly writings as part of his scholarship, Kairys claimed.

In his original Statement of Claims, Noble sued Reintjes for defamation of his work and scholarship. In light of new evidence gathered from the tenure documents, Noble believes he now "has a strong case for a liability suit."

The National Coalition for Universities in the Public Interest has largely funded Noble's suit against MIT. "We [Noble and the NCUI] are doing this to establish due process for faculty at MIT. If we succeed, we will have made a real contribution," Noble said.



Sarath Krishnaswamy/The Tech

"I've been kegged!" Sporting the newest fashion trend is Burton Bomber Craig Clearman '92. Upperclassmen on his floor chained Clearman and the keg together. After 33 hours, the freshman was "dekegged" on Thursday during an 18.02 lecture.

Status quo remains after elections

(Continued from page 1)

four statewide referenda by wide margins. The questions would have provided a pay raise for state officials, repealed the state's prevailing wage law, regulated the treatment of farm animals, and closed nuclear power plants. All were rejected by at least 20 points. But Cambridge residents favored closing the state's nuclear power plants 51-49 percent.

In another close vote, Cambridge residents voted 52-48 percent in favor of a nonbinding question advocating Palestinian rights. A similar question in Newton failed by a 2-1 margin.

National picture uncertain

On the national level, Democrats gained one seat in the Senate, six seats in the House, and two governorships, while losing the White House. Assistant Professor Charles Stewart III of the Department of Political Science said this muddled election message showed that neither political

party has "clear solutions" to the pressing problems of the day. He expected the political situation to stay this way until an "extended crisis" occurs. A divided government "often happens in a period like this," he commented.

While Stewart believed Bush did not receive much of a mandate from the election, he felt that the Democratic Congress would work in a bipartisan manner to address pressing issues like the budget deficit. He conceded that since "Bush was not kind to liberal Democrats" some Democrats may not want to work with him. But he believed that pragmatists, both in the White House and the Congress, would prevent a political stalemate.

Stewart pointed to Bush's appointment of James A. Baker III as Secretary of State as evidence that Bush was not planning "to fight a war with Congress."

There will not much change in the ideological balance or leadership positions in the new Congress, Stewart said. But conservative Senator J. Bennett Johnston Jr. (D-LA) is currently favored over Daniel K. Inouye (D-HA) and George J. Mitchell (D-MA) in a three way race for Senate majority leader.

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news roundup

from the associated press wire

World

PLO declares independent state

The Palestine Liberation Organization's parliament-in-exile last night proclaimed an independent Palestinian homeland with Jerusalem as its capital, and implicitly recognized Israel. But the group has not set boundaries for the homeland, saying that should be left for future negotiations. The 450-member Palestine National Council, meeting in Algiers, also voted to renounce terrorism. The actions are seen as a victory for PLO chief Yasser Arafat over more hardline factions in the guerrilla group.

Arafat, in a radio interview earlier in the day, said his group had reached a turning point in its struggle for a homeland. He said the PLO's decisions would influence events elsewhere in the Arab world. Israeli authorities tried to keep a lid on things in the occupied lands while the meeting in Algiers was going on. The Israeli Army said it has arrested more than 50 Palestinian guerrillas in the West Bank, where a curfew is in effect for three villages.

Soviet shuttle launched

Radio Moscow reported last night that the Soviet Union has successfully launched its unmanned Space Shuttle *Buran*. The radio made the announcement just minutes after the scheduled launch time from Soviet central Asia. It gave no details of the launch, but the timing indicates the countdown went smoothly despite fears that rising winds and ice would halt the launch for a second time.

Gorbachev to visit US next month

US officials say Soviet leader Mikhail Gorbachev will make another visit to the United States next month to address the United Nations and will meet with President Reagan. Gorbachev is expected to meet also with President-elect George Bush while he is in New York. Reagan met with Gorbachev in Washington last December, the third of their four summit meetings. Bush said last week he was interested in meeting with Gorbachev early in his administration if it could produce progress on arms control, human rights, or regional disputes.

Shamir asked to form government

Israel's president has called on Prime Minister Yitzhak Shamir, the leader of the right-wing Likud Party, to form a national unity government with the left-leaning Labor Party. But it appears more likely that Likud will form a new government by linking up with the small conservative and religious parties. That has raised concern in Israel's secular community that the new government will try to impose strict religious laws.

Use of Morse code abandoned

The use of Morse code on the high seas is headed for the history books. World shipping leaders have approved new satellite communications technology they say will be even better. Morse code has been used for maritime distress calls since the turn of the century. The system of dots and dashes told the world in 1912 that the *Titanic* was sinking.

Nation

Transition to pick up

The presidential transition should pick up steam this week, after President-elect George Bush ends his Florida vacation today. Craig Fuller, the transition's co-director, said Bush is expected to name his budget director later in the week. And Washington insiders expect Bush to announce that he will retain Nicholas Brady as Treasury secretary.

Bush tries to calm financial fears

President-elect George Bush sought yesterday to calm world financial jitters about his forthcoming presidency. Bush said he will continue the policy of coordinated intervention with allies when major currencies rise or fall too quickly. The stock market fell almost 80 points last week, partially because of the dollar's slide against other currencies.

US to test transportation workers

Officials said the Transportation Department is ordering random drug tests for a broad range of transportation workers. The new rules, aimed at improving transportation safety, would cover about four million workers — from commercial pilots to truckers. The testing requirement is virtually sure to be challenged in the courts.

Sports

Notre Dame tops AP poll

There was little change in the weekly Associated Press Top 20 football poll. Unbeaten Notre Dame held onto the top spot, receiving 40 of 59 first-place votes. The top seven teams actually stayed the same in balloting by sportscasters and sportswriters. USC was second after being mentioned first on 18 ballots. The Trojans are followed by Miami, West Virginia, Florida State, UCLA, and Nebraska. Auburn moved up a spot to eighth, then comes Oklahoma and Arkansas. Louisiana State is eleventh, followed by Michigan, Oklahoma State, Syracuse, Clemson, Wyoming, Houston, and Alabama. Rounding out this week's group are Washington State and Georgia.

Hershiser unanimous choice for AP baseball all-star team

World Series MVP Orel Hershiser is the only unanimous selection to this year's Associated Press major league all-star team. The Los Angeles Dodgers right-hander is joined on the pitching staff by Minnesota Twins lefthander Frank Viola and Oakland Athletics reliever Dennis Eckersley. The infield is made up of San Francisco Giants first baseman Wil Clark, Chicago Cubs second baseman Ryne Sandberg, and Detroit Tigers shortstop Alan Trammell, with Wade Boggs of the Boston Red Sox at third. The outfield is an all-American League affair. In rightfield, it's MVP Jose Canseco of the A's, with Kirby Puckett of the Twins in center and Mike Greenwell of the Red Sox in left.

Local

Dukakis positive on state budget

Gov. Michael S. Dukakis painted a positive outlook on handling the state's fiscal problems. Dukakis told a morning Statehouse news conference yesterday that he will address the state legislature today, that he has met with various legislative and administrative leaders on solving the problem, and Dukakis insisted that the fiscal woes experienced in Massachusetts are not unique and that other states are going through the same problems in the wake of federal tax reform.

In the meantime, the House Ways and Means Committee has opened a budget oversight hearing that will focus on the state's borrowing of \$1.6 billion in the first four months of the current fiscal year to meet expenses.

Monitor editors resign in protest

Editor Katherine Fanning and two of her top assistants at the *Christian Science Monitor* resigned yesterday. Also resigning were Managing Editor David Anable and Assistant Managing Editor David Winder. The group said in a joint statement that a restructuring of the church-owned newspaper was seriously weakening its editorial substance. Fanning said that the church decided to cut the daily size of the newspaper from an average 28 pages to 16 pages and eliminate advertising. The decision to downsize the paper and drastically cut its staff will seriously weaken the quality of the paper, Fanning said. She also complained that editorial independence was threatened by a decision to allow Business Manager John Hoagland to have control over newspaper content.

Weather

Mild weather continues in the east

While residents of the central Rocky Mountain states northeast through Minnesota are dealing with moderate to heavy snow, cold temperatures, and strong winds, we in the northeast are continuing to enjoy rather mild weather. The pattern responsible for these weather conditions is expected to last through the week. The outlook for next week calls for below normal temperatures and above normal precipitation.

Today: Partly cloudy and mild. Winds west 10 mph. High 55°F.

Tonight: Partly cloudy. Winds northwest 5 mph. Low 40°F.

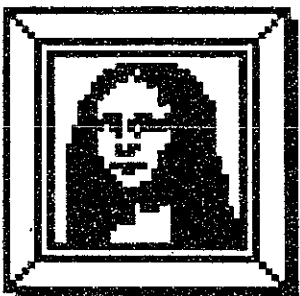
Wednesday: Mostly sunny. Winds southwest 3-8 mph. High 57°F. Low 39-42°F.

Thursday: Increasing clouds with showers arriving late. High 58-63°F. Low 43°F.

Forecast by Michael C. Morgan

Compiled by Niraj S. Desai

WHAT, ME WORRY?



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opinion



A Crack in the Dome/Daniel J. Glenn

Incan dreams conquered

In the thin air of the high Peruvian Andes Susan and I gasped for breathe as we made our way up a stone-laid path built over five-hundred years ago by the Incas. We were nearing the top of a 13,700 foot pass, and our backpacks, filled with four days of food and camping gear, felt heavier with each step.

Just in front of us a group of British teenagers, carrying only extra sweaters and canteens, bounced giddily up the trail. We paused and looked back down the path; in the distance another group of hikers was moving quickly towards us along the steep, narrow trail. As they neared we realized they were not hiking; they were running. We stared in amazement as they began trotting past us, each a small powerful, Peruvian wearing sandals, colorful pointed woolen caps, and bent beneath huge loads strapped to their backs with ropes or blankets. Sweat dripped off their brows, their necks strained, and their faces grimaced in pain as they silently moved along under their heavy loads.

In no time they had moved beyond the teenagers and soon, we saw them crest the pass and disappear over the horizon. Like ap-

paritions from a distant era, they were gone as quickly as they had come. Nearly five centuries have gone by since long lines of such men had carried weighty burdens for the high Incan priests and priestesses of the sun, trekking to the same destination: the ancient lost city of the Incas, Machu Pichu.

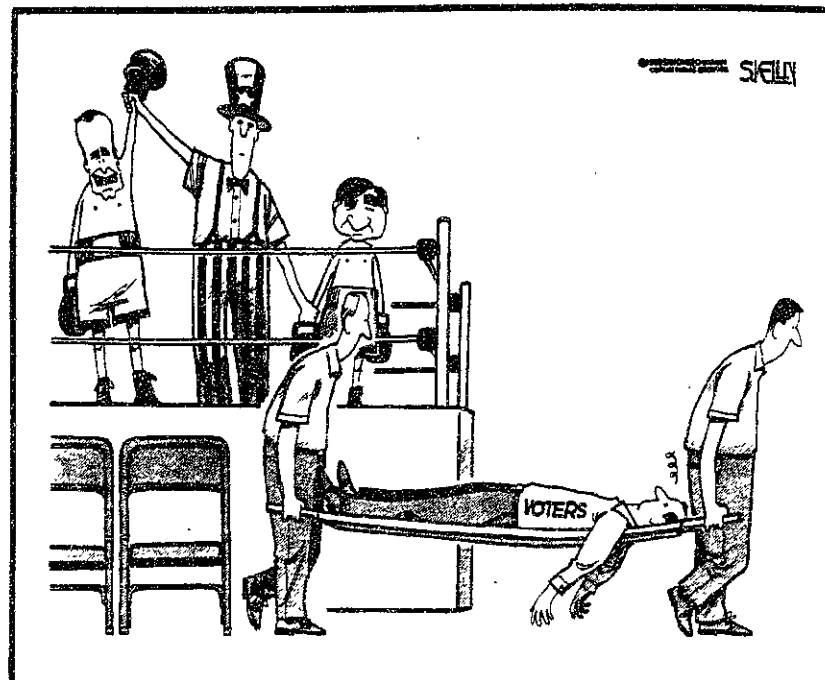
We continued our slow march upward, arriving at the top of the pass well behind the teenagers and the mysterious Peruvians. The British youths were shouting and running about, delightfully and energetically taking in the tremendous views down either side of the high pass and snapping photos of one another in front of a tall, wooden cross that marked the crest.

The Peruvians kept to themselves, quietly talking to one another in their native language, Quechua, and resting their weary backs against the rocky slopes. They had seen the view before.

Their ancestors had built the trail, as well as the many ruined stone palaces, temples, terraces, and towns that dot the landscape of the Urubamba Valley. They spoke the tongue of a great empire that once stretched from northern Chile to Columbia.

The Incan Empire was the last and most powerful of a long line of sophisticated Andean cultures dating back to 2000 BC, including the Chavin, the Nazca, the Mochica, and the Chimú empires. These civilizations have left behind evidence of highly refined and complex cultures with ceramics and architecture that rival the Greeks and the Egyptians, and textiles that compare with those of ancient India. Beginning in the 11th century, the Incas furthered the Andean cultural evolution

(Please turn to page 10)



feedback

MITCO hurt by inaccurate review

To the Editor:

Most of the musicians I know place no value in the reviews of Jonathan Richmond, and I would ordinarily not bother to write a letter to critique his views. Richmond's review of the MIT Chamber Orchestra's premiere concert, though, ["New Chamber Orchestra not ready for concert platform," Nov. 8] has personally hurt a number of people, and I feel this time that *The Tech* owes the MIT community a note of apology.

MITCO was formed by student musicians who felt that the MIT community should support a more varied selection of symphonic performance than it currently does. Many students are interested in seeing the group become one of MIT's "institutions." However, MITCO has been subjected to many initial hurdles. For example: MITCO must raise hundreds of dollars per concert to meet the music department's rental charges for instruments and for Killian Hall itself. The group does not get the opportunity to rehearse in Killian because it cannot afford these charges. Morally, MITCO has received neutral support at best from the music faculty. I noted sadly that not one music faculty member chose to attend Saturday's concert. Early in the term,

Professor David Epstein, conductor of the MIT Symphony, was openly hostile towards MITCO's president. He self-centeredly claimed that MITCO would tax the limited pool of musicians available.

Richmond, in his ill-humored review, missed the point that, unlike Professor Vazquez's Independent Activities Period orchestras, MITCO provides an opportunity for students to learn and gain experience together — possibly to a greater extent than Symphony allows due to MITCO's smaller forces. Instead of detailing his (arguable) opinions of MITCO's performance, he should have given the organization some degree of respect for having survived its initial months. The musicians of MITCO are there because they want to be, not solely for putting on a performance. Richmond's review will only serve to increase the difficulties MITCO will have in keeping this group together.

But perhaps most offensive, Richmond questions whether MITCO's present conductor, Richard Larraga, is capable. I would remind him that Larraga has spent an important part of his life studying under world-famous conductors, and has also proven his abilities in a variety of area engagements. MITCO musicians have generally high praise

for Larraga's conducting technique, and his conceptions, of which Richmond claims he has none, are in fact one of the most instructive aspects of MITCO's rehearsals.

While preparing the program notes for Saturday's concert, I asked Larraga to detail his overall conception of Siegfried Idyll, and I found his response valid, and thought-provoking. Statements made by Richmond such as "Larraga had no conception of the work as an organic whole" are, to me, simply wrong. Richmond claims that the performance of Beethoven's second was "shapeless, uneven, and strained." Perhaps he would like to explain why the audience called Larraga back to the podium twice after the end of the piece? Most of the musicians I know that were in attendance claim that the piece was played with a musicality rarely heard in modern performances, and this should stand as a credit to Larraga.

I hope in the future *The Tech* will be more careful in its decision to print Richmond's reviews. This time, it has succeeded in suppressing the reputation of one of MIT's most promising new groups, as well as the unparalleled talents of one member of its community.

Louis J. Toth '89

The Tech

Volume 108, Number 48

Tuesday, November 15, 1988

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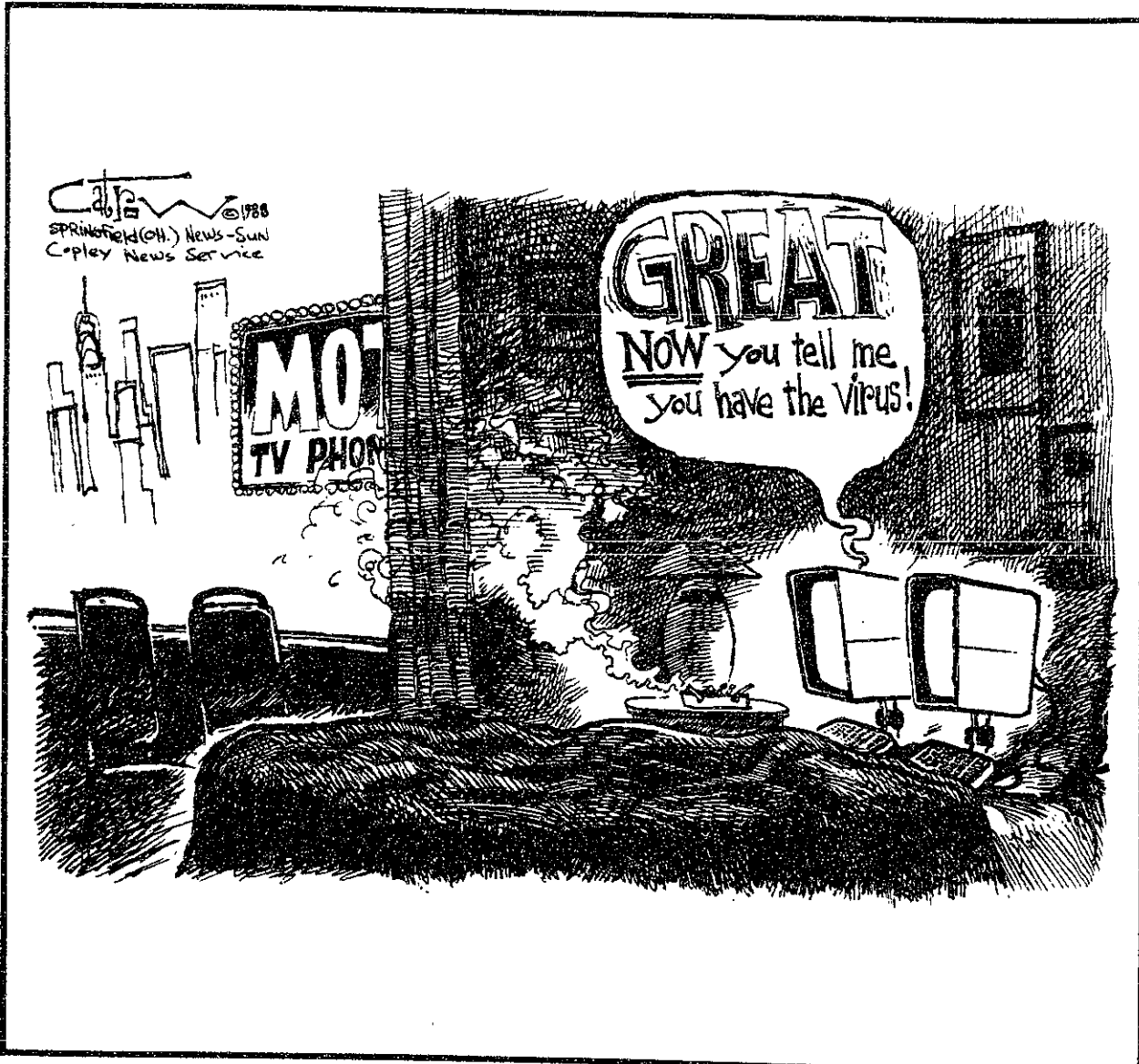
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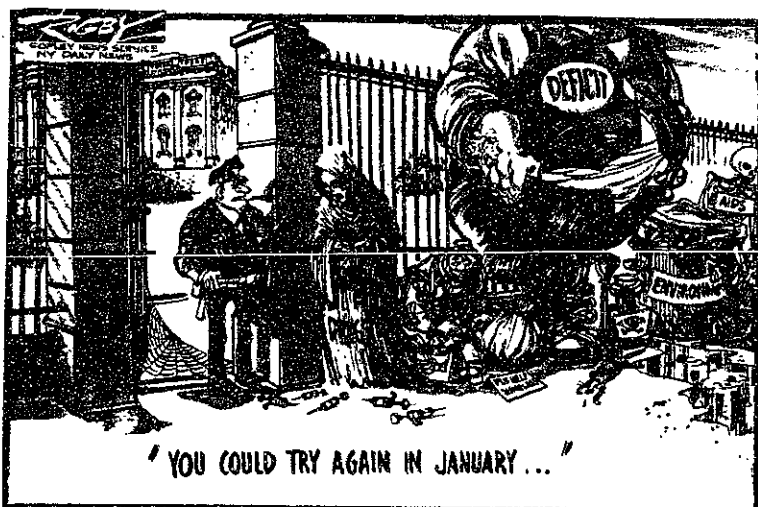
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Patient: Marie E. V. Coppola '90.

The Tech (ISSN 0148-9807) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$17.00 per year. Third Class by *The Tech*, 84 Massachusetts Ave. Room W20-483, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. **POSTMASTER:** Please send all address changes to our mailing address: *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. Advertising, subscription, and typesetting rates available. Entire contents © 1988 *The Tech*. *The Tech* is a member of the Associated Press. Printed by Charles River Publishing, Inc.



opinion

feedback



Writer misstates goals of MIT Pro-Life group

To the Editor:

I am concerned by Patricia Majkowski's letter ["Pro-life group trivializes abortion," Nov. 4], not so much by her opinions as by the tactics used in the letter to pursue her cause. I would like to comment on how we are debating the abortion issue at MIT, but first I will attempt to answer her charges and questions. I am a member of MIT Pro-Life, but not an officer, a spokesman for the group, nor an organizer of the pumpkin sale discussed in the letter.

Majkowski was "angry" that Pro-Life could "trivialize" the abortion issue: "Why pumpkins?" As the assistant vice president of Pro-Life, Chris Papineau, wrote last week ["Pro-choice tactics foolish," Nov. 8], the purpose was to raise funds. People like to buy pumpkins in late October, so this was a reasonable choice. It does not imply that pumpkins are related to abortion. For analogy, consider the Technology Community Women's annual craft sale in Lobby 10. I do not know of any misunderstanding about this event "trivializing" women. Nor does a church bake sale trivialize major philosophical questions. It is just a

fund raiser.

Does listing a name and age on each pumpkin "emphasize some sort of reality?" First, the labels actually listed an age and associated facts about fetal development at that age, which were noticed by those who read both sides of the labels. A primary function of MIT Pro-Life is education on relevant issues, like fetal development and the effects of abortion on women, children, and men. The labels were a creative

(Please turn to page 11)

Pumpkins not analogous to children

To the Editor:

I am writing in response to Chris Papineau's letter ["Pro-choice tactics foolish," Nov. 8] in which he attacks the pro-choice group demonstrating in Lobby 7 on October 28 for their "completely sickening and demented means" of expressing their views, while congratulating his own group, MIT Pro-Life, for their "constructive and civilized approach" to communicating their convictions.

In this particular case, MIT Pro-Life has shot itself in the foot. To many people, MIT Pro-Life's pumpkin sale did not "communicate their conviction that life is sacred," as they so believe. Rather, it suggested that, in comparing a child to a pumpkin, they were trivializing the consequences of having and raising a child.

A person does not agonize for weeks over whether or not to buy a pumpkin. A woman does not carry a pumpkin for 9 months. Buying a pumpkin will not permanently change one's life. A woman does not worry if she can properly raise a pumpkin and give it the love and attention it deserves. The suggestion that one can adopt a pumpkin as one would have a child is a misconstrued idea that diminishes the whole decision process through which women considering abor-

tions must go.

Ironically, Papineau expresses concern over "how distressing [the pro-choice demonstration] would be to those individuals passing by who had gone through abortions themselves." He forgets that, if Pro-Life had its way, these individuals would not have been able to have the safe abortions they did, but would be forced to go to back-alley clinics where coat hangers would be a real method to perform abortions and not just a symbol wielded by student demonstrators in a collegiate corridor.

Looking away from the consequences of a law banning abortions, looking away from the coat hangers and the thousands who have died having abortions when they were illegal, will not make abortion go away. No woman wants to have an abortion; however, for certain reasons which she must weigh herself, a woman may decide that having a child is not the right choice for her.

No, MIT Pro-Life is not a group of abortion clinic bombers. Their methods may not be violent, but in supporting the closing of legal abortion clinics, their result in the end is the same: the elimination of a woman's control over her body and her future.

Abortion is not a pretty

thought, but it is a fact. Women throughout the ages have always had abortions, and will continue to do so. Coat hangers are not a pretty thought either, but they too will become real again if legislation making abortions illegal is passed.

The real question here is not: Do we want women to have abortions or not? The real question is: Do we want safe abortions or not? We must keep the coat hanger a symbol and stop it from becoming a reality again.

Elizabeth Ling '89

Pro-choice tactics were legitimate

To the Editor:

What was so "foolish and irresponsible" about the pro-choice rally discussed in Chris Papineau's letter ["Pro-choice tactics foolish," Nov. 8]? Was it wrong to react when a group representing the opposite point of view raised its profile? Did the unscheduled demonstration disrupt the flow along the Infinite Corridor or cause any other disturbance?

It is certainly sickening to imagine a woman becoming so desperate that she attempts to perform an abortion with a coat

hanger, but the horror of this thought is not a reason for ignoring it. I doubt that those who have had abortions were distressed by the display; in particular those who have had street abortions are probably comforted that some people are determined not to return to the days of such dangerous procedures.

I have no quarrel with respect for human life, although it seems strange that some people do not consider the quality of the life of an unwanted child of a solo mother, often too young to cope

with such responsibility, supported by welfare in a drug and crime-ridden neighborhood. It is also unclear when a fetus acquires the same right not to be molested as an infant, and even if it does at conception there remains another question. Why does the woman in whose body it is growing have a positive duty to go through the processes of pregnancy and birth for it, and then commit herself to care for it for several years or endure one of the most difficult separations?

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Please contact the Graduate Student Council office at x3-2195 or come by 50-222 to pick up a nomination form.

opinion

feedback

AI does not attack dignity of Turkish people

To the Editor:

At a talk by Lois Whitman, "Human Rights in Turkey" sponsored by the Amnesty International MIT Group, several members of the audience criticized posters that we used to publicize the event that stated "In Turkey it is illegal to share religious books with your friends and use the Kurdish language." One member of the audience said that he had shared religious books with his friends in Turkey and nothing had ever happened to him; someone also made the comment that Kurdish is widely spoken in Turkey.

I based the comment about sharing religious books on the following passage from a petition which I received in a mailing in September from the Amnesty International USA office in New York City: "We appeal on behalf of Turkish citizen, Hasan Coskun, an Islamic priest who was arrested in June 1987 and charged with 'anti-secular propaganda' for sharing some books on religious matters with colleagues and friends. There was no evidence presented at his trial that he has ever used or advocated violence. Nevertheless he was convicted and is now serving a sentence in Bursa Special Type Prison."

I do not know how many such cases there are in Turkey, but even if it is the only one it is too many. I would like to point out that the Amnesty International Report 1988 (which describes events in 1987) states that in 1987 there were hundreds of people imprisoned in Turkey whom Amnesty International considered

prisoners of conscience—people imprisoned for their beliefs, race, sex, ethnic origin or religion who have not used or advocated violence.

A 1988 report from Helsinki Watch contains the following statement on the use of the Kurdish language: "In eastern Turkey, where the Kurds predominate, contradictions abound. Kurdish is spoken openly in the streets, despite its official proscription. But its use is strictly prohibited in government offices and in courts and prisons. A 1983 law proscribed publications in languages other than Turkish. In the villages, local authorities often tolerate wedding celebrations at which Kurdish costumes, music and dances are the custom, yet there are reports of people who have been arrested merely for possessing cassettes of Kurdish music." The report also mentions a case where a father who had given his children Kurdish names was summoned to court and forced to change the names. It also contains the statement of a lawyer who said that when he tried to communicate with his imprisoned clients he was required to use Turkish even though his clients only knew Kurdish.

The speaker was criticized for presenting a dark and one-sided view of Turkey. Although the speaker was not a representative of Amnesty International but of Helsinki Watch, I believe the following Amnesty International policy statement is relevant: "Amnesty International does not grade governments according to

their records on human rights: instead of attempting comparisons, it concentrates on trying to end the specific violations of human rights in each case."

Several people in the audience seemed to confuse criticisms of the practices of the Turkish government with attacks on themselves. The Amnesty International MIT Group is not attacking the dignity of the Turkish people. We are simply trying to educate people about the existence of human rights abuses so that they

may be stopped. Amnesty International applies the same standard to all governments. The Amnesty report states: "Amnesty International is impartial. It does not oppose or support any government or political system, nor does it support or oppose the views of the prisoners whose rights it seeks to protect. It is concerned solely with the protection of the human rights involved in each case, regardless of the ideology of the government or the beliefs of the victim."

This is a principle the Amnesty group at MIT seeks to uphold. We have organized public events on Vietnam, Guatemala, Ethiopia, South Korea, the United States, and other countries. We have organized letter campaigns at tables in Lobby 10 on the USSR, South Africa, the People's Republic of China, Colombia, the US, and other countries. I have frequently had citizens of the countries involved thank us for our efforts.

Richard Koch G

Third in a series.

Pressure, confidence and self-esteem.

Pressure to excel is inherent in any institution that strives to be the best of its kind. For many of us, M.I.T. is our first experience in an environment where the problems are so challenging and where our fellow students are so capable.

The challenge to our confidence and self-esteem can be enormous and leads to pressure to "measure up."

There is a temptation to suggest changes to reduce this pressure: a lighter course load, easier grading, easier courses, less homework, etc.

Experience teaches us that in the long run self-esteem and confidence cannot come from reducing the challenges we face. Confidence and self-esteem rather are inward manifestations of a very special experience.

This experience comes the same way scientific knowledge is obtained: by testing in a real situation. When we face the challenges of solving real and difficult problems; when we solve problems others have attempted and have not solved; when we break ground with new knowledge; when we see our own solutions tested by reality and verified, then we acquire confidence and self-esteem. There simply is no other way. And recognition, when it comes, is fully deserved.

In the most basic terms, we gain confidence and self-esteem not by reducing challenges, but by meeting and overcoming them. Less pressure does not produce self-esteem, and it certainly does not provide confidence.

Our challenge is to approach every problem with this perspective. Our challenge is also to develop the attitude that only the best effort is acceptable and the belief that we can, in fact, produce the best work.

While we struggle and learn we need to remind each other that we have chosen the finest and most challenging educational institution of its kind, and that the confidence and recognition will eventually come.

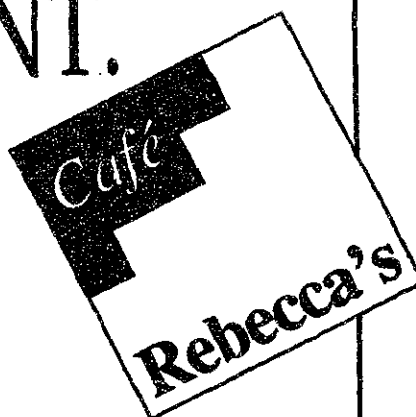
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opinion

feedback

Smoking is not a choice, rather a physical need

To the Editor:

I understand Deena Anundson's objection to the restrictions on "employees at MIT who choose to smoke" ["MIT should offer areas designated for smoking," Nov. 4], but I question some of her attitudes. First of all, I do not believe she was responding as someone who chooses to smoke. If one can choose to smoke, one can also choose not to smoke, thereby avoiding inconvenience and making it unnecessary to write to *The Tech*. Since Anundson feels inconvenienced enough about smoking to write a letter, I suggest that she is not choosing to smoke, but instead has a physical need to smoke.

She also refers to smoking as a "private" choice. A private choice is one that affects only the

chooser. Eating is a private choice; wearing seatbelts is a private choice; but smoking at work is rarely a private choice. Unless working in a toll booth, smokers are bound to interact with employees who are bothered by smoke. I agree that sufficient smoking areas should be provided, but there's nothing wrong in regulating smoking, since it isn't a private choice.

She favors these areas so people can "smoke in comfort and dignity." I suppose smokers who are stressed out, chewing a ballpoint pen to bits, or pulling their hair in desperation would find comfort in a cigarette, but I wouldn't find dignity in it. These days, the only place smoking has dignity is in old movies and cigarette ads.

Finally, she compares the MIT

administration to Big Brother, since it is allowed "to dictate and impose upon us a way of life not of our own choosing." Big Brother is not MIT. Unfortunately, Big Brother is the tobacco industry, which has imposed nicotine dependence upon smokers — a way of life not of their own choosing. For years, non-smokers have been expected to tolerate this lifestyle of smoking. Times have changed, and the MIT policy is simply re-

flecting current attitudes. If these attitudes make you feel self-conscious or undignified, there are better ways of regaining your dignity than denigrating the MIT policy.

Why not advocate employee incentives to quit smoking? She could ask MIT to provide a quitting program or to compensate employees who make their own efforts to quit. The administration must know that quitting

smoking increases productivity and reduces health insurance costs. She could even lobby against the entity responsible for her smoking habit — the Tobacco Industry; War is Peace, Freedom is Slavery, Smoking is Glamorous.

Daniel Gilly '85

Smokers not victims of MIT's restrictions

To the Editor:

I am writing in response to Deena Anundson's letter ["MIT should offer areas designated for smokers," Nov. 4].

I disapprove of smokers portraying themselves as the victims of a discrimination. Yes, MIT has power to regulate smoking. Exposure to carcinogenic substances should be voluntary. MIT is merely protecting the right of non-smokers not to breathe smoke.

Creating designated smoking areas would involve extra expenses. If smokers wish to pay for it, fine. But I really don't see what principles would justify demanding non-smokers to finance the smokers habits.

I strongly feel that the MIT policy is protecting rather than infringing upon personal rights. Freedom of choice also means responsibility for the consequences of the choice.

Witold Biedrzycki G

Anundson claims that MIT should provide a place for smokers to "...smoke in comfort and dignity." MIT does not have a responsibility to provide comfortable places for people wishing to pursue their bad habits. It is obvious that if a group of people enjoyed beating their heads with blunt instruments, MIT would not be responsible for providing a comfortable location. Anundson's request for a place to smoke in dignity is impossible to

satisfy. Even with all its power, MIT cannot dignify smoking. The idea that smoking is dignified was destroyed when John Wayne died of lung cancer.

Anundson's comparison of MIT to Big Brother was completely unsubstantiated. She implied that if MIT was allowed to control smoking then someday MIT might turn into Big Brother and start controlling what we eat and drink. Anundson is caught up in the misconception that smoking is related to eating and drinking. They are not related. Smoking affects the people around the smoker. Eating does not affect the surrounding people

(unless the person who is eating is a slob). Anundson fails to realize that by smoking, she is killing the people surrounding her. If Anundson wanted to eat cyanide that would be ok because she would only be hurting herself.

I would like to propose that instead of providing smoke rooms, MIT should restrict the use of burning materials even further. Smokers should not be allowed to pollute the air around the entrances of MIT building. Smokers who congregate around an entrance create a hazard. All those who want to enter the building must risk their health to pass through the "death cloud."

Bill Singhose '90

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A104 Physical Education

My first time tutoring was a night to remember. My student was something called Bone Crusher Reed, a.k.a. Billy Jo, defensive tackle for the football team.

I had the shock of my life when he answered his dorm room door. He was about six foot seven...in diameter. And when he shook my hand, I thought I'd never get it back.

So there I was, face-to-knee with the big man on campus, wondering how I was going to relate American Literature to The Hulk.

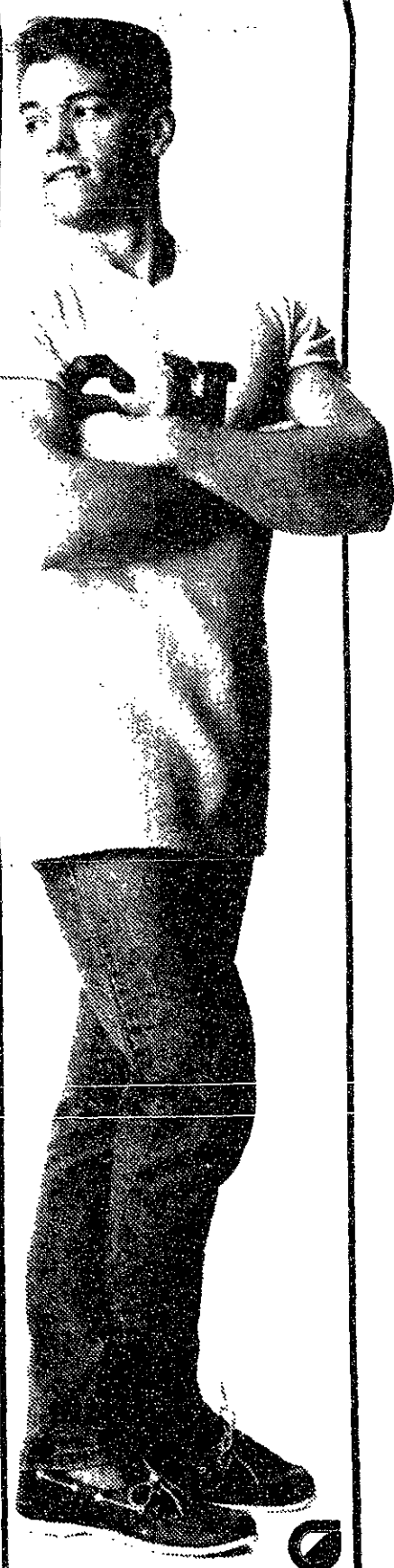
But then he pulled out a can of Orange Cappuccino. I was shocked! Could it be that this tough jock liked its delicate taste? And when Bone Crusher brought out the bone china, I was beyond belief.

Reading the expression on my face, he said, "What can I say? I like it. The Café Francais is pretty good, too." Well, who's going to argue, I thought. As we sipped our Orange Cappuccino, I discovered that Billy Jo loves reading novels; his only problem was poetry. So I gave him tips on reading Emily Dickinson, and he gave me a copy of Ann Beattie's "Falling in Place."

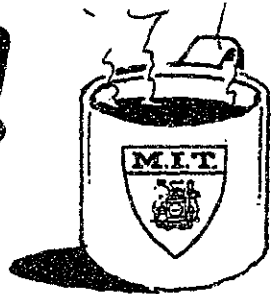
All I could think was, Dad's never going to believe this!



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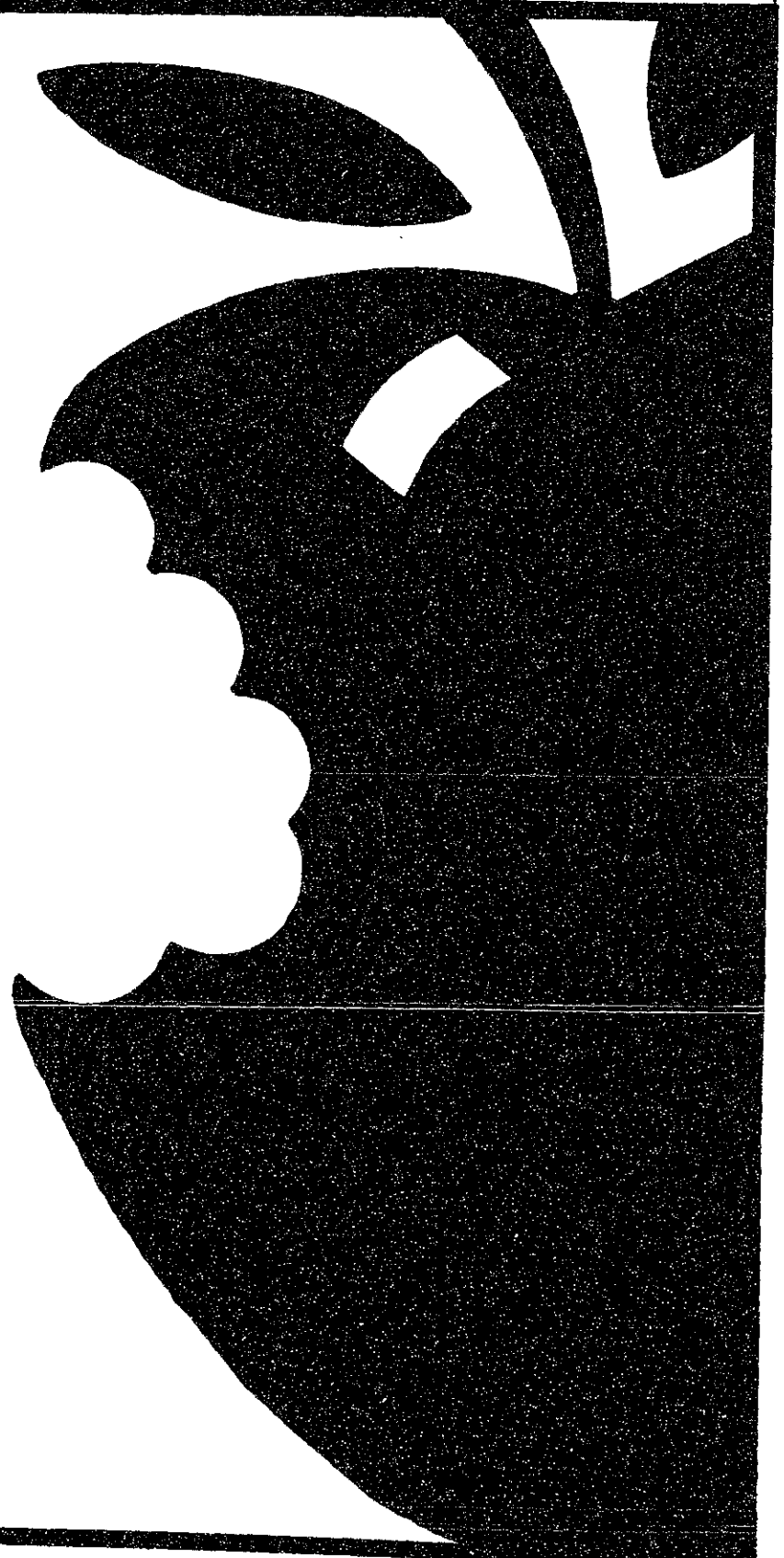
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opinion

feedback

All groups at MIT cannot be represented equally

To the Editor:

With surprisingly little fanfare, MIT's Class of 1992 has enrolled with 41 percent minority students. That is the highest proportion of minorities in MIT's history. Nine percent are black, 12 percent are Hispanic or Native American, and 20 percent are Asian American. Even if we exclude Asians, MIT still has one of the highest proportions of underrepresented minorities of any nationally ranked university. Nevertheless, when blacks are 14 percent and Hispanics are 12 percent of all 18-year-olds, many will argue that this still isn't good enough.

But perhaps it is actually too good. In this age of affirmative action, racial equality is often measured against the goal of no less than 100 percent of national proportions for every minority group. This is often a demand of student groups advocating increased minority admissions, and the University of California has even made this an official policy. But at top universities like MIT, some groups take substantially more than their population proportion. When even whites are likely to be underrepresented, a quota of full proportion can make minorities better represented than majority whites, not just equal, even though equality is the intent.

It seems that few have noticed that even whites at MIT have been under their national proportion since 1983. This year, only 59 percent of freshmen are white.

Since whites are 72 percent of the population, this only 82 percent of full national proportion. Even this is misleading because this averages all white subgroups together. MIT Hillel estimates that Jews are over ten percent of MIT students, so they are significantly better represented than most other white students. Non-Jewish whites are 70 percent of Americans, but are less than half of the of the class.

By comparison, blacks and Hispanics are actually as well, or better represented than whites at MIT with 87 and 120 percent of possible population. This is based on "adjusted" goals of 11 percent black and 10 percent Hispanics, because full census population is really not practical. These lower numbers take into account the actual geographic distribution of MIT students which tends to favor northern and coastal states. MIT would see 10 percent proportionally fewer blacks and 15 percent fewer Hispanics than true national proportions even if all groups were fully represented from each region. Another factor is that 15 percent of black college students go to predominantly black colleges.

So if both whites and blacks are underrepresented, who is over? Asians and Jewish Americans are together only five percent of the population. But they are nearly one-third of students at MIT. This is the result of extraordinary academic qualifications, not discrimination against

other whites. Twenty percent of Asians might sound like a lot for a group that is only 2.6 percent of the population. But in 1988, Asian Americans were 18 percent of those who scored average or above for MIT on the SAT math test, and admission rates for Asians are comparable those of whites. It is likely that Jewish Americans are also similarly qualified, so "fair" representation at MIT bears no resemblance to national proportions for these two groups.

This presents an unusual "problem." It would be nice to be able to guarantee full proportion for everybody else. But only two-thirds of possible spots are available to allocate to other whites and minorities, who are 95 percent of the population. The only possible way to enforce full proportions for all groups is to impose a quota of 5 percent on both Asians and Jews. But though rumors persist of quotas against Asians today and such quotas were actually applied against Jews earlier in this century, they would be now be illegal even if we could somehow morally justify them.

Jesse Jackson has one common answer to this problem, "floors, but no ceilings." Admit "overrepresented" minorities to the same standards as whites, but continue to set goals of full proportion for underrepresented minorities. This sounds fair enough at first. But what this really means is that blacks and Hispanics, but not whites are guaranteed minimum

proportions.

Aggressive minority goals have caused so-called underrepresented minorities to be in higher proportions than whites at some other elite universities, not just MIT. At UCLA and UC Berkeley, black are admitted at levels which actually exceed state proportions. But though whites are 60 percent of California high school graduates, whites, not blacks are underrepresented with less than half of admitted students at either university.

Equality in the presence of overminorities really means equal underrepresentation. Full proportions is clearly too much when equal proportions as whites is all that is need for racial parity. Compared to all whites, MIT has already reached that level. And if compared to the majority of whites who are not Jewish, one could argue that blacks and Hispanics are actually better represented than most whites subgroups at MIT. While I would agree with a case for equal representation, I do not believe that "past discrimination" justifies inadvertently admitting minorities in higher proportions than other better qualified groups.

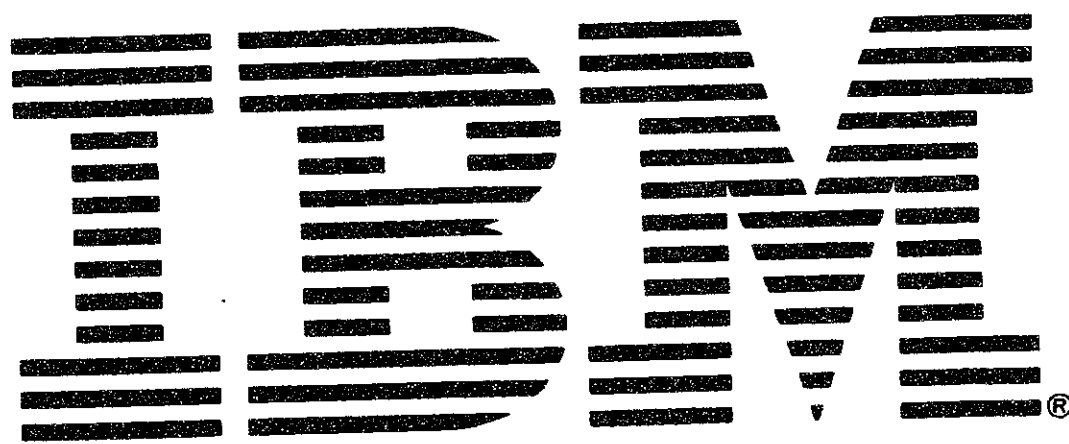
The highly publicized 1986 study of racism at MIT placed much of the blame on having too few minority students. At campuses across the nation, students are demanding and getting promises of increased numbers of blacks students and faculty. As Thomas Huang put it ["Minorities reflect on racism at MIT,"

May 6], "the most important thing is to increase the numbers."

But how can numbers be the problem if blacks and Hispanics are already represented in numbers at least equal to white proportions? Even if blacks were admitted as 14 or even 25 percent of students, would the problems really go away just because of increased numbers? At UC Berkeley, blacks are already admitted at rates higher than state proportions. But how can they claim to have racial equality when only one-third of blacks graduate?

Numbers aren't the problem, racism and academics are. It is far easier for MIT to increase admission numbers than to address racism and academic problems directly. Affirmative action is indeed necessary to identify outstanding candidates who might otherwise be disqualified by low test scores alone. Nationally, only one-half percent of those who achieved MIT average or better at SAT math were black. But racial goals which approach national proportions will not yield equitable racial proportions. And even if they did, merely increasing numbers of minorities, will not, and cannot by itself solve the problems of racism on campus.

Arthur Hu '89



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Conquistadors' reality lives

(Continued from page 4)
with an organizational, military, and engineering genius that equals or surpasses the Romans.

The Incas developed a vast system of public works that irrigated large sectors of the Peruvian desert, prevented soil erosion and greatly increased food production. They built a network of paved roads, tunnels and suspension bridges that allowed rapid communication and transport over the thousands of miles of their enormous empire. Because they had no horses or wheeled vehicles, they sent messages by relay runners, who connected the two capital cities of Cusco and Quito.

The Incan Empire was ruled by the Sapa Inca, who was regarded as the human incarnation of the Sun God. The government was a theocratic, benevolent dictatorship organized into earth-cell agricultural communes. The daily greeting among the Incas reflects the extraordinary discipline maintained in their society: "Brother [or sister], do not lie, do not steal, and do not be lazy" to which the response was: "Nor you, my brother."

In 1532 the Spanish "conquistador" Pizarro and his band of 180 musketeers had the fortune of finding the Incas in a state of civil war, the first such war in their four hundred year history. The empire was in a weakened and confused state, with the two sons of the Inca Huayna Capac fighting for control. The victor was Atahualpa, who had his brother Huascar executed. With the aid of Huascar's embittered troops, Pizarro captured Ata-

hualpa and eventually took control of the empire.

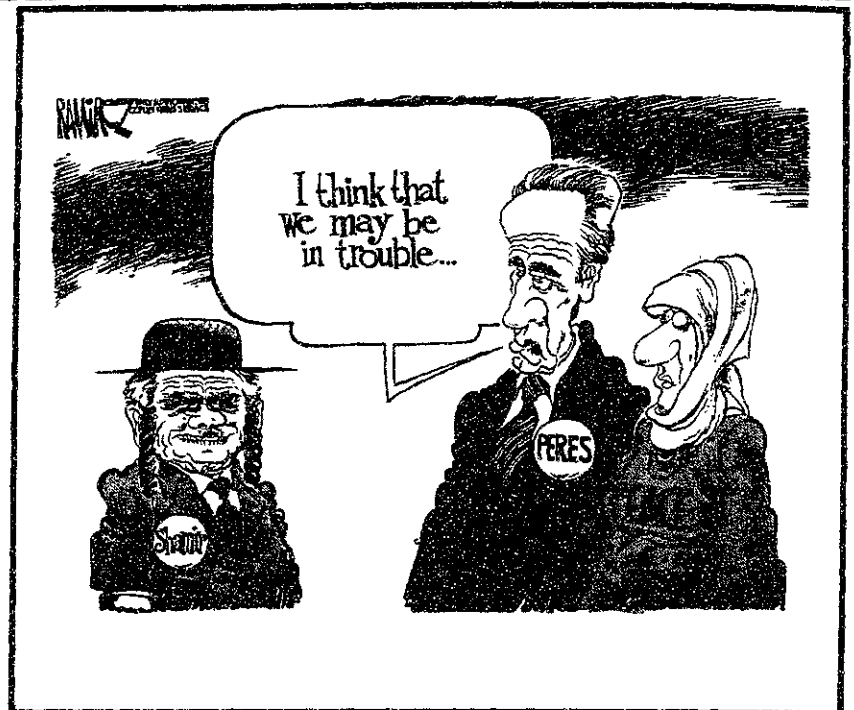
Had Pizarro arrived at any other time, the Spanish might have remained a short blip in South American history instead of waging a 450 year war of domination and destruction against the indigenous people of the continent. The Spanish enslaved the Andean people, turning their enormous energy away from the production of art and agriculture and sending them instead deep into the darkness of bottomless mines to finance their wars and satisfy their greed.

They destroyed their great cities and temples and forced the people to renounce their gods and accept the cross or die by the sword. Millions of indigenous peoples have died early deaths in the four centuries of Western domination, killed by bullets, choked by dust in the mines, or starved by inadequate diets. The descendants of the conquistadors still hold the reigns of power in South America; they live in lavish luxury while the vast majority, who in Peru, Bolivia, and Ecuador are indigenous peoples, struggle to survive amidst abject poverty.

Who knows what sort of society the Incas might have created with another four centuries of development? Perhaps their worship and study of the sun would have led to a solar energy based society, with the sun instead of oil as the basis of technological development. Perhaps their theocratic, communal system would have evolved into a form of democratic socialism, with the Sapa Inca serving only a symbolic

function. Perhaps today South America would be one of the super powers, shifting the North-South polarity of economic and military power. Certainly, if nothing else, the people of South America would have remained a proud, well-fed and well-housed people.

Susan and I watched as the Peruvians once again shouldered their burdens. One of the British teenagers ran over and said something in garbled Spanish to one of the Peruvians. He paused as she pulled a down jacket out from under the worn blanket that held his load. She thanked him, put on the jacket, and ran off to join the others who had already started to bob down the trail.



Columbia has human rights abuses

To the Editor:

Last year, the mayor of the Colombian town of Sabana de Torres, Alvaro Garces Parra, was gunned down with his bodyguard by five armed men while attending an agricultural festival.

Last year, lay church worker Luz Estella Vargas disappeared on her way to a community meeting. Three days later, she and three companions were found dead, shot in the head.

Last year, Sergio Acevado, director of the Medellin Symphony Orchestra, fled Colombia after surviving an attempt on his life.

What is going on? Colombia has long been plagued by political violence. However, the present wave of politically-motivated murders is unprecedented because it is directed against mod-

erate and centrist members of society. Doctors, lawyers, teachers, students, trade unionists, artists, liberal and conservative politicians, human rights activists, even members of parliament and the judiciary have been named on "death lists," shot in public, or detained by gunmen to be found dead later. Many have simply "disappeared."

Alarmingly, government security forces have been repeatedly implicated in these incidents. For example, Luz Estella Vargas was seen detained by police officers. One of the gunmen who killed Alvaro Garces Parra was himself shot; his possessions included a special gun license signed the day before the killing by Captain Luis Ardila Orjela, head of the local Army intelligence service.

Later, a former soldier testified to the Procurator General of Colombia that he had participated in preparations for the Garces killing, under the direction of the same Captain.

Despite the involvement of the military, the investigation of these incidents has consistently been handled by the military courts. Not one prosecution or conviction has been the result.

We in the United States and the MIT community do not usually think of Colombia as the land of "death squads," nor do we wish to. I hope that we call on Virgilio Barco, as President of the Colombian Republic and MIT alumnus, to put an end to these crimes against his people and his country.

Alan Kuo G

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opinion

feedback

MIT Pro-Life is responsible

(Continued from page 5)

ative way of pursuing the group's goal of education while conducting a fund raiser. This also explains the presence of informational pamphlets at the booth.

My primary purpose in writing, though, is to express my disappointment at the tactics used in the letter. The writer refers to Pro-Life as a "supposedly responsible group," implying without claiming directly that this is self-evident or argued elsewhere that Pro-Life has acted irresponsibly. Either argue the point or omit it; please spare us the unsupported false accusations!

"And where was [sic] the profits from these pumpkins going? Towards bombs for the neighborhood abortion clinic? Or maybe to pay the people that stand outside the clinics and harass the women. . ." While one is legally free to publish such questions, it is irresponsible to suggest in print that an organization may support or commit acts of violence and harassment on the basis of no evidence beyond the fact that some people sharing the belief of the organization have committed such violent acts.

A charitable interpretation of such innuendo is that the writer was emotionally troubled by the presence of, or information offered by, a group opposed to interests very important to her, and she was distracted from expressing displeasure in a logical and factual manner. I will refrain from exploring other possible explanation, such as malice. However, failing to discriminate between two elements as vastly different as an educational group and a band of arsonists indicates that the writer possesses essentially no understanding of the make-up of the pro-life movement she writes about.

Furthermore, asking a barrage of questions rhetorically in *The Tech* after apparently failing to ask them of the people at the booth, where she could actually have received answers, indicated a lack of interest in learning about what Pro-Life does; rather, she is clearly seeking merely to defame the group.

Were I to argue my side from a

similar lack of understanding and lack of care to understand, I could cite the writer's opposition to Pro-Life, and then rhetorically ask whether she joined the anonymous Boston-area group organized in Building 26 last month which libeled a national pro-life organization by falsely and ridiculously stating that these pro-lifers believe that the prevention of conception is murder. Majkowski's letter was not quite libelous, but I could suggestively ask whether the writer participated in this other libelous act, and thousands of people would read the question but practically none of them would know the answer! Or I could point out that the Communist Party is pro-choice, which would implicitly suggest an association with the writer. This would be called "McCarthyism."

If one has an interest in learning the truth rather than merely smearing the opposition, the slightest effort will reveal that neither side of this issue is a homogeneous mass of people all supportive of and therefore responsible for each other's actions. I have learned this simply from talking to my pro-choice friends at MIT; I believe this to be one of the educational benefits intended by admissions processes which deliberately cultivate diversity within the student body. I would like to encourage Majkowski and other pro-choice people (who may or may not completely agree with her) to discuss the issue with people who disagree with them, because they will not fully understand why there is a controversy if they have not paused to learn why some responsible people disagree with them. Don't worry! Your movement is not intellectually bankrupt to the point of necessitating desperate emotional pleas and distortions of your opponents to gain sympathy to your views.

Let the constructive debate begin here. If you want to ask questions and listen to the answers, I volunteer: I will gladly attempt to discuss the issue in a peaceful, sensitive and constructive manner. Also, start your own education program. I assure you that Pro-Life still will not accost your

representatives with suction devices and pieces of dismembered plastic babies and degrade your event into a shouting match in Lobby 10.

For those who would rather ask questions as loudly as possible and not listen to the answers, I have two recommendations. First, write a letter to *The Tech*. Cram into it venomous charges and questions suggesting associations between your opponents and the most unsavory elements conceivable; this will maximize the propaganda value of your attack. Second, distribute more coat hangers, as widely as possible, preferably with no text or just a one-liner, and when in the presence of card-carrying pro-lifers, chant slogans or use noise-makers as loudly as possible to minimize the threat of constructive dialog and the chance that your "enemies" might be able to speak freely with open-minded people.

John F. Pitrelli G



"No... seriously... you haven't finally gone insane. Gorbachev really IS releasing political prisoners from psychiatric hospitals!"

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Violinist shows impeccable technique and expressive style

PRO ARTE CHAMBER ORCHESTRA

Conducted by David Gilbert
Works by Beethoven, Mozart,
and Stravinsky.
Soloists Tamara Smirnova-Sajfar and
Thomas Haunton.
Event in The Tech Performing Arts Series.
Sanders Theater, Wednesday, November 9.

By EARL C. YEN

HIGHLIGHTED by a fabulous performance by Russian violinist Tamara Smirnova-Sajfar, Wednesday evening's Pro Arte performance at Sanders Theatre was a splendidly enjoyable concert offering a little bit of everything to a warmly enthusiastic audience.

As an appetizer, Guest Conductor David Gilbert started the concert with a fine rendition of the *Coriolanus Overture*, Op. 62 by Beethoven. Originally composed as an accompaniment to a now obscure German tragedy, the overture was performed in a difficult but logical sequence of suspense and then sadness. Gilbert succeeded at harnessing the fullness of the chamber orchestra in a way that produced a dampened, but not melodramatic presence.

Gilbert, in his debut as conductor of the Pro Arte orchestra, followed with a risky but original arrangement of Mozart's *Horn Concerto No. 1*, bringing together two movements in D Major, *Allegro* (K. 412) and *Rondo* (K. 514). The piece — which was arranged by French Horn soloist Thomas Haunton — brought together two movements that had little in common except for their key of D Major and seemed, at best, to be an uneasy combination. The *Allegro*, written in 1782 has a singing melody, while the *Rondo*, written nine years later, is both faster and more questioning.

While the pairing of these two Mozart horn concertos was a novel idea, the overwhelming dissimilarity of the two pieces may prevent this arrangement from catching on. Haunton was not helped by performances that was generally good but occasionally stiff.

On to Stravinsky. The elite players of the orchestra showcased their talents in Igor Stravinsky's *Concerto in E Flat for Chamber Orchestra*, better known as "Dumbarton Oaks." In this short 1938 composition, the violinists and cellos rose to the occasion and displayed a superb knack for interpreting this tricky, complicated masterpiece. Mixing a little bit of ragtime with a touch of 12-tone serialism, Stravinsky wrote this piece for the creative ensemble that could put its own stamp of musicianship on the final product. The wit with which the smaller ensemble played far outweighed the occasionally harsh playing among the string players.

By far the best performance of the night was by the featured soloist Smirnova-Sajfar, who is associate concertmaster of the Boston Symphony Orchestra and concertmistress of the Boston "Pops" Orchestra. A native of Siberia, the vivacious 30-year old violinist trained at Moscow's Tchaikovsky Conservatory combined impeccable technique with an inspirational and expressive style in her playing of an old favorite, Beethoven's *Concerto for violin and orchestra* in D Major, Opus 61.

Formerly the concertmistress of the Zagreb (Yugoslavia) Philharmonic, the sparkling soloist's violin sang a lyrical *Allegro ma non troppo* and played an equally moving *Larghetto*. The well-known *Rondo* was playful and pretty and was supported by an exceptional performance from the wind section. The most striking quality of her playing was her understanding of the supremely dramatic potential in this classic. In short, her playing was a treat.



Russian born violinist Tamara Smirnova Sajfar

Rich variety of moods evoked by Wallace and Knowles, Duo Live Oak

DUO LIVE OAK

The Great Age of Netherlands Music.
A concert by Frank Wallace
and Nancy Knowles.
Memorial Church, Harvard.
November 13.

By JONATHAN RICHMOND

FRANK WALLACE AND NANCY Knowles could have great careers in therapy: The purity of their stress-removing tones does wonders for quieting worldly tensions and leaving listeners happy and relaxed. There was no better antidote for a grim and grey Saturday afternoon last weekend than the program Wallace and Knowles — who trade under the name "Duo LiveOak" — gave in Harvard's Memorial Church.

Specialists in making yesterday's music as vibrant and fresh as if it were composed today, the duo gave a program called "The Great Age of Netherlands Music" for Saturday's showing. With Wallace on lute, Knowles on flute and voices blending in perfect harmony, a rich variety of moods was evoked by their always-lively, insightful accounts.

Perhaps the duo is most striking in plaintive mode. Wallace has an expansive voice, always inward-looking but outward-extending, and has a remarkable way with stage-managing subtleties of coloration to maximum affect and effect. His account of *Viendra le Jour* by Pierre de la Rue, for example, was quite poignant, pointed by by openness that conveys feelings directly.

Knowles also knows how to dwell reflectively in melancholia and draw radiant beauty from expressions of sorrow. Her singing of *Tous les Regretz*, also by de la

Rue, was touching as were the tugging feelings of yearning conveyed vocally in de la Rue's *Trop Plus Secret*.

The several numbers the duo sang together produced a wealth of colors, taking us to the heart of the human experience. Not all was doleful; the duo also laced their performance with humor: *Vecchie Letrose*, ("Sullen old hags") by Adrian Willaert, in particular, was fun.

Knowles' woody sounding flute was an instrument of whimsy; Wallace's lute a singer aiming not at show-off virtuosity but at contemplating the meaning of everything that is. The instrumental interludes included in the program made for soothing spells of relaxation (for the audience that is, Wallace was quick to point out afterwards!) and thought.

One of the nicest touches of the concert was when all were asked to join in singing *Wilt Heden* by the 17th century composer Adrian Valerius. It was found as hymn 19 in the prayer books on the church pews, now known in its English translation as "We gather together." All were brought close together by the natural musicality and warm humanity of Nancy Knowles and Frank Wallace.



A bright-eyed, bushy-tailed squirrel gets ready for the cold winter weather.

With venom and sparks, Russell continues to shock and outrage

THE LAIR OF THE WHITE WORM

Written, produced, and directed by
Ken Russell.
Based on the novel by Bram Stoker.
Starring Amanda Donohoe
and Hugh Grant.
At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

IT'S HARD TO TELL WHETHER Ken Russell is seriously trying to scare people with his latest indulgence of extremes, or if he's just being silly. But it's clear he hasn't lost his touch for outraging or shocking his audience. *The Lair of the White Worm* is an energetic conglomeration of shocking images that, surprisingly enough, actually has enough coherence to be effective. Fans of Russell's previous efforts (*Tommy*, *Altered States*) will like this kinetic offering much more than last year's *Gothic* or the recent

Salome's Last Dance.

The 1911 novel on which the film is based was written by Bram Stoker after he had been driven to the brink of insanity by a ravaging illness, and there's no doubt that few directors other than Russell could bring that insanity to the screen. *The Lair of the White Worm* tells — with typical Russellian good taste — a story about a modern-day clash between Paganism and Christianity. A young English archaeologist (Peter Capaldi) finds a prehistoric skull, which (somehow) allows Lady Sylvia Marsh (Amanda Donohoe), a high priestess of a snake cult, to undertake a ritual which awakens a huge hibernating worm. Sparks fly, venom flows, and long incisors bite necks as good battles evil.

Russell is at his best during the three or four dream sequences, when Lady Sylvia's pagan goons terrifyingly assault the hero-
(Please turn to page 15)

The Tech Performing Arts Series presents. . .

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The Tech Performing Arts Series, a service for the entire MIT community

ARTS

Supporting players are the stars in MTG's South Pacific

SOUTH PACIFIC

Musical by Rodgers and Hammerstein.
Directed and choreographed
by Jeffrey J. Harig.
The MIT Musical Theatre Guild.
At Kresge Auditorium.
Continues through November 19.

By CHRISTOPHER J. ANDREWS

THE ONGOING MTG PRODUCTION OF *South Pacific*, the tale of sublimated sexuality and unspoken racism in the WWII Pacific Theater, isn't like most recent Guild shows: although the clever choreography and lively group scenes make for an upbeat, memorable evening as always, the usually strong lead performances were noticeably absent. This time around, it was the supporting players, both on and off-stage, that excelled.

Judging by the MTG shows I've seen in recent years, the MIT acting community seems to be composed largely of hunchbacks and scolionics. Just once, I'd like to see a stage full of characters that don't have their heads attached at the sternum. Kimber Lynn Zinger '88, playing the role of Bloody Mary's daughter Liat, is a much-welcomed exception. Although her

part was fairly small, (and she really did little more than display her lovely navel), Zinger's expressive body gestures and poised stage presence easily outshined the rest of the production.

Commanding officers at the South Pacific naval base didn't look very authoritative, either; Captain Brackett's and Commander Harbison's off-screen counterparts seem convinced that the necessary ingredients of a military officer are a strained gait (with arms held directly at the side), a muffled deep voice, and the occasional clenched fist. Prepubescent boys playing dress-up was what I saw on stage.

Jana Reiss's (W '91) characterization of romantic lead Nellie Forbush reminded me of little Ronnie Howard playing Winthrop in *The Music Man*. One of the great beauties found in this kind of musical is the frequent use of relatively untrained voices, but Reiss didn't have a natural-sounding pleasant voice — she sang through a tightly constricted throat. She wasn't a very imposing figure on stage, either.

Nellie's romantic partner Emile will be more than the one who wears the pants in the de Becque family, it seems — he'll probably do most of the singing as well. Michael Friedhoff '90 had a warm speak-

ing voice and a superior singing voice that really does the role credit. (He even looks like Ezio Pinza, the concert bass-baritone who created the role.) "Lutellian" Cable (Ben Perry) also sang a beautiful "Younger Than Springtime" to Liat. Without these two gentlemen on stage, the show would have really suffered in the singing department.

F. Burriss Jackes '90 must have relished the opportunity to design sets for Kresge Auditorium's ample stage, rather than the usual ship-in-a-bottle challenge of building scenery for the "little" theater downstairs. The results were genuinely good-looking: well-thought-out sets simulated a tropical island beach, a Quonset-hut command headquarters, and the elegant veranda of a sprawling plantation with equally good results. Technically, the show was largely a success.

The chorus of sailors and Sea-bees brought a few laughs, too. Luther Billis (Tom Woodman '90), the pride of Brooklyn, was a believable scrounge artist with a pitiable (but good!) accent.

Peter Silberman led the MTG Orchestra to a creditable performance, but on-again off-again miking resulted in a few inaudible lines. Body-miking the leads was a

mixed blessing; Perry and Friedhoff were worthy of such close attention, but some of the sounds coming from one Tonganese matron would have been better left unheard.

Many of the group numbers were lively and full of fun, especially the well-known male numbers "There is Nothing Like a Dame" and "Bloody Mary." The women's choruses didn't work as well, though — "I'm Going to Wash That Man Right Out-a My Hair" was little more than a bevy of broads doing the twist with itchy scalps. The Sea-bees' numbers were exciting and authentic-looking, but the nurses' dancing simply was not "period style" — the dance steps would have been better received on last week's *Star Search* than in the mid-40s.

On the whole, group scenes were handled with a skillful touch by director-choreographer Jeffrey J. Harig; parallel action and theatrical "asides" were suggested by slow-motion and freeze-frame choruses, for example. A few of the solo numbers are worth hearing, but it is Harig's success with the group numbers and strong support from the technical department that makes the show at all worthwhile.

Distant Thunder's essential message: Vietnam War is still being fought

DISTANT THUNDER

Directed by Rick Rosenthal.
Produced by Robert Schaffel.
Written by Robert Stitzel
and Deedee Wehle.
At USA Copley Place.

By AARON MCPHERSON

THE VIETNAM WAR is not over. It is still being fought, in the minds of the Americans who served there; and also in the minds of those who did not.

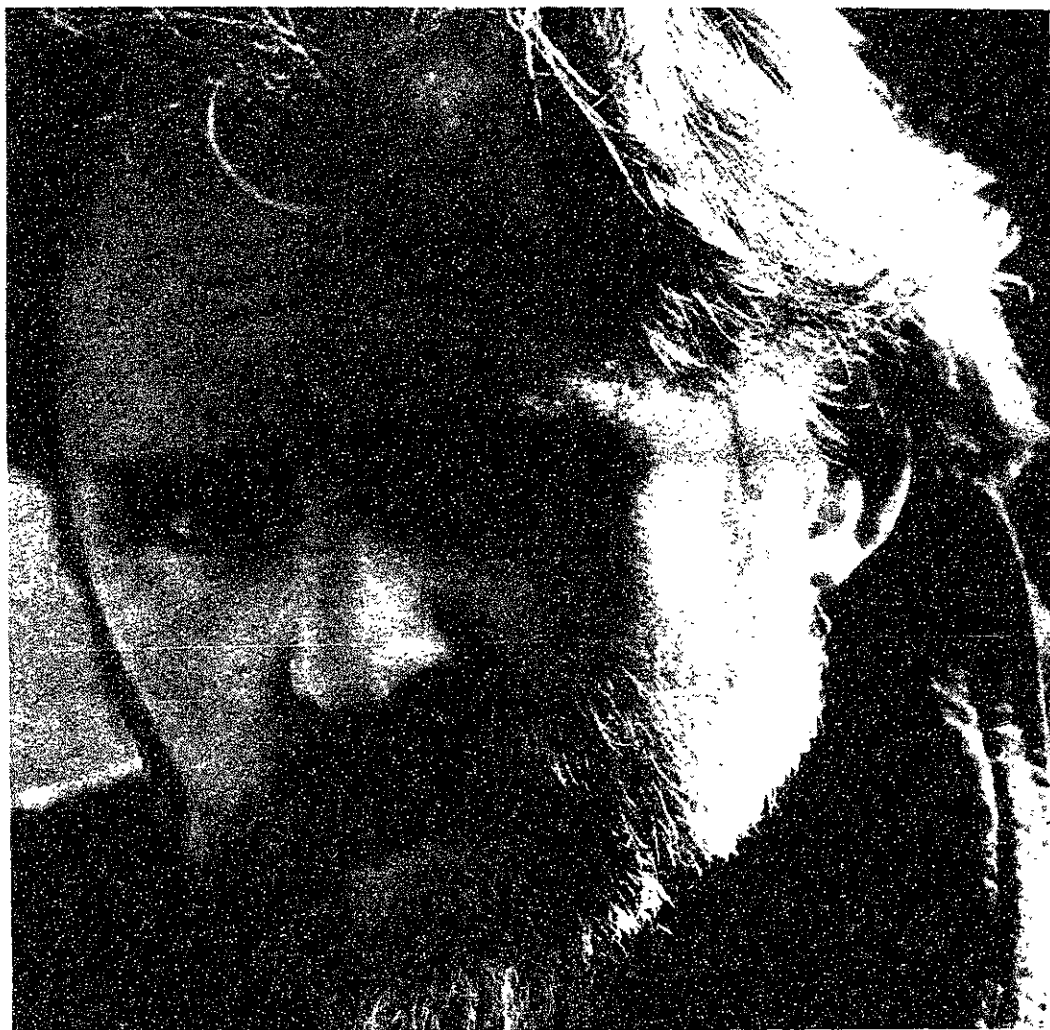
That is the essential message of *Distant Thunder*, billed as the first film to deal with the problems of Vietnam veterans who, thirteen years after the last American went home, are still dealing with the war's effects. The unlucky ones, those without strong family support or friendships, have taken to living in the wild. Apart from society, their only companionship, with other "Bush vets," is the only way these men can live with the violent passions and traumas that the war awakened in their souls.

Distant Thunder relates the story of Mark Lambert (John Lithgow), a former member of an elite Navy commando group engaged in covert attacks within the boundaries of North Vietnam, who decides he wants his son back.

At the time he left, Jack Lambert (Ralph Macchio) was just a wee baby, so it is with considerable trepidation that Mark comes down from the mountains of the Pacific Northwest to find a job and write to his son. He leaves behind him two pals, Larry (Denis Arndt) and Harvey Nitz (Reb Brown). Larry is apparently mad, scampering around the camp all day making absurd faces and firing his gun in all directions. Nitz is a huge, foreboding, silent figure; he resolutely guards the camp from trespassers, whom his carved wood sign says he will "execute." Mark's immediate reason for departure, besides the crazy company, is the suicide of another friend under the wheels of a freight train. Fearing a similar fate for himself, Mark masters his fear and comes out of hiding.

Fortunately, he is immediately befriended, in typical Hollywood fashion, by a woman named Char (Kerrie Keane), who sees him wandering around the log yard where she works. Having lost her own father in Vietnam, she gets him a job at the yard, helps him contact his son, and gives him important encouragement. They become good friends, which would be terrific were it not for Moss (Jamey Sheridan), Char's bonehead boyfriend, who flies into a jealous paranoia at the first sight of Mark. Predictably, he attacks Mark in a bar, not a very smart thing to do to a guy with post-traumatic stress syndrome. Rather than kill the silly fool, Mark runs back into the woods, convinced he is unfit for society.

Jack Lambert, by now eighteen, arrives at the log yard the next day and is understandably hurt by his father's absence. He and Char decide to go up the mountain and get him back. First, however, they must get past Nitz, Moss, and Mark's own fear which are determined to keep him in



his private hell. It is at this point that the movie really picks up and becomes exciting. Up to this point, *Distant Thunder* is just another "message picture," all about caring and helping your fellow man. We are forced to watch some dreadfully sappy scenes between Char and Mark, and between Jack and his mother. Ralph Macchio is simply miscast in this film; if he wasn't such a teen idol, it might have worked, but the script deliberately twists the character of Jack so as to fit Macchio's "image." He is first in his class, beloved by his mother, his coach, his classmates, and a cute girlfriend. Nobody who was really affected by his father's absence would be so well-adjusted, and the Macchio-teen-idol syndrome completely overwhelms his character. Even he doesn't know whether to be vulnerable or cocky.

At a press luncheon the day after the screening, the director (Rick Rosenthal) admitted that Macchio was the one member of the cast in whose selection he had not personally participated. Sounds like studio pressure; looks like it too. Too bad.

What saves *Distant Thunder* from melting into mush is the final sequence in the film, in which Nitz goes berserk and Mark must get himself, Jack, Char and Moss out of the area. All talk ceases as the terrified group fights to get out of what has become a chilling metaphor for Vietnam. For

(Please turn to page 16)

Cry in the Dark like a TV movie, albeit a good one

A CRY IN THE DARK

Directed by Fred Schepisi.
Screenplay by Robert Caswell
and Fred Schepisi.
Based on the book *Evil Angels*
by John Bryson.
Starring Meryl Streep and Sam Neill.
At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

SIGH. THIS FILM HAD SO MUCH going for it. It teams Meryl Streep — by far the most talented and accomplished actress working today — and Sam Neill, who is an excellent actor in his own right, with Australian-born director Fred Schepisi. Schepisi, who's made films like *Roxanne* and *The Chant of Jimmie Blacksmith*, returned to his Australian roots after ten years in the United States to make this film. He also brought along his usual technical crew. Best yet, he had already established a rapport with Streep and Neill when he cast them in his 1984 film *Plenty*.

Despite all this talent, though, *A Cry in the Dark* ends up resembling little more than a television movie — albeit a very good one. The acting and camerawork far surpass the mediocrity epitomized by television movies, but they cannot compensate for the topic, which is tailor-made for a television movie. When paying \$6 or more to see a film, one expects to experience more intelligence and depth than that got-

ten by simply flipping a switch or turning a knob. Schepisi's film avoids all the potential tearjerker possibilities of the story by displaying a great deal of taste and integrity, but at the same time the film demonstrates precious little sign of any wisdom or insight into the film's events or the forces that helped shape them.

The story recounts a true incident in which the Australian press, so-called scientific "experts," and Australians in general

vilified a bereaved mother named Lindy Chamberlain (Meryl Streep), whose nine-week-old baby Azaria disappeared when the Chamberlain family was vacationing in 1980 at Ayers Rock, a famous landmark in Australia. Mainly because Azaria's body was never found, the press and public discounted Lindy's claim that "a dingo took my baby" (a dingo is an Australian desert animal similar to the coyote), and instead

(Please turn to page 15)



Sam Neill and Meryl Streep in *A Cry in the Dark*

The Tech

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ARTS

Cry in the Dark resembles TV movie, albeit a good one

(Continued from page 13)

accused Lindy of murdering her own child. The widespread publicity of faulty scientific testimony at the ensuing trial and the Chamberlains' own stoic and reserved manner on nightly news reports, led much of the public to assume that Lindy was guilty. Countless pet theories — some quite bizarre — were produced to rationalize this prejudiced verdict.

And it is when Streep portrays Lindy's outrage at these theories that the film is at its most rewarding. This scene has the same poignant ring of truth that one of Streep's courtroom scenes in *Kramer vs. Kramer* had, where Streep haltingly concluded that she should win custody of the child because "I'm his mother. I'm his mother." Streep made that scene work so well because she wrote the dialogue herself — and she did the same for Lindy's outburst in *A Cry in the Dark*. This film does not present Streep an opportunity for drama as wrenching as that offered by *Ironweed* and *Sophie's Choice*, but her performance as Lindy is still a tremendously resonant one.

Sam Neill is also remarkably effective as Lindy's husband, Michael, who is a Seventh Day Adventist pastor. Not only does Neill deliver lines like "I'm a minister of God, and I know nothing happens unless God allows it" with a much-needed conviction, but he convincingly becomes more doubtful of Lindy's innocence as the trial drags on. Neill's best moment comes when a prosecuting attorney disorients him so thoroughly that Neill ends up testifying that "She [Lindy] told me that the dingo appeared to have nothing in its mouth."

Schepisi shot that scene in an extremely tight facial closeup of Neill, and enhances the intensity of Neill's performance as a consequence. This typifies Schepisi's meticulously thought-out camerawork in the film. Even in a short hospital scene where Lindy delivers her new baby, Schepisi's direction reveals a markedly serious purpose that is rare in most feature films, much less television dramas. Except for some ri-

diculously choppy editing (used, perhaps, to lessen the sentimentality level), the film's production values are top-notch.

But despite these positives, the film still falls below expectations. The film wants to be more than just a stirring portrayal of the Chamberlains, but the film does little more than simply hold up a mirror to the failings of the Australian public and press. This act has an undeniable value, but the Chamberlain case raises numerous other issues that the film either skirts entirely or barely mentions. Just to take one example, the trial judge was so sympathetic to Lindy, that he all but ordered the jury to return a not-guilty verdict. He repeatedly fawned over Lindy and went out of his way to be gentle and supportive to her. The filmmakers tacitly nod with approval at this favorable treatment, because nowhere do they ask whether the judge overstepped the lines of judicial impartiality in order to correct a grievous wrong. Similarly, testimony by Aborigines to the effect that dingos have been known to carry off babies in the past was virtually ignored by the court, and the film surprisingly repeats this mistake.

The filmmakers need not have made their film into a polemic (or even a simple documentary) to address these and other significant issues. The social statements that do remain present only a caricature of the Australians who maligned Lindy. How the press and community treat an accused person in their midst is a highly complex issue, and the film's superficial treatment of it is all the more disappointing because of the high caliber of artistry represented by Schepisi, Streep, and Neill. If anyone, they were the ones who could have transcended the television-movie limitations of the Chamberlain story, but lamentably they did not. Their film does enjoy some success, but those interested in a comprehensive record and serious contemplation will have to return to *Evil Angels*, the book by John Bryson on which the film is based.



Amanda Donohue in the *Lair of the White Worm*

Russell's Lair of the White Worm at best during dream sequences

(Continued from page 12)

ines and rape their bodies with long phallic chest-armor spikes. Even male viewers are likely to shudder at Russell's attempt to vividly validate Andrea Dworkin's and other revolutionary feminists' theories on sexual penetration. Nuns getting raped, statues of Jesus being spat on, and a snake woman dancing to a flute charmer are just a few of the shocks that viewers will experience after the blood-red opening titles splash across the screen.

On the lighter side, this is one of the fastest 93 minutes offered by recent films. There are some running gags that are

helped along by a ridiculously overblown — but perfectly suited — music score by Stanislas Syrewicz. If not taken seriously, the film is solidly entertaining (and any expressions of disgust by stodgy viewers in the audience will only add to the charm). Despite some loose plot threads and video-quality special effects, Russell hasn't lost any of his ability to engage his audience and leave them gasping for breath.

(The above is an expanded version of a review that ran in these pages when the film played in the Boston Film Festival last September.)

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Metropolitan Opera House's Barber falls short of necessary freshness



Photo courtesy of Metropolitan Opera
Leo Nucci and Kathleen Battle in Rossini's *Il Barbiere di Siviglia*.

IL BARBIERE DI SIVIGLIA

by Gioacchino Rossini.

Starring Rockwell Blake, Leo Nucci,

Enzo Dara, and Kathleen Battle.

Conducted by Ralf Weikert.

Metropolitan Opera House, New York.

Reviewed October 29.

Performances Nov. 15, 18, 24, 28,

Dec. 3, Jan. 31, Feb. 4, 9.

By JULIAN WEST

WHEN AN OPERA is so very famous as Rossini's comic blockbuster *The Barber of Seville*, it becomes something of a challenge to a production company: how to stage it without losing the audience's attention? Frequently, a house relies on such gimmicks as a rotating stage or live horses on stage. This production tries both, but falls somewhat short of the necessary freshness.

Musically, it comes close. The orchestra negotiates the extremely familiar overture skillfully. The strings are very crisp, and the performance is generally solid, a standard which is maintained through the evening.

Kathleen Battle, as Rosina, is always a delight to hear, and the part is suited to her melodic and playful voice. She almost turns her "music lesson" into a recital,

and provides a relaxed and enjoyable performance throughout.

Leo Nucci, evidently an accomplished comic as well as baritone, is an entertaining title character. His entrance is with an aria so well-known it frequently sounds dusty (*Largo al factotum*), but his performance is deft and refreshing.

Rockwell Blake, as Almaviva, has some doubtful points, but turns in a strong final aria, lyric and projecting. He joins Battle and Nucci for the trio *Ah! qual colpo inaspettato* which is likewise a high-point of the evening.

Enzo Dara makes an amiable Bartolo, a willing butt of the humor. He makes a creditable contribution to the concluding sextets. These are the true musical high-points, and showcase strong performances all round, as well as providing Battle with a final chance to show off her coloratura.

The comedy, inspired perhaps by Warner Brothers, is so broad that a knowledge of Italian is unnecessary. The revolving door trick is overdone, but some of the incidental business is amusing enough.

Robin Wagner's Mediterranean sets, perhaps more appropriate for *L'Italiana in Algeri*, are attractive enough. They well supplemented by a realistic looking rainfall and starfield, but — like the rest of the production, which is likewise not without stars — they are otherwise unremarkable.

Distant Thunder combines fine direction and wonderful acting with a weak script

(Continued from page 13)

tives are so clear that the movie becomes thrilling without losing any of its significance. Despite the inevitable complaints that the sequence gives the impression that all Vietnam veterans are violently insane, it works better than anything else in the movie, and should serve as an example of how to combine exciting entertainment with powerful statements.

But there is a lot of film to plow through before the action starts, and if it were not for John Lithgow's wonderful acting and Rosenthal's professional direction, it could have been very bad. The script is uniformly weak; *Distant Thunder*'s strongest scenes are those in which there is minimal dialogue. When Lithgow

and company are allowed to get on with the business of acting, it can be very powerful. But when they are forced to sit in chairs and talk to each other, all life deserts the screen.

The script is not terrible; it simply fails to fulfill its promise. Stitzel and Wehle have a great story to work with, and their inability to trust their story and let it be told cheats them of its rewards. As a result, the dialogue is long-winded and contrived, forced to do a job it was not meant to perform. As usual with films of this sort, one cannot fault the filmmakers' intentions, only the way in which they carried them out. In the final analysis, however, these problems are not fatal; *Distant Thunder* is still worth seeing.

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ARTS

Met returns focus to Wagner's conception of drama

GOTTERDÄMMERUNG

By Richard Wagner.

Conducted by James Levine.

Starring Hildegard Behrens, Toni Krämer, and John Macurdy.

Metropolitan Opera House, New York. Saturday, October 29.

By JULIAN WEST

WITH THE DEBUT of the climactic episode, *Götterdämmerung* ("the Twilight of the Gods"), the Met's new Ring is now fully forged, albeit lying dormant. It will be retrieved from the storehouse forest in the Spring, for three performances of the complete four-opera cycle.

After this performance, anticipation will run high. The Met has assembled a team of first-rate Wagnerians, and Otto Schenk's traditional setting pushes individual performances to the fore. Many, both musically and dramatically, were memorable.

There are no laser beams in this Ring, no decaying industrial mills, no bombed-out post-Holocaust skyscrapers. Germanic breastplates may seem dull and unimaginative by comparison, but they have the singular advantage of returning the focus to Wagner's own conception of the drama. This, it turns out, is grippingly persuasive.

Hildegard Behrens, a sadder and wiser Brünnhilde than we saw in past seasons (in *Die Walküre* and *Siegfried*) establishes herself as the foremost interpreter of the role. Her voice, powerfully underscored but strong in the sustained high notes, can be both sensual and revealingly lyric.

But it is not so much her considerable vocal talents as her dramatic interpretation which places her above other Wagnerian sopranos. From her heartfelt, reluctant, farewell to Siegfried in the prologue (*Zu neuen Taten*) to her literally commanding performance in the Immolation scene, Behrens carries the emotional and dramatic weight of the opera. Her dramatic interpretation, never in doubt, crosses over into her vocal performance for a definitive



Photo courtesy of Metropolitan Opera
Act III, Scene 2 of *Götterdämmerung*

evocation of the tragic part.

Opposite her, Toni Krämer, debuting at the Met this season as both Siegfrieds (the younger hero of *Siegfried* as well as that of *Götterdämmerung*), cannot quite measure up. He gives a perfectly creditable, and credible, performance however, with some particularly fine moments in his Act III narrative (*Mime heiss ein mürrischer Zwerg*) and with the Rhinemaidens.

Still, the focus rightly remained on Brünnhilde during their scenes together. The staging dwelt on her reactions to Siegfried's departure in the prologue, and on her reaction to the disguised "Gunther" at the end of Act I.

John Macurdy was a sinister Hagen, setting the somber tone for the evening in his watch scene, in which he fingered his spear with greedy anticipation of its future, fa-

tal, purpose. He was grim-voiced even at his most exultant, as when addressing a veritable army of vassals which flowed onto the stage in Act II. The waking dream scene between Hagen and Alberich (Franz Mazura) saw two exceptional performances.

Anthony Raffell was a fine Gunther, and Kathryn Harries made a sympathetic Gutrune, emotionally stronger and more genuinely concerned for Siegfried than we are used to seeing.

Joyce Guyer, Diane Kesling and Meredith Parsons (the latter two returning from *Das Rheingold*) made an appealingly seductive trio of Rhinemaidens. Only among the three Norns (Mignon Dunn, Hanna Schwarz and Marita Napier) did we hear a little wavering, but they successfully laid out the course of the coming op-

era, exiting less with bewildered consternation than with grim resignation in their final bars.

One remarkable aria was contributed by Christa Ludwig as the valkyrie Waltraute (*Höre mit Sinn*), who appears to warn her sister of the approaching end of the gods. Also an accomplished Fricka, Ludwig makes a showpiece of one of Wagner's few really generous mezzo parts.

The sets, by Günther Schneider-Siemsen, are generally successful, with the exception of the Rhinebank scene of Act III. This suggests more than anything a storybook caricature, with the Rhinemaidens cavorting in a straight, narrow ditch which bears little resemblance to the Rhine of legend. However, the now-familiar Valkyries' rock is holding up nicely, and the main set, the Hall of the Gibichungs, is attractive in both interior and exterior aspects.

The much-discussed final Immolation scene is stunningly impressive, not so much for its scale as for its speed. Falling masonry is complemented by the seven enormous elevators which cross the Met's stage, to complete the demolition of the Gibichung hall in short order, to be replaced instantly by the floor of the Rhine, the burning Valhalla, and the ruins of the Hall as the surviving Gibichungs emerge to greet the dawn-like glow of the sky.

On the whole, though, and fortunately, it is vocal pyrotechnics and not technical wizardry which make the evening a success.

Note: Götterdämmerung returns to the Met in April and May for four performances, three as part of complete performances of the Ring cycle.

Hildegard Behrens and Christa Ludwig will appear as Elektra and Klytämnestra in the acclaimed production of *Elektra* by Richard Strauss, tonight and Friday afternoon in Symphony Hall. Nadine Segunde sings *Chrysothemis*, Jorma Hynninen sings *Orest*. Seiji Ozawa conducts the Boston Symphony Orchestra. Rush tickets will be available for Friday's performance.

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ARTS

On The Town

Compiled by Peter Dunn

Tuesday, Nov. 15

POPULAR MUSIC

*** CRITIC'S CHOICE ***
Leonard Cohen performs at 7:30 at the Opera House, 539 Washington Street, Boston. Tickets: \$17.50. Telephone: 426-5300.

Push Push performs in a record release party at 8 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$5. Telephone: 497-8200.

Tax Collectors, 3-D, and Purple Stars Sound perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Bad Ju Ju, Diversions, Double Dose, and Bob Meloon and the Big Argument perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

THEATER

Driving Miss Daisy, the Pulitzer Prize-winning drama starring Julie Harris, opens today at the Colonial Theater, 106 Boylston Street, Boston. Continues through December 4 with performances Tuesday-Saturday at 8 pm, matinees Thursday and Saturday at 2 pm, Sunday at 3 pm. Tickets: \$22.50 to \$37.50. Telephone: 426-9366.

FILM & VIDEO

The Somerville Theatre presents The Thin Blue Line at 5:30, 7:30, & 9:30. Continues through Thursday, November 17. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children. Telephone: 625-1081.

The Brattle Theatre begins its Tuesday film series Stylistically Sixties with an Albert & David Maysles triple feature, What's Happening? The Beatles in the USA (1964) & With Love from Truman (A Visit with Truman Capote) (1965) at 8:00, and Salesman (1968) at 6:00 & 9:15. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the triple feature). Tel: 876-6837.

The Harvard Film Archive continues its Tuesday series Women and the American Cinema with Alfred Hitchcock's Rebecca (1940), starring Laurence Olivier and Joan Fontaine, at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

EXHIBITS

Tokens or Souvenirs Found and Transformed opens today as part of The Big SIM Show: A Generation of Media Artists at the Thompson Gallery, Longwood Building, Massachusetts College of Art, 364 Brookline Avenue, Boston. Continues through November 19 with gallery hours 9-5. No admission charge. Telephone: 232-1555 ext. 258 or 731-2040.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Strauss' "Elektra" at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented November 18 at 2 pm. Tickets: \$16 to \$42.50. Telephone: 266-1492.

Musicians from the Marlboro Music Festival perform works by Beethoven, Dvorak, and Shostakovich at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$9 general, \$6 seniors and students. Tel: 734-8742.

Wed., Nov. 16

POPULAR MUSIC, ETC.

Devo, with guest Miss Xanna Don't, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$9.50 advance/\$11 day of show. Telephone: 451-1905.

*** CRITIC'S CHOICE ***
The Lyres and The Titans perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Bullet La Volta, with guests Ten Times and Beme Seed, performs in an 18+ ages show at Axis, 13 Lansdowne Street, Boston, across from the entrance to the bleachers at Fenway ballpark, near Kenmore Square. Tickets: \$6 advance/\$7 day of show. Telephone: 262-2437.

Joe, September Reign, Dreams Made Flesh, and Masters of the Obvious perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

FILM & VIDEO

The Harvard Film Archive continues its Wednesday series Contemporary World Cinema (1960-85) with Stanley Kubrick's 2001: A Space Odyssey (1968) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre begins its Wednesday film series Strange Lands with Stroszek (Werner Herzog, 1977) at 3:50 & 7:50 and Stranger Than Paradise (Jim Jarmusch, 1984) at 6:00 & 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

This Film Show, screenings of new works by local filmmakers, is presented as part of The Big SIM Show: A Generation of Media Artists at 7 pm at the Longwood Building, Massachusetts College of Art, 364 Brookline Avenue, Boston. Tickets: \$4. Telephone: 232-1555 ext. 258 or 731-2040.

CLASSICAL MUSIC

Stephen Prins: An Evening of 19th and 20th Century Piano Music, arrangements of excerpts from the nine symphonies of Beethoven performed by pianists Lorna Eder and Gaylord Mowry, is presented at 7:30 in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$8 general, \$6 MFA and Institute of Contemporary Art members, seniors, and students. Tel: 267-9300 ext. 306.

The Boston University Chamber Players perform at 8:30 in the BU Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$5 general, \$3 seniors and students. Telephone: 353-3345.

The Boston Conservatory Orchestra performs Stravinsky's Symphonies for Wind Instruments and Mahler's Songs of a Wayfarer at 8 pm in Scully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

Thursday, Nov. 17

POPULAR MUSIC, ETC.

Thirty Eight Special, with guests The Greg Allman Band, performs at 7:30 at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$20. Tel: 787-8000.

Ladysmith Black Mambazo and Karla Bonoff perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Dream Syndicate performs at Axis, 13 Lansdowne Street, Boston, across from the entrance to the bleachers at Fenway ballpark, near Kenmore Square. Tickets: \$7 advance/\$8 day of show. Telephone: 262-2437.

Butthole Surfers, with guests The Zulus and Grin, perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8 advance/\$9 day of show. Telephone: 451-1905.

Bim Skala Bim and Balboa Dance perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Hiding in Public, Dog House, and Idle Rumors perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Judgemental performs at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Capital Brass presents Star Spangled Brass at 8 pm at the Wheelock College Family Theater, 200 The Riverway, Boston. Tickets: \$5 general, \$3 seniors and students. Telephone: 327-5251.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
The Pat Metheny Group performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Also presented November 18 and 19. Tickets: \$13.50. Telephone: 497-8200.

The Milt Jackson Quartet performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented November 18, 19, and 20. Tickets: \$8.75 to \$11.75. Tel: 864-1200.

CLASSICAL MUSIC

The Ariel Quintet performs works by Ligeti, Reicha, and Peter Child at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

Tafelmusik soloists with Malcolm Bilson perform works by Haydn and Mozart at 8 pm in Houghton Memorial Chapel, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs works by Mozart, Glazunov, and Beethoven at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented November 19. Tickets: \$16 to \$42.50. Telephone: 266-1492.

Harpichordist John Gibbons performs works by J. S. Bach at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300.

Australia Ensemble performs works by Brahms, Schoenberg, and Wuorinen at 8 pm at the Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$10 general, \$5 seniors and students. Telephone: 262-0650.

THEATER

*** CRITIC'S CHOICE ***
An Evening of One-Act Plays is presented by MIT Dramashop at 8 pm in Kresge Little Theatre. Also presented November 18 and 19. No admission charge. Telephone: 253-2877.

MIT Musical Theatre Guild performs Rodgers and Hammerstein's South Pacific at 8 pm in Kresge Auditorium (see review this issue). Also presented November 18 and 19. Tickets: \$8 general, \$6 seniors and students, \$7 MIT faculty and staff, \$5 MIT students. Tel: 253-6294.

Evita is presented by the Harvard-Radcliffe Dramatic Club at 8 pm at the Loeb Drama Center, 64 Brattle Street, Cambridge. Also presented November 18 and 19. Tickets: \$7 general, \$5 students. Telephone: 547-8300.

FILM & VIDEO

The Brattle Theatre continues its Thursday/Friday film series Akira Kurosawa: Early Discoveries to the Classics with Sanshiro Sugata (1943) at 4:30 & 8:00 and Sanshiro Sugata II (1945) at 6:10 & 9:40. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

Friday, Nov. 18

DANCE

*** CRITIC'S CHOICE ***
The National Dance Company of Senegal performs as a presentation of Dance Umbrella at 8 pm at the Strand Theater, 543 Columbia Road, Dorchester, near the Columbia/UMass/JFK T-stop on the Ashmont red line. Also presented November 19. Tickets: \$18 and \$15. Telephone: 492-7578.

Bart McCarthy and Synapse Dance Theatre perform Creation Day: Diary of a Mad Mover at 8 pm at the Cambridge Multi-Cultural Arts Center, 41 Second Street, East Cambridge. Also presented November 19. Tickets: \$10 general, \$8 seniors and students. Tel: 577-1400.

POPULAR MUSIC, ETC.

Karen Akers performs at 8 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$19 and \$22. Telephone: 497-1118.

Neville Brothers, with guests Max Creek, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$12.50 advance/\$13.50 day of show. Telephone: 451-1905.

Jerry Seinfeld performs at 8 pm & 11 pm at the Paradise, 967 Commonwealth Avenue, Boston. Also presented November 19. Telephone: 254-2052.

Del-Lords, Rapture of the Deep, and The Marleneas perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Blood Oranges and Hovorka perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Ronnie Earl, Jerry Portnoy, and The Broadcasters perform in an album release party at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Also presented November 19. Telephone: 776-9667.

JAZZ MUSIC

The Bill Evans Quintet performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Also presented November 19 and 20. Telephone: 421-9333.

CLASSICAL MUSIC

Pianist Eleanor Perrone performs as part of the MIT Affiliated Artist Series at 8 pm in Killian Hall, MIT Building 14. No admission charge. Tel: 253-2906.

Pianist Shura Cherkassky performs works by Mozart, Liszt, Chopin, Ravel, and Balakirev at 8 pm in Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston. Tickets: \$18, \$20, and \$22 (reduced-price tickets also offered through The Tech Performing Arts Series). Telephone: 536-2412.

Boston Musica Viva presents "Honoring John Cage," works by Cage, Arnold Schoenberg, Lou Harrison, and Henry Cowell, at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$10 and \$12 general, half-price seniors and students. Tel: 353-0556.

The Handel and Haydn Society presents Masters of the Italian Baroque, chamber music by Corelli and Carissimi, at 8 pm in Old South Church, 645 Boylston Street, Boston. Tickets: \$12.50 general, \$5 senior/student rush tickets available one hour prior to performance. Telephone: 266-3605.

THEATER

The MIT Gilbert and Sullivan Players perform The Pirates of Penzance at 8 pm in 54-100. Also presented November 19 and 20. Tickets: \$6 general, \$5 MIT community. Telephone: 494-1618.

PERFORMANCE

Relatives, combining spoken text by Constance De Jong and video by Tony Oursler, is presented at 8 pm at the ICA Theater, Institute of Contemporary Art, 955 Boylston Street, Boston. Also presented November 19. Tickets: \$8 general, \$6 ICA and Museum of Fine Arts members, seniors, and students. Telephone: 266-5152.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The MIT Lecture Series Committee presents Ingmar Bergman's Cries and Whispers at 7:30 in 10-250 and Kiss of the Spider Woman, starring William Hurt and Raul Julia, at 7:00 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Somerville Theatre presents Chilly Scenes of Winter (1980) at 6 pm & 10 pm and Big (1988) at 8 pm. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre continues its Thursday/Friday film series Akira Kurosawa: Early Discoveries to the Classics with I Live in Fear (1955) at 3:45 & 7:50 and One Wonderful Sunday (1947) at 5:45 & 9:50. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Harvard Film Archive continues its series Images in the Shadows: A History of Spanish Cinema with Heart of the Forest (Manuel Gutierrez Aragon, 1979) at 7 pm and Maravillas (Manuel Gutierrez Aragon, 1980) at 9 pm. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children, \$5/\$4 for the double feature. Telephone: 495-4700.

The Museum of Fine Arts continues its series Allegory, Fantasy, and Magical Surrealism: Latin American Cinema's Literary Adaptations with Macario (Roberto Gavaldon, 1960, Mexico) at 5:30 and The Realm of Fortune (Arturo Ripstein, 1986, Mexico) at 7:30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

Saturday, Nov. 19

POPULAR MUSIC, ETC.

Steve Miller performs at 7:30 & 10:30 at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$18. Tel: 482-0650.

Feia Kuli and Egypt 80 perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$13.50 advance/\$15 day of show. Telephone: 451-1905.

Pajama Slave Dancers, The Matweeds, and Change of Fate perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Shake The Faith and The Slaves perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Connie Kaldor performs at 8 pm at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tel: 625-1081.

CLASSICAL MUSIC

The Egmont Trio performs works by Beethoven, Mendelssohn, and Ravel at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$5 general, \$4 seniors and students. Telephone: 536-2386.

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A LECTURE

BY

KHADIJAH AHMAD

DATE: Tuesday, November 15

TIME: 7:00 P.M.

PLACE: MIT ROOM 9-150

Sponsored Jointly By GSC and MITIS

ARTS

PERFORMANCE

*** CRITIC'S CHOICE ***
Garrison Kellor is presented at the Wang Center, 270 Tremont Street, Boston. Telephone: 787-8000.

FILM & VIDEO

The MIT Lecture Series Committee presents *Willow* at 3 pm, 7 pm, & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

*** CRITIC'S CHOICE ***
The MIT Student Center Committee presents Charlie Chaplin's *Gold Rush* at 11 pm in Lobdell Dining Hall. No admission charge.

*** CRITIC'S CHOICE ***
The Brattle Theatre continues its Saturday/Sunday film series *Hepburn and Tracy Together Again* with *State of the Union* (Frank Capra, 1948) at 2:00, 5:50, & 9:50 and *Pat and Mike* (George Cukor, 1952) at 4:00 & 8:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

*** CRITIC'S CHOICE ***
The French Library in Boston continues its film series *Revolutionary Godard* with *Masculin-féminin* (Jean-Luc Godard, 1966), starring Jean-Pierre Léaud, at 8 pm. Also presented Sunday, November 20. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

The Harvard Film Archive continues its series *Images in the Shadows: A History of Spanish Cinema* with *Diamond Plaza* (Francesco Bertriu, 1982) at 4 pm, *Maravillas* (Manuel Gutierrez Aragon, 1980) at 7 pm, and *Berta's Motives* (Jose Luis Guerin, 1984) at 9 pm. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children, \$5/\$4 for a double feature. Telephone: 495-4700.

Sunday, Nov. 20

CLASSICAL MUSIC

The Wellesley Chamber Music Society performs at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

The Classical Quartet performs works by Haydn, Mozart, and Beethoven, at 3 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Civic Symphony Orchestra of Boston performs works by Chambliss Giobbi, Samuel Barber, Mendelssohn, and Beethoven at 3 pm in Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston. Tickets: \$12 and \$8. Telephone: 437-0231.

POPULAR MUSIC, ETC.

The Tubes, with guests Still Life, Paris, and Third Person, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50 advance/\$8.50 day of show. Telephone: 451-1905.

The Slaves, Matweeds, and Witch Doctor perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Tel: 776-9667.

In Tux Nua performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Kenny Rankin performs at 7:30 & 9:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10. Telephone: 497-8200.

Bright Morning Star performs at 8 pm at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$10.50 and \$12.50 advance, \$2 more day of show. Telephone: 625-1081.

JAZZ MUSIC

The New Black Eagle Jazz Band, The Hot Antic Jazz Band, and The Paramount Jazz Band perform from 2 pm to 6 pm in the Charles Ballroom and Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$14.50. Telephone: 876-7777.

*** CRITIC'S CHOICE ***
Sonny Rollins performs at 7:30 & 9:30 in the Charles Ballroom, Charles Hotel, Harvard Square, Cambridge. Tickets: \$14.50. Telephone: 876-7777.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The MIT Lecture Series Committee presents *The Godfather* (Francis Ford Coppola) at 8 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Saturday/Sunday film series *Hepburn and Tracy Together Again* with *State of the Union* (Frank Capra, 1948) at 3:25 & 9:45 and *Keeper of the Flame* (George Cukor, 1942) at 1:30 & 5:35. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

*** CRITIC'S CHOICE ***
The Harvard-Epworth Church presents Buster Keaton's *Seven Chances* (1925) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The Harvard Film Archive continues its series *Images in the Shadows: A History of Spanish Cinema* with *Berta's Motives* (Jose Luis Guerin, 1984) at 4 pm and *Diamond Plaza* (Francesco Bertriu, 1982) at 7 pm. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children, \$5/\$4 for the double feature. Telephone: 495-4700.

COMEDY

ImprovBoston performs at 8 pm at Crossroads, corner of Beacon Street and Massachusetts Avenue. Performances continue every Sunday night. Tickets: \$5 general, \$3 students. Tel: 576-2306.

Monday, Nov. 21

POPULAR MUSIC, ETC.

The Pointer Sisters and Jeffrey Osborne perform at 7:30 at the Boston Garden, Causeway Street, Boston, near the North Station T-stop on the green and orange lines. Tickets: \$18.50, \$22.50, and \$24.50. Telephone: 247-4433.

CLASSICAL MUSIC

The Boston Conservatory Wind Ensemble performs works by Ralph Vaughan Williams, Alfred Red, and Robert Russell Bennett at 8 pm in Seely Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

FILM & VIDEO

The Somerville Theatre presents *Tucker* (Francis Ford Coppola, 1988) at 5:30 & 9:45 and *Eight Men Out* (John Sayles, 1988) at 7:30. Also presented Tuesday, November 22. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

*** CRITIC'S CHOICE ***
The Harvard Film Archive continues its Monday series of *Film Comedy* with Stanley Kubrick's *Dr. Strangelove* (1963) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre continues its Monday series of *Film Noir* with a Kirk Douglas, Elizabeth Scott double feature, *The Strange Love of Martha Ivers* (Lewis Milestone, 1946) at 3:45 & 7:50 and *I Walk Alone* (Byron Haskin, 1947) at 5:55 & 9:35. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

Tuesday, Nov. 22

POPULAR MUSIC

Joplin Hart, Haven, and Rock City perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Doah performs at 8 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10. Tel: 497-8200.

CLASSICAL MUSIC

The Benjamin Britten Festival, commemorating the composer's 75th birthday, is presented at 8:30 at the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$6 general, \$3 seniors and students. Telephone: 353-3345.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Brattle Theatre continues its Tuesday film series *Stylistically Sixties* with a D. A. Pennebaker double feature, *Don't Look Back* (1966), with Bob Dylan, at 4:30 & 8:00 and *Monterey Pop* (1968) at 6:20 & 9:50. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday series *Women and the American Cinema* with *Dance Girl Dance* (Dorothy Arzner, 1940), starring Lucille Ball and Maureen O'Hara, at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

Ongoing Theater

Cole Porter's musical, *Anything Goes*, continues through November 19 at the Schubert Theater, 265 Tremont Street, Boston. Performances are Monday-Saturday at 8 pm, Saturday matinees at 2 pm. Tickets: \$27.50 to \$45. Telephone: 426-4520.

Fool for Love, Sam Shepard's scorching portrait of a tragic love affair, continues through November 20 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thursday-Friday at 8 pm, Saturday at 5 pm & 8:30, and Sunday at 2 pm. Tickets: \$12 to \$15. Telephone: 482-6316.

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 Tuesday-Friday at 8 pm, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Tel: 357-8384.

Hollandia '45, Sarah Dreher's drama of a 70-year-old World War II veteran reliving the memories of her lesbian love affair in the war-torn jungles of New Guinea, continues through November 20 as a presentation of Theatre Nouveau at the Boston Center for the Arts, 543 Tremont Street, Boston. Performances are Thursday to Sunday at 8 pm. Tickets: \$6. Telephone: 451-6360.

Murder at Rutherford House, the amusing audience-participation murder mystery, continues indefinitely at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Thursday-Saturday at 8 pm, matinees Saturday-Sunday at 2 pm. Tickets: \$33.50 to \$37.50 (includes dinner). Telephone: 423-4008.

The Mystery of Irma Vep, Charles Ludlam's high-camp horror comedy, continues through November 20 as a presentation of the Triangle Theater Company at the Paramount Penthouse Theatre, 58 Berkeley Street, Boston. Performances are Thursday-Saturday at 8 pm, Sunday at 6 pm. Tickets: \$15. Tel: 426-3550.

The Mysterious Case of the Wolf-Man, wherein Sigmund Freud, Sherlock Holmes, and Lon Chaney journey through turn of the century Vienna, continues through December 3 as a presentation of Theatre S. at the Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville. Performances are Thursday to Saturday at 8 pm. Tickets: \$8 and \$10 general, \$2 discount to students. Telephone: 623-5510.

Nonsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6 pm & 9 pm, matinees Thursday at 2 pm and Sunday at 3 pm. Tickets: \$13.50 to \$26.50. Telephone: 426-6912.

Present Laughter, Noel Coward's comic romp about a vain, middle-aged actor pursued by a silly, young woman, continues through November 27 at the Lyric Stage, 54 Charles Street, Beacon Hill, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$12.50 to \$15.50. Telephone: 742-8703.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tuesday-Friday at 8:00, Saturday at 6:30 & 9:30 pm, and Sunday at 3:00 & 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

The Sound of Music, based on the uplifting story of the von Trapp family's flight from Nazi-occupied Austria, continues through November 20 at the Wheelock Family Theatre, 200 The Riverway, Boston, near the Fenway T-stop on the 'D' green line. Performances are Friday and Saturday at 7:30, Sunday at 3:00. Tickets: \$6. Telephone: 734-5203 ext. 147/8.

Talk Radio, Eric Bogosian's sardonic play jabbing at call-in-show hosts and their fans, continues through December 10 at the Alley Theatre, 1253 Cambridge Street, Cambridge. Performances are Thursday-Sunday at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

Yankee See, Yankee Do, an off-beat, irreverent look at how New Englanders act and think, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Thursday-Friday at 8 pm and Saturday at 8 pm & 10:15. Tickets: \$11 to \$14. Telephone: 628-9575.

Ongoing Exhibits

ON CAMPUS

Heinrich Hertz: *The Beginning of Micro-* waves continues through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Tel: 253-4444.

In Gratitude and Admiration: A Celebration of Walter Gropius, an exhibit of birthday cards sent to Walter Gropius on his 60th and 70th birthdays to celebrate the 50th anniversary of the Gropius House, and *Billy Budd, Sailor: Bound to Vary*, a Guild of Book Workers exhibition of unique bookbindings, continue through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Telephone: 253-4444.

Works Since 1950, examining the work of the New York-based feminist artist Nancy Spero; *Visual Impressions of an Invisible Sculpture*, mechanical and environmental sculptures by Santa Monica artist Carl Cheng; and *The Bear in the Marketplace: Anticommunism and Patriotism in Recent American Advertising*, a visual essay by the Boston artist Richard Bolton analyzing the influence of superpower politics on advertising, continue through December 4 at the List Visual Arts Center, MIT Wiesner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

Goin' Fishin', an exhibit of photographs, models, and equipment examining Boston's fishing industry, continues through January 15 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Telephone: 253-4444.

Emanuel Swedenborg: *18th-Century Scientist*, models of the inventions of the famous Swedish inventor, statesman, and religious writer, continues through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Telephone: 253-4444.

OFF CAMPUS

*** CRITIC'S CHOICE ***
A Preposterous Past: The Sumptuous Still Life in the Netherlands 1600-1700 continues through November 27 at the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Telephone: 495-2387.

One Family: An Extended Portrait, photographs by Vaughn Sills of the Toole family of Georgia, continues through November 30 at the Trustman Art Gallery, Simmons College, 300 The Fenway, Boston. Gallery hours are Monday to Friday 10-4:30. Telephone: 738-2145.

Upcoming Events

Tracy Chapman at Symphony Hall on November 25. *The Nutcracker*, presented by Boston Ballet, November 25 to December 31. James Brown at the Channel on November 27. Warren Zevon at the Paradise on November 29. Roy Orbison at the Channel on December 2. Cabaret, with Joel Grey, at the Colonial Theatre December 6 to 31. *Treat Her Right* at the Paradise on December 15. *Scruffy the Cat* and *The Tinkles* at the Paradise on December 16. *Photographs by Christopher J. Andrews* at the MIT Weiner Gallery beginning in February.



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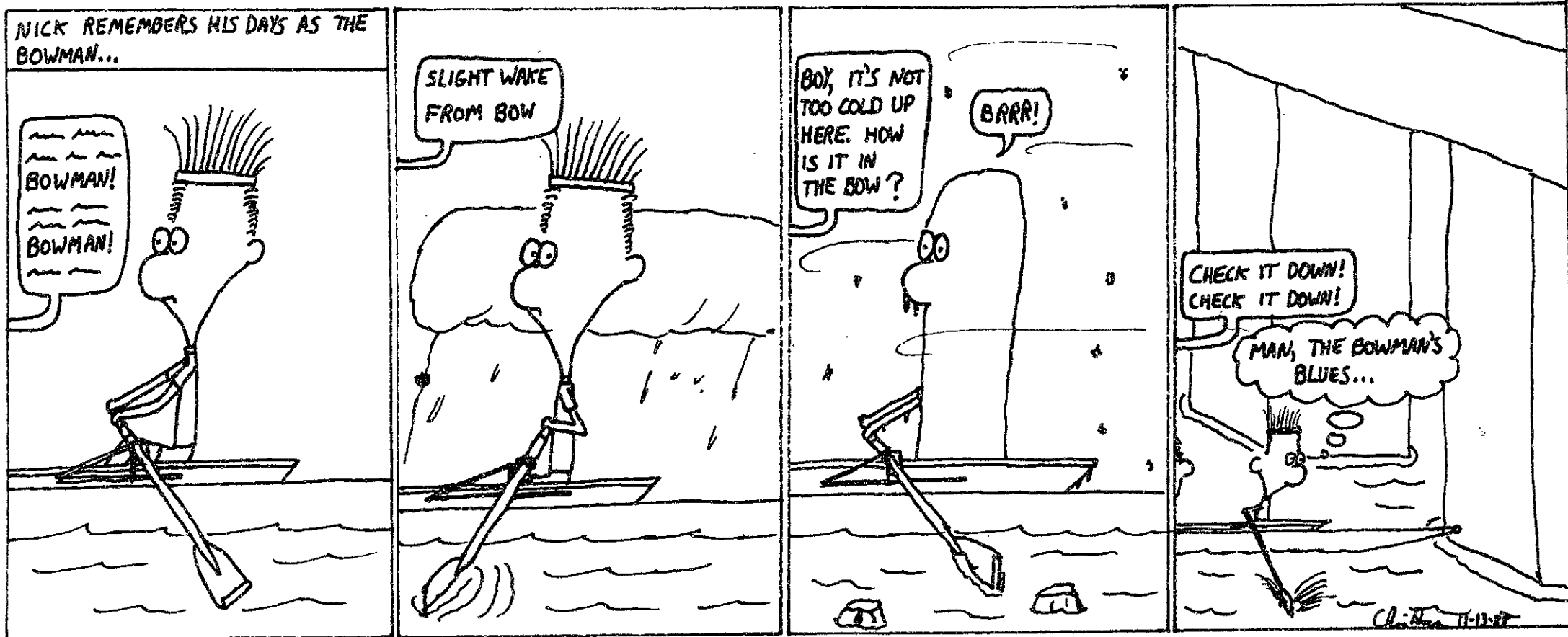
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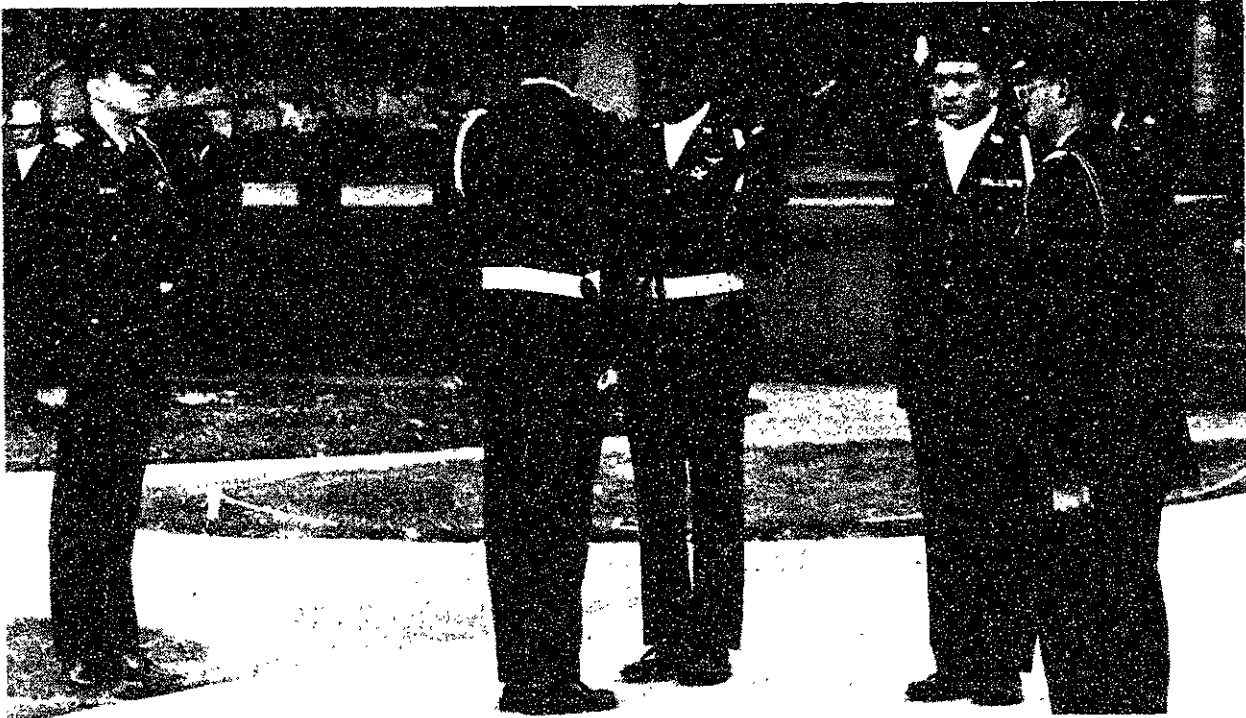
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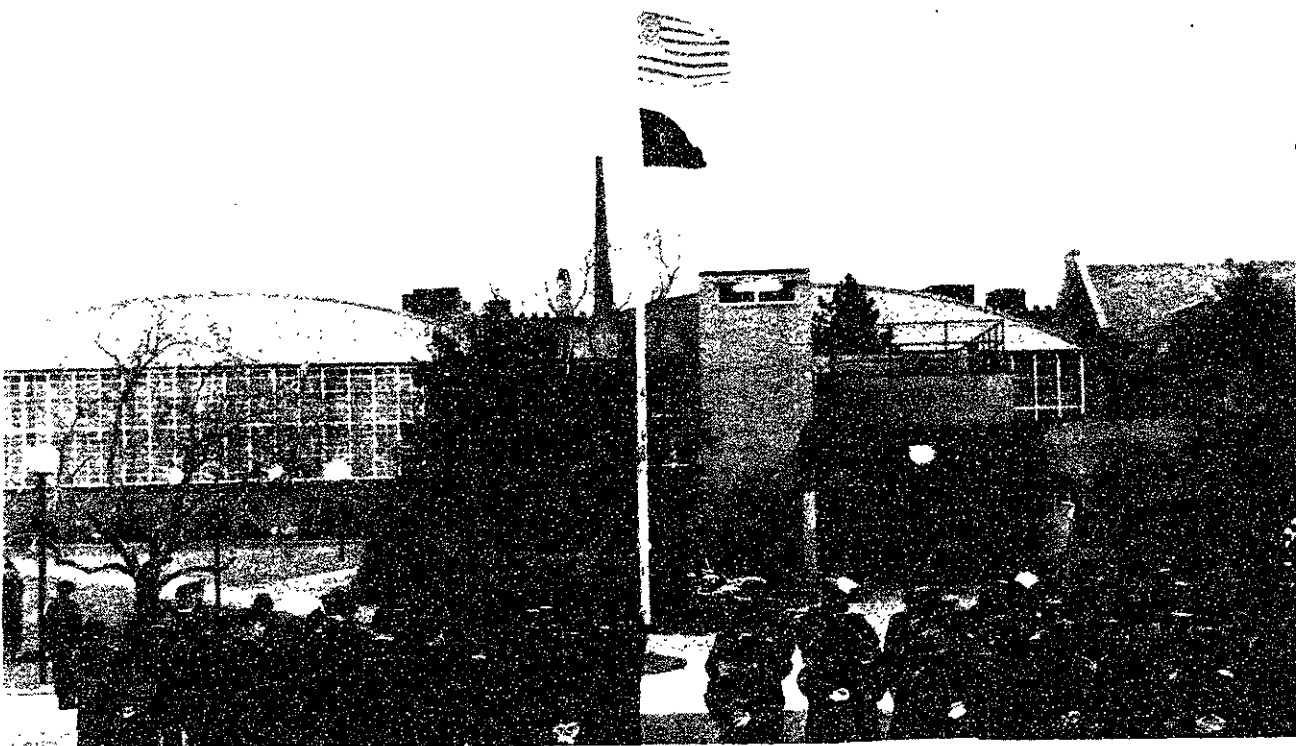


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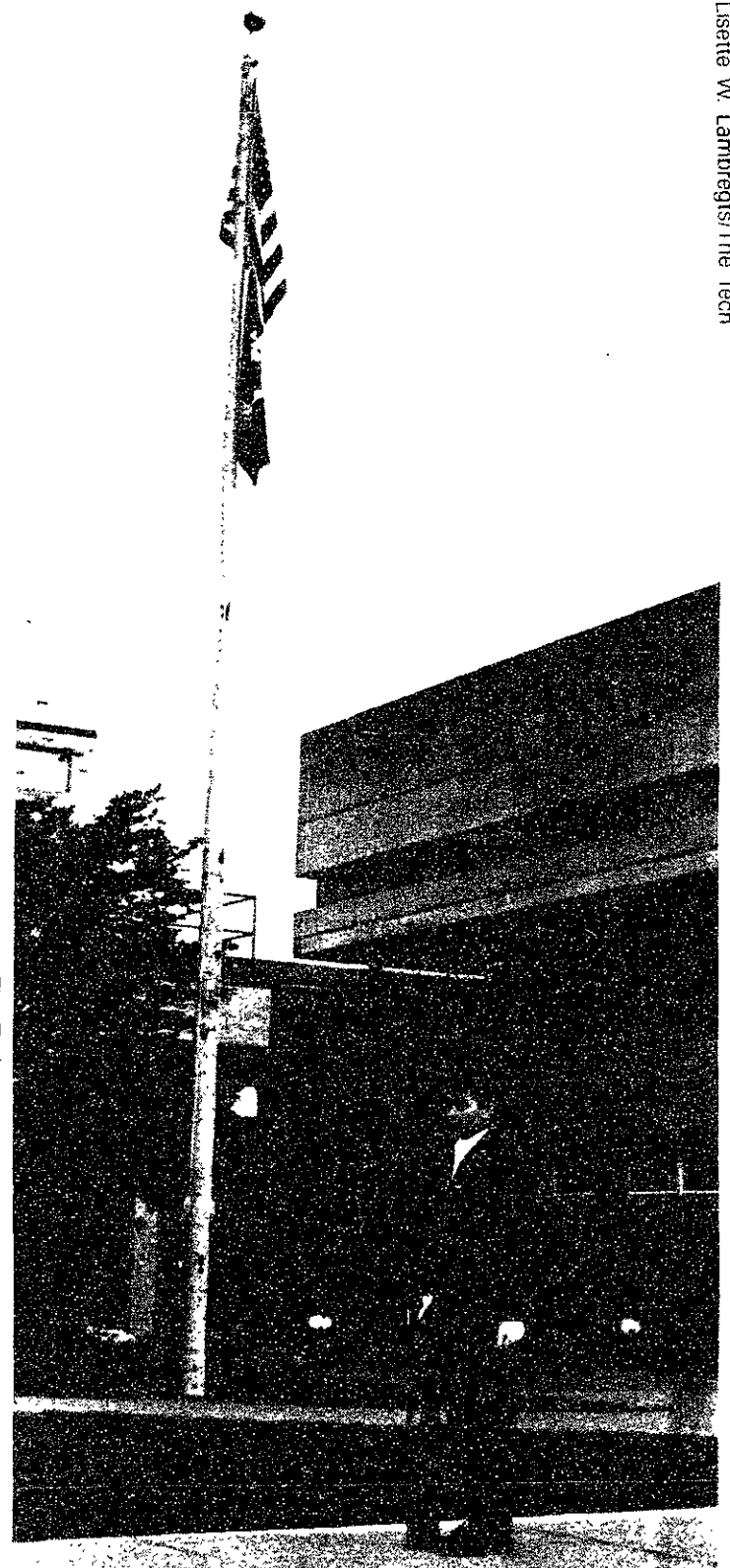
On November 9-10, the Air Force ROTC held a 24 hour vigil in honor of the 2420 American servicepeople still unaccounted for in Southeast Asia.

Photos by:

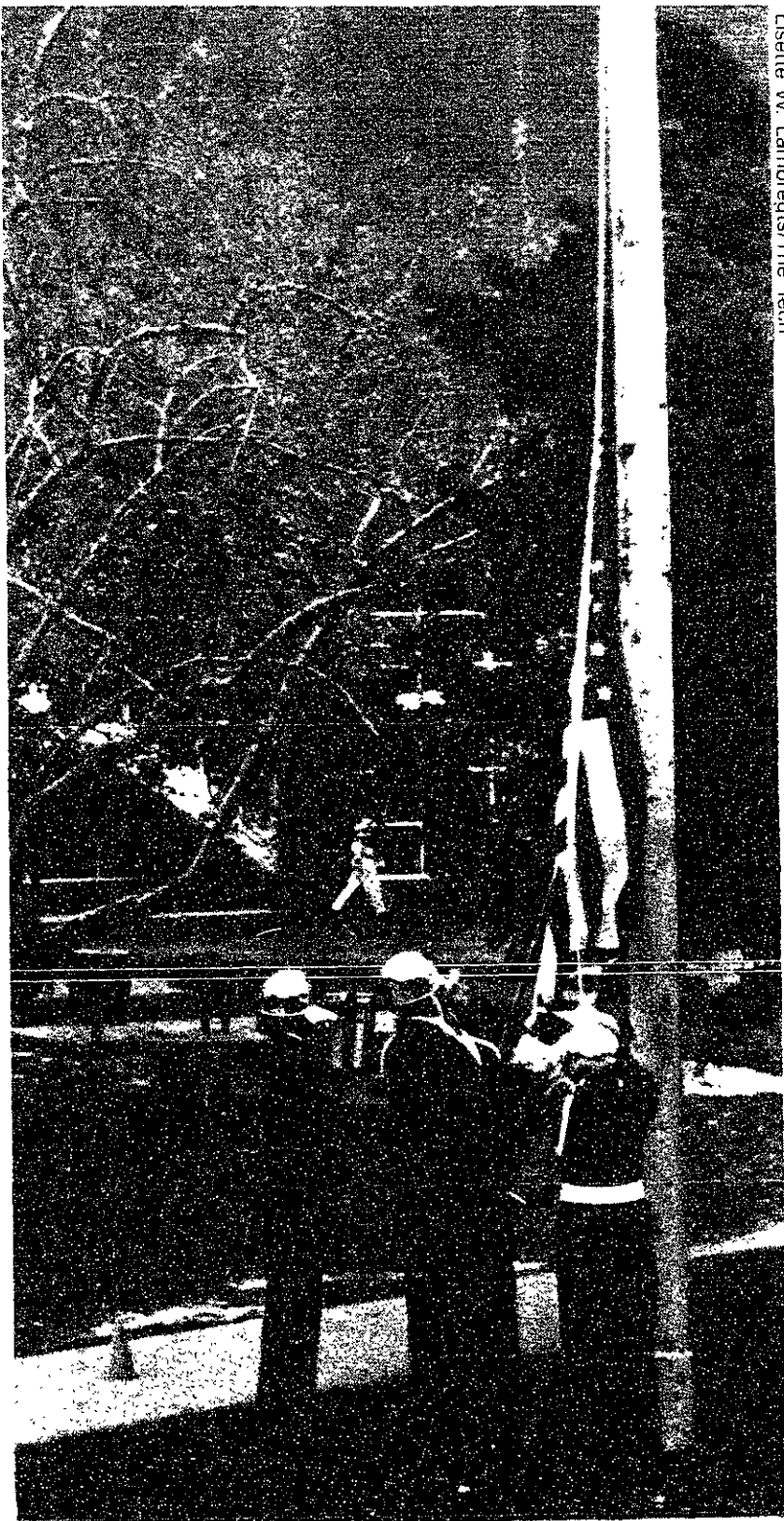
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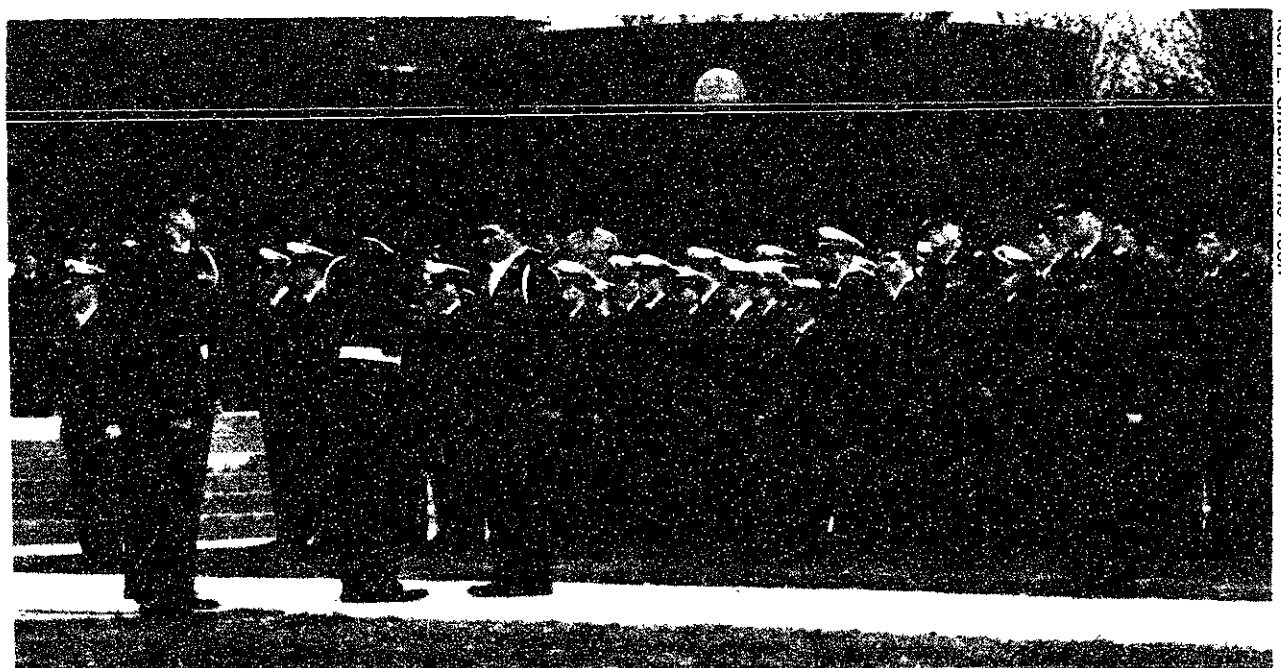
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sports

Volleyball to build on playoff experience

(Continued from page 24)

The absence of Gardner, who led MIT this year in kill percentage, hurt the team, although Altman credited Athena Cozakos '89 with strong play in Gardner's place.

"It was great to see [Cozakos] have a career-ending match with excellent hitting," Altman said.

Cozakos, who lives in Encinitas, CA, and had a few hometown fans at the Pomona match, is one of three graduating seniors. Teri Lowenstein and setter Karen Koyama are the other two.

Lowenstein and junior Cecilia Warpinski were named to the New England Women's Volleyball Association's first all-star team,

while Cozakos was named to the second team.

Lowenstein, who also plays softball and basketball, has been a defensive stalwart for the team over the four years she has played.

"She's done a great job for us all year," Altman said, citing Lowenstein's digging and passing skills, as well as her accurate hitting despite not being called on often in offense.

All three seniors pointed to the opportunity to play on a national level as highlights of their years with MIT volleyball. MIT has been to the national tournament four times in this decade, including 1986.

Despite the departure of the seniors, the Engineers have a lot to look forward to next year.

Three freshmen — Gardner, middle hitter Cindy Parrish, and Nyla Hendrick — started and will return next year with tournament experience. They will join this year's "solid group of juniors," according to Altman, which includes setter Jenny Harris, middle hitter Debbie Nungesser, Warpinski and Tami Jacobsen.

At the West Regional, "We realized that we were a national caliber team," Koyama said.

This sets a lofty goal, if yet unwritten, for next year's team.



Coach Karyn Altman spurs her team on during a timeout at last week's New England Women's Eight Conference Championship. David Rothstein/The Tech

NCAA Division I Preseason Basketball Poll

Team (first place votes)	Last Year	Points
1. Duke (33)	28-7	1257
2. Georgetown (8)	20-10	1107
3. Michigan (3)	26-8	1090
4. Louisville (7)	24-11	1016
5. Oklahoma (9)	35-4	1001
6. North Carolina (3)	27-7	986
7. Iowa (2)	24-10	915
8. Syracuse	26-9	911
9. Illinois	23-10	852
10. UNLV (1)	28-6	851
11. Arizona	35-3	605
12. Villanova	24-13	548
13. Georgia Tech	22-10	462
14. Missouri	19-11	387
15. Florida	23-12	304
16. Florida State	19-11	293
17. Ohio State	20-13	283
18. North Carolina State	24-8	188
19. Temple	32-2	164
20. Stanford	21-12	120

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Beavers regain respect of crowd and selves in season finale

(Continued from page 24)

the grasp of Falcon defenders. The Falcons, with a much bigger offensive line, simply ran all over MIT. Four Bentley offensive linemen weighed in at over 225 pounds, led by 6'5", 280 pound Chris Gelinas at tackle. The Beavers had only one defensive lineman over 200 pounds (Mike Ahrens '90, at 212 pounds). Bentley also realized that the officials were not calling any holding, and held early and often.

Bentley averaged four yards per carry, and outgained MIT on the ground 205 yards to 166. To make matters worse, the Beaver offense continued its tradition of fumbling, putting the ball on the turf five times and losing it twice.

The Falcons were also the more experienced team, as they had 12 seniors among 66 players competing in the game, while the Beavers had just two: Day and tight end Joe Jones '89 of the 42 member team.

A quick TD by Bentley on the first series of the game set the tone for their afternoon, as it took the Falcons just five big running plays to move downfield from their 47-yard line. Running backs McMahon and Kevin Tighe led the charge, which culminated with McMahon's 2-yard stroll into the end zone.

McMahon's run was only the first of his four touchdowns in the first half, adding another 2-yard score in the first quarter and a 6-yarder and a third 2-yarder in the second quarter.

Meanwhile, MIT's offense demonstrated flashes of the brilliance they would display in the fourth quarter. Also scoring on their first possession, MIT gave Bentley notice. On a fourth and long at the Bentley 40, Day connected with Lapes for a 40-yard strike, and LaHousse followed up with a two-point conversion off of a fake PAT to give the Beavers their only lead of the af-

ternoon, 8-7.

After McMahon's second and third scores gave the Falcons a 21-8 lead in the second quarter, things began to look bleak for MIT. Assistant Coach Tim Walsh, echoing the frustration on many of the Beavers' faces, was slammed with an unsportsmanlike conduct call after going onto the field to argue with the referees, who had been ignoring the blatant holding that had been committed by the Falcon offensive line and especially Gelinas.

Rather than hurting MIT, the call seemed to fire them up; they came right back with a score, as LaHousse brought the Beavers back to within one touchdown with a 30-yard run.

New England Collegiate Football Conference

	Conf	All		
	W-L-T	W-L-T	PF	PA
Bentley	4-0-1	5-2-1	234	160
Merrimack	5-2-0	5-2-0	90	78
MIT	4-3-0	4-3-0	141	121
Assumption	2-5-0	2-5-0	72	151
Stonehill	2-3-1	3-3-1	133	106
Providence	0-5-0	0-5-0	50	102

Last Week's Results

Bentley 41	MIT 35
Stonehill 28	Merrimack 7
WNEC 35	Assumption 15

Despite being down by 12 points at the end of the first half after McMahon's fourth TD, MIT came out of the locker room inspired. They marched downfield on the opening drive, and were facing a fourth and goal on the 10-yard line. LaHousse took the ball wide on a halfback option play, and might have been able to throw for a touchdown had linebacker Rick Muskus not dragged down Lapes from behind and held him down. Although this occurred in the end

zone right in front of the referee, no call was made. No call, that is, until Day came to Lapes' aid; he was hit with a 15-yard penalty for pushing Muskus off, the second personal foul called against Day.

The failed drive took the wind out of the Beaver offense, as they were unable to mount another drive for the next 20 minutes. The Falcon offense, resting a bit on its lead, also took the third quarter off.

The Beaver defense, obviously tired after being on the field for most of the game, weakened a bit in the fourth quarter and allowed Bentley to extend their lead to 41-15 on two long passes. Lucey connected with Jay Symonds on a 25-yard score, and followed up with a 31-yard touchdown strike to Steve Grimwood.

Then the Beavers, now playing for pride rather than for any realistic hope of victory, took command. The defense tightened, stopping McMahon cold and getting to Lucey before he could unload. Defensive back Brian Teeple '91 again came up with a big interception in the fourth quarter, winning a tug-of-war for the ball with Lucey's intended target.

Offensively, the Beavers started throwing the ball, and Lapes started putting on a show. He had eight receptions in the second half, with two touchdowns on a 57-yard score and a 16-yard score. When LaHousse broke a 19-yarder for his second touchdown, MIT suddenly found themselves down by just six points.

But there were less than two minutes left on the clock, and an onside kick followed by desperate defensive attempts to strip the ball from the Falcons were unsuccessful, allowing Bentley to run out the clock.

In other games around the NECFC and Division III:

Stonehill 28, Merrimack 7

Frank Strachan rushed for 102 yards and three touchdowns and intercepted two passes to lead the Stonehill College Chieftains to a 28-7 upset victory over the Merrimack College Warriors.

The Chieftains have improved greatly since suffering a crushing 29-7 loss to MIT in the season opener. In their last three games, Stonehill took a 13-point lead into the fourth quarter against the third-place Engineers (eventually losing, 14-13), tied undefeated conference champion Bentley College 21-21, and defeated second-place Merrimack.

WNEC 35, Assumption 15

Mark Sansoucy ran for 159 yards and three touchdowns as Western New England College's rolled over Assumption College, 35-15. WNEC will be joining MIT in the new Eastern Collegiate Football Conference next fall, along with Assumption, Merrimack, and Stonehill.

WNEC will be leaving the New England Football Conference, where it has found the competition against such opponents as Plymouth State College (ranked first in the Eastern College Athletic Conference Division III North Region), Lowell College, and Curry College too strong. WNEC started off the season with a six-game losing streak, and is in the conference cellar.

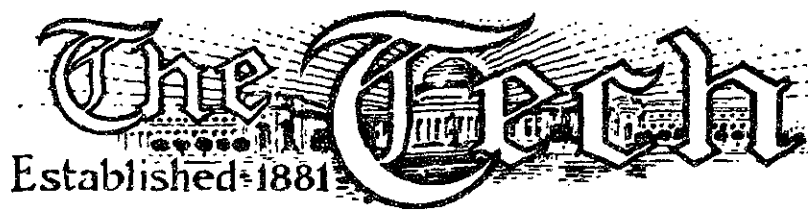
Coast Guard, Plymouth St. in ECAC North playoff

Undefeated Plymouth State (10-0) will play Coast Guard Academy (8-1) for the Eastern College Athletic Conference Division III North Region title, the region which includes MIT. Plymouth State routed Worcester State 62-0 in the New England Football Conference championship game to win the conference title for the eighth year in a row. The ECAC South championship game will feature Fordham College of New York against Dickinson College of Pennsylvania.

Division III tournament matchups announced

The 16 teams that will participate in the National Collegiate Athletic Association Division III championship tournament were announced on Sunday. All four teams in the Eastern Region are from New York; defending champion Wagner College will host Ithaca College, and Cortland State hosts Hofstra University.

The South region will consist of Rhodes College (TN), Ferrum Junior College (VA), Widener College (PA), and Moravian College (PA). Augustana College (IL), Adrian College (MI), Wittenberg University (OH), and Dayton College (OH) will compete in the North region. Central College (IA), Concordia College (MN), Wisconsin-Whitewater, and Simpson College (IA) make up the West region.

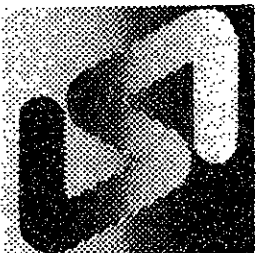


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sports

Furious Beaver comeback falls short at Bentley

Lapes scores two fourth-quarter touchdowns as Beavers get 20 points in final ten minutes

By Michael J. Garrison
and Harold A. Stern

WALTHAM — It was time for the Beavers to find out how good they really were.

The football team, which was 4-2 despite shaky performances the past several weeks, was going up against powerhouse Bentley College, a bigger, more experienced team with an explosive offense that was undefeated in New England Collegiate Football Conference play. And anything short

of an all-out effort would result in an embarrassing end to a season that opened so promisingly.

After 50 minutes of play, it appeared that the answer was that they were not really that good, and were just a young team with a one-dimensional offense and a small defense. The Beavers were down, 41-15, and it looked like only the clock would save them from any further embarrassment.

But in those final ten minutes of the season, MIT gave the crowd — and perhaps more importantly themselves — something to remember. The Beavers scored 20 points in those final 10 minutes, while standing tall and shutting down the Falcons. In the end, they came up short, 41-35, and although the clock defeated MIT, Bentley surely didn't.

MIT wide receiver Anthony Lapes '90, who started off the season slowly with just four receptions for 78 yards and no touchdowns in the first three games of the season, caught fire at Stonehill College last month and hasn't cooled off since; he finished the season with 27 receptions for 545 yards and 6 touchdowns in the Beavers' final four games.

Saturday was by far his masterpiece. Despite Bentley's knowledge that the Beavers had to put the ball in the air in order mount a comeback, and their realization that Lapes was quarterback Tim Day's ('89) only target, the Falcons just couldn't stop him, even with the double coverage they put on him virtually every play.

When time ran out on Lapes, he had three touchdowns among his 11 receptions for 225 yards, including two scores in the fourth quarter, and broke every MIT single game, season, and career receiving mark.

Shane LaHousse '90 (133 yards rushing, 1 of 1 for 42 yards passing) and Garret Moose '91 (45 yards) filled out the MIT backfield. LaHousse successfully defended his conference rushing lead against the second-place Kevin McMahon of Bentley. LaHousse, who entered the game

averaging just three yards per game more than McMahon, out-gained McMahon 133 yards to 130, finishing the season with a 120.7 average per game.

Day has outgunned opposing quarterbacks the past three weeks, but this time he was matched up against Kevin Lucey, a 6' 3" quarterback with a rifle arm. Lucey came into the game as the conference's top-ranked passer (95-183) with 1162 yards and 10 TDs in his previous six games this season.

Nevertheless, with the exception of a brief four minute collapse early in the fourth quarter, MIT's secondary did a fine job

holding a dangerous Bentley passing attack to a near mini-

three touchdowns with no interceptions, while Lucey connected on just 54 percent for only 150 yards and two scores, with one picked off by MIT.

On the downside, MIT's lines were overmatched by those of the Falcons. Bentley, by far the best team MIT played this season, opened up big holes on offense and pressured a scrambling Day on defense. Day is more of an option quarterback than a straight drop-back passer and therefore most dangerous when he is scrambling. Because of this, he was caught for only one sack in the second half when MIT had to throw, but often threw while in

(Please turn to page 23)



mum. So Day finished up on top again, completing 57 percent of his attempts for 231 yards and

Volleyball team draws positive lesson from loss in NCAA Regional playoffs

By David Rothstein

The women's volleyball team returned Sunday from the West Regional competition of the National Collegiate Athletic Association Division III tournament, held at the University of California's San Diego campus, after losing in the opening round to Pomona College.

Despite the 15-11, 15-4, 15-13 defeat on Thursday evening, players and coaches alike said that the experience was a positive one for the team.

Teams from the West Coast have traditionally been stronger than their East Coast counterparts, but coach Karyn Altman sees changes in the status quo.

"On any given day we had the potential to beat all the teams," Altman said, granting exception to traditional powerhouse UCSD, which is ranked first in the nation in Division III and won the Regional competition.

The Engineers, playing without Susie Gardner '92, a leading outside hitter who went down with a severely sprained ankle during practice before the first-round match, led Pomona 5-0 and 9-3 in the first game before succumbing to the southern California team.

"At some point [Pomona] started passing well and we started passing badly," Altman said.

Pomona built on the momentum gained by the comeback in the first game to quickly defeat MIT in the second, as the Engi-

neers had trouble passing and setting, she added.

MIT rallied in what proved to be the final game to take a 13-8 lead, but could not hold on as Pomona chipped away at the lead.

(Please turn to page 22)

Kelley sixth at New England Division III Championships

Sports Update

MIT in upper half at cross-country meet

Sean Kelley '89 has finished sixth at the New England Division III Cross Country Championships at North Dartmouth, NH. MIT finished 14th at the meet in which over 30 teams competed. Brandeis University, which placed four runners in the top five, won the competition. The women's team ended up 18th out of over 27 teams.

Field hockey player in post-season play

Forward Kirsten Domingo '90 has been selected to play on a Northeast College Field Hockey

Trainer to work with US Junior Luge Team

Athletic trainer Gary Rizza has been named trainer for the United States Junior National Luge Team. Rizza will travel throughout Europe with the team during January, 1989.

Compiled by Harold A. Stern and the Sports Information Office

Bentley 41, MIT 35

MIT (4-3) 8 7 0 20 — 35
Bentley (5-2-1) 15 12 0 14 — 41

First quarter

BEN — Kevin McMahon 2 run (Matt Collins kick) 12:57

MIT — Anthony Lapes 40 pass from Tim Day (Shane LaHousse run) 10:15

BEN — McMahon 2 run (Kevin Lucey run) 4:53

Second quarter

BEN — McMahon 6 run (kick failed) 11:14

MIT — LaHousse 30 run (Mike Ahrens kick) 8:24

BEN — McMahon 2 run (pass failed) 2:52

Fourth quarter

BEN — Jay Symonds 25 pass from Lucey (Collins kick) 13:08

BEN — Steve Grimwood 31 pass from Lucey (Collins kick) 11:02

MIT — Lapes 57 pass from Day (Ahrens kick) 10:46

MIT — Lapes 18 pass from Day (Ahrens kick) 6:08

MIT — LaHousse 18 run (kick failed) 1:57

Attendance — 600

	Bentley	MIT
First downs	20	21
Rushes-yards	48-205	44-166
Passing yards	150	273
Passes	12-22-1	14-24-0
Return yards	86	117
Punts-average	6-37.5	6-32.0
Fumbles-lost	1-0	5-2
Penalties-yards	3-45	7-75

Individual Leaders

Rushing — MIT, LaHousse 23-133, Moose 11-45, Drbohlav 2-10, BEN, McMahon 26-130, Cho 11-63, Tighe 5-26, Tiano 2-4.
Passing — MIT, Day 13-23-0-231, LaHousse 1-1-0-42, BEN, Lucey 12-22-1-150.
Receiving — MIT, Lapes 11-225, Berkery 1-42, LaHousse 1-9, BEN, Symonds 3-45, Tighe 3-6, Violette 2-24, Grimwood 2-23, Taylor 1-47, Orlins 1-4.
Kickoff Returns — MIT, Day 3-69, LaHousse 2-14, Drbohlav 1-10, BEN, Cashman 1-32, Fisher 1-14, Taylor 1-5, Sinkiewicz 1-2.
Punt Returns — MIT, Day 3-24, BEN, Taylor 2-20, Fisher 1-7, Perry 1-6.
Interceptions — MIT, Teeple.
Sacks — MIT, Prather 1 1/2, Ahrens 1/2, Frazier 1/2, Riggs 1/2.
Kicks Blocked — MIT, Prather 1.
Tackles — MIT, Prather 19, Buellbach 14, Loh 11, Rubiano 10, Anderson 9.

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