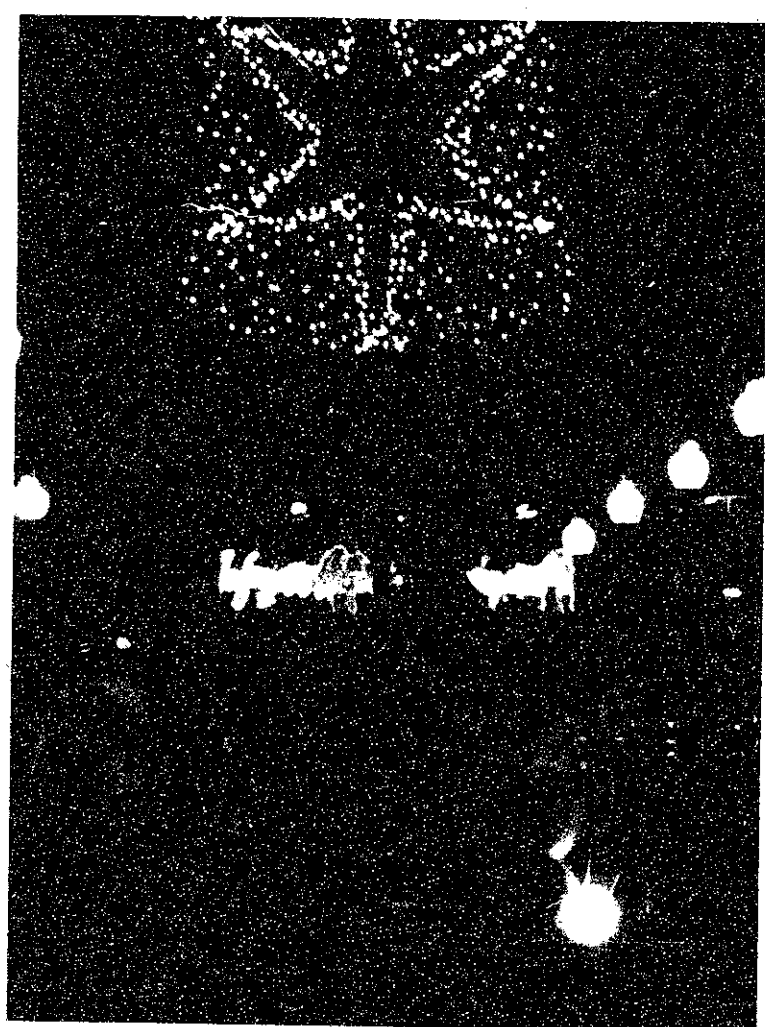




Stephen P. Berczuk/The Tech
It's Christmas time in the city . . . Passers view the lights in Downtown Crossing as they leave the tree lighting ceremony in Boston Common Sunday evening.

Program holds classes for 130 high schoolers

By Darrel Tarasewicz

The Educational Studies Program conducted its new project, Splash, this past weekend with over 130 students attending. Splash is one of three programs that the ESP runs and that provide classes to high school students on a wide variety of topics. In the words of ESP's brochure, these classes are meant to "provide opportunities for learning and fun."

ESP is a student activity that began in the late 1950's, according to Kenneth Graves '88, former treasurer. The two other programs that ESP provides are the High School Studies Program which will be offered in the spring and Junction, a more intensive academic program, which is offered in the summer, he added.

Splash offers classes that range from the biology of the AIDS virus to vector manipulations. During the one weekend, the classes can range from one to 12 hours, Graves said.

A distinctive feature is that these classes are taught primarily by MIT students, Graves noted. "For Splash we had 22 teachers with nine of them being undergraduates, four of them alumni, and three being graduate students," he said.

The only requirement for a student to become a teacher is that they have an idea for a class, demonstrate some proficiency in the material that will be covered, and have an ability to teach the information to high school students, Graves said.

Currently the ESP has no official faculty participation, Graves said. "ESP does not want to have a faculty member just for the sake of the name," he noted. Rather it is more important that the faculty member be willing to spread the goal of extending education to the community, Graves stressed.

Splash and HSSP attract students mainly from the New En-

gland area, Graves said. "We have students coming from far away as New Hampshire or Connecticut," he added. Enrollment was good this weekend as well, with 130 students enrolling for the classes, Graves said.

In the summer program, Junction, ESP gets students from as far away as California or Japan, Graves said. It is also more academically oriented with classes being offered in calculus and chemistry, he added. Graves hopes to see more students coming from far away but the current problem is that ESP cannot offer housing to these students.

"Our goal is to have about 30-40 students coming for Junction and about 200 for HSSP and Splash," Graves noted.



Lisette W. M. Lambregts/The Tech
The UNH Notables sing a spoof of *The Twelve Days of Christmas* in Saturday night's Yule Log concert. See story page 8.

MIT deals with large deficit

By Michael Gojer

Although the \$6 million projected budget deficit for fiscal year 1988-89 is small compared to the 1988-89 operating budget of \$1.026 billion, the deficit must be corrected or it will magnify, according to Vice President for Financial Operations James J. Culliton.

Provost John M. Deutch '61 suggested during last month's faculty meeting that one result of this deficit could be a sharp rise in tuition next year.

The gap between operations expenses and revenues at the Institute, on average \$2-5 million each year for the last decade, has usually been closed by using unrestricted gifts. But even after using all unrestricted gifts, the Institute is projecting a deficit of

approximately \$6 million for fiscal year 1988-89.

The amount of unrestricted gifts has remained constant at around \$4 million for the last ten years, but the Institute's total budget has almost tripled since 1979. Hence, the operations gap must be tightened if the budget is to be balanced by using unrestricted gifts.

Officially, 1987-88 produced a small surplus of \$200,000 in the operating budget, compared to surpluses of greater than \$1 million in the three preceding years. But, according to Culliton, last year's budget was balanced only after using \$3 million reserved for future liabilities in research fluctuations.

Ideally, Culliton said, gift monies would not be used to

meet operating expenses at all but would be added directly to the endowment. But he doubted this will occur.

Finances strong despite deficit

Yet the deficit in operations "masks the underlying financial strength of the Institute," according to Culliton.

Gifts as a whole have increased steadily, though the portion of unrestricted gifts has not. In 1988 MIT received \$83 million total in gifts, a 22 percent increase over 1987, and 67 percent higher than 5 years ago, according to the *Report of the Treasurer*.

Restricted academic funds continue to grow from endowment income and many gifts, which are increasing significantly due to the *Campaign for the Future*, are flowing into the restricted portion of the endowment, according to a memo prepared by Culliton for department heads.

The increases in areas of restricted funds do not necessarily offset the gap in the operations budget directly, however. For example, if a department receives an endowed professorship, the amount of unrestricted funds used to meet that salary previously will probably not be returned to the total unrestricted funds available, according to Culliton, because this would not encourage departments to seek out funds from donors. Usually a compromise is made in this situation, he said, and only some of the funds are returned to the overall budget.

(Please turn to page 17)

Boston bans delivery of alcohol to fraternities

By David P. Hamilton

In a move certain to affect MIT's Boston-based independent living groups, the Boston Licensing Board has decided to forbid the delivery of any cases or kegs of beer "not intended for personal use" to holders of lodging licenses, according to Licensing Board Executive Secretary Thomas Stanton.

The decision is actually a reinterpretation of an existing regulation, which previously applied only to dormitory licensees. Stanton defended the board's move by pointing out that the Massachusetts statute permitting the board to license dormitories also allows it to license fraternities.

"Fraternities and dormitories are essentially interchangeable for the purpose of the rule," Stanton said.

The board has also formulated an exception to the rule, which would allow deliveries to take place if the host college or university proposed a plan to supervise parties where delivered alcohol would be used, Stanton said.

An educational institution wishing to take advantage of the extension would have to bring such a plan before the Licensing Board at one of its informal

weekly meetings, Stanton said. The board's decision would be returned "within a reasonable time," he continued.

Stanton said the board will act on violations reported by police, which will then be heard in public hearing by the three-member board. Sanctions available to the board include modification, suspension, or revocation of lodging licenses.

ODSA studies rule

Officials from the Office of the Dean for Student Affairs (Please turn to page 17)

Several Student Center businesses are open

By Irene C. Kuo

Nearly half of the businesses slotted for space in the Student Center have moved into their permanent locations, after a two-and-a-half month delay. The rest of the businesses should be open next term, if not sooner, according to Stephen D. Immerman, director of campus activities complex.

Difficulty with the fire alarm system was the main source of

the delay, Immerman said. In addition, the plumbing plans could not be drawn until the building was opened.

The effect of the delay on holiday sales is a concern for several businesses, he acknowledged.

"We haven't lost all of our Christmas sales, but since no one else is open, foot traffic will not be as great," said an employee of Newbury Comics, one of the three businesses that have opened on the first floor.

"People still don't know we're open. We won't have our grand opening before Christmas," the employee continued.

But Immerman said that opening a store before advertising it — called a "soft opening" — is common. "Sometimes a store will be open for a whole month before its grand opening in order to work out kinks in operations," he explained.

Networks Restaurant opened on Nov. 28, Newbury Comics opened on Dec. 3, and MIT Microcomputer Center opened on Dec. 5. The Tech Barber, Tech Optical, and the US Post Office moved from the fourth floor to the lower level over the weekend. Businesses that have yet to move in include Council Travel, Technicuts, MIT Museum Shop, LaVerde's Market, MIT Graphics Arts Copy Center, a scaled-down version of the Coop, and BayBanks.

"There is no particular logic to the order in which the stores are opening," Immerman said, though he mentioned that the MIT Microcomputer Center worked "hard and fast to get their design in" and that many of

(Please turn to page 2)

Gaggle cops 109th Managing Board of The Tech

Special to The Tech

Crowds from Philadelphia to Pittsburgh danced in the streets last weekend after *The Tech* selected its 109th Managing Board. Pennsylvanians won a majority of executive board positions, and nearly a third of the managing board now hails from the Keystone State.

The trend was apparent early with the selection of Philadelphia's very own Marie "Where's my gum?" Coppola '90 as chairman. Coppola pledged to use all of her cognitive science skills to hypnotize unwitting students and keep them in the office 40 hours a week. In addition, she cited her years of experience eating Stefani's Pizza as ample evidence of her ability to get along with grease.

New Jersey's Niraj "Wildman" Desai '90, just back from the Cambridge campaign trail, was selected as the next editor in chief. When asked if he was too "passionless" for the job, Desai shrugged his shoulders, then promised "bad jobs at no wages" for the rest of the staff. But he managed to pull off a victory by pledging to make large Cokes and barbecue potato chips the official snacks of *The Tech*.

Genevieve "Repowoman" Sparagna '90 of Friendsville, PA, was elected business manager after she explained how much fun she had collecting bad debt (especially from widows and orphans). Sparagna touted her success in recruiting assistants for the business office, and noted that only half of them have criminal records. Rumors that Genevieve won the position on the strength of her backrubs were fervently denied.

No American was foolish enough to become managing editor, so the position was left to Canada's Peter "Peach" Dunn G, who obviously was not dunn with the executive board. The outgoing chairman, who claims to have given up drooling in favor of seduction, plans to make some minor layout changes — only On The Town and hockey stories will appear on page one.

Executive Editor-elect Andrew "Fried" Fish '89 of Havertown, PA, rounds out the new executive board. Fish appeared drained after one year as editor in chief and one night at Senior House, but did manage to crawl out of the garbage pail he was resting in to accept the nomination. "I've only received one death threat and 40 pieces of chicken so far," he explained.

A trio of new faces were selected to run the news department. Annabelle "Joe McCarthy" Boyd '90, from the thriving metropolis of Aroda, VA, promised to bring pork rinds and stock car racing to the *Tech* office. When Irene "ICK" Kuo '90 of San Francisco

learned of her election to the position of news editor, she shook her head, groaned "oh no," and left the office. But no one heard her, so no harm was done. Prabhat "The Hulk" Mehta '91, of Grove City, PA, outlined his plan to infiltrate Baker House and discover where Manuel Rodriguez gets his hair cut. Stay tuned.

Michael "The Realist" Gojer '90 of Dallas was selected opinion editor for the next volume. Gojer pledged to redo the layout of the opinion pages, give columns more prominence, run shorter letters, and increase the number of regular contributors. Sure.

That dynamic duo from the executive board of Volume 106, Harold "I've never been to the Statue of Liberty" Stern G of West Islip, NY, and Michael "Mr. Coppola" Garrison G of Bothell, WA, were chosen to be sports editors after they promised to resign by March. The football team greeted this news with much rejoicing. Mike, the First Gentleman of *The Tech*, managed to drag himself away from being a MacAir Traffic Controller long enough to tell the board that he would not care if they didn't elect him, then he left for an appointment with Sy Sperling.

Christopher "C is for Cookie" Andrews '88 of King of Prussia, PA, was elected arts editor after years of foreign domination in the position. After all, Chris' family came over here in 1656. He also promised to resign by March.

Lisette "Can't Crop" Lam-

Stratton commercial space is half full now

(Continued from page 1) the food service engineers were able to work on both Lobdell and Networks.

"Timing depends on individual managers, since each store is an independent operation," Immerman explained.

Renovations in 60th week

"It is remarkable we have accomplished as much as we have in the time period," Immerman said. "We are only in our 60th week of construction."

"The complex was opened almost on time and [when opened] was one-and-a-half times larger than we had originally planned," he explained.

Immerman recounted the planning that went into the new complex. A feasibility study was conducted in the first stage. Second, a firm was hired to work on a merchandise concept for the complex. "At this stage, we decided that what we have is very much like the down-town of MIT," Immerman explained.

bregts '90 of Issaquah, WA, and Kristine "No Blondes" AuYeung '91 of Waterloo, IA, were elected photography editors only after agreeing to a quota of no more than three squirrels per term. The pair also set a goal of a 50 percent in-focus ratio and at least one news photo per month.

Mark "Banana Peel" Kantrowitz '89 of Brookline offered to stop murdering fish if elected contributing editor, a promise which went over well with Andy. Also put out to pasture as contrib-ed was Ezra "Casanova" Peisach '89 of New York City, who wanted more time to devote to the singles bar scene.

Current photo editors Kyle "Gilligan" Peltonen '89 of Everett, WA, and Mark "Road Warrior" Virtue '90 of Miami and points south were also selected to be contributing editors. Kyle promised to continue his series of photo essays on covered bridges throughout the next term. "I have yet to uncover all the possibilities," he said. Virtue said he would night edit occasional issues, but would devote most of his time to accompanying Ezra.

Also elected was perennial contributing editor V. Michael "Grandpa" Bove G (originally of Lancaster, PA) who vowed to get his thesis done so he could resign by March (just kidding — we know he will never graduate).

And then there was Jonathan. The pride of Great Britain, Jonathan "I'm no flamer" Richmond G, promised to take enough time out of his one-man crusade against all forms of hu-

The third stage of planning involved surveying students to test the planners' assumptions of what ought to be in the Student Center, Immerman said. "We wanted to know what students would buy and who their favorite vendors were."

Compromises had to be made. "The building is, by all standards, difficult to work with. It's of a massive, concrete nature; most of its utilities are buried in slab," Immerman explained. For example, architects could not make accommodations for a larger atrium, though Immerman felt a larger one would better suit student needs.

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This space donated by The Tech



mor to fulfill the position of senior editor. "I was truly shocked . . . It's obscene," said a furious Richmond, when notified of his election.

After every single staff member declined nominations for the position of night editor, saying the honor was too great to accept, the board decided to begin a nationwide search for candidates to fill the job. Movie critic Manavendra "There's no such thing as a review which is too long, just ignorant MIT students with short attention spans — and they are films, not movies" Thakur '87 compared this undertak-

ing to the search for an actress to play Scarlett O'Hara. Actually, Thakur went on for about 5000 words, but that's all we were awake for.

Meanwhile, news editor Darrel "Curly" Tarasewicz '89 was seen packing his bags for his new assignment as director of the *Tech's* Midwest bureau. "Think of all the opportunities to deliver reporter's notebooks!" Tarasewicz exclaimed, when hearing of his new position. There was much rejoicing at Baker House, TEP, and the UA as Tarasewicz left the city with a year's supply of Lobdell pizza.

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news roundup

from the associated press wire

World

Nothing important expected for tomorrow's summit

The Reagan Administration is maintaining its effort to create low expectations for Wednesday's luncheon meeting between President Reagan, Vice President Bush, and Soviet President Gorbachev. White House spokesman Marlin Fitzwater says he knows of no new Soviet initiatives. Still, a separate session between Secretary of State George P. Shultz PhD '49 and Soviet Foreign Minister Eduard Shevardnadze has been set up.

Gorbachev apparently has abandoned plans to visit glitzy Trump Tower — opting instead for the view from the top of the World Trade Center. According to an itinerary released by New York police, Gorbachev also will ride by the New York Stock Exchange and up into Times Square — on avenues closed for his convenience at the height of rush hour.

USSR to seek Vietnam pullout, Chinese official says

China's Foreign Minister Qian Qichen says the Soviet Union has agreed to pressure Vietnam to pull out of Cambodia. The occupation by Soviet ally Vietnam has chilled Chinese-Soviet relations. The Chinese official's comments came last weekend as he returned to Beijing after a precedent-setting trip to Moscow. Such diplomatic contact has not occurred in three decades.

Israel returns hijackers to USSR

Israel's foreign minister is praising the way the Soviet Union dealt with four hijackers who commandeered a plane to Tel Aviv. Shimon Peres said the Soviet response to Israel's help in returning the hijackers has given "new significance" to relations with Moscow. The Soviet Union broke diplomatic ties with Israel during the 1967 Six Days War.

Iran-contra figure's death studied

Mexican authorities are continuing to investigate a plane crash in which an Israeli involved in the Iran-contra affair was killed. Officials say they are also investigating Amiram Nir's visit to the Mexican city of Uruapan last week. Nir had said he was in Uruapan to purchase avocados, but apparently he was traveling under an assumed name. Nir was the Israeli go-between in secret US arms deals with Iran.

W. German defense unpopular

Defense spending is not high on the priority list of West Germans. A survey says 51 percent of those questioned feel the government spends too much on defense. That represents the lowest level of commitment to defense spending in the country in at least 26 years.

Cyclone toll could top 2,000

Reports say the death toll from a cyclone that pounded southern Bangladesh and India last week could surpass 2,000. Officials and newspapers in the two countries say the number of people still missing ranges from 3,000 to 5,000.

Local

Crowding overheats Salem jail

Officials at the Essex County Jail say an inmate disturbance ended tonight after nearly two hours. County officials asked for aid from state police and nearby police departments. Dan Clifford, who says he is jail chief of transportation, says no injuries occurred during the disturbance. He says the inmates were all back in their cells at 10 pm and jail officials were engaged in clean-up work. Clifford reports minor smoke damage. He declined further comment on the incident.

Earlier, Salem Police Lieutenant Larry Sullivan termed the disturbance serious and said it began at around 8 pm.

A man who identified himself as Michael Robitaille, a jail inmate, telephoned the *Union-News* newspaper in Springfield from inside the jail. He reported a disturbance and said there was a fire in the jail. He said he was one of 21 trustees on the fourth tier of the old jail in downtown Salem. Robitaille said the fire apparently stems from the jail's overcrowding problems. He reported state troopers on hand outside the jail with shotguns.

Robitaille said the incident began shortly after a television segment on WCBV-TV's "Chronicle" series focused on conditions at the Salem jail. Producer Mark Mills says the program studied overcrowding at the Salem jail and overcrowded courts in Boston. Mills says there was nothing provocative in the report.

Nation

Jim Bakker indicted; Tammy remains free

The saga of Jim Bakker and the PTL Club is far from over. A Charlotte, NC, grand jury yesterday indicted Bakker and his former top aide for fraud and conspiracy. Two other figures in the TV ministry were indicted on charges of income tax evasion, but Bakker's wife Tammy was not indicted.

"Secret" shuttle mission ends today

NASA says the five astronauts aboard the shuttle *Atlantis* plan to land at Edwards Air Force Base this afternoon. Sources say the crew has successfully deployed a powerful spy satellite over the Soviet Union, and that it is working well. The classified military mission has been shrouded in secrecy since it blasted off Friday morning from Cape Canaveral.

Retin-A may hinder skin cancer

According to year-long studies conducted at ten medical centers, the drug marketed under the name Retin-A not only helps erase the skin-wrinkling effects of aging — it also may block the formation of skin cancer cells. Retin-A is currently approved for treatment of acne and has been used experimentally in treatment of skin aging. One researcher calls it "the most exciting thing to happen in the field of skin aging in this century."

Hostage Anderson gets 7,000 cards

A holiday mail campaign for Terry Anderson, who is facing his fourth Christmas as a hostage in Lebanon, is picking up steam. An organizer says more than 7,000 cards have already been mailed from virtually every state and overseas.

Actor Busey in critical condition

Actor Gary Busey is listed in critical condition after undergoing brain surgery for injuries sustained in a motorcycle accident yesterday. Busey, who has campaigned against mandatory helmet laws, hit the back of his bare head on a curb after being thrown from his motorcycle on a Los Angeles street.

NYC Christmas season starts

It is officially Christmas season in New York City, now that the lights are lighted on the massive Christmas tree in Rockefeller Center. The switch was thrown last night to the delight of throngs assembled around the skating rink in Rockefeller Plaza.

Dukakis speaks to cities conference

Governor Michael Dukakis took his views on urban problems to the National League of Cities conference in Boston yesterday. He says they should press the Bush administration for support of their needs. Dukakis says the issues raised during this year's presidential campaign should not be forgotten now that the race is over. Dukakis received two standing ovations from the crowd of some 5000 delegates. He promised to be on the ramparts with urban leaders fighting for their issues. Dukakis blamed a lack of affordable housing on cuts in Federal housing subsidies during the Reagan Administration. Dukakis says he and President-elect Bush agree that homelessness is a national disgrace.

Mother convicted of assaulting toddler

A jury in Greenfield has convicted a mother because of a beating her daughter suffered when she was a toddler. The panel in Franklin Superior Court today returned the verdict against 23-year-old Janice Christopher. She was convicted of assault and battery and mayhem. Judge William Welch scheduled sentencing for December 16th. Christopher faces up to 20 years in prison. A doctor testified in the one-week trial that Laura Lynn Lazarovich suffered the worst eye damage he had ever seen. The youngster was two and a half years old when brought to a Pittsfield hospital. She was in a semi-coma, partly paralyzed and blind in one eye. The defense claimed that Christopher was a battered wife who could not protect the child from her husband, Roger Lazarovich. Lazarovich is serving a 15 to 20-year prison term for his conviction last April on similar charges.

Three elderly dead in fire

Three elderly people lost their lives in a four-alarm fire in East Boston early today. Their granddaughter was in critical condition with second- and third-degree burns over 95 percent of her body. Fire Captain Matthew Corbett says the fire cause about \$150 thousand in damage to the three-decker building; the dead, according to him, were trapped on a third-floor porch as they apparently sought to flee the fire. Investigators say a faulty electric heater may be the cause.

The dead in the fire are identified as 73-year-old Michael Delprete, 66-year-old Anna Delprete, and 78-year-old Maria Giacobelli. Eleven-year-old Iris Allouise is in critical condition at Massachusetts General Hospital. A neighbor, 70-year-old Mari Dinacco, died of an apparent heart attack while watching the fire.

Suspicious fire strikes lawyer for alleged revolutionary

The state fire marshal was called in to investigate fires that destroyed the Northampton house of a lawyer. The lawyer, William Newman, is counsel for a woman facing federal court trial on charges of plotting to overthrow the government. Fire officials say a lighted candle that tipped over was blamed for a fire that broke out at five o'clock Sunday night. Firefighters stopped that blaze in three minutes, but they were called back to the scene eight hours later. Deputy Chief Lawrence Jones says the second blaze destroyed the house, including many of Newman's court papers. The house was valued at \$300,000.

The fire caused US District Court Judge William Young to postpone jury selection at the Springfield courthouse until Thursday. Newman represents 34-year-old Patricia Levasseur in the trial. Five people are accused of seditious conspiracy and racketeering. Jury selection has been underway since April.

Weather

Brief Warm-Up

High pressure will pass south of New England over the next 24 hours allowing a brief moderation in temperatures before the next arctic blast arrives in the area Thursday.

Today: Partly cloudy and a bit milder. Winds southwest 8-14 mph (13-22 km/h). High 44°F (7°C).

Tonight: Partly cloudy and cold. Winds west 5-10 mph (8-16 km/h). Low 31°F (-1°C).

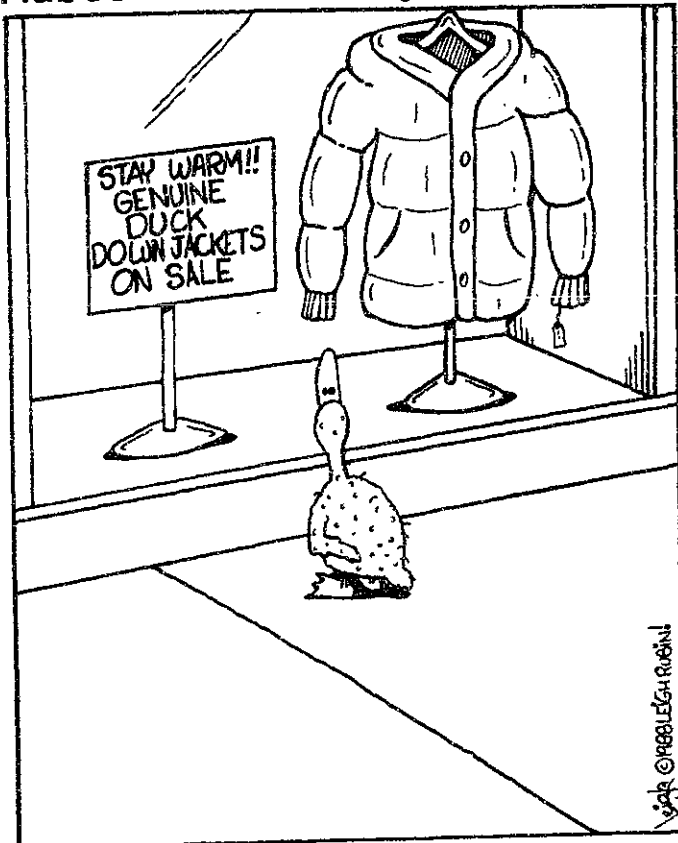
Wednesday: Variably cloudy. Winds southwest shifting to northwest 15-25 mph (24-40 km/h). High 48°F (9°C), low 31°F (-1°C).

Thursday: Mostly sunny, breezy, and chilly. High 35-40°F (2-4°C). Low 23°F (-5°C).

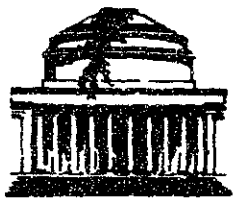
Forecast by Michael C. Morgan

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opinion



A Crack in the Dome/Daniel J. Glenn One must question system

Most of us here at MIT are at least vaguely aware that all is not well in the world: there are a lot of hungry people out there, people die every day from wars and various forms of violence, major ecological problems exist, and nuclear holocaust is a daily possibility. Our day to day lives, however, are little affected by such things. We're generally comfortable and well-fed.

Problem sets get a bit nasty now and again, paper deadlines are a bitch, and we all have our share of personal toils and traumas, but homelessness for us isn't a likely reality in the foreseeable future. Filling our bellies is rarely a nagging worry; Lobdell Food Court is not the Ritz but it's not rice and beans either. There is no draft that might fling us at a moment's notice off to somebody else's jungle. And there's little chance that a nitro-filled truck will come crashing into Lobby 7, driven by some crazed terrorist.

So the daily headlines that lie scattered about on the tables of the 24 Hour Coffeeshop lie even more scattered about in our minds. Who has time to try and understand the world's problems,

and what can we do about them if we did? We've got assignments to complete and finals are just around the corner. Besides, we're just a bunch of students, who are we to change the world?

Many times in conversations with other students, I've heard an argument that goes something like this: "I'm sick of hearing you ranting and raving to me about torturers in this place and nazi-palms in that place, I don't have anything to do with it! I've never bombed anybody or tortured anybody; I'm a basically good person. I'm honest and hard-working. My folks are proud of me and I'm well on my way to 'making it'. I made it to MIT didn't I? And when I graduate I'll get a good position with a damn good salary. I deserve it. I've worked my ass off for 16 years of school; MIT's been hell. I deserve to be rewarded."

"Already, both Raytheon and GE have offered me a \$30,000 salary in entry-level engineering positions. Don't give me your usual shit about the 'arms manufacturers'. Tell me the name of a decent high-tech corporation that does not have contracts with the DOD! Besides, the US needs a strong defense, or would you argue with that? And if we don't build the weapons, somebody

else will; that's just the way it is.

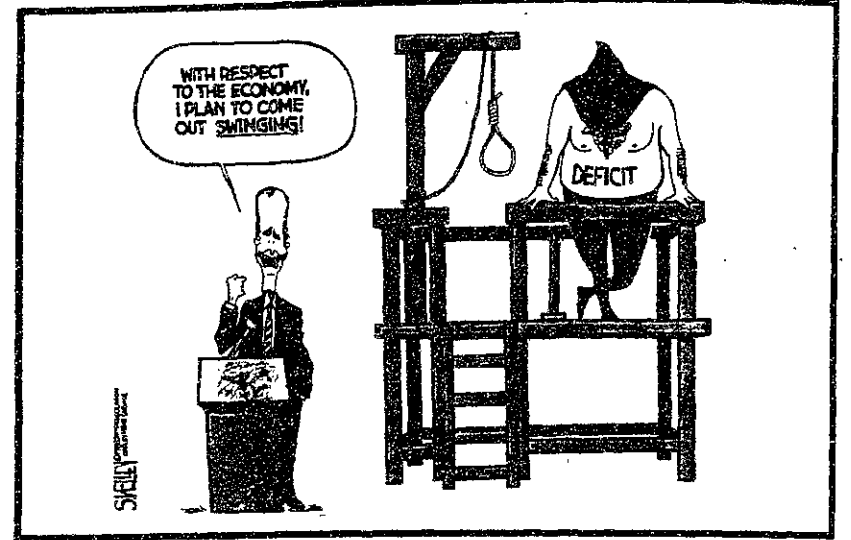
"I'm sick of you 'socially-conscious' types telling engineers like me that we're 'building killing-machines' and all that crap. What do you do? You pay taxes just like the rest of us, right? We're all a part of it, some of us just won't admit it."

"If any one of us tried to truly 'live their conscience' they'd be dead in a week. Electric lights — forget 'em, GE makes the light-bulbs. Clothes — no chance, they're made by impoverished, exploited workers in Taiwan or India or some other place like that. Food — no meat, who could eat meat with the way cattle and chickens are treated? No vegetables or fruit either, they're corporate farm products sprayed with toxic pesticides. Coffee — there's the blood of a Latin-American peasant in every cup."

"So how long are you going to last wandering around naked in Boston on an empty stomach? Not long. Don't give me any shit about 'social-responsibility'. We're all equally guilty and therefore we're all equally innocent. Give your 'social-conscious' a break, pal, and join the party! I did. Anyone with any sense did. Look at all those '60s 'radicals'. Where are they now? Takin' their place at the corporate trough, just like me and everybody else."

Such an argument makes a good point: we are all part of the system and most of us gain from it in one way or another. There are not too many Gandhis in the world, and even he had his share of contradictions. The problem with the argument is that it equates all action, as though wearing a polo shirt made in Taiwan is equivalent to daily designing a thermo-nuclear detonator.

(Please turn to page 5)



feedback

Racism at the root of Campus Police actions

To the Editor:

Since last being enrolled in 1985, I have kept my ties to the MIT community by working part-time in the student grill and purchasing an athletic card at the gymnasium. These things are not uncommon for former students and alumni who remain in the Boston area. I also have kept an open line of communication with friends and faculty on campus until I can re-enroll. However, Campus Police has decided that I was not part of the larger MIT community and therefore, I was here illegally.

Why would Campus Police do this? I'm sure the Campus Police would give two reasons immediately. In the first instance, they would mention that I scared a student with a baseball bat in February 1988. But they would not mention that the student started the fight with me and threatened to "get me" later and that this incident was just the culmination of a long-time feud. They also would not mention that I was ganged by three non-

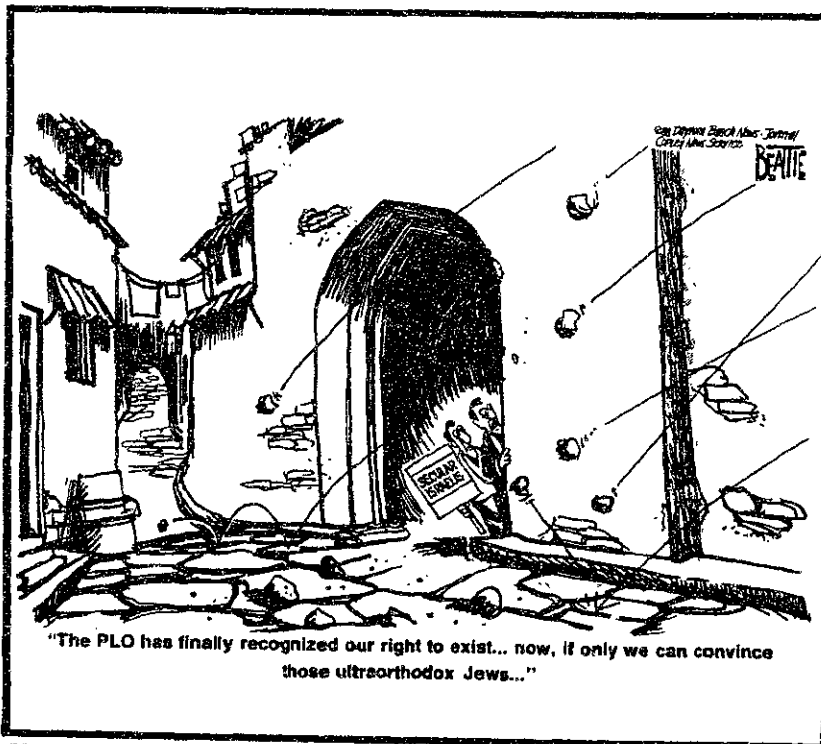
students during this incident. Later, when I went to the police station to file a complaint, still emotionally upset, I was "comforted" by the word of Sgt. Baker: "You're no longer a student [and] you shouldn't be here anyway."

The second incident took place in April 1988 and also involved a skirmish in the gym. The referee was obviously making one-side and unfair calls so that his team could make the playoffs. I became frustrated and hit the referee when I became the personal target of his officiating. The severity of the blow was perhaps equivalent to a hard push. Don't get me wrong! I cannot rationally justify striking anyone unless they are a physical threat to me. I would be the first to tell you that one should not hit a referee and jeopardize getting thrown out of the game. However, it becomes difficult to remain rational and even-tempered when you're getting bruised and scratched and have nothing but your blood to show for it.

Like others that fight in the league, I was suspended. But, Campus Police, "smelling blood," decided that the punishment was not severe enough. Without a hearing the Campus Police Chief Anne Glavin banned me from the MIT campus. Normal people, Campus Police argued, just don't hit people during highly emotional basketball games. They prodded and pressured the student referee to press criminal charges of assault and battery against me. Afterward the student decided to drop the charges, but the District Attorney said the prosecution was beyond his control. If convicted, I face up to 2½ years in prison. However, I don't blame the student; I realize that he is being manipulated just as I am.

I have not yet mentioned the

(Please turn to page 5)



feedback

Test scores one part of the picture

To the Editor:

I should like to make a few remarks about the report in your Dec. 2 issue ["Study: MIT rejects some top academic achievers] concerning my study of MIT admissions data.

Your report stated, quite correctly, that I declined to comment on the matter, but did not go on to cite my reason — which was that the whole question of admissions is currently under review by the Institute Committee on Undergraduate Admissions and Financial Aid. My study provides, I believe, some very relevant input to that committee's discus-

sions, but it represents only one component of the picture that the committee is trying to assemble. I felt, therefore, that it would be inappropriate for me to comment publicly at the present time.

I do need to clarify the report in *The Tech* with respect to a couple of details: 1) The decrease between 1968 and 1987 in the percentage of those applicants with high SATs who were offered admission is due, in part, to the simple fact that the total number of applicants has greatly increased over that period, whereas the class size has remained roughly constant; thus this de-

crease, by itself, has little bearing on the changes that have certainly occurred in the profile of the entering class. 2) With regard to the data on the chemistry achievement test, it should be noted that not all applicants submit the results of this test; the stated figures are percentages, not of the whole freshman class, but only of that fraction (about 60 percent) who submitted a chemistry test score. Of course neither of these points affects the overall picture as described in your article.

A. P. French
Professor of Physics

TheTech

Volume 108, Number 53

Tuesday, December 6, 1988

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opinion

Students should think hard about employers

(Continued from page 4)

Values and principles do exist; we must each decide for ourselves what we value and what principles we will uphold.

A case in point is the rise of fascism in Germany and the resulting murders of millions of Jews. The crime involved many players: the officers who ordered the killing, the soldiers who loaded the ovens, the engineers who designed the ovens, the average citizen who looked the other way, and the active resisters who tried to keep it from happening. The only ones who can be absolved of the crime are those who actively resisted. Everybody else is guilty of murder or is an accomplice to it. Ignorance is not an excuse; the crime is in not asking the question. Resistance can take many forms, just as complicity can take many forms.

For a society to avoid becoming a Nazi Germany does not require that all its citizens be saints and martyrs; it does, however, require a whole lot of principled people: people willing to take a stand in whatever way they can and not just go on with "business as usual." Some people will join underground resistance movements, other will refuse certain jobs and boycott certain products, still others will march, and some may write or make art. A "movement" that leads to real social change is the result of the collective actions of all of these people. Very few, if any, of those in "the movement" live without contradictions or their own hypocrisies, but what separates those people from the rest is that

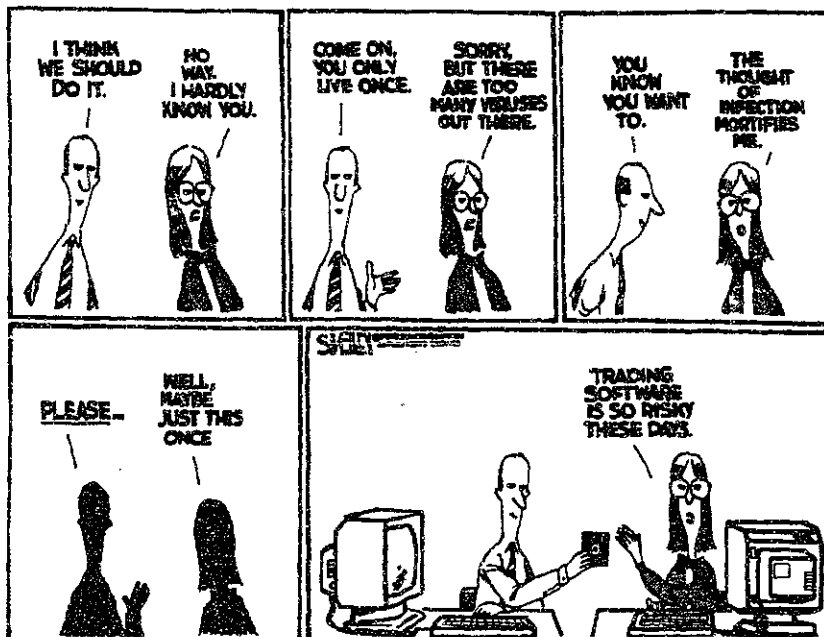
they have asked the questions and taken action: they are not sheep being led to the slaughter and they are not aiding and abetting the slaughterers.

All crimes are rationalized by the criminals. Few individual criminals are pathologically evil, and fewer still societies are consciously evil. Yet societies commit great crimes, much greater crimes than any individual. Hitler did not kill six million Jews, the German society killed them — a society made up of a lot of ordinary people who are not much different from you or I. The Soviet Union murdered millions of "counter-revolutionaries" and the United States murdered millions of Vietnamese, Cambodians and Laotians. In each case the society created its own set of rationalizations for its crimes. And each individual in those nations had to make a personal decision about his or her role in those crimes — an active participant, a passive accomplice, or an active resister.

Today the United States leads the world in producing weapons of destruction, and MIT leads the United States in producing "the best" designers of those weapons. Those weapons are far more destructive, and far less discriminating, than Hitler's ovens or Stalin's firing squads. The engineers and scientists who make the difficult and risky choice not to "join the party" are making a decision to be active resisters to the greatest crime humankind has ever been capable of committing: the destruction of our species.

All of us have a choice to make about the role we will play in making this world a better place to live in and in giving our children a future; the rationalization that "everybody's doing it" just isn't good enough.

Daniel J. Glenn, a graduate student in the Department of Architecture, is a columnist for The Tech.



feedback

Campus Police treatment not fair

(Continued from page 4)

most important factor in this tragedy. It also is the ugliest. You see, the most important factor in this case is that I am black. Furthermore, I am a "large black male." I say this because the preceding statement has racist implications. Racists like Campus Police realize that the general public usually cringes when they hear the word "big black male," which evokes a feeling of inherent violence. Utilizing this label to its utmost malevolence, Campus Police has added three more charges of assault and battery along with another trespassing charge. It seems that running and pulling away are ground for assault and battery.

On September 8, 1988, I was on the MIT campus. I was thrown to the ground and handcuffed by the Campus Police. I did not assault them, yet they dragged me by my feet facing

down on gravel. The Campus Police slammed the door of the police car on my head resulting in a cut and had my shoulder bruised. The police then pressed three charges of assault and battery along with a trespassing charge against me. Furthermore, I'm sure they'll have a contrived and conspired story to tell the court the reason why I was put through all this. All of this trauma resulted in me vomiting in the Cambridge Police station. After losing consciousness for a few minutes, I was carried to the MIT Medical Center.

But the story of harassment and brutality does not end there. While I was still in a daze from the confusion, Campus Police told the medical doctor that I was violent and subject to attacking him and that a medical doctor wasn't needed. I was told that I needed a "shrink." So the "shrink" tried to psychoanalyze

me while I was still half-faint and still sore from being handcuffed. Naturally, I refused to cooperate and finally the "shrink" gave up.

After sitting around for two hours, the medic returned and without my consent took a blood sample. He then started poking and pinching me, trying to generate a response without success. After this ordeal, I was returned to the Cambridge Police station, even though I was never treated for my nausea, pain, and soreness.

As you may imagine, I was not given a fair trial. Out of an all white jury of fifteen, six were selected. One is reminded how cumbersome a task this is after reading W.E.B. DuBois's *The Souls of Black Folk*, where he states that "whites would rather sentence ten innocent blacks than let one guilty one go free."

Furthermore, I was not allowed to have any witnesses testify on my behalf, even though I had asked for subpoenas for two Campus Police officers. I was found guilty by the judge because he said that MIT is a private institute and can determine who may or may not be on its campus. Thus, MIT has a right to exercise discrimination in this determination.

Some of my friends have told me to give up and accept my predicament because a poor black man stands no chance in a racist criminal justice system. But I am willing to lose a few battles before the war is over. That's why every decision has been appealed and will continue to be appealed until I am exonerated of all criminal charges.

Kevin L. Dickens

(Editor's note: Dickens wrote this letter to a friend while serving 30 days in jail for trespassing on MIT property. It is printed here with his permission.)

Housing group limits agenda to undergrads

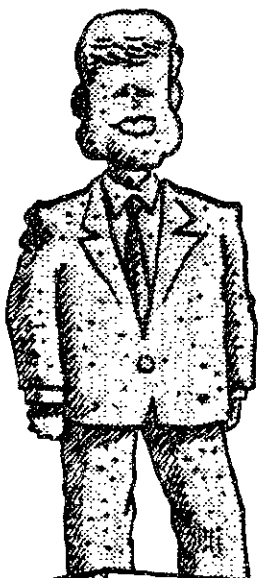
To the Editor:

To clarify any confusion regarding the newly formed Student Housing Committee, it is important to note that this committee deals only with undergraduate housing issues. As I understand it, this committee will not examine the housing concerns of the 5000 graduate students, of whom only one-quarter live on campus. In order to avoid misunderstandings, and perhaps a bigger burden on the committee, it is advisable to make this clear in the name of the committee.

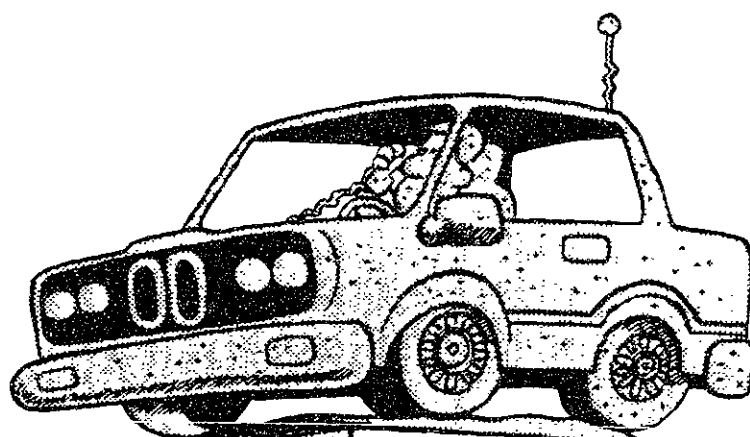
Jong-on Hahn G

THE MOODS OF THE NATION

1963



1988



WHAT HAVE YOU DONE FOR ME LATELY

THE HARTFORD COURANT
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ARTS

Networks serves overpriced, lukewarm food — slowly

NETWORKS*Stratton Student Center, first floor.*By CHRISTOPHER J. ANDREWS,
PETER E. DUNN, and
MICHELLE P. PERRY

THE ONLY NAUTICAL ROOM in the newly renovated Student Center is in danger of sinking unless all hands put in a redoubled effort to keep Networks afloat.

The idea — a sitdown restaurant where students can relax over a more flavorful, more carefully prepared meal in a convenient location — is a fine one, and really belongs in a Student Center designed to enrich the lives of the MIT community and foster socialization. After a week in operation, though, the physical realization of MIT's lofty plans leave much to be desired. The service is erratic: food arrives slowly and isn't hot from the grill, and it isn't always very tasty, either.

Networks offers a full menu of predominantly seafood dishes, prepared individually and served by a full waitstaff. The cost of meals (which may be a lunch, dinner, or a late snack — Networks is open until 10 pm) can be charged to each diner's Validine card; server's tips can be charged as well. (The selection of wines and beers must be paid for in cash or with a credit card.) The decor is more elegant than the other dining areas on campus but not intimidating.

The open, airy design, finished with white pine, suggests that most food offerings will be light and healthful, but the menu doesn't agree with the environment. While the fried foods (mostly shellfish) are downplayed on the menu, the majority of entrées are stir-fried or sautéed in various kinds of fat; the cleanest and most elegant presentation, broiling, is neglected. Sautées and casseroles are also easier to prepare in the kitchen, but the prices don't reflect the simplicity.

Some of the dishes we sampled tasted good, and if you're lucky enough to have

a waitperson who brings you what you order (double-checking the order is a wise move), you might get some pleasing food. One reviewer liked the "Shrimp Springtime," (\$12.95) which was flavored nicely with wine but was a bit greasy. "Shrimp Scampi" (\$11.95) was enjoyable, as well, and not heavy on the garlic.

A few of the appetizers were praiseworthy, as well; one way that students can take good advantage of Networks is to stop off for something light before an evening at the movies or a concert. Their raw bar was good, with cool fresh oysters

served with horseradish-cocktail sauce, but we've been told that the shellfish were sometimes dried-out and had to be sent back. Clams are served with the crop attached, and should be avoided if you're squeamish. The "Wraps" (scallops wrapped in bacon, \$5.25) were good enough but not special; the "Ginger Wings" (\$3.95) didn't have a ginger taste at all. The "New England Clam Chowder" (\$1.95) was full of carrots, but also full of sand. "Fettucine Alfredo" (\$4.95) was bland.

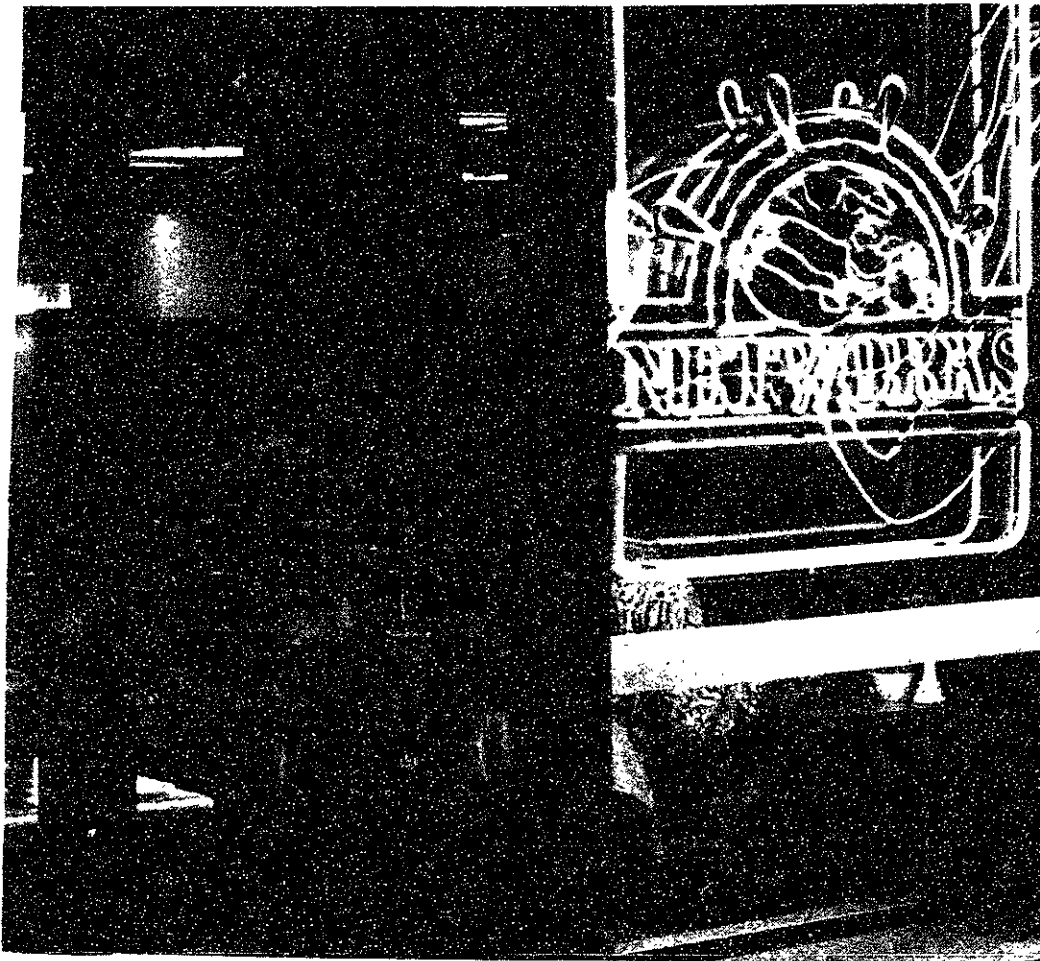
As with the ginger-less "Ginger Chicken Wings," some of the entrées were bland

and lacked seasonings. A plateful of "Cajun Catfish" (\$8.95) was neither spicy nor pan-blackened; the batter-fried pieces of catfish were a real disappointment. "Cajun Bouillabaise" (\$8.95 for a half-order) is a better bet, but still not very spicy. "Coho Salmon" was another disappointment at \$12.95 — we were expecting steaks instead of fillets, a costlier but better cut. The fish was grilled nicely, but the lemon dill butter was probably poured on just before serving and didn't have a chance to blend with the fish. (Most fish wasn't served piping hot, either.) Mahi-Mahi steaks (\$8.95) were so bland that even the weak lemon-dill butter overpowered its taste. Eating "Networks Chicken" (\$8.95) was uneventful, and a boiled lobster (\$14.95) was overcooked but passable.

A selection of beers and wines are offered to supplement the meals (positive ID is, of course, required). Desserts are rich but sometimes smothered in fruit preserves of inferior quality — the cheesecake is better plain, and the "Chocolate Coquille," a molded confection of sweet dark and white chocolate, is probably better if ordered without the bath of fruit preserves. "Carrot Cake" has smooth cream cheese icing but is loaded with coconut.

The biggest complaints are slow service, cold food, and confused orders. The speed of service and food temperature may increase as the staff grows more accustomed to the environment, but future diners should expect slow service for the time being.

A quick summary of Networks is that "it's OK, perhaps not worth the price" (dinner will cost \$15 for entrée and soft drink to as much as \$30 for appetizer, entrée, dessert, and wine). A convenient restaurant is a good idea, and perhaps the service will improve, but fish-lovers would do better at many other seafood establishments — Legal Seafoods has hotter, fresher, better-tasting fish at comparable prices, and Dolphin Seafoods, two-thirds of the way to Harvard Square, offers excellent broiled fish at lower prices.



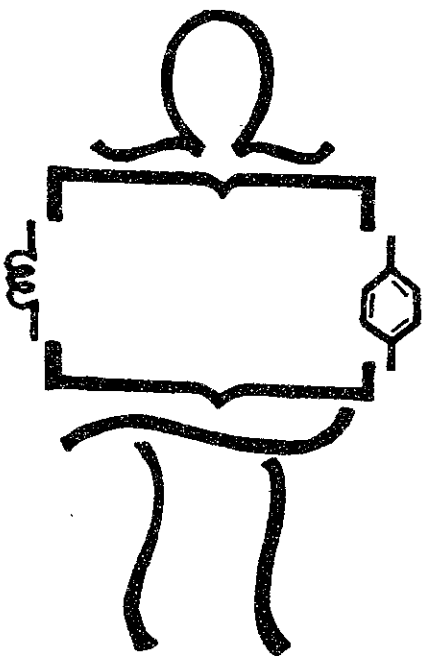
Stephen P. Berćuk/The Tech

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ARTS

Artifice more than art on display from Dance Workshop

MIT DANCE WORKSHOP

A Concert of Student Works-In-Progress.
Directed by Beth Soll.
Friday and Saturday, December 2 and 3.
Kresge Little Theatre.

By CHRISTOPHER J. ANDREWS

ARTIFICE WAS MORE ON DISPLAY than art in this fall's MIT Dance Workshop recital "A Concert of Student Works-In-Progress" but the performance nonetheless provided an enriching experience for members of the audience and provided a vehicle for continued and valuable experimentation. A few of the works featured exemplary use of sound, as well.

The works-in-progress on display, the dance equivalent of an engineer's problem set or a philosopher's essay, were often a solution to a very simply stated assignment. Lodi McClellan's "Housecleaning," for example, came out of instructions to "take a simple movement and amplify it." Because scrubbing-up was an activity familiar to McClellan, she decided to combine short bursts of scrubbing various imaginary surfaces into a ritornello; a stylized twirling of the cleaning rag provided the chorus. To expand the exercise into a performable piece, she added a coda showing cleaning movements on a less corporeal plane.

The frequently simple subject matter didn't preclude interesting dances, though. The most exciting group number "Pleiades (The Seven Sisters)" (choreographed by Lise Brody) opened with one dancer after another sprinting across the stage from wing to wing, accompanied by a very circular westernized-Gamelan soundtrack (Cage and Harrison) that was chosen after the work had already congealed and genuinely supported the mood and movement.

Although the slightly varied sprints became tedious quickly, the second part was far more involving, and a bridging set of solos showcased each dancer's talents. (Stacey Steinberg '89 had the most fluid

and beautiful movement.) During the final segment, the four dancers inscribed a large pinwheel in square-dance-like style while themselves pinwheeling their arms, realizing the same idea on both large and small scales. A moment every bit as dramatic as the elevation of a classical ballerina occurred when the four dancers came together from their opposite corners and made a series of synchronized movements in a line.

The most programmatic work was "Interrogation," featuring a seething performance by Liz Lee '89 in this work dramatizing sexual dynamics. A less representational work by Jim Davis G concluded with an itching fit that was upstaged by Roel Hammerschlag's ('88) "Twitch" last year. Really missing from this fall's performance was a large student contribution — most performers and choreographers were MIT community — and there were no predominant presences like Hammerschlag in this fall's lineup.

The recital featured some innovative uses of sound, and was far stronger in this

respect than last year's performances. Following the recent enchantment *avant garde* musicians have had with "found sound," Carol Schneider spliced together a few in-spired messages left on her answering machine by a boyfriend and a set of abbreviated directions to Chicopee, MA. The messages added a very amusing touch, but Schneider also added a few samplerized repeated passages and followed the repeats literally with her choreography. There was some hint of a story-line, and Schneider's steps grew more frustrated with each successive "Where Are You?" plea.

The most technologically advanced work of the evening, "Lucia" was unique because much of the accompanying "noise" was created by the dancer, during the performance. A system of lights mounted to Diana Kenney's body, modulated by her voice, was picked up by an electronic detector and changed into sound effects that were grown organically from her own movements. Furthermore, a background corps with flashlights created a network of invisible beams — each time Kenney crossed a beam of light, a distinctive sound was relayed to Little Kresge's loudspeaker. With this kind of setup, no two performances will be exactly alike because the dancer won't always cross the light beams at identical moments or locations. (The flashlights used to create the light beams unfortunately blinded some members of the audience and completely disoriented others.)

While the exact relationship between the dancing Kenney's movements and the audible sounds was probably a secret to the audience until the post-concert discussion session, "Lucia" is nonetheless a legitimate experiment pushing toward what may be a new conception of the relationship between dance and music. A 19th century composer might write music that contains rhythms and figures appropriate for dancer's feet and legs; Ravel and Fokine worked for a more impressionistic and less literal connection between the two in the early 20th century, with each contributing

to the other's strengths. In our time, dancers have been striving still further to create a meaningful relationship between the two. While "Lucia" only touches upon the possibilities of performer-generated sounds, and the relatedness of sight and sound isn't easy to perceive in this case, it is an example of the finest kind of innovation.

Wonderfully absent from the evening's works were the weak efforts to incorporate highly unusual soundtracks into lifeless dances. All too frequently in modern performance, including some past Dance Workshop recitals, uninspired dancers have tried to hide in the shadows of the most *avant garde* sound-tracks, as if dance can join the newest "clubs" without making a genuine contribution. This year's Dance Workshop members have avoided this tendency by choosing soundtracks that only reinforce ideas already present in the choreography, creating new works that relate to the dance, or by generating sounds during the performance itself.

Perhaps the real beauty of the evening's recital is that it focused attention on little details and *acknowledged* that these little bits were interesting. While some members of the audience complained that the performed works were "not uplifting" and were "just movement," it must be remembered that they are not necessarily completed works. Beth Soll wisely titles the program "A Concert of Student Works-In-Progress," an unpretentious name which characterizes the exploratory nature of the works; what we see is a discovery of artifice, an essential step in the creation of a finished art form.

Another wise move was to preface the program with ten-odd minutes of improvisation, which served to build a context for appreciating the subsequent works. Members of the audience unfamiliar with modern dance were given "viewing hints" which suggested some of the kinds of things to watch for: subtle variations upon a single "movement idea" as performed by



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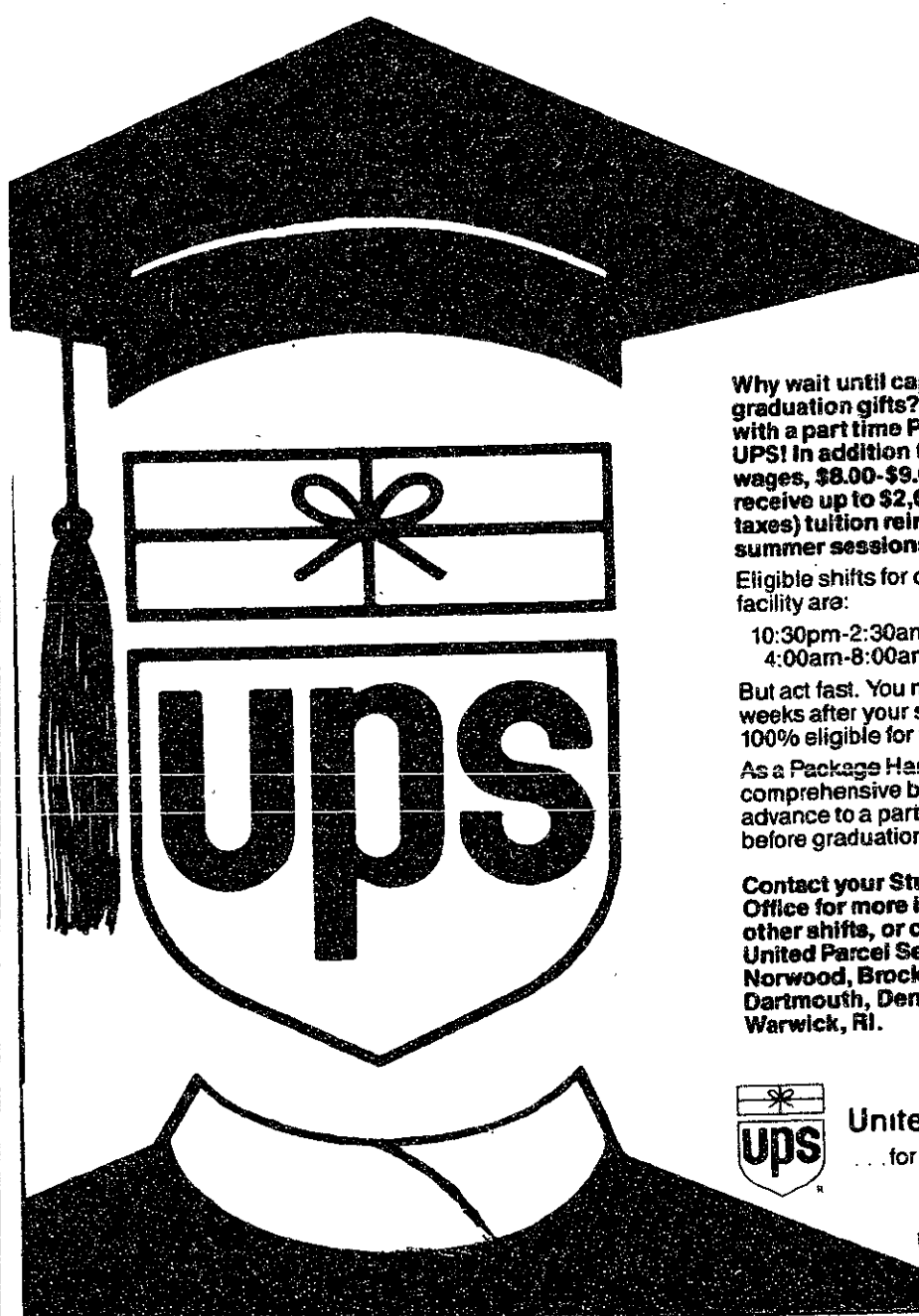
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Much fun from Rudolph the Red Nosed Logarhythms

YULE LOG CONCERT

MIT Logarhythms,
with UNH Notables and Williams Ephlats
10-250, December 3.

By DEBBY LEVINSON

ALTHOUGH THE TWO SINGING groups from out of town got very lost on the way to Cambridge, Saturday's Yule Log Concert featuring the MIT Logarhythms, the UNH Notables, and the Williams Ephlats still started only ten minutes late. The Notables, nine women dressed in chic black gowns, began the show with a crystalline version of Pat Benatar's "Shadows of the Night" that was marred only by a soprano soloist who was clearly straining herself on the low notes. After a joke about strings that included a truly awful pun, the Notables produced an excellent rendition of Sade's "Smooth Operator." This time, an alto soloed far more successfully; her voice had good tremolo and frankly was stronger than Sade's. Yet the background vocals were odd, as they had been in "Shadows of the Night," and this seemed a drawback to an otherwise enjoyable performance.

The Notables also produced a satire of "The Twelve Days of Christmas" that described a woman's systematic destruction of her lover's Christmas gifts. Harmonies here were perfect, as they were in the group's version of "Alone," the first of two Heart tunes performed during the evening. While Ann and Nancy Wilson won't be threatened the choral arrangement of their song, the Notables sang very well, particularly the soloist, who effortlessly maintained the high pure notes of the chorus. Praise should be given to the Notable who played "human beatbox" mimicking cymbals and drums with mere pache than most of the rap artists who made this technique famous.

The Williams Ephlats, a much more casually dressed group than the Notables, opened with Yes' "Leave It," a song which literally cries out to be arranged for an a cappella group. The basses sang excellently, and the Ephlats even did a passable imitation of a Fairlight CMI synthesizer. "Helplessly Hoping" was gently and beautifully performed, with perfect silences between phrases, and "I've Got My Helmet On" was equally good, its bizarre lyrics recalling a typical They Might Be Giants song more than anything else. The second Heart song of the evening, "Dog and Butterfly," definitely rivaled the original version, with its lush female harmonies and soaring high notes.

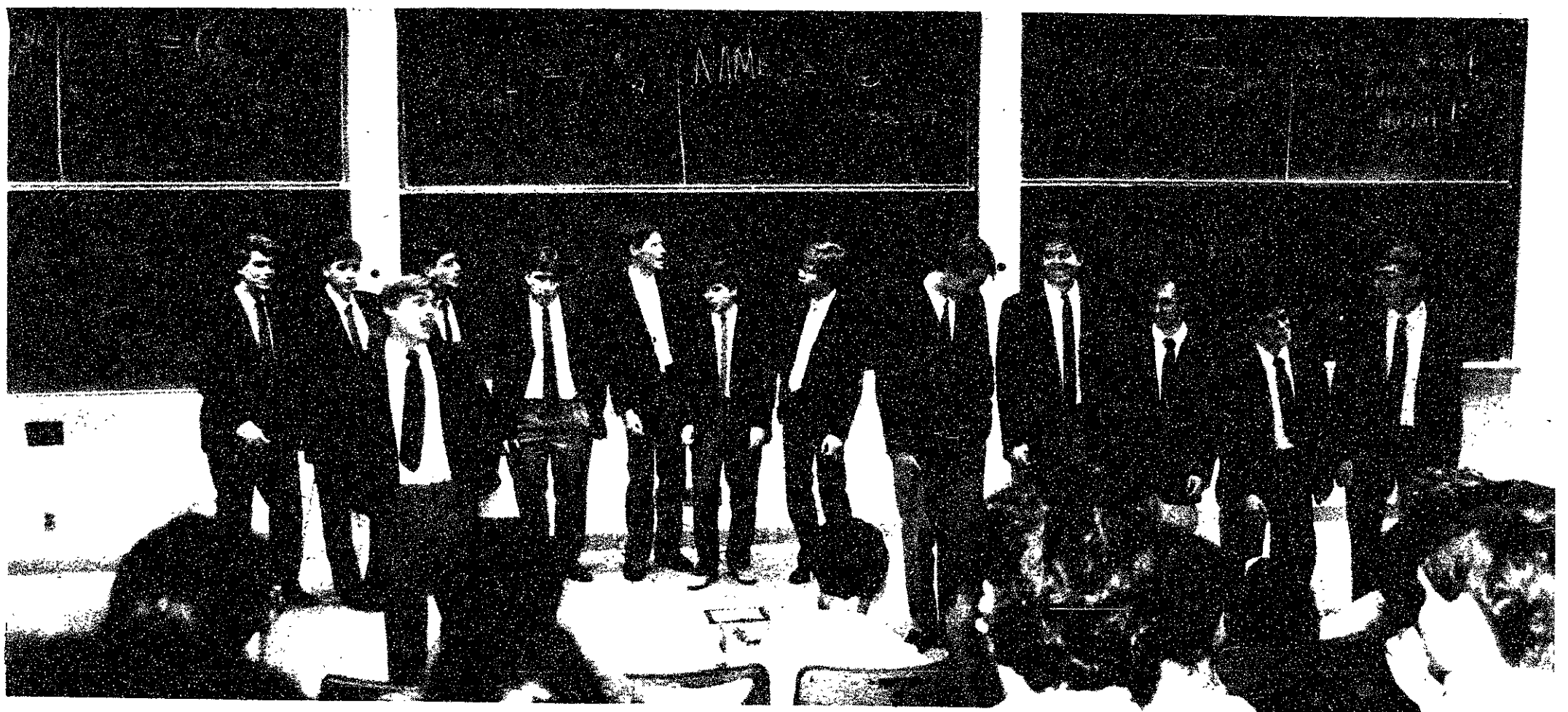
The Logarhythms finally began their portion of the program with a song featuring a marvelous solo by freshman tenor Steve Spainhour and harmonies that sounded every bit as good as when I heard them practicing in resonant Lobby 7. This was followed by a highly entertaining barbershop about cars and girls, and a "Silent Night" with strangely disturbing syncopated phrases. I found two major drawbacks with this song, however; the soloist couldn't stay on key on the high notes, and this was not the first vaguely religious song of the evening. Admittedly, this was a Yule Log concert, but there was something slightly amiss about so many Christmas songs being sung on the first night of Hanukkah.

The return of the Logs' traditional Star Trek skit was eagerly welcomed by the audience, particularly when Mr. Rogers replaced Captain Kirk at the helm ("Mr. Sulu — Warp Factor Four to the Land of Make-Believe"). But their most popular effort was definitely their audience-participation version of "Rudolph the Red-Nosed Reindeer," in which the audience made reindeer antlers and gave Bronx cheers at appropriate intervals in the song. It was the high point of an amusing and enjoyable evening.



Audience members join the Logarhythms and the UNH Notables in *Rudolph the Red Nosed Reindeer*.

Lisette W. M. Lambregts/The Tech



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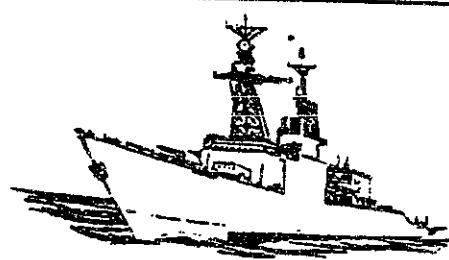
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ARTS

Magnificent Christmas Carol production at New Ehrlich

A CHRISTMAS CAROL

Adapted by Chuck Anastas,
from the novel by Charles Dickens.
Directed by Richard W. Freeman
and Deborah Scaglione.
Continues through December 23 at
the New Ehrlich Theatre.

By MICHELLE P. PERRY

IF YOU CANNOT AFFORD TICKETS to *The Nutcracker* but would still like to enjoy some live holiday entertainment, the New Ehrlich Theatre's

production of *A Christmas Carol* is a wonderful choice.

Charles Dickens's novel was adapted for the New Ehrlich by Chuck Anastas. He brings new life to an old story by using imaginative narrative techniques while staying true to the original storyline.

Other than the ghosts, Anastas employs three main narrators throughout the play. However, many other characters watch events as they unfold and add their observations. Also, as many as two dozen cast members appear on stage together. When

this occurs, they usually provide background dialogue and synchronized voicing to enhance the narration.

The ghosts are treated as unique elements in this production. Each at some point dons a sculptured face mask with haunting, oversized features. Two desolate spirits accompany the ghost of Marley. The spirits gracefully writhe around the stage, moaning and shaking their chains to punctuate Marley's message to Scrooge. Also, a veiled Ghost of Christmas Past,

accompanied by two 'bridesmaids', is played by four different women. As the ghost introduces the women in Scrooge's past, that woman plays out her role and then takes the veil to become the ghost herself. The Ghost of Christmas Present is a drunken rake in a blue sequined cap and shiny cape accompanied by two lascivious women in gold lamé. He is the first element whose appearance seems vaguely modernized; most of the other characters are 19th century in dress and English in accent. The Ghost of Christmas Future is represented by a large, dark, satin blob manipulated by three people. It is accompanied by several smaller blobs.

The play is creatively staged. The set is minimal: four levels of wooden platforms are accessed by two sets of stairs, a walkway runs across the back of the theatre, and three asymmetrical arches visually divide the depth of the set in half. A few tables and benches are placed on the platforms and on the ground downstage. The playing area is narrow and deep, which makes front seats preferable to those on the side. The depth is used to advantage by staging four or five different "layers" of action: the actors are divided into several groups, and the groups are spread out through the length of the playing area.

The lighting and sound effects are generally effective. Most lighting in the foreground is a bit too dim to avoid spilling into the audience. However, color is nicely employed to evoke certain moods, and there are several scenes with special spot effects which are stunning. The music and other pre-recorded sounds are always appropriate, but it is the synchronized background voices which are most notable.

All of the wonderful staging would be wasted if it were not matched by equally wonderful acting performances. Most memorable are Heather Glenn in a variety of roles, including narrator, Daniel C. Goodman as Scrooge's nephew and several other characters, and most especially Christopher Wray Tarjan as Scrooge himself. Tarjan meticulously develops his character, paying special attention to Scrooge after his miraculous transformation.

Co-directors Richard W. Freeman and Deborah Scaglione have taken a superb script and turned it into a magnificent production. Do yourself a favor and try to fit it into your end-of-term schedule.



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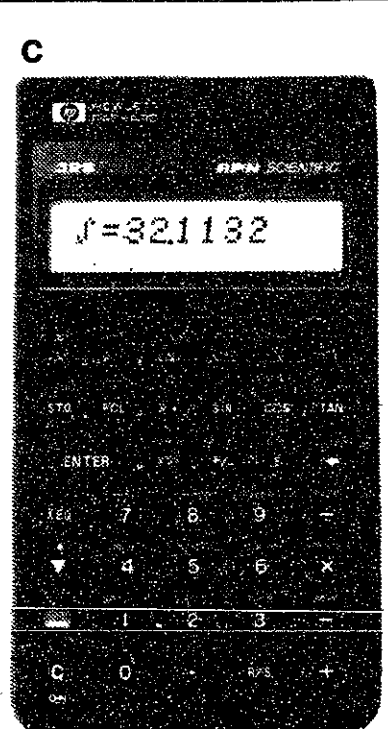
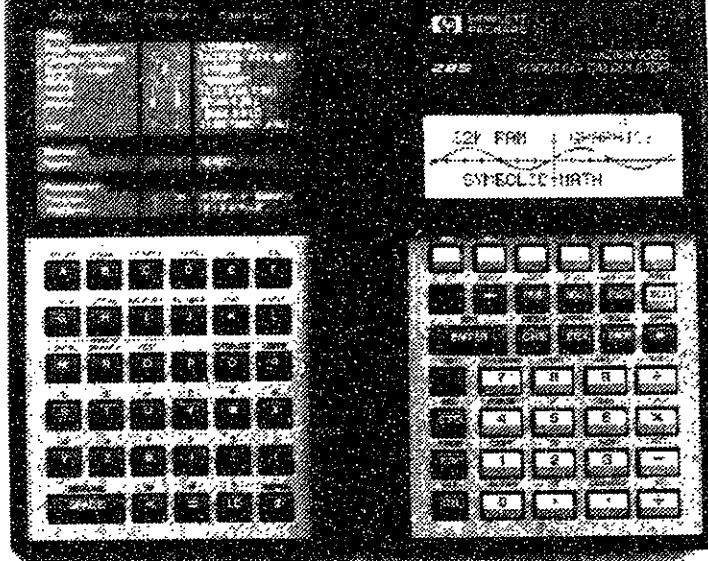
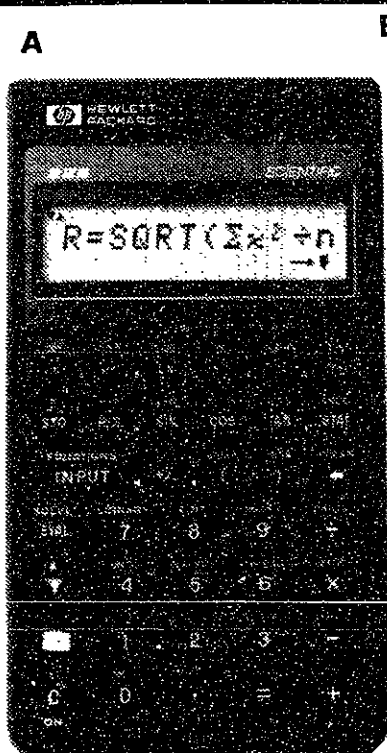
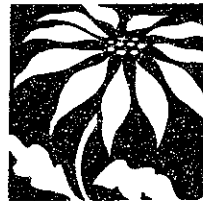
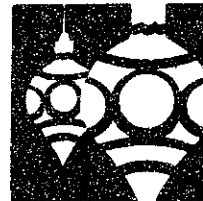
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ARTS

Everything's different now as women folk-rock singers

EVERYTHING'S DIFFERENT NOW
'Til Tuesday
 Epic Records

SHOOTING RUBBERBANDS AT THE STARS
 Edie Brickell & New Bohemians
 Geffen Records

By DEBBY LEVINSON

WITH THE COMMERCIAL SUCCESS of Tracy Chapman, 10,000 Maniacs, and Suzanne Vega, women folk-

rock singers have suddenly come into their own. Even ex-skateboard punk Michelle Shocked is garnering airplay with her wry, country-flavored tunes. So it should come as no surprise that two more bands with talented female semi-folkies at the helm have just released new albums; 'Til Tuesday their third, *Everything's Different Now*, and Texans Edie Brickell & New Bohemians their debut, *Shooting Rubberbands at the Stars*.

It's been two years since the last 'Til Tuesday effort; during that time, lead singer Aimee Mann became involved in an

intense relationship with fellow Bostonian and brilliant songster Jules Shear. When the romance ended, Mann was left shattered, but she managed to channel her sadness into the ten emotionally-charged songs on *Everything*. "Crash and Burn," "Rip in Heaven," and the very specific "J for Jules" are three of the most powerful songs here. In "Crash and Burn," Mann sounds resigned, even nonchalant when confronted with her failing relationship:

*But all in all,
 Another fall won't even make a dent/
 The world will turn,*

At least that's what they say.

The catchy chorus and Mann's appropriately limp vocals play against one another, giving the song an overall impression of melancholy. Another Jules Shear-related tune, "The Other End (of the Telescope)," features additional lyrics and backing vocals from Declan MacManus (Elvis Costello, for those of you not familiar with his multiple personalities). The lyrical quirks are all Costello's, but the light musical arrangements and pained soprano are all Mann's. She's always been an



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ARTS

demonstrate that they've suddenly come into their own

underrated songwriter, even with the success of "Voices Carry"—some of her finest work ("Coming Up Close," from 1986's *Welcome Home*) has been largely ignored by the public but sent gaggles of rock critics into praise overdrive. Hopefully, with the airplay her deceptively simple "Rip in Heaven" is getting, 'Til Tuesday and Aimee Mann will soon be back on top, both with the critics and the general listening public.

Eddie Brickell, on the other hand, has not had the luxury of having had two albums to introduce her folk songwriting and sensibilities to the public. Although

her "What I Am" is currently being played on Top 40 stations, I'm sure there are still people out there who think it's just a new Rickie Lee Jones single. Rickie was always a lot mellower, though; Eddie and the band New Bohemians serve up a delicious blend of folk, rock, jazz, and even a little proto-punk thrash ("Keep Coming Back," with its wailing slide guitar and thunderous bass drum, would make Sonic Youth smile). "Air of December" is just that—airy with a jazzy sway; "Beat the Time" is hill-billy rock with a killer beat from drummer Chris Whitton.

Eddie doesn't spend all of her time mus-

ing and crooning. She's got something to say, especially in the album's second single, "Little Miss S.," a portrait of socialite junkie and Warhol contemporary Edie Sedgwick.

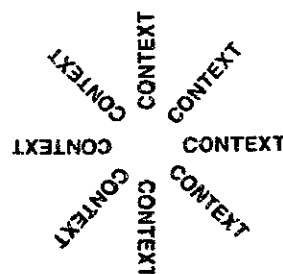
*Living the scene out of her limousine/
Little Miss S. in a minidress/
Living it up to die/
In the blink of the public eye.*

sings Eddie, evoking images of the other Edie's whirlwind lifestyle and sordid, drugged death. Brickell's talents aren't limited to songwriting, however; she also did the cover art for *Shooting Rubberbands at the Stars* and the childlike draw-

ings on the inner sleeve. Her huge-lipped fish, cats, and people are the best doodlings I've seen since Scruffy the Cat's tape box scribbles on *Tiny Days*. A word of caution for those of you who will soon be hooked on *Shooting Rubberbands*: although Eddie Brickell has not deserted them, the band will be recording their next album under the name New Bohemians. Buy 'em now while you still can. Any more albums like *Everything's Different Now* and *Shooting Rubberbands at the Stars* and these folk-rock females are going to leave Bon Jovi in the dust.



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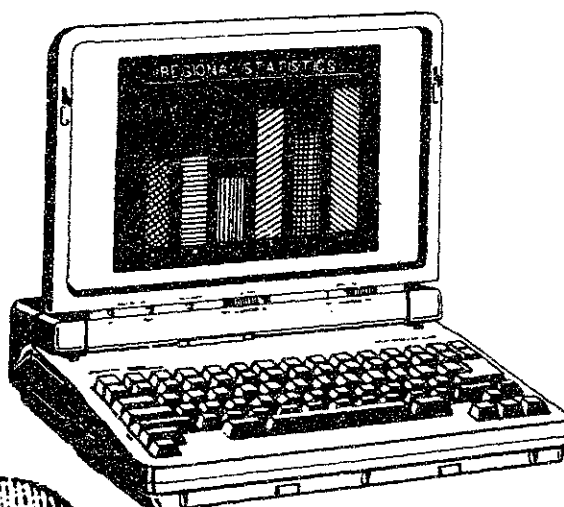
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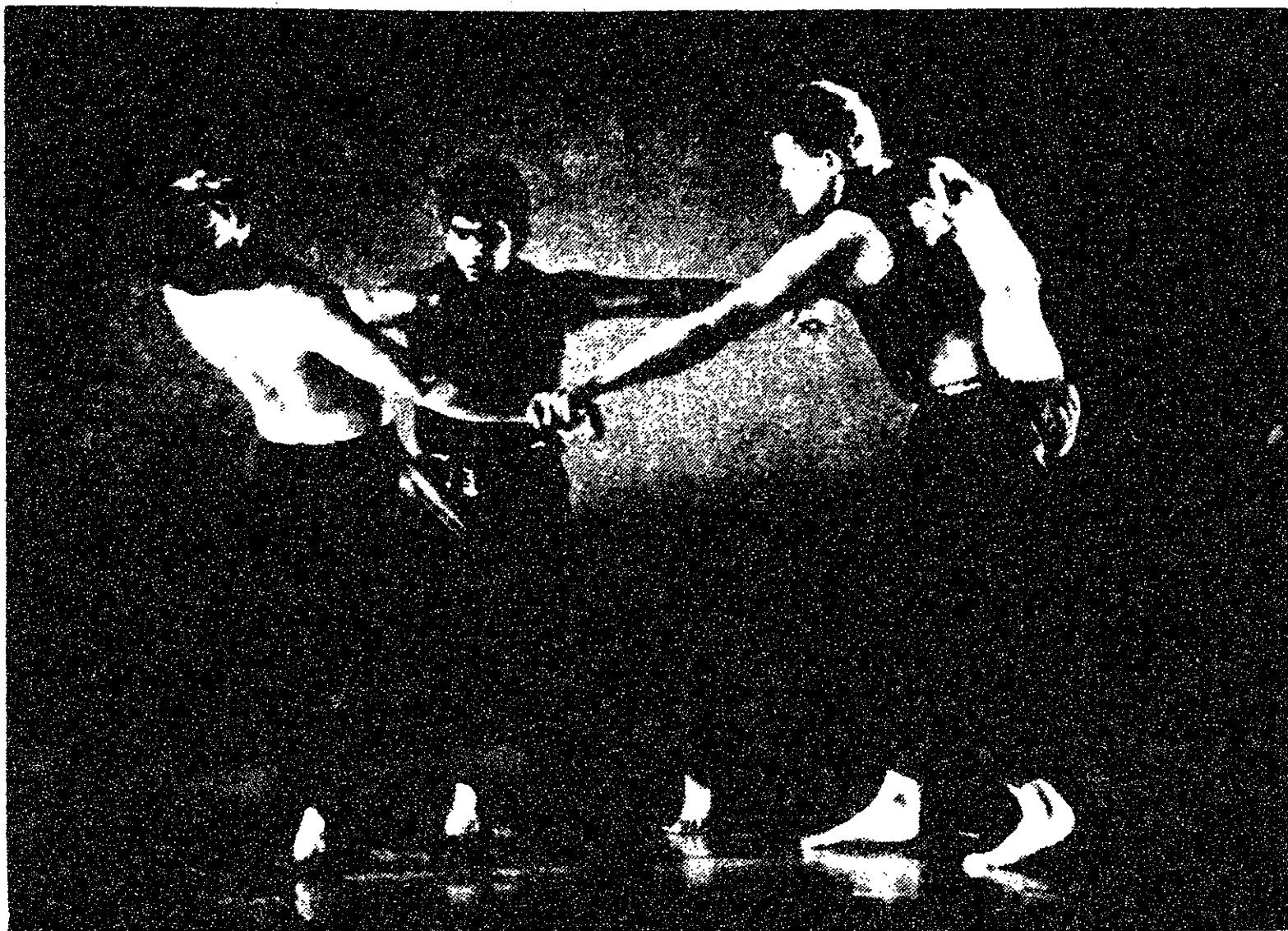
Dance shows beauty of simple movements

(Continued from page 1)

a single dancer, and interpersonal relationships as several dancers echo, modify, and formulate complementary ideas. The realization that simple movement sequences

can be elaborated upon in subtle and interesting ways can lead to an art form which enriches life as fully as music and literature. Just as poetry teaches us to better understand our emotions and how to

express them, modern dance shows us the beauty of simple movements and inspires a sort of gracefulness within us all.



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Violinist Anne-Sophie Mutter will perform Tartini's *Sonata in G minor*, "Devil's Trill," Beethoven's *Sonata in F, Op. 24, No. 5*, "Spring," and works by Franck and Ravel. MIT price: \$5

Symphony Hall, December 10 at 8 pm.

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The Back Bay Chorale will join the Pro Arte Chamber Orchestra for a performance of Mozart's *C minor mass*, "The Great." The all-Mozart program will also include the *Adagio and Fugue in C minor, K. 546*. MIT price: \$6

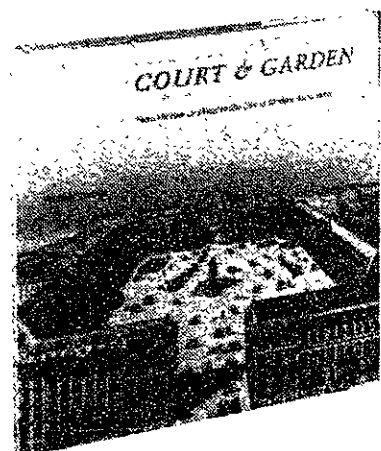
Sanders Theatre, December 11 at 3 pm.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. TCA offices are not open all day. Office hours are posted on the door; alternatively, you can call x3-4885 before walking over.

The Tech Performing Arts Series, a service for the entire MIT community, from The Tech, MIT's student newspaper, in conjunction with the Technology Community Association, MIT's student community service organization.

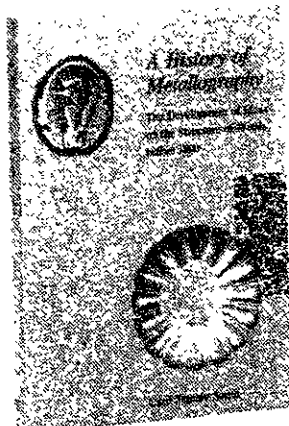
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Here's a listing of some recent MIT Press paperbacks perfect for gift giving:

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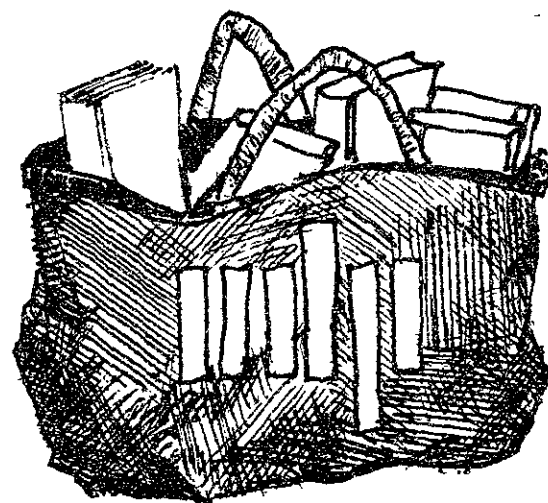


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ARTS

On The Town

Compiled by Peter Dunn

Tuesday, Dec. 6

POPULAR MUSIC

Vital Signs, Stratojets, Release, and Umlaut Symbol perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

The Coolies perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Bono Presley performs at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

JAZZ MUSIC

The Boston Conservatory Jazz Band performs at 8 pm in Scully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The MIT Chamber Music Society performs at 5:15 in Killian Hall, MIT Hayden Memorial Library Building, 14, 160 Memorial Drive. Also presented December 7 and 8. No admission charge. Telephone: 253-2906.

*** CRITIC'S CHOICE ***
Cellist Yo-Yo Ma performs works by J. S. Bach, Leon Kirchner, Franz Schubert, and Johannes Brahms at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20 and \$23 [reduced-price tickets also offered through The Tech Performing Arts Series]. Telephone: 266-1492.

The Aqualis Contemporary Chamber Ensemble performs works by Martin Brody, Rand Steiger, Chinary Ung, Zelman Bokser, and Arnold Schoenberg at 8 pm at Boston College, Chestnut Hill. Telephone: 734-8742.

The Muir String Quartet performs works by Beethoven, Richard Dancielour, and Fritz Kreisler at 8:30 in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$5 general, \$3 seniors and students, free to BU affiliates. Telephone: 353-3345.

THEATER

Cabaret, the captivating musical hit that brings to the stage the haunting decadence of 1930's Berlin, starring Joel Grey, opens today at the Colonial Theatre, 106 Boylston Street, Boston. Continues through December 31 with performances Tuesday-Saturday at 8 pm, matinees Thursday and Saturday at 2 pm. Tickets: \$27.50 to \$42.50 depending on day. Telephone: 426-9366.

Black Nativity, Langston Hughes' "gospel song-play," opens today as a presentation of the National Center of Afro-American Artists at the Opera House, 539 Washington Street, Boston. Also presented December 8, 9, 11, 16, 17, 18 & 19. Tickets: \$12 and \$15. Telephone: 426-5300.

Born Yesterday, the Garson Kanin comedy about a gangster's moll reformed by a newspaper man, with Ed Asner and Madeline Kahn, opens today at the Shubert Theatre, 265 Tremont Street, Boston. Continues through December 18 with performances Wednesday-Saturday at 8 pm, matinees Wednesday & Saturday at 2 pm and Sunday at 3 pm. Tickets: \$20 to \$35. Telephone: 426-4520.

Dark Ride, by Lynn Jenkins, opens today at the Boston University Theatre, Studio 210, 264 Huntington Avenue, Boston. Continues through December 11 with performances at 8 pm. Tickets: \$4 general, \$3 seniors and students. Telephone: 353-3345.

FILM & VIDEO

The Somerville Theatre presents Bagdad Café (1987) at 6:00 & 9:45 and Housekeeping (Bill Forsyth, 1987) at 8:00. 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 Tuesday film series *Stylishly Sixties* with *Millhouse: A White Comedy* (Emile de Antonio, 1971), with Richard Nixon, at 4:15 & 7:45 and *Secret Honor* (Robert Altman, 1984) at 6:05 & 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.

The Harvard-Film Archive continues its Tuesday series *Women and the American Cinema* with *Outrage* (Ida Lupino, 1950) at 5:30 & 8:00. The HFA also continues its film series *Critiques of a Culture* with *Sacrificed Youth* (Zhang Nuanxin, 1985, People's Republic of China) at 7:30. 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.

Wednesday, Dec. 7

JAZZ MUSIC

*** CRITIC'S CHOICE ***
The John Scofield Trio performs at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Also presented December 8, 9, and 10. Tickets: \$7.75 to \$11.75 depending on day. Telephone: 864-1200.

*** CRITIC'S CHOICE ***
The Jazz Composers Alliance Orchestra, Dave Holland conducting, performs works by Dave Holland, Ken Schaphorst, Darrell Katz, Duane Johnson, and Andrew Hurlbut at 8 pm at the Old Cambridge Baptist Church, 1151 Massachusetts Avenue, Cambridge. Admission: \$7.50 general, \$6.50 seniors and students. Telephone: 339-0283.

POPULAR MUSIC, ETC.

Arto Garbuir performs at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$15.50 and \$17.50. Telephone: 787-8000.

Rob Base, with guests Super Lover and Finesse & Sanquis, performs in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$13.50 advance/\$15 day of show. Telephone: 451-1905.

*** CRITIC'S CHOICE ***
Was (Not Was) performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Del Fuegos, Raindogs, Idle Hands, and Robin Lane and the Chastubsters perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Fields of the Nephilim and Electricus performs in an 18+ ages show at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway ballpark near Kenmore Square, Boston. Tickets: \$6 advance/\$7 at the door. Telephone: 262-2437.

Adventure Set and Ultra Blue perform at 8 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Mahatma Dogma, Miles Roxule, and Psycho Nurse perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Fear of Falling, Masters of the Obvious, Rebecca Lulu, and Gas, Food, Lodging perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

CLASSICAL MUSIC

The Boston Classical Orchestra, Harry Ellis Dickson conducting, performs works by Rossini, Haydn, and Mozart at 8 pm in Faneuil Hall, Quincy Market, Boston. Also presented Friday, December 9. Tickets: \$12 and \$18 general, \$8 seniors and students. Tel: 426-2387.

The Muir String Quartet performs works by Beethoven, Richard Dancielour, Fritz Kreisler at 8 pm in Houghton Library, Harvard University, Cambridge. Telephone: 495-2449.

The New England Conservatory Repertory Wind Ensemble performs works by Mozart, Schickel, Schumann, and Dello Joia at 8 pm in Jordan Hall, NEC, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120.

FILM & VIDEO

The Somerville Theatre presents *Swimming to Cambodia* (1985) at 6:00 & 9:45 and *Home of the Brave* (1984) at 7:45. 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 Harvard Film Archive continues its Wednesday series *Contemporary World Cinema* with *Wim Wenders' The American Friend* (1977, West Germany) 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 Wednesday film series *Strange Lands* with *Woman in the Dunes* (Hiroshi Teshigahara, 1964, Japan) at 3:30 & 7:30 and *Sans Soleil* (Chris Marker, 1962) at 5:50 & 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.

Thursday, Dec. 8

POPULAR MUSIC, ETC.

Emmy Lou Harris performs at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Buckwheat Zydeco and Lucky Seven perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Del Fuegos, Ultrablue, Dawgs, and Deniros perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

Pylon Reunion performs at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway ballpark near Kenmore Square, Boston. Tickets: \$8 advance/\$9 at the door. Telephone: 262-2437.

Think Slip, H.E.F.T., and Spellbound perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Brattle Theatre continues its Thursday/Friday film series *Akira Kurosawa: Early Discoveries to the Classics* with *Hidden Fortress* (1958) at 3:15 & 7:50 and *Yojimbo* (1961) at 5:40 & 10:05. 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-Epworth Church presents Kenji Mizoguchi's *Tales of the Taira Clan* (1955, Japan) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Tel: 354-0837.

LECTURES

Actress Liv Ullmann presents a lecture *Creating in Theatre and Film* and speaks about her collaboration with Swedish filmmaker Ingmar Bergman at 8 pm at the Harvard Film Archive, Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. No admission charge. Telephone: 495-4700.

JAZZ MUSIC

The Wellesley Prism Jazz Ensemble performs at 8 pm in Jewett Auditorium, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

Tiger's Baku performs at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

*** CRITIC'S CHOICE ***
Sun Ra and his Jazz & Live Dimensions Orchestra perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The Boston Museum Trio performs Jean-Philippe Rameau's *Pieces de clavecin en concert* 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 ext. 306.

The New England Conservatory Wind Ensemble performs works by Mozart, Copland, Grainger, and others at 8 pm in Jordan Hall, NEC, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120.

The Longy Flute Orchestra performs at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

THEATER

*** CRITIC'S CHOICE ***
An Evening of Scenes from Shakespeare is presented by the MIT Shakespeare Ensemble at 8 pm in MIT room 6-120. Also presented December 9 and 10. No admission charge. Telephone: 253-2903.

DANCE

Impulse Dance Company performs at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

Friday, Dec. 9

POPULAR MUSIC, ETC.

The Georgia Satellites, with guests Del Lords, The Nor'easters, and St. John, 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.

Soul Asylum and Agnès perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Dogzilla and guests perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

The Skatellites and The Toasters perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

The Verlonnes, the Bates Merimanders, and the Harvard Squares perform in the Winter Jamboree at 8 pm in Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$5. Telephone: 498-7305 or 498-6258.

Boogaloo Swamis perform at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Pursuit of Happiness, The Natives, and Sell's Delis perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

JAZZ MUSIC

The Wayne Horvitz Trio and The Robert Previte Quartet perform as part of the Institute of Contemporary Art's *New Music/New Jazz* series at 8 pm at the ICA Theatre, 955 Boylston Street, Boston. Tickets: \$10 general, \$8 ICA members, seniors, and students. Telephone: 266-5152.

*** CRITIC'S CHOICE ***
The MIT Choral Society performs Vaughan Williams' *Flos Campi*, *Serenade*, and *Five Tudor Portraits* at 8 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

The Wellesley Collegium performs at 8 pm in Houghton Memorial Chapel, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

*** CRITIC'S CHOICE ***
The San Francisco Symphony performs works by Handel, Brahms, and Elliott Carter at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$22 and \$25. Telephone: 266-1492.

Banchetto Musicale performs Handel's *Messiah* at 8 pm in Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston. Also presented Saturday, December 10. Tickets: \$10, \$15, and \$19. Telephone: 965-0165.

Gian Carlo Menotti's *Amahl and the Night Visitors* is performed by the Opera Performance Studio of the All Newton Music School at 7:30 at the ANMS, 321 Chestnut Street, West Newton. Also presented Saturday, December 10 at 2:00. Tickets: \$5 general, \$3 children. Telephone: 527-4553.

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

A Night of Art Songs, a vocal concert by members of Kaji Aso Studio Institute for the Arts, is presented at 8 pm at Kaji Aso Studio, 40 St. Stephen Street, Boston. Tickets: \$6 general, \$4 seniors and students. Telephone: 247-1719.

The New World String Quartet performs works by Patrick Littlefield, Haydn, and Mozart at 8 pm in Paine Hall, Harvard University North Yard, Cambridge. No admission charge. Telephone: 495-0583.

THEATER

The MIT Community Players present 6 *Rms Rv Yu* at 8 pm in Kresge Little Theatre. Also presented December 9-10 and 15-17. Tickets: \$8 and \$9. Telephone: 253-2530.

DANCE

Dance Works by Benita Bike and Sally Lee is presented at 8 pm at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge, near the Lechmere T-stop on the green line. Also presented Saturday, December 10. Tickets: \$9 general, \$7 seniors and students. Telephone: 577-1400.

FILM & VIDEO

The MIT Lecture Series Committee presents Frank Capra's *You Can't Take It With You*, starring Jimmy Stewart and Jean Arthur, at 7:30 in 10-250 and F/X at 7:00 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The MIT Program in Women's Studies continues its series *Multiple Exposures: Gender/Race/Community/Identity/Film* with *Ames Delvin* (Pat Murphy, 1984) at 7 pm in the Bartos Theatre, MIT Weisner Building, 20 Ames Street. No admission charge. Telephone: 253-8844.

The Somerville Theatre presents *Manon of the Spring* at 5:20 & 10:00 and *Jean de Florette* at 7:45. Also presented Saturday, December 10. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$3 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 *Hidden Fortress* (1958) at 3:15 & 7:50 and *Throne of Blood* (1957) at 5:40 & 10:05. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

*** CRITIC'S CHOICE ***
The Harvard Film Archive begins its series *Rediscovering British Cinema: Powell and Pressburger* with *49th Parallel* (Michael Powell, 1941) at 7:00. *The Life and Times of Colonel Blimp* (Michael Powell and Emeric Pressburger) at 7:30, and *Peeping Tom* (Michael Powell, 1960) at 9:00. Also presented December 10 and 11 with *The Red Shoes* (Michael Powell and Emeric Pressburger). 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.

The Museum of Fine Arts continues its series of *Japanese Cinema* with *Sorakara* (Yoshimasa Morita, 1986) at 5:30 and also continues its series *Cinema Swing* with *A Brother with Perfect Timing* (Chris Austin, 1987) at 8:00. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA, seniors, and students. Telephone: 267-9300 ext. 306.

The French Library's Ciné Club continues its series *Revolutionary Godard* with *Letter to Jane* (Jean-Luc Godard, 1972) and *Carrousel* (David Wharmy, 1986) at 8 pm. Also presented December 10 and 11. 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.

EXHIBITS

hikari, an installation with video by Atsushi Ogata and C. M. Judge, opens today at Mobius, 354 Congress Street, near South Station in downtown Boston. Continues through January 7 with gallery hours Wednesday-Saturday 12-5. No admission charge. Telephone: 542-7416.

Saturday, Dec. 10

FILM & VIDEO

The MIT Lecture Series Committee presents *Star Trek III: The Search for Spock* at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The MIT Student Center Committee presents *The Buddy Holly Story* at 11 pm in Lobdell Dining Hall. No admission charge.

The Brattle Theatre continues its Saturday/Sunday film series *Heppburn and Tracy Together Again* with *Guess Who's Coming to Dinner?* (Stanley Kramer, 1967) at 3:25 & 8:00 and *The Lion in Winter* (Anthony Harvey, 1968) at 1:00, 5:30, & 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.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
The MIT Symphony Orchestra performs *Ives' The Unanswered Question*, Stravinsky's *Piano Concerto No. 4*, and Beethoven's *Firebird Suite* at 8:30 in Kresge Auditorium. Admission: free in advance with MIT/Wellesley ID, \$1 at the door. Telephone: 253-2906.

Boston Concert Opera performs a *Victorian Christmas* concert at 8 pm in Faneuil Hall, Quincy Market, Boston. Also presented December 17 at 3 pm & 8 pm and December 18 at 3 pm. Tickets: \$20 and \$30. Telephone: 536-1166.

Violinist Anne-Sophie Mutter performs works by Tartinì, Beethoven, Franck, and Ravel at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$18 and \$20 [reduced-price tickets also offered through The Tech Performing Arts Series]. Telephone: 266-1492.

The Harvard-Radcliffe Orchestra performs works by Liszt, Kirschner, and Beethoven at 8 pm in Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$4, \$6, and \$8 at the door. Telephone: 864-0500.

The Boston University Chorus performs Britten's *A Ceremony of Carols* and Ottorino Respighi's *Lauda per la Natività del Signore* at 8:30 in the BU Marsh Chapel, 735 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Akira Kurosawa's *Hidden Fortress*, at the Brattle Theatre on Friday, Dec. 8 and Saturday, Dec. 9.

POPULAR MUSIC, ETC.

Southside Johnny and the Jukes, with guests Al Halliday and the Hurricanes, Me and the Boys, and Nuzone, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 day of show. Telephone: 451-1905.

The Titans and Magnolias perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

The Tailgators, Barrence Whitfield and the Savages, and Widespread Panic perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

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

Janes Addiction, The Bags, and The Drama Club perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

JAZZ MUSIC

Tuck and Patti, Liz Story, and The Turtle Island String Quartet perform at 9 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$14.50 & \$16.50. Tel: 641-1010.

THEATER

Sato Kagura, Japanese mime comedy, is presented at from 7 pm to midnight at Kaji Aso Studio, 40 St. Stephen Street, Boston. Admission: \$10 (includes appetizer, octopus party dinner, and sushi à la carte). Telephone: 247-1719.

Sunday, Dec. 11

POPULAR MUSIC, ETC.

The Gyuto Monks Tibetan Tantric Choir performs at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$12.50 and \$16.50. Telephone: 266-7455.

Screaming Tribesmen and Unattached perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Janes Addiction and The Bags perform in an all ages show at 7 pm at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

El Eco performs at Johnny D's, 17 Holland Street, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

The Wintersauce Chorale and Jazz Pops Ensemble presents *Wintersauce Holiday*, works by George Gershwin, Roy Kringwald, Poulenc, and Ost Fischer, at 3 pm in Faneuil Hall, Quincy Market, Boston. Tickets: \$16 preferred seating, \$12.50 general, \$6 seniors and students. Telephone: 437-0231.

FILM & VIDEO

The MIT Lecture Series Committee presents *Casablanca* at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Somerville Theatre presents *A World Apart*, starring Barbara Hershey, at 5:30 & 9:45 and *The Sorcerer* at 7:45. Also presented Monday, December 12. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Brattle Theatre continues its Saturday/Sunday film series *Heppburn and Tracy Together Again* with *Guess Who's Coming to Dinner?* (Stanley Kramer, 1967) at 3:45 & 7:45 and *Father of the Bride* (Vincent Minelli, 1950) at 2:00, 5:50, & 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-Epworth Church presents *Tol's David* (Henry King, 1921) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

LECTURES

*** CRITIC'S CHOICE ***
Storyteller Jay O'Callahan presents *Holiday Tales for Families*, *Live and on Film* at 2:00 & 3:30 in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Free tickets are required and are available at the box office one hour before the program. Telephone: 267-9300.

COMEDY

ARTS

The Boston Baked Blues Band, Shirley Lewis and the Movers, and The Bobby Watson Band perform at 8 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Ongoing Theater

A Child's Christmas in Wales, the enchanting tale by Dylan Thomas, continues through December 23 at the Lyric Stage, 54 Charles Street, Boston. Performances are Wednesday-Saturday at 8 pm, matinees Saturday at 5 pm and Sunday at 3 pm. Tickets: \$12.50 to \$15.50 depending on day. Telephone: 742-8703.

*** CRITIC'S CHOICE ***
A Christmas Carol, the adaptation of Charles Dickens' classic tale, continues through December 23 at the New Ehrlich Theatre, 539 Tremont Street, Boston [see review this issue]. Performances are Thursday and Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$12 to \$15. Telephone: 482-6316.

Don Juan, Molière's probing and comic treatment of the legendary romantic of women, continues through December 18 at the Huntington Theatre Company, 264 Huntington Avenue, Boston. Performances are Tuesday-Saturday at 8 pm, matinees Wednesday, Saturday, and Sunday at 2 pm. Tickets: \$13 to \$28. Telephone: 266-3996.

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.

An Irish Christmas: A Mince Pie of Ulster Stories, narrated by storyteller Maggi Peirce, continues through December 18 as a presentation of Storytellers in Concert at Boston University's College of Communications Auditorium, 640 Commonwealth Avenue, Boston. Performances are Friday-Saturday at 8 pm and Sunday at 7 pm. Tickets: \$8 general, \$5 seniors and students. Tel: 628-5865.

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.

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: \$15.50 to \$26.50. Telephone: 426-6912.

Nuts 'n' Krakers, the campy parody of the Tchaikovsky ballet, continues through December 18 at the Boston Center for the Arts, Cyclorama Hall, 5398 Tremont Street, Boston. Performances are Friday-Sunday at 1:00 & 7:30. Tickets: \$12 to \$15. Telephone: 508-588-2716.

The Serpent Woman, Carlo Gozzi's theatrical fable combining *commedia dell'arte* techniques, exotic puppets, lush music, and a bright palette, continues through February 26 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Performances are Tuesday-Saturday at 8 pm, Sunday at 7 pm, matinees Saturday and Sunday at 2 pm. Tickets: \$14 to \$25. Telephone: 547-8300.

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.

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 Dance

*** CRITIC'S CHOICE ***
The Nutcracker continues through December 31 as a presentation of Boston Ballet at the Wang Center, 270 Tremont Street, Boston. Performances are Wednesday-Saturday at 7:30, Sunday at 6:30, matinees Saturday and Sunday at 2:00. Tickets: \$7 to \$42. Telephone: 787-8000.

Ongoing Exhibits

ON CAMPUS

Heinrich Heine: 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.

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

Drawings Based on Travels in Japan, by John Ziemba, continues through December 8 at Kaji Aso Studio, 40 St. Stephen Street, Boston. No admission charge. Telephone: 247-1719.

Mummies and Magic: The Funerary Arts of Ancient Egypt continues through December 11 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Involvement: The Graphic Art of Antonio Frasconi, a survey of works by the artist credited with reviving the woodcut as a fine-art medium, continues through December 18 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Monday-Friday 10-4, Friday 7-9, Saturday-Sunday 1-5. Telephone: 353-3345.

A Native American Festival, with gallery exhibits, video presentations, storytelling, a pow-wow, and other events, continues through December 31 at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge, near the Lechmere T-stop on the green line. Telephone: 577-1400 for more information.

*** CRITIC'S CHOICE ***
Paintings by Fitz Hugh Lane, presenting a comprehensive showing of the work of the much-admired New England painter, continues through December 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

*** CRITIC'S CHOICE ***
Special Effects: The Science of Movie and Television Magic continues through January 5 at the Museum of Science, Science Park, Boston, near the green line T-stop of the same name. Gallery hours are Tuesday-Sunday 9-5. Admission: \$5 general, \$3 seniors and children. Telephone: 742-6088 or 723-2500.

The Boston Museum of Science presents Speed (Greg MacGillivray) and New England Time Capsule at the Mugar Omni Theater, Museum of Science, Museum Park, Boston, near the green line T-stop of the same name. Continues through March with screenings Tuesday-Thursday at 11 am, 1, 2, 3, 7, & 8 pm, Friday also at 9 & 10 pm, and Saturday-Sunday every hour from 10 am to 8 pm. Admission: \$5 general, \$3 seniors and children. Tel: 742-6088 or 723-2500.

Upcoming Events

Treat Her Right at the Paradise on December 15. Scruffy the Cat and The Titmice at the Paradise on December 16. Photographs by Christopher J. Andrews at the MIT Weisner Gallery beginning in February.

Three groups provide for a great evening of jazz music

MIT JAZZ FESTIVAL

The MIT Concert Jazz Band,
Conducted by Everett Longstrech.
The MIT Festival Jazz Band,
Directed by Jamshied Sharifi.
The Boston University Jazz Ensemble,
Directed by James O'Dell,
Kresge Auditorium, December 2

By BENNY WEINTRAUB

THE MIT FALL JAZZ FESTIVAL last Friday night in Kresge was met by a good-sized audience. Two MIT bands were joined by one from BU.

The MIT Concert Jazz Band opened the program. After a slow start, they increased in excitement and polish through their four selections. The first number, *Killer Joe*, was unexciting and the musicians appeared uninterested in the chart.

Moanin', which came second, was more intense, but Longstrech had some trouble holding the group together. The excitement rose when Longstrech announced that the next piece would feature "whoever I decide to point to." No fewer than eight members played solos in that piece; several new members of the band showed talent and played enjoyable solos. Especially notable were the two tenor sax players, both new to the band this year, and Jay Keyser, an old favorite of the audience and the band. The last number featured the two tenor sax players in an upbeat tune.

The Boston University Jazz Band played next. Their program was the most interesting of the three bands as they presented five different charts from five different big bands. My favorite was *On Green Dolphin Street*, a fast jazz chart with difficult licks

for both the saxes and the trumpets. They also played *Nutville*, *Big Dipper*, *A Warm Breeze*, and *In the 80's*.

The MIT Festival Jazz Ensemble finished up the night with their usual grace and style, appearing on stage in all black with red ties and cummerbunds. In contrast to the two bands before them, the Festival band played only modern jazz. Three of the pieces had been written by the conductor, Jamshied Sharifi. Perhaps the best selection was *The Graduate*, written by Eric Ostling, who was graduated from MIT and held the position of Festival pianist last spring.

The Festival Jazz Band gave a polished performance. The new pianist and drummer seem to be fitting in well with the style of the band. Forrest Buzan on tenor sax and David Ricks on trumpet played good solos in many of the pieces. Susan Ward, a freshman in her first concert with the band, surprised the audience with her talent on the soprano sax.

The main problem with the Festival Band is that, aside from the soloists mentioned above and a guitar and a vibes solo, the rest of the band just sat there for most of the concert. The style of music that Sharifi performs has even less ensemble work than the traditional music in the previous bands, and yet his group featured far fewer soloists. Sharifi should take a risk on more of his members and let them try a solo. The possible loss of quality of solos would be more than compensated for by an increase in interest of what's going on on the stage.

Sharifi announced that there will be two more jazz concerts this school year in March and in May.



Put a little Sunshine

in your life...

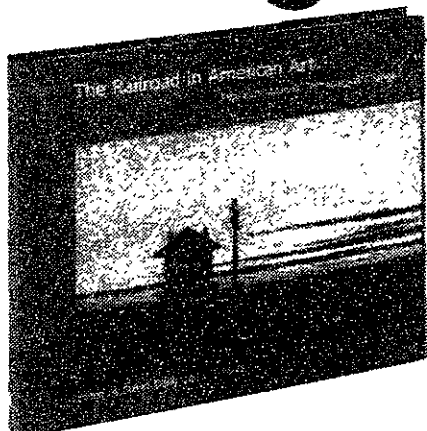
Join The Tech!

Holiday Book Sale



Here's a listing of some recent MIT Press hardcovers perfect for gift giving:

Owls of the Northern Hemisphere
Karel Voous \$55.00
The Poetics of Gardens
Charles W. Moore, William J. Mitchell, and William Turnbull, Jr. \$35.00
The Hidden Image: Photographs of the Male Nude in the Nineteenth and Twentieth Centuries Peter Weiermair \$39.95 through 1988, \$45.00 after
Carlo Scarpa: Architecture in Details
Bianca Albertini and Alessandra Bagnoli \$50.00
Varvara Stepanova: The Complete Work Aleksander Lavrentiev \$39.95
Joe Colombo and Italian Design of the Sixties Ignazia Favata Valentini \$30.00
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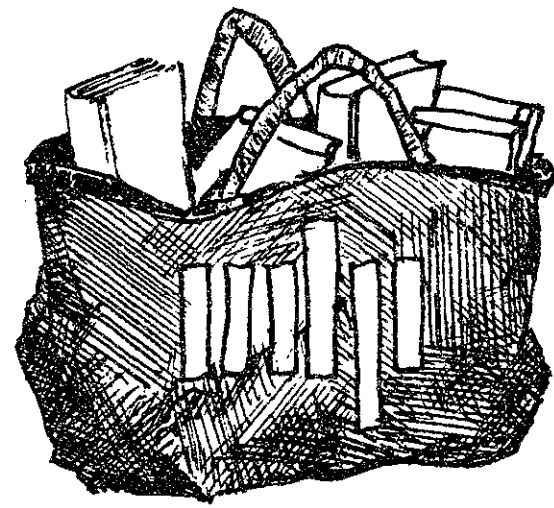


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ARTS

Hogwood's period instruments Messiah lacks spirituality

MESSIAH

A Sacred Oratorio.

By Georg Friderik Handel.

Sharon Baker, Carolyn Watkinson, Stanford Olsen and David Thomas, soloists.

The Period Instruments Orchestra and Chorus of the Handel & Haydn Society, Conducted by Christopher Hogwood. Symphony Hall, December 1, 2, 3, & 4.

By JONATHAN RICHMOND

MY FIRST REACTION at the end of Christopher Hogwood's performance of *Messiah* with the Handel & Haydn Society was to go home and listen to my recording of Kathleen Ferrier singing "He was despised." It is a rendition that invariably leaves me shattered: her voice comes across with such innocence and honesty, yet its effect is to convey the most devastating tragedy. Each word resonates with special meaning: her enunciation of the word "grief" is supremely haunting. Ferrier not only informs us about, but makes us come to know the suffering she is singing of. And yet there is something about the radiance of her singing that delivers the most soothing balm: she confirms the spiritual greatness of Handel's music.

Christopher Hogwood's greatest obses-

sion is to give "authentic" performances. So, for the first time, Boston's Handel & Haydn Society played *Messiah* on original instruments. The result was one of remarkable clarity from both orchestra and chorus; it was in many ways elegant too; many of the numbers were prettily delivered; there was often an atmosphere of jollity. But it was a performance without spirituality, without appreciation for the message the texts were conveying, and as such it was barren.

Take mezzo-soprano Carolyn Watkinson's "He was despised." Her singing was flat, her articulation unstudied: while Ferrier's words rise to celestial heights, Watkinson never gets off the ground. Hogwood's orchestra provided an ever so crisp accompaniment. How nice it was to hear individual orchestral voices. But how boring and uninspiring it was to hear an academic exercise in historical accuracy that showed no concern for the subtlety of the music or for the emotions — earthly and otherwise — Handel intended it to transmit.

The only high-caliber solo singing of the evening came from bass David Thomas. I found myself underlining his points of stress in the program and he, indeed, is a master at conveying both the beauty of the word and the message it contains. His recitative "Behold I tell you a mystery" and

song "The trumpet shall sound" were delivered with splendid placement of emphasis. Bruce Hall provided a brilliant trumpet solo to boot.

There is no doubt that Sharon Baker sang very prettily: her charming voice was pleasant to hear. But she remained on auto-pilot, and the heights at which she flew fell far short of the celestial. "He is the righteous Saviour" she sang with about as much passion as one might reserve for the arrival of a used-car salesman.

Stanford Olsen was the evening's insipid tenor. His words were mumbled, his projection weak, his interpretation passionless. "Behold and see if there be any sorrow like His sorrow," he sang without meaning.

The chorus did seem to have much going for it on the surface: the balance between voices was good, and choral diction was effective. Some numbers were done nicely: "For unto us a child is born" was a case in point. But the singing was all so bland.

As to the orchestra, its playing was mostly sterile: too tidy, too intellectual. That's not to say it was not frequently enjoyable. But there was little of either the celebratory or the tragic to it, not for the first two parts of the oratorio at any rate.

Things did look up a bit for *Part The Third*. The precision of the chorus was re-

warding in "Since by man came death," even if the duet "O Death, where is thy sting?" was sung unconvincingly by Watkinson and Olsen. And Thomas' best singing came here. The orchestra and chorus certainly did probe an at least slightly deeper level for the concluding "Worthy is the Lamb," but it was not deep enough to be revelatory, or even worthy to be called inspired.

What are the lessons from all this? Period instrument performances are certainly to be encouraged: the stripping away of unwarranted thick textures can in fact make such ventures more emotionally powerful. But if undue emphasis is put on the technical side of authenticity, while neglecting the semantic content of the work, its message will be lost as will the spiritual splendor of its music.



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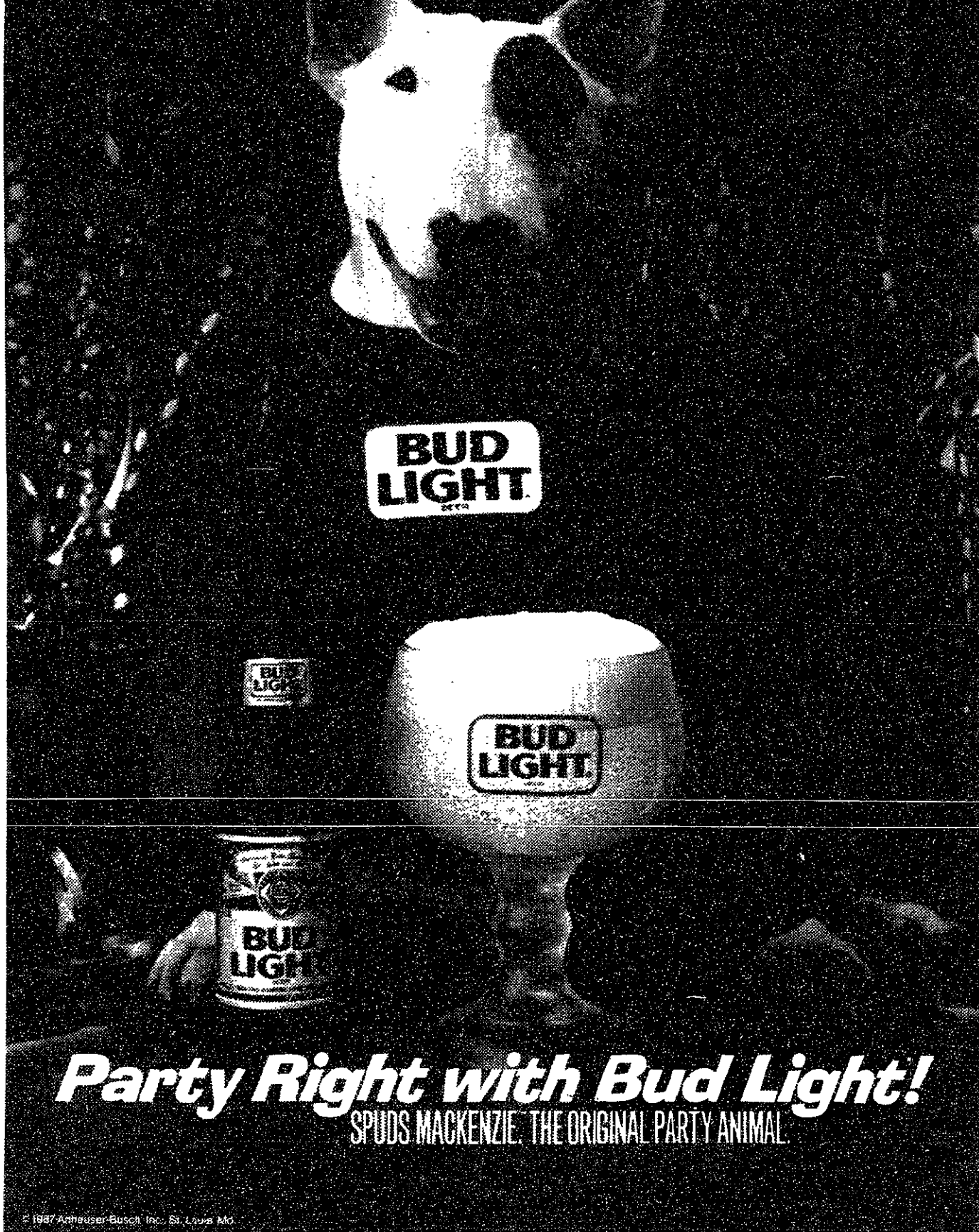
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MIT deals with 1988-89 deficit of \$6 million

(Continued from page 1)

Investigating ways of getting schools and laboratories to use more of their "designated" funds — which amounted to \$91 million to fiscal year 1988 — instead of spending MIT's unrestricted funds is one target for future budget considerations, according to Culliton's memo.

Research revenues decline

The increasing deficits are primarily the result of declining revenues, as expenses have been carefully controlled over the past few years, according to Culliton's September memo.

The past five years of small

surpluses in operations are directly related to the strong growth in research volume during this period, according to the memo. However, "our best estimate of research growth in the next few years is that there will be no growth and the strong possibility of even a decline in total research volume."

One effect the decline in research volume will have is to increase the costs of Institute operations borne by general funds. Modifying the indirect cost rate charged to research sponsors to make up for the difference exacerbates the problem by making MIT investigators less competi-

tive for research funding, according to the memo.

The memo cites the following factors as contributing to the projected 1988-89 operations deficit:

- zero base growth assumptions in sponsored research, compared to 2.8 percent growth in fiscal 1988, which causes "an erosion in indirect cost recovery from research sponsors;" \$1.1 million;

- an increase in employee benefit costs; \$1.0 million;

- a planned reduction of 50 in the number of undergraduates; \$0.7 million;

- the need to provide more unrestricted fund support to undergraduate student financial aid because of holding the self-help level constant and the implementation of the "opportunity award" program for very low income students; \$1.5 million;

- higher salary increases for faculty and support staff "because of competitive pressures."

Dealing with the deficit

A budget strategy that eliminates the deficit should be ready within a few weeks, according to Culliton, but presently only the outlines of such a package are available.

Present budget estimates for tuition and salary increases will be evaluated, as well as a planned limitation in the number of students, and ways to convince

sponsors, "such as [the National Science Foundation], to fund the true educational cost of their scholarships and fellowships."

Culliton's memo also lists the possibilities of some cost reductions, limitations on the number of new program initiatives, and an evaluation of the level of MIT's unrestricted funds used to supplement other sources of financial aid.

The memo suggests "evaluating the effect of spending academic program funds where possible rather than spending unrestricted funds," though Culliton said this is a difficult process. "Academic funds of Schools . . . which are for designated purposes," the memo said, "continue to grow significantly — over 20 percent in each of the last two fiscal years, to a fiscal 1988 level of \$91 million."

Board bans ILG alcohol deliveries

(Continued from page 1)

have made no final decision regarding the proposed exemption, although it appears unlikely that MIT will attempt to extend an alcohol policy to the ILGs.

It would be "inappropriate" for MIT to impose alcohol regulations on the ILGs, said Thomas R. Henneberry, assistant treasurer for insurance and legal affairs. Henneberry is assembling a recommendation for Associate Dean for Student Affairs James R. Tewhey.

"MIT takes the position that it is not responsible for what happens at individual fraternities," Henneberry said. Because fraternities are separate corporate bodies, they are responsible for policing themselves, he continued.

Tewhey echoed Henneberry's assessment, pointing out that extending an official alcohol policy to the ILGs would drastically alter the relationship between MIT and the living groups. Currently, MIT can only take action against individual houses, he continued, noting that the licensing board is asking host institutions to articulate a broad policy and enforce it.

Although the InterFraternity Conference enforces an alcohol policy on its member houses, it is unlikely that such a policy would satisfy the licensing board, Tewhey said.

Alcohol deliveries continue

Despite the regulation, sources within the MIT fraternity system say that deliveries of kegs of beer continue, although fraternities are now more discreet about their purchases.

One observer, pointing out that many national fraternities forbid the use of chapter funds to purchase alcohol, said fraternity members often buy alcohol for parties with the understanding that they will later be reimbursed by the chapter. Since liquor distributors are required by law to keep records of their deliveries, fraternities are especially careful to avoid ordering beer under their institutional name.

Captain Anne Verge of the Boston University Police said that in the fall semester BU police have investigated at least two deliveries to MIT fraternities. Neither of the incidents were reported to the Licensing Board, she said. Instead, BU officers no-

tified the MIT Campus Police of the deliveries in order to allow MIT to handle the violation internally, she continued.

None of the Boston area colleges or universities has yet requested an exception to the rule, which the board reinterpreted several months ago. MIT, Boston University, and Northeastern University all maintain fraternities within the jurisdiction of the board.

Undergraduate Association President Jonathan Katz '89 warned that the board's decision might be counterproductive. The

policy has turned students' attention from a positive trend toward self-enforcement to "being really pissed off at the Licensing Board," he said.

Cambridge-side fraternities are not affected by the policy reinterpretation. James McDavit, chairman of the Cambridge Licensing Board, said that in Cambridge liquor may be sold to anyone over 21 without further restriction. "There's no evidence of a problem at the MIT or Harvard campuses," McDavit said. "No one's ever brought a complaint about public drinking there before us."

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