

Interim report studies admissions, academics

CUAFA finds faculty concerns over undergraduate performance

By Reuven M. Lerner

The Committee on Undergraduate Admissions and Financial Aid released an interim report, describing undergraduate admissions and academic performance, on March 6. The final report, which will be based on faculty and student opinions, is on the agenda of the April 19 faculty meeting.

According to Professor Keith D. Stolzenbach '66, chairman of CUAFA, the interim report is meant "to solicit additional input from the faculty," and is "not designed to reflect conclusions or recommendations."

Some faculty members are concerned with undergraduate academic performance, according to the report. The CUAFA report notes that students "engage in a broad range of intellectual, professional, and extracurricular activities," but are "less focused on mathematics and science than in previous years." Many incoming students seem to have problems with "basic skills" such as algebra and trigonometry, according to the report.

Stolzenbach said that the "most pointed expressed concerns" have been about first-year core subjects. While chemistry instructors reported that they were happy and saw no downward trend, the report did find concern about freshman performance in core mathematics and physics subjects. Stolzenbach added that only the Department of Mathematics has experienced a change in the "cumulative accomplishments of individual students."

According to the report, some students "believe that they do not belong at MIT" or that they "do not fit [in]." Stolzenbach said that "CUAFA is very concerned about the impact of its ongoing review of the self-image of current students," and he stressed that CUAFA is reviewing a decade, not a year, of students' performances.

On a positive note, the Department of Electrical Engineering and Computer Science regards its third-year Computer Science majors as the "best ever," and the Physics Department "has seen no change in the quality of its ma-

jors," the CUAFA report notes. The School of Humanities and Social Science was also reportedly pleased with the "number and quality of HASS majors" and the improvement in students' writing ability.

The Admissions Office has recruited "more faculty readers" and lowered the minimum number of applications readers must evaluate, the report said. While faculty participation "has always been modest," it is now "at an undesirable low."

The report said that CUAFA has reviewed admission procedures in the past, and that reviews "will no doubt occur with similar regularity in the future."



The "DU Dawgs" perform at the Alpha Chi Omega Lip Synch Contest last Friday night.

Ognen J. Nastov/The Tech

Outgoing UAP Katz recalls new initiative in UA

By Niraj S. Desai

The Undergraduate Association has shifted in the past year from being a largely reactive body to one capable of taking initiative, according to outgoing UA President Jonathan Katz '90. Looking back on his tenure as UAP, Katz cited this shift as a fundamental feature of the past year.

In particular, the UA was able to move out front on the issue of second-term freshman pass/no-credit grading, Katz said. The Institute proposal for changes in freshman grading was not put before the faculty until last month, while the Student Committee on Educational Policy issued its report last year, Katz noted.

Moreover, the educational re-

form debate this year has been much more open than the 1987 fight over revising the Humanities, Arts, and Social Sciences distribution requirement, according to Katz. The proposed HASS-D changes were not widely-publicized until shortly before the faculty was scheduled to vote on them — not allowing much time for students to react. The result was a large amount of student complaint about both the proposed changes and the procedures that had been used.

This year, in an effort to avoid a repeat of the 1987 controversy, the administration and the UA made a conscious effort to alert students well ahead of time to the pending educational reform proposals, Katz said. He believed that all Institute committees that deal with curricular issues should work in public. There is no need

for secrecy and there is a need to keep students informed, he said.

The UA also sought to open up to student input the process concerning the recently-approved 1989-90 tuition increase, Katz said. In the past, students often felt they had no input into how tuition increases were decided, nor did they really understand how such decisions were made. This year, President Paul E. Gray '54, on a suggestion by Katz, released a background paper explaining the need for the tuition increase; Gray also held an open forum with students to discuss tuition.

Katz credited the UA's increased activity in the past year, in part, to efforts to make the UA into a "single" organization. In the past, the different entities within the UA — the Finance

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Jonathan Katz '90.

Lisette W.M. Lambregts/The Tech

Professor sees widening differences within NATO

By Mauricio Roman

The North Atlantic Treaty Organization is facing considerable pressure to break apart, asserted Douglas T. Stuart, professor of political science and director of international studies at Dickinson College. Stuart gave a talk on "NATO's Out-of-Area Challenges" yesterday at the MIT Center for International Studies.

A substantial source of tension within NATO comes from its members' attitudes towards out-of-area disputes, which are conflicts between NATO member countries and non-member countries — particularly Third World countries.

According to Stuart, when NATO was formed 40 years ago, all of its members viewed the Soviet Union as the primary threat to their security. Since the 1970's this view has split: European members have regarded Russia in the context of *detente* while the United States has been adamant about Russia's threat to the Free World, Stuart said. The difference in European and American reactions to the Soviet invasion of Afghanistan is a good example of this situation, Stuart claimed.

This difference in the definition of what constitutes a threat to NATO creates tensions within

the organization, Stuart said. During the 1970's and up until 1982-83 European members were noticeably uneasy with American involvement in the Third World, and failed to cooperate with American solicitation of support — much in the same way as the US failed to cooperate with European struggles to preserve colonialism during the twenty years that followed World War II, Stuart said.

For instance, during the Yom Kippur war the US solicited the European members of NATO for cooperation in the midst of crisis, and authorization to use bases in case of conflict between the US and another country. The European members, including Turkey and Portugal, loudly protested. Turkey and Portugal had until then made a career of supporting the US, Stuart said.

During the last five years, Stuart noted, the intense disagreement between European members of NATO and the US has calmed down. Europeans have stopped criticizing most American policy initiatives and have even participated in joint ventures abroad. For example, seven European nations participated in the Persian Gulf fleet to protect oil-carrying

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Class of '92 joins Public Center in service drive

By Joanna Stone

In an effort to "get the MIT community more involved with the community of Boston," the Class of 1992 and the Center for Public Service at MIT are organizing a "Community Service Drive" over the next several weeks, according to Christine Ma '92, a coordinator for the Center.

The Center will have a booth in Lobby 10 weekdays from 10 am to 4 pm during the weeks before and after spring break. Booth workers will provide a sign-up sheet for all those who are interested in donating time for public service. People will be asked to give not only their names, addresses and phone numbers, but also their areas of interest and the age-range they'd most prefer to work with.

To members of the Class of 1992, the booth will also hand

out pledges — signed cards stating that the signee pledges two hours of service to the institution of his or her choice. These pledges are not binding, but Ma hopes that they will serve as a further incentive for students to volunteer their time.

Although the drive has been organized by the Class of 1992, it is for everyone, including graduate students and faculty members, Class of 1992 President Aileen Lee said. The time commitment for the average volunteer would vary, she added.

Virginia Sorenson, who currently works out of the Technology Community Association office, runs the Center for Public Service. Last year Sorenson distributed a survey on the topic of community service and contacted many public service organizations to ascertain the level of interest in

such a program.

Matt Turner, who also works in the TCA office, will initially be taking volunteers to their jobs at the designated organizations. Sorenson, however, will not be getting personally involved. According to Ma, "She's officially the lady-in-charge, and she's there if we have any questions, but for the most part she'll let us [Ma and Lee] run the drive."

"We have broken the available public service jobs down into five categories: education, medical, hunger, underprivileged youth, and the homeless. We have several coordinators for each category, although we could use one more for medical and one more for hunger," according to Ma.

"We feel that there are many MIT students who would really like to serve their community but

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Ognen J. Nastov/The Tech

The "Village People" perform YMCA at the AXO Lip Synch Contest Friday.

NATO faces pressure to break apart

(Continued from page 1)

ships. Stuart observed that the willingness of European nations to mollify tensions within NATO is inconsistent given the opposing views between Europe and the US concerning out-of-area disputes. Stuart noted this inconsistency may be explained in three related ways.

First, Europeans might be intending to "short-circuit" anti-European politics within the US.

Second, Europeans fear that an American feeling that Europe does not support American intervention abroad might make American foreign policy decisions more unilateral. This fear stems from: a distrust of American unilateral decisions; and an unwillingness to jeopardize American commitment to NATO.

Third, as long as the world is bipolar (i.e. there exist two main superpowers with their respective spheres of influence), disputes between NATO's members over

out-of-area conflicts cannot be allowed to threaten the stability of NATO. But to the extent that the world is less bipolar and more multipolar, the alliance between NATO countries, which argue over out-of-area conflicts, will be more vulnerable to collapse. Stuart believed that although the world is not yet multipolar, it is less bipolar than it was forty years ago. This interpretation has met with the most controversy of the three.

Stuart concluded that NATO is in a transition period; a different structure of NATO is desired because the organization currently fails in fulfilling the expectations of its members.

A member of the audience observed that it has been said NATO never solves any problems, it simply outlives them. Stuart added that NATO's problems are apparently unresolvable and that there is considerable pressure for NATO to break apart in the future.

MIT Professor of Political Science William Griffith objected to the statement that the US might be acting unilaterally with regard to some out-of-area conflicts. Specifically he cited American policy towards South Africa (an ethical and moral obligation) and the American position in Afghanistan. He claimed that, in the case of Afghanistan, the US did not need European NATO members' support, since it had the support of Pakistan, Egypt, Israel, Saudi Arabia, and other countries in the area. He added that, in any case, the US did not need European assistance in this particular issue.

Stuart pointed out that, from the perspective of other NATO members, America's attitude toward the Afghan conflict has shown marked unilateralism, and that while the US might not need European consent or support, the Europeans had complained about US actions in Afghanistan from 1979 to 1983.

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For scheduling information, please contact Miriam Diamond in M.I.T Career Services, (617) 253-4733.

The Ad-Hoc Committee on Lesbian and Gay Studies at M.I.T.

is pleased to announce

the first annual competition for the

GAY STUDIES PRIZE

The Gay Studies Prize will be awarded each year to the author of the best undergraduate paper on any topic in Lesbian and Gay Studies or the history of sexuality. Papers should be submitted by 14 April 1989; the winner of the Prize will be announced by 1 May. This year the prize will be \$500.

Interested students should submit entries or questions to Prof. D.M. Halperin, 14N-432, x3-5038.



Andy Silber/The Tech

The Ringling Brothers, Barnum and Bailey circus held clown auditions this weekend.

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news roundup

from the associated press wire

World

US ready to back El Salvador's president

The Bush Administration says it is prepared to support the new Salvadoran government — but only so long as it respects democracy and human rights. Both White House and State Department officials say continued aid to El Salvador will depend on those "twin pillars." The candidate of the right-wing party linked to death squad killings in the past won Sunday's presidential election. El Salvador has received more US aid than any other Latin American nation in this decade.

Alfredo Cristiani of the Republican Nationalist Alliance defeated the incumbent party's candidate, Fidel Chavez Mena, in Sunday's highly-charged election in El Salvador. Officials said voter turnout was one of the lowest in the country's history.

Next US-PLO meeting tomorrow

US and Palestine Liberation Organization officials will hold their next meeting tomorrow in Tunisia. US officials say they will call for an easing of tensions in Israel's occupied territories, even though PLO officials have already vowed not to relent in their 15-month uprising.

A PLO ambassador is denying reports that Yasser Arafat will participate in the talks with US officials. But the Palestinian ambassador in Saudi Arabia says the group wants the level of the talks upgraded so that Arafat can take part. The envoy also expressed "strong displeasure at the slow pace" of the dialogue, which formally began Dec. 16.

Shamir calls for Jewish unity

There is dissension at a Conference of World Jewry meeting in Jerusalem. In his opening remarks, Israeli Prime Minister Yitzhak Shamir called on Jewish leaders to unite behind Israel. But Israeli Radio reports that when Shamir repeated his rejection of talks with the Palestine Liberation Organization, several delegates dissented.

Feminists, orthodox Jews clash at Wailing Wall

About 50 Jewish feminists tried to worship at the sacred Western Wall in Jerusalem yesterday. Ultra-orthodox Jewish men hurled chairs, bottles and fruit at the women. Police had to fire tear gas to break up the melee at Judaism's holiest site, also known as the Wailing Wall. The men apparently feared the women would repeat past efforts to carry the Bible and wear prayer shawls worn exclusively by male Jews.

Embassy houses South African black escapee

West Germany's embassy in South Africa is providing refuge to four black detainees who escaped from a Johannesburg Hospital. The four men are among hundreds of detainees who have gone on hunger strikes demanding release from political detention.

Questions remain over airline crash

British investigators say they have found no evidence of fire or miswiring in the right engine of a British Midland Airways jet that crashed in January, killing 47 people. The plane crashed with its left engine on fire after the cockpit crew shut down the right engine.

IRA kills two

Irish Republican Army guerrillas are claiming responsibility for the deaths of two high-level police officers from Northern Ireland. Officials in Belfast say the bodies of the two officers were found in their car early today near the border with the Irish Republic. The officers had been meeting with colleagues in the Republic.

Persian New Year begins today

Iranian leaders took to the airwaves yesterday with messages to usher in the Persian New Year that began today. Iran's president talked about postwar production while Ayatollah Khomeini spoke of more personal matters. Khomeini said Muslims must overcome carnal desires, but admitted being unsuccessful at that himself.

EEC envoys may return to Iran

European ambassadors may soon be on their way back to Iran. The European Economic Community decided yesterday to let member nations send their envoys back to Tehran after a one-month absence. The 12 EEC ambassadors were recalled to protest Iran's death threat against *Satanic Verses* author Salman Rushdie. Rushdie is a British citizen.

Local

Representative cites inequities in state's water policies

Rep. Brian Donnelly says the next Massachusetts governor should correct inequities in the state's water policy that allows residents of one community to pay far higher rates than another. Donnelly told the Metro South Chamber of Commerce yesterday that the state's water situation pits cities and towns against one another. He suggested that local leaders should demand that all cities and towns share equally in the state's water resources. Donnelly also advocates building additional reservoirs around the state and instituting more strict water conservation measures.

Nation

Trump cuts bid for Eastern shuttle

Strike-crippled Eastern Airlines got more trouble yesterday when New York Developer Donald Trump cut his bid for Eastern's northeastern shuttle. Last fall, Trump offered \$365 million for the profitable shuttle but Trump says it has lost at least a third of its value since a machinists' strike began three weeks ago.

Judge blocks release of police killer

A Dallas judge has effectively blocked the release of Randall Adams — the man convicted of killing a police officer and the subject of the movie *The Thin Blue Line*. Adams was set to be released on his own recognizance today after 12 years in jail — but a second judge imposed a \$100,000 bail. His conviction had recently been overturned.

No curfew for DC teens... for now

Tonight was the night Washington, DC, planned to implement its curfew for teenagers, but a judge has temporarily blocked the curfew. The city ordered the curfew in response to a growing crisis over drugs and drug-related violence.

Pan Am security response faulted

Pan Am is dismissing as an "old story" a report critical of the airline's security measures. The head of the House Transportation Committee said a security consultant warned Pan Am of security gaps two years ago. US Rep. Cardiss Collins (D-IL) said, had the airline heeded the report, the bombing of Flight 103 over Scotland might have been prevented.

Inflation fears drive market down

Concern over inflation sent markets tumbling yesterday with the Dow Jones Industrial Average losing 29 points. Investors are bracing for an even bigger plunge today if the government's report on February's consumer prices shows a sharp increase. Some economists predict rising inflation could trigger a recession in the second half of the year.

Survey judges economic climates

California, Connecticut, Maryland, Virginia, Massachusetts, New Jersey and Vermont have the highest grades in an economic report card released yesterday. A private research group looked at all 50 states and found the economic climate best in those that invest in basics such as education, technology and capital markets. The survey also found a growing gap between rich and poor in almost every state.

"Night Court" actor testifies on Capitol Hill about Alzheimer's Disease

The actor who plays "Bull," the bailiff on the television series "Night Court," tearfully testified on Capitol Hill yesterday about his father's five-year ordeal with Alzheimer's Disease. Richard Moll recalled the frustrations of seeing his father lose his memory and then control of his bodily functions prior to his death a year-and-a-half ago. Moll is asking that research spending on the ailment be quadrupled.

Amex bill for visiting a prostitute? 'I won't pay,' says Maryland man

A Maryland man is refusing to pay his \$6,700 American Express bill — saying he used the charge card to pay for an illegal act. The man says he used the card to purchase the services of prostitutes at two Baltimore clubs, although the bills show the charges were for champagne. American Express is suing and the clubs deny they market prostitution.

Shannon calls for sale of needles and syringes

Attorney General James Shannon joined AIDS activists Wednesday in supporting over-the-counter sales of clean hypodermic needles and syringes to combat the spread of AIDS. But the Dukakis Administration says the Department of Public Health needs a month to study the issue of AIDS treatment and prevention.

Shannon told the Legislature's Health Care Committee that there is no time to waste, contending that two-fifths of intravenous drug users in Boston are already infected with the virus. Charles Lamb of the Boston Department of Health and Hospitals told the Committee that 39 other states allow over-the-counter sales of needles and syringes. Gov. Michael Dukakis, who opposed a needle-exchange program last year, has yet to take a position on over-the-counter sales.

Statewide drought possible

Yesterday was the first day of spring but some people in New England are wishing for a touch of winter. Too little snow has Massachusetts worried about drought. One official says the reservoir that provides water for the eastern half of the state needs about eight major snowstorms.

Sports

Rose under investigation for gambling

A baseball source says that Cincinnati Reds manager Pete Rose could face a suspension for gambling activities.

The Commissioner's office released an unusual statement yesterday acknowledging that Rose was being investigated, but it did not say why. However, Rose has admitted to betting on horse and dog racing as well as college basketball. Major League employees are permitted to wager at race tracks but are not allowed to bet on baseball. The source — who asked not to be identified — said that yesterday's announcement was "a prelude of what's going to happen in the next couple of days."

Rose would not comment on the investigation.

Pinckney and Lewis pace Celtics to fifth win in six games

Ed Pinckney scored nine of his 22 points in a 15-4 third-quarter run last night that carried the Boston Celtics to a 119-108 victory over the San Antonio Spurs. It marked the 20th straight time the Celtics have beaten San Antonio, and Boston's fifth win in six games.

Reggie Lewis led the Celtics with 24 points, and Robert Parish and Kevin McHale chipped in 18. The Celtics led 77-56 when Parish began the decisive spurt with a layup with just under six minutes left in the third. Spurs guard Alvin Robertson was called for a foul with 3:52 remaining and was ejected after throwing the ball at the referee. Brian Shaw missed the technical shot but Pinckney kept Boston rolling with a jumper and three-point play that gave Boston a 10-point lead. Frank Brickowski led the Spurs with 20 points, and Vernon Maxwell added 19 for San Antonio. Boston led 64-62 at halftime.

Weather

More snow-rain-snow

A low pressure system will be crossing southern New England today. Since the low center will be passing just to our northwest, much of the precipitation will be in the form of rain. There is, however, enough cold air behind this system that the rain could change to snow briefly before ending tonight. Areas to the northwest of the low's track, such as western Massachusetts, Vermont, New Hampshire, and Maine, may see several inches of snow before the storm ends.

Today: Cloudy with rain. High 40-45°F (4-7°C). Winds south to southwest becoming northwest 10-15 mph (16-24 km/h).

Tonight: Cloudy with rain or snow ending. Winds north to northwest 10-15 mph (16-24 km/h). Low 25-30°F (-4 to -1°C).

Wednesday: Partly to mostly cloudy and cold. High 32-37°F (0-3°C). Low in the 20s (-7 to -2°C).

Thursday: Mostly sunny. High 35-40°F (2-4°C).

Forecast by Robert J. Conzemius

Compiled by David Rothstein and Niraj S. Desai

opinion

EDITORIAL

CFYP proposal aims mostly at pass/fail

As the faculty prepares to vote on proposed changes to the freshman year at its April meeting, one thing should be made clear: the debate over eliminating second term pass/no-credit grading for freshmen really has little to do with the Committee on the First-Year Program's goal of increasing flexibility in the core subjects. Rather, CFYP's proposal to discard pass/fail in the second term comes directly as a response to some faculty members' feeling that freshmen fool around instead of studying. Professor William Peake '51 typified this view at last week's faculty meeting when he said he felt "all pass/fail is a disservice to our students" and that he was in favor of eliminating pass/fail entirely.

The CFYP claims its main reasons for wanting to eliminate pass/fail in the second term are that freshmen typically overload on subjects and that the present system encourages students to take all their core requirements freshman year, sometimes to their disadvantage. However, any overloading problem could be resolved by lowering the freshman credit limit or other methods, without imposition of grades. And while some students may need to postpone Physics I (8.01) until second semester, most will want to concentrate on their core subjects in the first year. Besides, it is unclear that eliminating second-term pass/fail is the best way to get students to postpone physics from first semester. But CFYP has concentrated on pass/fail.

Why should the faculty want to get rid of pass/fail? Some professors at last week's faculty meeting said that upperclassmen are often poorly prepared in core subjects. But is this due to pass/fail? If the current system is passing students who have not mastered the core subjects, then that is the problem, not the grading system, and CFYP should be looking at teaching methods and policies.

There may be valid criticisms of pass/no-credit grading. But it is disturbing that freshman grades are single-handedly blamed for first year problems, and that the CFYP has proposed virtually no other recommendations for freshman year other than examining the pass/fail issue and the timing of core subjects, while other important questions remain.

Unfortunately, time is running out on this issue. The faculty will vote on pass/no-credit grading at its next meeting, and there is not much time to explore alternatives.

TheTech

Volume 109, Number 13

Tuesday, March 21, 1989

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The Tech (ISSN 0148-9607) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$17.00 per year Third Class by The Tech, 84 Massachusetts Ave. Room W20-483, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. FAX: (617) 258-8226. Advertising, subscription, and typesetting rates available. Entire contents © 1989 The Tech. The Tech is a member of the Associated Press. Printed by Charles River Publishing, Inc.



LETTERS TO THE EDITOR

UA should not pursue pledge, despite referendum

The matter of the graduation pledge has not been settled by the passage of the referendum. It is an issue that cannot and should not be decided by the general undergraduate student body.

I believe that each individual must consider the consequences of his or her actions. This is not limited to scientists and the uses of technology; it includes the everyday consideration we extend to our fellow human beings. I do not disagree with the text of the pledge. I, and many others who voted against the referendum, feel that distribution of the pledge is inappropriate for the commencement ceremony.

I find it interesting how proponents of the pledge have answered criticisms that the wording is vague and that its voluntary nature makes it useless. Theodore Corbin's response ["Pledge would legitimize social awareness," March 17] is typical: "the objective of the pledge... is to legitimize the idea that scientists should place some value on whether they act responsibly as citizens or human beings, not



Tech illustration by Kai Chiang '92

just as scientists or engineers." His main concern is that the pledge be distributed, because the distribution itself makes a statement about the validity of social responsibility. It's a good statement, but I question the use of

the commencement ceremony to make such statements.

The referendum passed with barely half the voters supporting it, yet Undergraduate Association President-elect Paul Antico '91 still plans to go ahead and seek the permission of the administration on the basis that the students approve. But this is not an issue for all undergraduates to decide. If the UA is concerned that MIT does not place enough emphasis on social responsibility, let it push for curriculum change. But whether or not the commencement ceremony should be used to make a statement about social awareness should be decided only by the students who will be graduating.

Antico is a sophomore; Corbin, a junior. Ajay Advani, who proposed the referendum, is a sophomore. They do not have the right to use someone else's commencement to make their statements. The issue has not been decided. It is our graduation, and we must have the final say.

Michael R. Gobler '89

Prolife challenges AWS to forum on abortion

In recent months, the abortion issue has received much attention via the increased activities of the MIT Prolife Community and the Association for Women Students. In regard to this recent activism, the MIT Prolife Community would like to cosponsor a debate or information session in conjunction with the AWS.

However, after contacting the leaders of the AWS on three separate occasions, offering them our proposal for a fair and open exchange of ideas, they declined

repeatedly, offering as one of their reasons their desire not to stifle their recent increase in support, especially for the March for Women's Rights in Washington, DC on April 9. They feel such debates or information sessions only attract and consequently anger people who have already formed strong opinions on the issue, and that people who are undecided or indifferent would not attend. MIT Prolife strongly disagrees, and can back that disagreement with testimony from students who have attended our

events with an open mind and unsettled position and have left telling us they have truly reconsidered their former position.

So to respond to the AWS publicly and to the whole MIT community: MIT Prolife is prepared and willing to present our ideas and goals in an environment that is open and founded on mutual respect for the right of an individual to hold a belief in accord with his or her conscience. We will not take a position of security in silence when we see our membership rising, and we will expose our ideology truthfully and without reservation. If the AWS is achieving so much support for their activities, why aren't they willing to talk about what they represent? MIT Prolife challenges every student and member of the MIT community to overcome his or her indifference and apathy on the the abortion issue and to openly confront the reality of abortion — a policy of annihilation that is responsible for the killing of four thousand new members of our society in the United States each day. MIT Prolife is ready to address each and every MIT community member. Why isn't the Association for Women Students?

Juan Latasa '91
 Colleen Daugherty '92
 Chris Papineau '90
 Mark Viz '90
 MIT Prolife Officers

Islamic writer did not mean to condone Rushdie death threat

In an earlier letter I explained why Muslims are offended by Salman Rushdie's novel *The Satanic Verses* ["Satanic Verses is libel against Islam," Feb. 28]. I did not condone the use or threat of violence nor did I ever imply it. I wrote strictly about the Islamic stance on the book's contents and about nothing else. I tried to show that, in the Muslim world, the book in and of itself has been and continues to be the central issue of the controversy.

It is disappointing that some people have called my sincere explanation of Muslim opinion about a misleading book "diatribe," and that others have said "who cares?" More disturbingly,

I have also been harassed via the mail.

To those who have inferred otherwise from my statement about justice I say: please don't put words in my mouth. Before making baseless allegations about my intent, try to understand what I have written. Don't just reinforce your blatant prejudices by distorting my words. When Muslims pray to God they pray for whatever He may ordain in His Infinite Wisdom — divine justice — nothing more, nothing less. Indeed, it is a grave sin to "dictate" justice to God.

I hope that this will put the unfortunate matter at rest.

Semseddin Türköz G

opinion

LETTERS TO THE EDITOR

Church of Christ members' attitudes on other religions are unfair and bigoted

After having been badgered by several groups to attend "Bible talks," I was surprised when someone whom I had known for about a month asked me to attend a Bible discussion. I was assured it was non-denominational, and after hesitating, I gave in. Recently I have been called many times to attend Bible studies even though the moderators know well that I have night classes that conflict with the Bible study classes. Eventually, the requests shifted to "Would you care to go to church with me on Sunday?" Again, after being called three weekends in a row, I finally capitulated. Assured that the services were non-denominational, I went on March 5 to the Boston Garden with a group from the Bible study class. I looked at the slickly printed handout I had been given — it read "BOSTON Church of Christ."

When the sermon began, my suspicions about this group were amplified tenfold. A small snippet of dialog will illustrate my point: the preacher said of Judaism that it was the "so-called 'church' of the Pharisees and Sanhedrin. Evident in this phrase are two themes: religious absolutism, postulating that Judaism is not a valid religion, and Christian egocentrism, by referring to the Jewish faith as a "church," something I'm sure most Jews would hesitate to do.

Other themes addressed included the "evils" of schism within Christianity; specifically, Jesus wants only one Church, and the

preacher established early on that he was struggling to make the Church of Christ that One. (I would like to propose that he read the Gospels and the Acts of the Apostles.) The orator cited many problems facing his church — for instance, the fact that it has been branded as a cult by some experts. He followed up by quoting from an author who disliked the Church of Christ's campus policies. The quoted author, a member of a liberal Protestant religion that does not believe its tenets are the only valid ones, was accosted by Church of Christ members to attend a Bible talk. The author reported his astonishment at being rebuked for his belief that virtuous Jews would go to heaven.

I wondered what point the preacher was trying to make, since I agreed with the sentiments expressed by the quoted author. I was shocked by the audience response: everyone laughed. It was clear to me that the Church of Christ was filled with religious bigots and anti-Semites who were completely sincere in their beliefs. Statistics gleaned from their handout frightened me: they had taken it upon themselves to send "missionaries" to countries that were already predominantly Christian (e.g., England and Australia). The explanation that I received was that people in these countries did not attend church regularly. I wonder about that claim: why are they spending money on ministries in technically-developed countries and on

multicolor packet handouts printed on slick paper when most major religions spend their money on relief efforts in Third World countries?

I was later informed by some people that the Boston Church of Christ has been involved in scandals at MIT. (On Sept. 1, 1987, *The Tech* ran an article on Church of Christ recruitment of Interphase freshmen). Freshmen are recruited most often because they are vulnerable and need friendship, and clever recruiters often befriend a freshman long before religious overtures are made. This was my personal experience. Also, the Bible study talks are a subtle means of re-

cruitment. A former member of the Church of Christ has informed me that the Bible studies are broken up into five units: the first two are "devoted to convincing you that if you don't belong to their church, you're going to hell." Part one is an exhortation to follow fundamentalist principles, part two asserts that "the kingdom of God is the church, you have to belong to the kingdom of God to go to heaven, a church has to have certain qualifications or it's not a church, and they're the only church with these qualifications."

Unfortunately, prejudice isn't a punishable crime; however, stu-

dents can do something to make a moral statement about these organizations. Remember that refusal to be a part of a Bible discussion group does not make you non-religious or an enemy of the faithful. Be proud of your own religious heritage, whatever it may be.

Let me set the record straight: this is not an anti-organized-religion diatribe. What I am trying to say is this: Freedom of worship is all well and good, but when religions take a stand against other religions, the way is opened for more insidious forms of intolerant behavior.

Robert Poole '92



Interviewing on Campus

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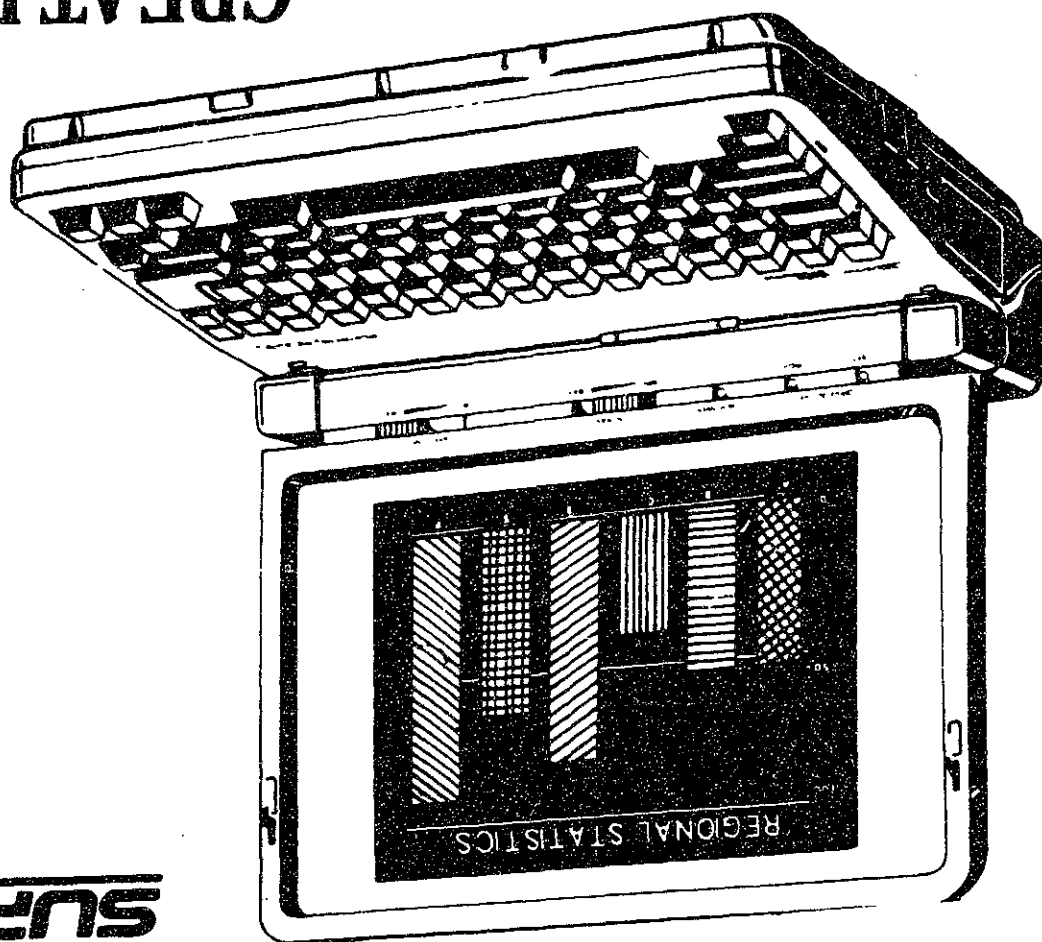
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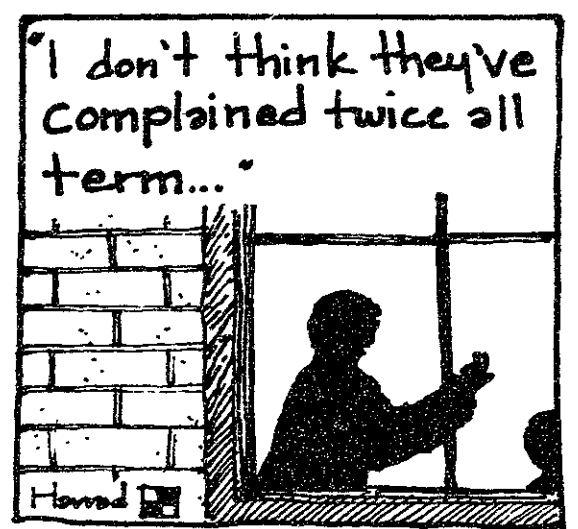
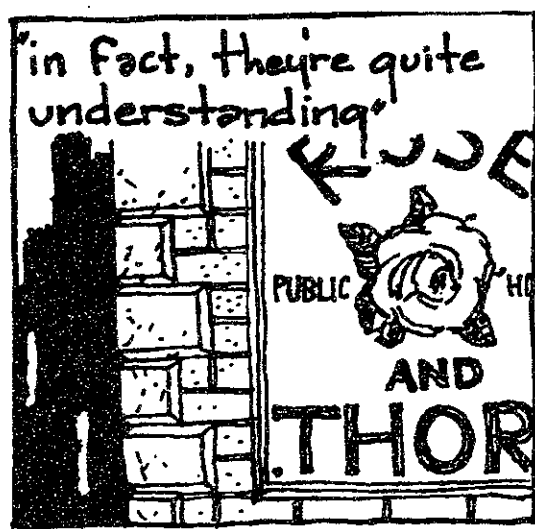
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By W. Owen Harrod



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Japanese translator needed for correspondence for Boston seafood export company. Hours flexible, fee negotiable. 617-423-2201 (8-5).

Student Photographers needed in the Undergraduate Education Office to work on the UROP Directory. Please contact Cynthia Rose or Robin Pachtman, x3-7909, 20B-141.

Sexually Transmitted Disease
Confidential testing and treatment of STD's and AIDS. Also general medical care, sports medicine, birth control, etc. Private office. Robert Taylor, M.D., 1755 Beacon Street, Brookline, 232-1459.

Visiting faculty at Harvard will need a sublet (studio or one bedroom) from March 24 to May 9. Please call Thanos at 225-6457.

Activists — Central America Outreach Canvass. 4-10 pm weekdays, Sat. 12-5. Full and PT. \$40-80/day. Call Marian at CASA in Harvard Square, 492-8699.

Legal Problems? I am an experienced attorney and a graduate of MIT who will work with you creatively to solve these problems, answer your legal questions, and provide legal representation. My office is conveniently located in downtown Boston just minutes from MIT via MBTA. Call Attorney Esther Horwich MIT '77 at 523-1150.

Attention — Hiring! Government jobs — your area. Many immediate openings without waiting list or test. \$17,840-69,485. Call 1-602-838-8885. Ext. R4058.

The Tech Subscription Rates: \$17 one year 3rd class mail (\$32 two years); \$44 one year 1st class mail (\$86 two years); \$49 one year foreign; \$8 one year MIT Mail (2 years \$15). *The Tech*, W20-483; or PO Box 29, MIT Branch, Cambridge, MA 02139. Prepayment required.

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Moderator: Caroline Whitbeck, Senior Lecturer, Department of Mechanical Engineering, MIT

Wednesday March 22

4-6pm

Rm. 14E-304

REFRESHMENTS WILL BE SERVED!

This series is sponsored by the MIT Program in Women's Studies.
For more information, call x3-8844.

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MIT-ACM Undergraduate
Computer Science Conference

Saturday, April 8, 1989: 12:30 - 5 pm
Grier Room (34-401)

This first MIT-ACM Undergraduate Computer Science Conference will recognize and display quality research done by MIT undergraduates. Various papers, covering topics generally relating to Computer Science, will be presented by MIT undergraduates. The presented papers will be copied and given out at the conference.

The goal of this conference is to assemble undergraduates in a forum which:

1. Expands the realm of undergraduate education to issues outside classes;
2. Encourages communication of technical ideas among a peer group;
3. Allows undergraduates to present their work in a formal setting;
4. Provides undergraduates experience with writing and presenting papers.

Each undergraduate at the conference will present his or her work for a half-hour. A preliminary schedule will soon be available.

For information, contact: General Chairman, David Goldstone, 410 Memorial Dr., Cambridge Mass., 02139; (617) 225-8263; stone@wheaties.ai.mit.edu.

Special thanks to MIT EECS, ACM, and Microsoft for sponsorship of this event.

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Listings

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

Sunday, Mar. 19

Nobel Laureate and Boston University Professor **Elie Wiesel** will speak on "The Anatomy of Hate" on Sunday, March 19 at 7:30 pm in the BU Law School Auditorium, 765 Commonwealth Avenue. For more information, call (617) 353-6654.

Faculty and students of Wellesley College will be performing music of 20th century Mexico along with guest composer, Arturo Salinas on Sunday, March 19 at 8 pm in the Houghton Memorial Chapel. For more information, call (617) 235-0320.

Sissela Bok, philosopher, will discuss her new book *A Strategy For Peace* on Sunday, March 19 at 3 pm at the Cambridge Forum, 3 Church Street, Harvard Square.

Carolyn Toll Oppenheim will speak on "Free Speech in the Jewish Community" at 7:30 pm at Boston University Hillel, 233 Bay State Road, Boston. For more information, call (617) 353-3633.

Monday, Mar. 20

Great American Meatout. Explore a healthier, more humane diet. Totally vegetarian bake sale and info table 1st floor of Student Center, 9am-2pm. Sponsored by the Animal Rights Forum.

A seminar on "Food Supply in a Dependent Economy: The Rice Trade in Kisan-gani" will be held on Monday, March 20 from noon to 1:30 pm in Room 416 of the Boston University African Studies Center, 270 Bay State Road. For more information, call (617) 353-3573.

Tuesday, Mar. 21

Morris Eagle of New York University will speak on "The Epistemological Status of Psychoanalysis" on Tuesday, March 21 at the Boston Colloquium for the Philosophy of Science at 8 pm in Room 525 of the BU School of Theology, 745 Commonwealth Avenue. For more information call (617) 353-2604.

The Distinguished Women in Operations Research and Engineering Lecture Series at MIT will present **Karla Hoffman** of George Mason University talking on "Optimizing the Capital Budget for Telecommunications Companies" from 4:00 to 5 pm in E40-298. Refreshments will be served.

Wednesday, Mar. 22

David Treadway, PhD will speak on "It Will Never Happen to My Kids: Adult Children of Alcoholics as Parents" during the Third Annual Speaker Series of Focus Counseling and Consultation. The lecture will be held from 8-9:30 at the Harvard Gutman Library. Admission is \$10. For more information, call (617) 876-4488.

Thursday, Mar. 23

A seminar entitled "Software Patents: A Horrible Mistake?" will be held from 2-6 pm in Room E15-070 on Thursday, March 23. For more information, call (617) 253-3144.

Sunday, Mar. 26

Boston University Hillel will present a symposium on **Women and the Arts: The Creative Process** on Sunday, March 26 at 10 am. The cost, which includes a kosher lunch, will be \$25 for adults and \$15 for students. Registration deadline is March 20. For more information, call (617) 353-3633.

Monday, Mar. 27

A seminar called "Politics, Class and Gender in African Resource Management: Examining the Connections in Rural Kenya" will be held on Monday, March 27 at noon in Room 416 of the Boston University African Studies Center, 270 Bay State Road. For more information, call (617) 353-3573.

Tuesday, Mar. 28

Thomas Cook will discuss "Spinoza and the Plasticity of Mind" on Tuesday, March 28 at 8 pm in Room 525 of Boston University's School of Theology, 745 Commonwealth Avenue. For more information, call (617) 353-2604.

Wednesday, Mar. 29

Stephen Toulmin of Northwestern University will deliver his lecture entitled "From Leviathan to Lilliput: Beyond National Sovereignty" at 8 pm on Wednesday, March 29 in Boston University's School of Education Auditorium, 605 Commonwealth Avenue. For more information, call (617) 353-2604.

Monday, Apr. 3

There will be a lecture entitled "Inter-art' Relations in the Timurid Period" on Monday, April 3 in the Van Rensselaer Room of the Harvard Fogg Art Museum at 4 pm. For more information, call (617) 253-1400.

Wednesday, Apr. 5

The MIT Museum (265 Massachusetts Avenue) will screen **Captains Courageous** on Wednesday, April 5, at 7 pm. Fresh popcorn. Free to the public. Call Marcia Conroy at x3-4422 for more information.

Thursday, Apr. 6

Jack Craig, television sports columnist for The Boston Globe, will speak on "The Future of Televised Sports" on Thursday, April 6 from 4-6 pm in Room 66-110. For more information, call (617) 253-3144.

The MIT Communications Forum will sponsor a seminar entitled "The Future of Televised Sports" from 4-6 pm on Thursday, April 6 in Room 66-110. Featured speaker will be **Jack Craig**, Television Sports Columnist, The Boston Globe.

Friday, Apr. 7

Reena Bernards will speak on "Feminism Meets Nationalism: The Role of Women in the Palestinian-Israeli Conflict" on Friday, April 7 at 8 pm in Room 66-110, MIT. For more information, call (617) 734-9348.

Announcements

The Fitness Testing Program sponsored by the Sports Medicine Division of the MIT Athletic Department is offered to all students and employees of the Institute who hold a valid athletic card. Individuals over the age of 35 must obtain medical clearance from a personal physician before being allowed to participate in the program. The test consists of a submaximal aerobic ergometer test, flexibility exercises, body fat percentage, and muscular strength and endurance measurements, and takes about 40 minutes to complete. For further information call 3-4908 between 2:30 and 6:00 pm, Monday-Thursday. The tests are free of charge.

Surplus equipment is available for departments and members of the MIT Community in the **Equipment Exchange**, building NW30, every Tuesday and Thursday from 11 to 3 pm. Thirty days after being advertised in *Tech Talk* the equipment is sold.

The **Science and Humanities Libraries** (Hayden Building Libraries) are now open from noon Sunday to 8 pm Friday — 24 hours a day — and from 8 am to 8 pm on Saturday. From midnight to 8 am access to the libraries is limited to members of the MIT community. Circulation and reference services are not available during restricted hours.

The **MIT Museum** has many ongoing exhibits. The Museum is located at 265 Massachusetts Ave., and is open Monday through Friday, 9-5, Saturday 10-4. Admission is free.

The **Off-Campus Housing Service** welcomes any member of the community who either has available housing or who is searching for housing to contact our office in Room E32-121, x3-1493.

The "Statement of Registration Status" is still required of all male students who are expected to register for the draft, if they desire to receive federal financial aid. Women, underage students and those who have completed the statement in previous years do not have to file statements.

MIT requires male students who have completed the statement by indicating they are "underage" to submit the statement annually until they have registered.

Free Information

The Office of Consumer Affairs and Business Regulation has prepared a pamphlet called "College Consumer" that summarizes students' consumer rights. For a

free copy, write the Office of Consumer Affairs and Business, One Ashburton Place, Boston, MA 02108 or call 727-7755.

For students searching for ways to stretch the shrinking dollar abroad, the Council on International Educational Exchange announces the 1988 Student Travel Catalog. The Catalog is one of the most comprehensive, FREE budget travel guides available. It may be obtained from CIEE, Dept. STC '88, 205 East 42nd Street, New York, NY 10017, (212) 661-1414 or 312 Sutter Street, San Francisco, CA 94108, (415) 421-3473. Enclose \$1 for postage and handling.

There is a **Food Addiction Hotline** being provided by the Florida Institute of Technology and the Heritage Health Corporation. This hotline is to provide information about food addiction, gather data about the nature and extent of food addiction, and raise the awareness in the population that food addiction exists. The hotline number is 1-800-USA-0088.

CALL, a toll-free information service, provides free information about colleges, graduate schools, financial aid sources, and career opportunities. CALL operates Monday through Thursday, 9 am to 9 pm; Friday and Saturday 9 am to 5 pm; and Sunday 2 pm to 6 pm at 1-800-442-1171. Counselors are also available on a walk-in basis at the Higher Education Information Center located at the Boston Public Library, 666 Boylston Street, next to the Copley Plaza.

Study Help

The professional tutor staff of the **MIT Writing and Communication Center** (14N-317) will be glad to consult with you on any writing or oral presentation project (papers, theses, letters, etc.) from 10-6 Monday through Friday. You may either phone for an appointment (x3-3090) or just drop in. In addition, workshops for those for whom English is a second language are held in the Center on Wednesdays from 6:15-7:15. All services are free.

Counseling

The **Samaritans** — someone to talk to and befriend you, are on call 24 hours a day, 7 days a week. The center, at 500 Commonwealth Avenue, Kenmore Square, is open from 8 am to 8 pm every day for people to come in and talk. Service is free and completely confidential. Call 247-0220.

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The ICCAD Division of Silicon Compiler Systems is focused on providing state-of-the-art CAD tools to the integrated circuit design industry. The products span the entire IC design process, from modeling and simulation through design capture, layout, and verification, all running on one workstation. This division also undertakes custom IC design contracts with significant technology partners.

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- Layout Optimization
- Automated Circuit Layout
- CAD Database, Algorithm and Language Development
- Automated Circuit Test Generation

We will be conducting interviews at MIT on March 23, 1989 for individuals applying for positions in the above areas. The ICCAD division of SCS is located in Warren, New Jersey (30 miles west of NYC) and Salt Lake City, Utah, with corporate offices in San Jose, California. An equal opportunity employer. M/F/H/V.

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notices

The Beth Israel Hospital hosts a **Rape Crisis Group** on Tuesdays at 7:30 am for women who are experiencing disruption in their lives immediately following or up to six months after being raped. The long-term crisis group meets Thursdays at 6 pm. For more information, call (617) 735-4738.

Today, more than one million men and women are demonstrating by their personal example that alcoholism is an illness that can be arrested. If you have an alcohol related problem please get in touch with the **Alcoholics Anonymous** group nearest you — with complete assurance that your anonymity will be protected. Call 426-9444 or write: Alcoholics Anonymous, Box 459, Grand Central Station, NY 10163. You will receive free information in a plain envelope.

Counseling and **HTLV-III** blood screening services are available for individuals concerned about exposure to the virus associated with AIDS. For more information about this free confidential service sponsored by the Department of Public Health and Counseling Services, call 522-4090, weekdays from 9 am to 5 pm. Outside Boston call collect.

Parenting is a tough job. If you need help surviving the parenting experience, the **Family Support Network** and **Parents Anonymous** are co-sponsoring a support group for isolated or overwhelmed parents. Every Tuesday night from 6 pm to 8 pm at Roxbury Children's Service, 22 Elm Hill Ave., Dorchester.

The Family Support Network is also sponsoring a support group for teen parents, every Thursday night from 6 pm to 8 pm at Roxbury Children's Service.

Getting High? or Getting Desperate? If drugs are becoming a problem, call or write: Narcotics Anonymous, 264 Meridian St., East Boston 02128, (617) 569-0021. Local meetings held at the MIT Medical Department, E23-364, on Mondays from 1-2 pm.

The **Cambridge Dispute Settlement Center** has announced that it is making its service of mediating disputes available to roommates in the Cambridge area. Those interested in using CDSC's service to resolve a roommate dispute or any other dispute should contact the mediation center at 876-5376.

Meeting Times

Every Tuesday at 1 pm in Walker 220, there is a **Japanese Lunch Table**. Bring a bag lunch, make friends and join this lively group. All levels are welcome!

Men Against Sexual Assault: Monthly discussion group for concerned men on issues of rape and violence against women meets the first Wednesday of every month from 7:30-9 pm in room E51-218. The sessions are supported by the MIT Office of Student Affairs and sponsored by MIT students. Sessions will be devoted to such topics as discussions of rape, sexual violence, sexual harassment, pornography and rape, and other subjects. The discussion group is aimed at university students as well as the larger Boston/Cambridge area community. For further information, call Jeff at x3-2633.

Volunteer Opportunities

Tutoring Plus is looking for volunteer Big Brothers, Big Sisters, and Tutors to work with area youths. The commitment is 2 to 5 hours a week. If you are interested, please contact Ann Budner at (617) 547-7670.

The MIT/Wellesley Upward Bound Program needs **Instructors and Tutors** to assist disadvantaged high school students in math, english, science, social studies, computer science, and foreign languages. For more information, call (617) 253-5124.

The **Cambridge School Volunteers** invites you to help us help kids learn. Your time and talents can really make a difference in a child's life. Volunteer opportunities include teaching English as a Second Language, reading stories to young children, tutoring high school students, teaching computers, and helping in the library. For more information, call 498-9218.

Do you have something to offer the public school students of Boston? Nearly all college students do, and many are now sharing their talents as **S*T*A*R** volunteers. School volunteers also offers internships in Publicity/Marketing, Community Organizing and Recruitment. For more information, call 451-615, or visit the School Volunteers Office at 25 West St., between the Park St. and Washington stops on the MBTA.

The **Peace Corps** is offering skill-training for programs utilizing the backgrounds of college graduates with mathematics and science minors. Peace Corps volunteers serve for two years. During their service

they receive a generous living allowance, paid travel, training and health care. A post-service readjustment allowance of \$175 per month is paid to each volunteer. For information on Peace Corps service, call 223-7366, or write **PEACE CORPS**, 150 Causeway St., Room 1304, Boston, MA 02114.

The **Elizabeth Peabody House of Somerville** is looking for adult volunteers who are willing to share some of their time with a child who needs their special attention. If you think you can help, please call Julie Yeh at 623-5510 for additional information.

The **Greater Framingham Area Veteran's Outreach Center** is holding New Rap sessions for Vietnam Veterans every Wednesday (except the third week of the month, when they will be held Thursday) at 7 pm. There is also a group for the wives of Vietnam Veterans. For more information, call 879-9888.

The **Epilepsy Association** of Greater Boston's School Alert Program is looking for individuals who have epilepsy or their family members to talk with fourth grade students and school personnel in their local community about epilepsy. For more information, please contact Gayle Daley, School Alert Coordinator, Epilepsy Association of Greater Boston at 542-2292.

The **Foreign and Domestic Teachers Organization** needs teacher applicants in all fields from kindergarten through college to fill over six hundred teaching vacancies both at home and abroad. For more information, write The National Teacher's Placement Agency, Universal Teachers, Box 5231, Portland, Oregon 97208.

The **Student Conservation Association (SCA)** is providing opportunities for about 150 students to obtain expense-paid volunteer positions in conservation and resource management. Volunteers this winter and spring will serve in such areas as: the Virgin Islands, San Francisco, Florida, Arizona, Idaho, and Hawaii. Telephone the SCA at (603) 826-5206/5741 or send a postcard to: Student Conservation Association, PO Box 550C, Charlestown, NH 03603.

Teach an adult to read — If you have two hours a week to spare, you can help one of Boston's 100,000 illiterate adults to read. The Adult Literacy Resource Institute is offering free tutor training. No prior experience is required — just a high school diploma and a desire to help. Contact Beth Sauerhaft, Volunteer Tutor Coordinator at 232-4695 or 734-1960 x112 for more details.

ministration majors with a strong interest in risk management. For more information and an application, please contact Laureen Feinman at (617) 890-6352.

The **MIT-Japan Science and Technology Program** is pleased to host the third "MIT Japan Science and Technology Prize." The application deadline is May 15, 1989. Applications and further information may be obtained from Kathy Schaefer in Room E38-754, 253-2839.

The **Aga Khan Program for Islamic Architecture** 1989 Summer Travel Grant for the Study of Islamic Architecture are open for graduate students at MIT for research and field work. Projects must show clear potential for making a contribution to the Aga Khan program. Applications are due March 10. For complete details, please contact The Director, Aga Khan Program, Building 10-390, MIT, Cambridge, MA, 02139 or call (617) 253-1400.

The **Massachusetts Construction Advancement Program (MCAP)** is offering a \$16,000 scholarship aid to full-time sophomores and juniors in civil engineering, construction, or construction management. Applications should be available in the Civil Engineering department or are available from the MCAP office, 888 Worcester Street, Wellesley, MA 02181. Applications are due by April 1, 1989.

The **National Research Council** announces the **1989 Resident, Cooperative, and Postdoctoral Research Associateship Program** for research in the sciences and engineering. Applications must be postmarked by January 15, 1989 (December 15 for NASA), April 15, and August 15, 1989. Initial awards will be announced in March and April. For more information, write to Associateship Program (GR430A-D1), Office of Scientific and Engineering Personnel, National Research Council, 2101 Constitution Avenue NW, Washington, DC, 20418, (202) 334-2760.

Applications for the **1989 Coors Veterans' Memorial Scholarship Fund** are now being accepted. Applications may be obtained by calling 1-800-49COORS, or by writing Coors Veterans' Memorial Scholarship Fund, PO Box 3111, Northbrook, IL, 60065.

The Department of Biology is now accepting nominations for the **John Asinari Award for Undergraduate Research in the Life Sciences**. Undergraduates in Course VII, VII-A and VII-B are eligible for the award. The deadline for submissions is April 21, 1989. See Pat Turner in 56-511 (x3-4729) for more information.

Contests, Competitions

The **American Poetry Association** is sponsoring a poetry contest with \$11,000 in prizes. The Grand Prize is \$1,000 and the First Prize \$500. 152 poets will win awards and national publication. Poets, especially students, may enter the contest by sending up to six poems, each no more than 20 lines, to American Poetry Association, Dept. CT-22, 250 A Potrero Street, PO Box 1803, Santa Cruz, CA 95061-1803. Include your name and address on each page. The deadline is June 30, 1989.

The **Grolier Poetry Prize** for previously unpublished in book-form poets is now accepting submissions. Send a self-addressed stamped envelope for further information to Ellen La Forge Memorial Poetry Foundation Inc., 6 Plympton Street, Cambridge, MA 02138. The prize awards \$150 and publication.

Internships

Congressman Joseph P. Kennedy's District Office in Boston is now accepting applications for student internships for the winter term, 1988-1989. To arrange an interview, call Deborah Anderson at 565-8686 or send your name and resume to Deborah Anderson, District Representative, Office of Congressman Joseph P. Kennedy II, 1111 O'Neill Federal Building, 10 Causeway Street, Boston, MA, 02222.

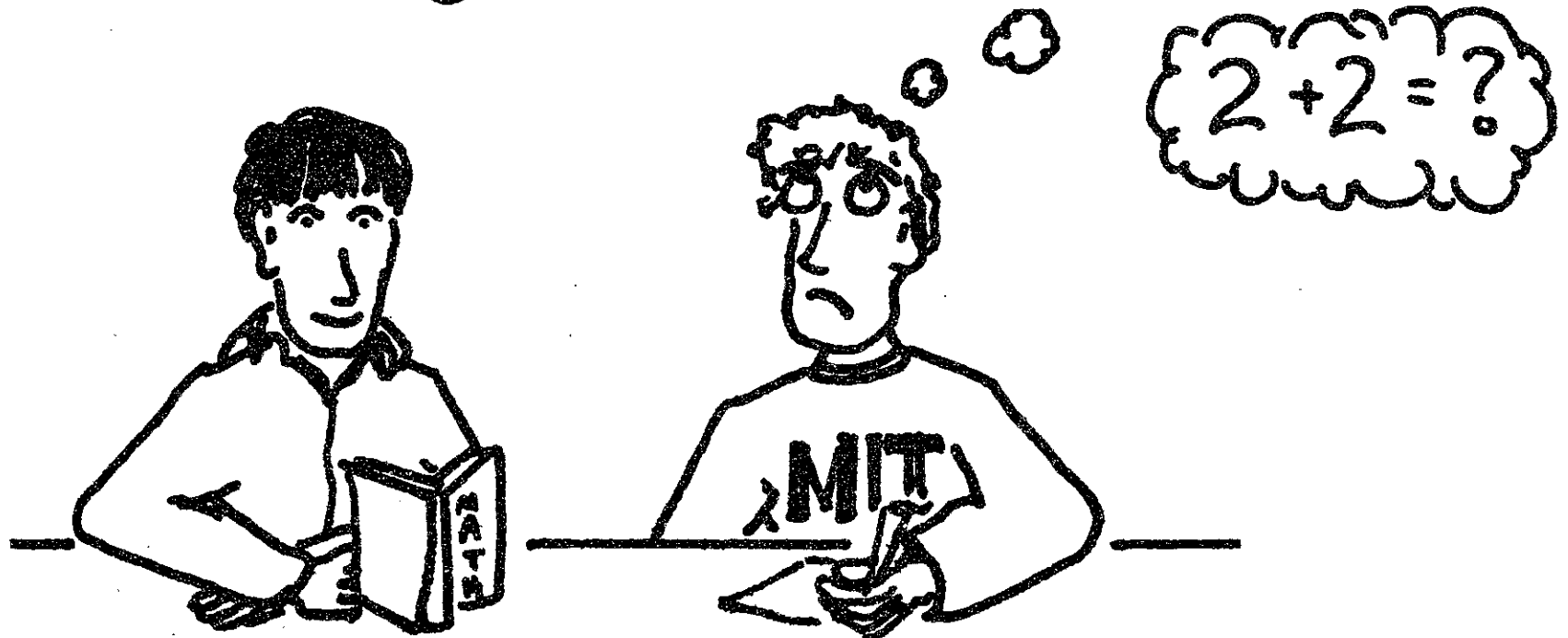
Club Notices

The **MIT Folk Dance Club** sponsors three evenings of international dancing at MIT on Sunday and Wednesday nights in the Sala de Puerto Rico, and on Tuesday nights in room 407 of the Student Center. Beginners are welcome; no partner is needed. Call 253-3655 for more information.

Miscellaneous

A new **Pentagon Audit Project** provides detailed listings of military contracts awarded to local companies and colleges across the United States. The system can help requesters determine what weapons systems are made or based in their area, or find out whether companies in which they own stock are doing military-related work. For more information contact Paul Brink at (215) 241-7060.

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Tech students let loose in ComedySportz, a new Boston improv group

COMEDYSPORTZ

At Play It Again, Sam's,
1314 Commonwealth Ave., Boston.
Sundays at 6 pm (no show on Easter).

By DAVID M. J. SASLAV

ABOUT THE ONLY DIFFERENCE between a night with ComedySportz and a night at the Boston Garden is that the crowd at Play It Again, Sam's doesn't break out into fights and get ejected from the premises.

What is "ComedySportz"? Well, words are almost incapable of describing it. If you're familiar with improvisational comedy, you're halfway there. Picture a non-stop barrage of improv games cast in a competitive setting with the audience providing comic material and judging assistance, and you've got the basic idea.

Nine performers, including MIT undergrads Joe Berghammer '91 and Erik Kay '92 (Kay did not perform the night of this review), are divided into two teams of four "actletes" each plus a referee. The competition, selected by the team captains from a diverse list of improvisational comedy exercises, pits various members of the two teams against one another in fast, audience-involved action. The list of games is so long that at a rate of five games a show, this troupe could easily go for a month or more without repetition.

The comedy pitched up ranges from the purely verbal to the almost totally physical. For example, "Storytelling" involved six of the eight actletes doing a rapid-fire narrative, switching storytellers with a flick of the referee's index finger. To make matters even wackier, each character adopted an audience-suggested trait, emotion, occupation, etc., with which to color his point of view. So, a dialogue switch between a stutterer and a biologist in a story entitled "Incans in Outer Space" might go, "...s-s-s-so the M-M-M-Martian took away all th-th-the [switch] POLYPEPTIDES! AND PUT THEM IN THE ELECTRON MICROSCOPE..."

"185" is a game featuring rapid-fire one-liners, all of which start out with "185 [whatevers] walk into a bar, and the bartender says, 'Sorry, we don't serve [whatevers] here, and the 185 [whatevers] say, ...'. The blanks are filled by the au-

dience, which also plays a heavy role in judging the gags. It's somewhat reminiscent of the now-defunct IAP Pun Contests of a few years back, and highly hit-or-miss, as one might expect.

More physical games include "Playwright" (actletes are moved by a controller into positions required to act out an audience-suggested scene), and "What Am I Doing" (one troupe member leaves the room, comes back, and tries to guess audience-suggested actions as mimed by his teammates — "Licking a Kitten" was one suggestion). These are definitely the

group's strong suit; their sight gags have a universal appeal.

The audience, made up primarily of BU and BC students, is charged with the duty of shouting out the names of locations, occupations, bizarre actions, and any other miscellany around which the actletes must base their efforts. Three audience members are appointed for judging team efforts in need of more impartial decisions. The teams are awarded points on a skit-by-skit basis, and the team with the most points at the end of the evening wins. Nobody really loses, of course, because

everyone has so much fun.

Berghammer, a chemical engineering student from Milwaukee, is a powerful emoter, well-suited to improv comedy. He and his amazingly energetic and talented cohorts will be providing improv workshops on campus soon in addition to the weekly shows at Play It Again, Sam's. Thespians (and thespians at heart) roaming the corridors in search of a new venue take note: you just might discover your ideal form of self-expression here. At the very least, you'll catch a volley of cheap laughs — admission is reduced from \$5 to \$2 with student ID.

Surprise visit by Steven Wright at Catch a Rising Star

CATCH A RISING STAR

Featuring Jimmy Tingle and Bob Somerby.
Catch A Rising Star Comedy Club,
Harvard Square.

Continues through Saturday, March 18.

By DAVID M. J. SASLAV

THOSE FORTUNATE ENOUGH to have caught the show at Catch A Rising Star Tuesday night got a special treat — an unexpected six-minute cameo appearance by national superstar (and former MIT Coop employee) Steven Wright. Wright, in town for the Marc Beres Memorial show at the Berklee Performance Center and for Comic Relief Week, provided further glimpses into his profoundly disturbed, conceptually distorted world.

The first words out of his mouth were "I'm not really here. I'm actually a fictional character." Things never looked back (or forward, for that matter) as Wright pursued matters such as his neighbor's circular driveway ("he can't get out"), his new "decaffeinated coffee table," and how fortunate we are that gravity exists ("if there wasn't, dead birds would just hang around up in the air"). Wright was evidently trying out some new material to use in the "Comic Relief" benefit show on Wednesday night.

Wright's sudden appearance followed a very strong half hour with Bob Somerby, whose caustic analyses of cereal boxes,

children, teachers, and modern gadgetry were consistently excellent. Somerby's witty perceptions, coupled with unrelenting but non-threatening sarcasm, highlight a personal charm which radiates non-stop from the stage.

After he introduced himself to a few members of the audience and learned their names, he located a retired schoolteacher in the crowd. Her refusal to give her first name was a marvelous moment, particularly when Somerby rejoined with "Yeah, when you become a teacher, you have to have your first name surgically removed, don't you?" A former schoolteacher himself, Somerby had ready a huge arsenal of relevant material, and a sense of humor which must have made his the best class in school. After he called for a round of applause for the former teacher, he demonstrated the high-class nature of his act and reaffirmed that the greatest humor of all is to be found not in the comedian, but in the very society he hopes to entertain. Somerby is, to my mind, a consummate comedian, everything David Letterman tries to be but isn't. His act alone is worth the price of admission.

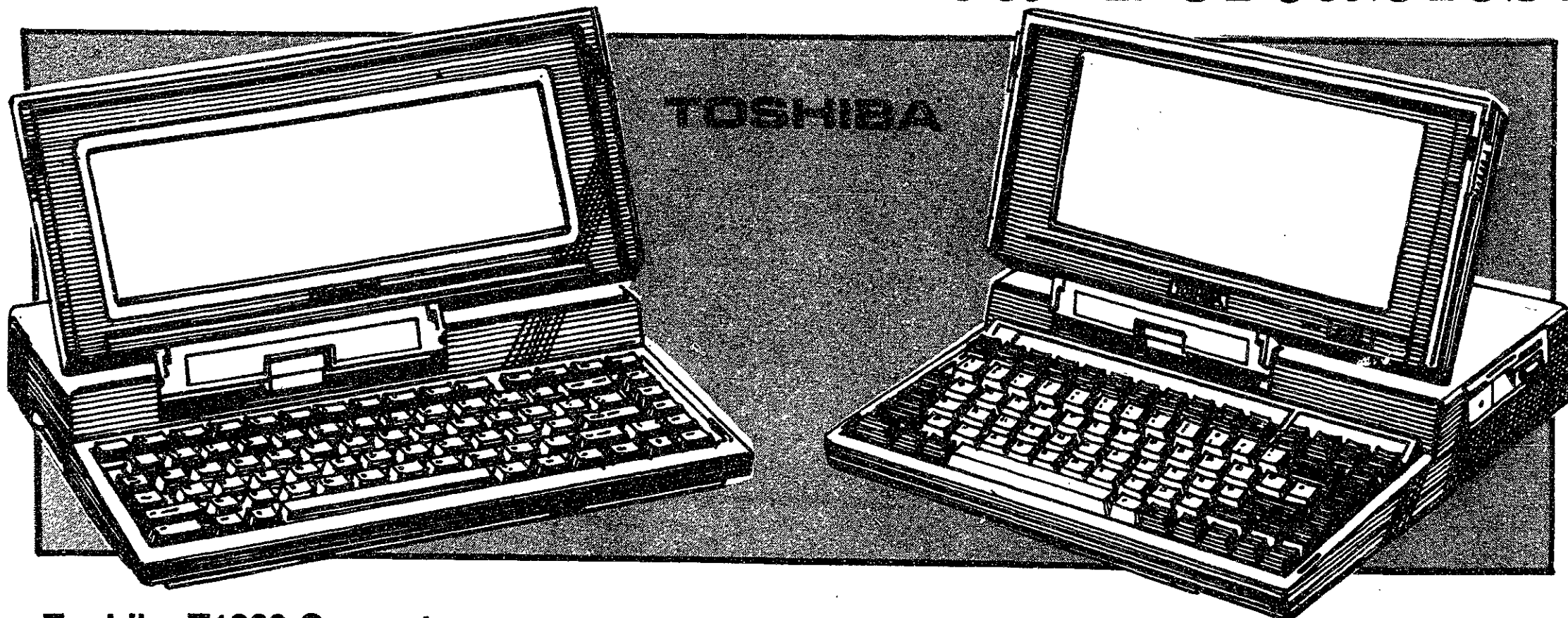
Closing the evening was local-boy-made-good Jimmy Tingle. Tingle made his debut on national television three weeks back, and seems to be a true "rising star" these days. His Cambridge-cum-Watertown roots make him a sure-fire draw everywhere in town, especially now that he's a "hot item." Tingle's style, unlike

Somerby's and Wright's, plays to the lowest common denominator. While all Boston audiences seem to enjoy the complex political comedy of a Barry Crimmins — also hot these days — they also seem to go for the less timely, less daring, and more visceral humor of Tingle's.

Reading from a notebook, which is literally unheard of for a headline act, Tingle repeatedly drew upon grass-roots elements. After boiling away all complexities in the topics he chooses, he proceeds to make jokes with the residue. Unfortunately, a first-year college course in political science would render nearly all of Tingle's material unfunny and disturbing. A somewhat distilled example: "We're building chemical weapons, nuclear weapons, and what's the Ayatollah scared of? A book! We should be building bigger and better books!" Half of his jokes were old (by audience request, no less!), he was generally underprepared (at one point he even remarked, "By Saturday night, this will be one tight set!"), and he apologized a lot. Perhaps by this weekend he'll have had time to memorize his jokes.

All three performers Tuesday night received the undeniable acclaim of the audience. Wright's appearance made the experience unforgettable, and Bob Somerby's personable sarcasm was a delight. Somerby and Tingle play Catch again tonight and tomorrow night; this is definitely a recommended show. And who knows? Jay Leno may even show up!

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ARTS

Tacky and tasteless humor at the Concert in Bad Taste

CONCERT IN BAD TASTE

The MIT Chorallaries.
Room 10-250, March 18, midnight.

By DEBBY LEVINSON

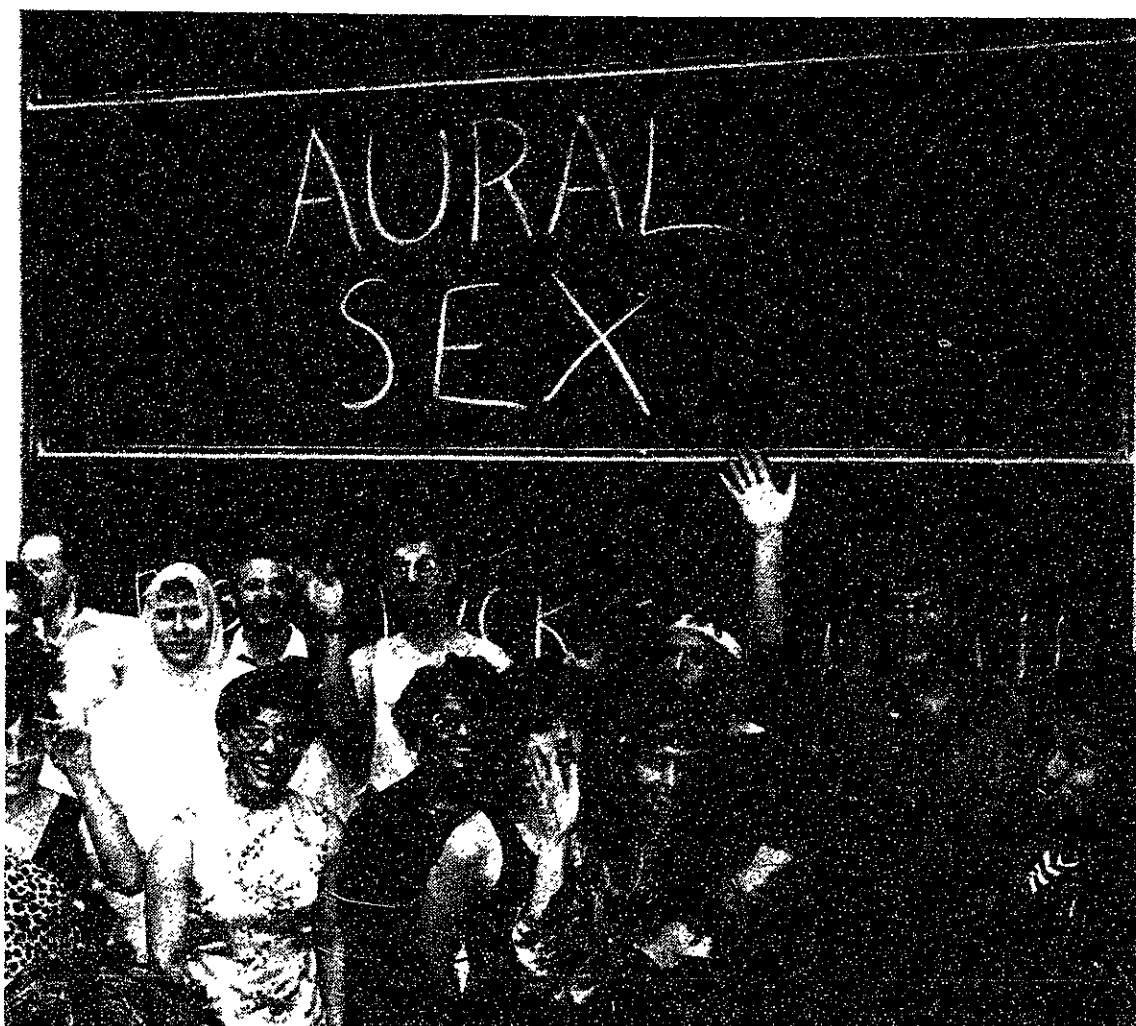
LIKE THE TYPICAL MEL BROOKS film, a Chorallaries Concert in Bad Taste is generally a hit and miss affair of tacky racial and sexual humor. This year, the Chorallaries were kind enough to forgo racial stereotypes and replace them with humor that revolved more around day-to-day Institute life; the tuition increase and ARA food were hacked repeatedly throughout the program. Still, some potentially offensive stereotypes remained; the male Chorallary dressed as an aerobics instructor was intended to be representative of a homosexual, and lines of the song "The Dirty, Nerdy, Ugly Guy in Course 6-3" refer contemptuously to a Chinese student. At least this year the group prefaced its show with a disclaimer insisting that they were not out to intentionally offend anyone, but that this was indeed a concert in bad taste and should be taken as such.

The audience, who had been chanting "LSC... sucks!" long before the concert began, were obviously pleased when the Chorallaries started the show by humming the LSC theme and then moved on to a slightly amusing song about tycoon Donald Trump. The soloist forgot one line, and the high notes of the chorus were strained and cracked, but the latter problem faded as the group continued with their program.

The Chorallaries had been expecting the usual hack by alumni or members of other singing groups, but were instead surprised by a streaker who interrupted their song about the current rash of airline mishaps. The group was flustered and almost didn't finish the song.

An overly long skit about ARA ("the government agency in charge of biological warfare") preceded "Pizza Pie," a thoroughly nauseating look at campus food to the tune of the Beatles' "Honey Pie." Sound effects — retching and burping — only added to the song's already disgusting nature. The tenor soloist, however, was excellent, his tone pure even as he conveyed his fear and loathing of the dreaded pizza. This number was followed by Tom Lehrer's "The Masochism Tango," a marvelously sick look at love relationships. Perversely, the soloist was costumed as the sadistic Freddy Kreuger even as he begged to be whipped, beaten, and disfigured by his beloved.

Further songs about mundane topics such as the Logarithms and Oprah Winfrey's excess poundage were not so successful, the jokes falling flat. Only when the Chorallaries returned to the usual gutter sexual humor did the concert truly become funny again. A trio of songs beginning with a deceptively placid chorale entitled "Orgies" ended with Monty Python standard "Every Sperm is Sacred," which was introduced by a skit about the "TCA Sperm Drive." The middle song of the trio, an ode to a sexual position enti-



Marc B. Wisnudel/The Tech
The Chorallaries and their alumni wave to the crowd at the finale of their Nth Annual Concert in Bad Taste.

tled "Route 69," was by far the most astonishingly tasteless song I have ever heard. Rude, shocking, offensive, and completely devoid of any redeeming value, "Route 69" is a song worthy of inclusion in future Bad Taste concerts.

The program finished with the traditional "Engineers' Song," the strongest selection of the concert since it was augmented by numerous Chorallaries alumni. The alumni pulled off a delayed hack when they continued to sing verse after verse, brushing off all attempts by the current Chorallaries to bring the ballad to a close.

The concert was well-attended, but the Chorallaries should be made aware of several problems incumbent with not limiting the size of the audience. When the doors to 10-250 were opened at 11:30, the crowd pushed inside so violently that many audience members were nearly trampled and could have been seriously injured. The oversized crowd also spilled over into the aisles, completely filling them and creating a serious fire hazard. Since procuring a larger room for the concert is probably unlikely — 26-100 has poor acoustics, and a concert this rowdy would never be allowed in Kresge — perhaps tickets could be sold or given out for free. As an alternative, the concert could be held on multiple nights. The Bad Taste concerts are entertaining if juvenile diversions, but the lack of crowd control dampens the experience considerably.

Dramashop one-act plays mark the end of an era

STUDENT-WRITTEN ONE-ACTS

Presented by MIT Dramashop.

A Place of Disaffection, by Michael Malak, directed by Larry DeLuca.

Lie Low, Sweet Wind Blow, by Julio Friedmann, directed by Per-Gunnar Ostby.

uh-uh! written and performed by The Popular Front for the Salvation of Dramashop.

Choose Me, by Peter Parnassa, directed by Barak Yedidia.

Parts, by Peter Parnassa and Alexander Shakar, directed by Michael Malak.

Kresge Little Theatre, March 16 to 18.

By PAULA CUCCURULLO

SUFFERING FOR YOUR ART, HAVING bizarre dream sequences, deciding whether to succeed in business or live for yourself, losing and trying to rediscover a love of life, poking fun at modern theater... what do all of these situations have in common? These were the main ideas running through the Dramashop student-written one-act plays performed last weekend. This program has been traditional at MIT for almost four decades, offering aspiring writers and students unable to commit to a major production an opportunity to participate in theater in a less intense setting. Unfortunately, if current sentiment remains unchanged, last weekend's program will be the last. Considering the fine performance, it was a grand finale to a series that should never have ended.

The first two plays, set in dorm rooms and containing the aforementioned dream

sequences, were similar in that they portrayed the ups and downs of life as a college student. However, they were quite different in theme and mood. A Place of Disaffection, by Michael Malak '89, was the story of Crandon Yates, a would-be poet (not to be confused with a writer of poems — according to Crandon, poets have to wear black). He is convinced that a poet must suffer for his craft to become great, until he realizes (in the dream, based on A Clockwork Orange, perhaps one of the best-directed scenes in the play) that suffering does not necessarily lead to greatness. With the help of some fine dialogue, Daniel Gilly '85 was wonderfully deadpan as Crandon — his description of a typical Tom Cruise movie was hilarious. The other characters in the play were not as well-defined as Crandon and left the audience confused about his relationship with them. Though the playwright wanted to imply that Crandon was isolating himself, it was not that obvious in the interactions seen on stage. The last line, implying a trite happy ending, seemed out of place. All in all, however, it was a mostly enjoyable play.

Julio Friedmann's ('87) Lie Low, Sweet Wind Blow was much darker, though it had its humorous moments. Two roommates — Stephen, a neurotic, shy musician, and Gordon, a hard-drinking writer of bizarre works like The Virgin Muffy — are both avoiding some hard truths in their life, each in his own unique way. Stephen has turned to God and self-denial to forget the pain of his childhood, includ-



Beth Cader and Derek Clark '89 in a scene from Julio Friedmann's "Lie Low, Sweet Wind Blow."

ing a suggestion of rape by his father. Gordon drinks more heavily when he realizes how badly he is doing in school, rather than doing something to improve his lot. Barbara Moore G, who played Stephen due to a lack of male participants but still made the part her own, and Derek Clark '89 as Gordon were masterful in their roles; though they had their moments of overkill, they made the drama and humor of the play come to life. Stephen's relations with his mother (Marcella Obdrzalek '92), both in reality and fantasy, were especially harrowing and moving.

Choose Me, one of two works by Peter Parnassa, came off as the weak link of the evening's performances. A sort of Wall Street-esque morality play (one character even slicked his hair back à la Gordon Gekko), it seemed to be unsure of itself and what it wanted to say. The characters needed more definition, as did the mood of the piece, especially at the end of the first half and beyond. The play does have potential, and the performances were enjoyable, especially that of Heidi Gibson '92 as the power-hungry executive caught in his own trap — another example of cross-casting that worked extremely well.

Parnassa's other play, Parts, written with Alexander Shakar, as well as uh-uh! — a satire on the IAP production aha! — by a group calling itself The Popular Front for the Salvation of Dramashop, were both broad satires on modern theater and

(Please turn to page 12)

True Colors Big Band and N-Tet jazz up Strat's Rat

JAZZ NIGHT AT STRAT'S RAT

Featuring The True Colors Big Band and The N-Tet.

Lobdell, Thursday, March 16.

By DAVE RICKS

THE PHYSICAL AND THE CEREBRAL were satisfied as equals last Thursday night as Strat's Rat presented Jazz Night, featuring two local jazz groups, the True Colors Big Band and the N-Tet.

True Colors took the stage first, setting up their 16-piece big-band instrumentation (3 trumpets, 2 trombones, 5 saxes, flute, French horn, synthesizer, guitar, bass, and drums). Their group's unique sound came from their careful combination of seemingly disparate elements. At times, they played written sections that used unresolved harmonic tensions to give their sound a funky, pungent bite. At other times, everyone in the group improvised at once to bombard the audience with waves of manic energy. The rhythmic feel of one tune was fast bebop; another tune was reggae. Evidently, "big band" music has come a long way since its original development

for the social function of ballroom dancing! Yet there was method in their madness, as all of the tunes shared a coherent concept of time and sound; the horns played with a broad, loose, laid-back feel over the solid time of the rhythm section. They lived up to their credo, "Take it left with a sense of swing."

The N-Tet took the stage second, setting up their 4-piece instrumentation (tenor sax, synthesizers, bass, and drums). The N-Tet achieved a high degree of interaction between all four musicians. The quality of their group improvisation gave the audience a refreshing alternative to the harmonic and rhythmic predictability of so many commercially produced "fusion" albums.

The N-Tet carefully controlled the rise and fall of energy in their tunes. Each tune was based on a form that could be written on one or two pages, and the simplicity of these forms allowed them to move the group improvisation in whatever direction was appropriate at the time. Typically, during a sax or synthesizer solo, they might make the energy rise steadily over a few minutes as they slowly added

subtle increases of rhythmic activity, harmonic extension, and volume. Then, as one solo finished, they lowered the level of complexity to clear a space for new ideas from the next soloist.

The N-Tet also paid special attention to the blending of sounds. Jamshied Sharifi used a breath controller held in his mouth to control the articulation and timbre of his rich, brassy synthesizer sounds. The sax player added to the fullness of his own sound by clipping a microphone to his bell and connecting it to a digital signal processor. For some pieces, the bass player used an amplified acoustic bass, which complemented the polished electric sounds of the synthesizers and sax by adding a touch of organic, gritty finger noise.

True Colors and the N-Tet explored sophisticated harmonic extensions and new combinations of tone colors, yet they always maintained a relentless rhythmic groove or pulse. Both bands even had some of the audience dancing, which is a remarkable feat for music without vocals in our culture today. The groups satisfied the intellect as well as the most animal desires.

Grand but unwanted epitaph for Dramashop's one-act play series

(Continued from page 11)

method acting. The humor flew fast and furious in both works, with stereotypical situations and characters familiar to all given new life and Dramashop in-jokes becoming obvious from the roars of laughter in certain areas of the room. Soliloquies, understudies as bimbos, straight men, performance art, directors as gods, untalented playwrights (as well as playwrights as part of their own play, a neat twist) — no possible situation was safe from attack. For the most part, the attacks were hilariously on-target.

Both of these plays, particularly the latter, were especially topical in the face of the demise of this popular forum for student creativity in favor of the newer, more "modern" outlook of Theater Arts Director Alan Brody. At the question-and-answer session after the plays, the sentiment was definitely one of sadness and hurt at the end of an era, including the departure of Robert Scanlan, longtime director of the company. Both he and this enjoyable program will be missed, both by the Dramashop members and the loyal audience they have earned over the years.



Peter Parnassa's and Alexander Shakar's "Parts" features (from left) Rachel Mello, Leah Bateman '90, Seymour Liao '91, Julian West G., and Rebecca Dickel '92.

On The Town

Compiled by Peter Dunn

Tuesday, Mar. 21

POPULAR MUSIC, ETC.

Bananarama performs at 7 pm at Citi, 15 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$18. Telephone: 482-0650.

*** CRITIC'S CHOICE ***
Bobcat Goldthwaite, *The Del Fuegos*, *Big Dipper*, and *The Regulars* perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Rick Carroll Band, *The Variables*, T.V. Dreams, and *The Hardtops* perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Paul Geremia and Bell & Shore perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Nothing Sacred, *Beyond the Pale*, and Pithbull perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *Women on Film* with *Town Bloody Hall* (D. A. Pennebaker and Chris Hegedus, 1978) at 8:00 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday series *Narrative Approaches* with *Le Bal* (Ettore Scola, 1984, France) at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Somerville Theatre presents a Mel Gibson double bill, *Tequila Sunrise* at 7:45 and *The Year of Living Dangerously* at 5:30 & 9:50. Also presented Wednesday, March 22. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5. Telephone: 625-1081.

To the Limit opens today at the Mugar Omni Theater, Boston Museum of Science, Science Park, Boston [see review this issue]. Continues through October 22 with screenings Tuesday-Sunday 11 am, 1, 2, 3, 7, 8 pm, and Saturday-Sunday 4, 5, 6 pm. Admission: \$6 general, \$4 seniors and children. Telephone: 589-0100.

The Institute of Contemporary Art continues its series *The Cutting Edge: A World on Film with My Favorite Story* (Anne-Marie Miéville, 1988, France) at 7 pm and *Macao — Or Beyond the Sea* (Clemens Klopferstein, 1988, Switzerland) at 9 pm. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5151.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
The Steve Lacy Sextet performs at 8 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10.50. Telephone: 497-8200.

Calypto Hurricane performs at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Tickets: \$4.75. Telephone: 864-1200.

CLASSICAL MUSIC

The Boston Symphony Orchestra, Helmuth Rilling conducting, performs Haydn's *The Seasons* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$16 to \$42.50. Telephone: 266-1492.

THEATER

The Children of Sunset Lake, by Chuck Anastas, opens today in previews at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues through May 14 with performances Thursday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$12 to \$14. Telephone: 482-6316.

Wed, Mar. 22

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE ***
The Replacements, with guests The Bristols, perform at 7:30 at the Opera House, 539 Washington Street, Boston. Tickets: \$17 and \$18. Telephone: 426-3888.

Ray Mason, Balls, Menfolk, and Haberland perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Ed's Redeeming Qualities, Mecca Normal, Go Team, and Some Velvet Sidewalk perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Hypnosonics, Miss Bliss, and Sara Laughs perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

JAZZ MUSIC

The Steve Kuhn Trio, with Ron Carter and Al Foster, performs at 9 pm at the Regattabar, Charles Hotel, One Bennett Street, Harvard Square, Cambridge. Also presented March 23, 24, and 25. Tickets: \$6.75 to \$10.75 depending on day. Telephone: 864-1200.

CLASSICAL MUSIC

The Wellesley Chamber Music Society performs works by Telemann, Schubert, Poulenc, and Brahms at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Telephone: 235-0320.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Harvard Film Archive continues its Wednesday series *Shakespeare on the Screen* with Laurence Olivier's *Richard III* (1955) at 5:30 & 8:30. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre continues its Wednesday film series *Married to the Director* with Federico Fellini's *La Strada* (1954) at 4:00 & 7:50 and Woody Allen's *Zelig* (1983) at 6:10 & 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.

The Institute of Contemporary Art continues its series *The Cutting Edge: A World on Film with The Eve of Ivan Kupala* (Yuri Ilyenko, 1968, USSR) at 7 pm & 9 pm. Also presented March 23 to 28 at 7 pm. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5151.

EXHIBITS

Within, an installation by Hannah Bonner, opens today at Mobius, 354 Congress Street, Boston. Continues through April 8 with gallery hours Wednesday-Saturday 12-5. Telephone: 542-7416.

Thursday, Mar. 23

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE ***
The Cavedogs, Big Dipper, and The Titties perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Slapshot, Jerry's Kids, and Unnatural Axe perform in an 18+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Joplin Hart, Big Bad Wolf, Blind Ambition, Tsunami Poets, and Backstage perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 451-1905.

Plate O' Shrimp perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Miles, Mahatma Dogma, and Gas Food Lodging perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Tankfill, Zug Zug, Inside Outburst, and Catholic Action perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

CLASSICAL MUSIC

The Boston Symphony Orchestra, Charles Dutoit conducting, with guest pianist Vladimir Feltsman, performs works by Ravel, Mozart, and Rachmaninoff at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented March 24 at 2 pm and March 25 at 8 pm. Tickets: \$16 to \$42.50. Telephone: 266-1492.



Sarath Krishnaswamy/The Tech
The Logarithms hosted MIT's newest singing group, the Muses, as part of their annual Log Jam Concert.

TO ALL MONTSERRAT CABALLE TICKET HOLDERS

The Tech Performing Arts Series regrets to announce that Montserrat Caballe was not able to give her March 19 recital due to illness. Tickets should please be returned to the TCA office for refund. Please note that refunds will not be available at Symphony Hall.

The Tech Performing Arts Series presents...

ALVIN AILEY AMERICAN DANCE THEATER

The most popular dance company in the United States will give its 20th anniversary Boston performance with classic Ailey works and world premieres. Wang Center, April 11 and 12 at 8 pm, April 15 at 2 pm. MIT price: \$8.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. TCA offices are open only limited hours. 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.

Peter Bloom and Mark Rusconiello perform music for two flutes from the 18th to 20th century at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

ALEA III's Ongoing Parade of 20th Century Music is presented at 8 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$6 general, \$3 seniors and students. Telephone: 353-3345.

The Boston Quartet performs works by Debussy and Gershwin at 12:30 at 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.

THEATER

Proto Proto, fusing the surreal language of San Francisco poet James Paul to Theatre S' dance/performance, opens today at The Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville. Continues through April 22 with performances Thursday-Saturday at 8 pm. Tickets: \$8 & \$10 general, \$4 & \$6 students. Telephone: 623-5510.

Fallen Angel and Devil Concubine, a Jamaican play about two old vagrant women squatting in a colonial mansion in Kingston, is presented by Groundwork Theatre Company as part of *Women in Theatre Festival '89* at 8 pm in C. Walsh Theatre, Suffolk University, 55 Temple Street, Boston. Tickets: \$10.50 and \$12.50. Telephone: 424-1411.

FILM & VIDEO

The Somerville Theatre presents *A Cry in the Dark* at 5:30 & 10:00 and *Gorillas in the Mist* at 7:45. Also presented Friday, March 24. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5. Telephone: 625-1081.

The Brattle Theatre continues its Thursday film series *Bunuel in Mexico* with *El (This Strange Passion)* (1952) at 4:15 & 7:50 and *Wuthering Heights* (1954) at 6:00 & 9:40. 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 Museum of Fine Arts continues its series *The Films of Alexander Kluge* with *Artists under the Big Top — Perplexed* (1967) at 5:30 and *Part-Time Work of a Domestic Slave* (1973) at 7:30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

The Boston Film/Video Foundation presents *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (Lev Kuleshov, 1924), *Kino-Pravda* (Dziga Vertov, 1922), and *Man With a Movie Camera* (Dziga Vertov, 1929) at 8 pm. Tickets: \$5 general, \$4 BF/VF members, seniors, and students. Telephone: 536-1540.

The Institute of Contemporary Art continues its series *The Cutting Edge: A World on Film with The Last of England* (Derek Jarman, 1987) at 9 pm. Also presented March 26. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5151.

*** CRITIC'S CHOICE ***

The Harvard Film Archive continues its *Anniversary Special* series with Andy Warhol's *Lonesome Cowboys* (1967) at 5:30 and a lecture by John Hanhardt on the Films of Andy Warhol at 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

POETRY

Tom Simmons, MIT Associate Professor in the Writing Program, reads his own, and others', poems in the first poetry reading in the series *Poetry at the Media Lab* at 7:30 in Bartos Theatre. No admission charge.

Friday, Mar. 24

FILM & VIDEO

The MIT Lecture Series Committee presents *Body Heat* (Lawrence Kasdan) at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Friday/Saturday film series *Reel Novels* with *The Taming of the Shrew* (Franco Zeffirelli, 1967) at 2:00 & 7:10 and *Romeo and Juliet* (Franco Zeffirelli, 1968) at 4:20 & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Harvard Film Archive begins its film series *Miklos Jancso: Hungarian Visions* with *Hungarian Rhapsody* (1978) at 7 pm and *Elektra* (1975) at 9 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and students. Telephone: 495-4700.

The Museum of Fine Arts continues its series *The Films of Carl Theodor Dreyer* with *Mikael* (1924) at 5:30 and *The Word* (1955) at 7:30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

*** CRITIC'S CHOICE ***
The French Library Cine Club continues its film series *The Thriller* with Francois Truffaut's *Tirez sur le pianiste* (Shoot the Piano Player, 1960, France) at 8 pm. Also presented March 25, 26, and 27. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

The Institute of Contemporary Art continues its series *The Cutting Edge: A World on Film with The Jester* (Jose Alvarado Morais, 1987, Portugal). Also presented March 27 and 28. Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5151.

CLASSICAL MUSIC

Cellist James McLaren G performs works of Beethoven and Dvorak as part of the MIT Advanced Music Performance Student Recital series at 12:05 in Killian Hall, Building 14. No admission charge. Telephone: 253-2906.

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE ***
Roomful of Blues performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Also presented Saturday, March 25. Tickets: \$12. Telephone: 497-8200.

Tribe, Big Train, The Deniros, The Threats, and Scatterfield perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50 advance/\$5.50 at the door. Telephone: 451-1905.

Phish performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Neals and Drumming on Glass perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 451-1905.

The Bags, Goo Goo Dolls, Slaughter Shack, and Smoke Shoppe perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

The Oyster Band and The Balancing Act perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

THEATER

Dreaming with an AIDS Patient, Jon Lipsky's adaptation of psychoanalyst Robert Bosnak's book journeys through "the dreamscapes" of a man stricken with AIDS, opens today as a presentation of Counterpoint Theater, 761 Harrison Avenue, Boston. Continues through April 15 with performances Friday & Saturday at 7 pm & 9 pm. Tickets: \$12. Telephone: 331-8676.

DANCE

*** CRITIC'S CHOICE ***
Paula Joss-Jones and Miryam Moutillet perform as part of *Women in Theatre Festival '89* at 8 pm at the C. Walsh Theatre, Suffolk University, 55 Temple Street, Boston. Tickets: \$10.50 and \$12.50. Tel: 424-1411.

Women on Tap! is presented by Jane Goldberg and Harriet Brown as part of *Women in Theatre Festival '89* at 10:30 at the C. Walsh Theatre, Suffolk University, 55 Temple Street, Boston. Tickets: \$8. Telephone: 424-1411.

Saturday, Mar. 25

THEATER

Women in Theatre Festival '89 presents Her Dream Kitchen, Deborah Fortsen's bizarre exploration of one heroine's relationship to aging, food, power, and sex, at 2 pm; *The Hare in the Moon*, a humorous one-act play based on a poem by 18th century Buddhist monk Ryokan, at 4 pm; *Lilly and May*, the hard-hitting comic story of two street women in Sydney, at 8 pm; and *Little Women: The Tragedy*, presented by the Split Britches Company, at 9:30; all at the C. Walsh Theatre, Suffolk University, 55 Temple Street, Boston. Tickets: *Dream Kitchen* \$5, *Hare in the Moon* \$8, *Lilly and May* & *Little Women* \$10.50 & \$12.50. Telephone: 424-1411.

ARTS

New York Stories as full of mystery, comedy as city itself



New York Stories marks an historic collaboration between premier directors Francis Coppola (left), Woody Allen (center), and Martin Scorsese (right).

NEW YORK STORIES

Oedipus Wrecks, written and directed by Woody Allen.

Life Without Zoe, directed by Francis Coppola.

Life Lessons, directed by Martin Scorsese.

Starring Woody Allen, Mia Farrow, Mae Questel, Heather McComb, Talia Shire, Nick Nolte, and Rosanna Arquette.

At the Harvard Square and Nickelodeon Cinemas.

By ROB MARTELLO

REJOICE, ALL DEPRIVED Bostonians who have never experienced the magical aura of New York. Touchstone Pictures has just released *New York Stories*, a combination of three shorter works written and directed by Martin Scorsese, Francis Coppola, and Woody Allen.

The greatest strength of *New York Stories* is the contrast among three very different views of New York as seen by three directors who have used the Big Apple as the setting for many of their greatest works. In this respect the film is greater than the sum of its parts; although

the individual stories are interesting on their own, each one is colored by the biases of its creator. The true diversity of such a complex city could only be accurately portrayed by a collaboration of high-caliber talents, which is indeed the case.

Martin Scorsese leads off with *Life*



Woody Allen (right) writes, directs, and stars in "Oedipus Wrecks," a comedy about a man's attempts to come to terms with his overbearing mother.

Lessons, starring Nick Nolte and Rosanna Arquette. Although his segment is at times confusing, Scorsese succeeds in portraying the city in an eerie light occasionally resembling the stuff of nightmares. Nolte plays Lionel, a successful artist who shares his eccentric lifestyle and work habitat with Paulette (Arquette), his assistant. Paulette is disillusioned with the city as a place for an artist to earn a living and fed up with Lionel's bestial personality. Lionel believes that he is madly in love with her, and tries desperately to sway her to the philosophy of art which dominates his life. Yet Lionel's paradoxical personality — artistically talented and sensitive on one hand, sloppy and brutish on the other — results in a character impossible to identify with. Arquette also does not succeed in portraying a believable contrast to Nolte, and relies on clichés and pouty expressions as a method of acting. Overall, the acting is more of a distraction than anything else.

Although the story is predictable and drawn out, the screenplay is truly brilliant. Scorsese takes a creative approach to directing, and uses the camera to produce a piece of art instead of just a documentary about crisis in an artist's life. The camera's



"Life Lessons" stars Nick Nolte as a brutish artist and Rosanna Arquette as his young protege.

eye ranges from long shots at dizzying angles to extreme close-ups of a cigarette hitting a carpet in slow motion. Scorsese devotes a large amount of time to the study of Lionel at work and succeeds in capturing the frustration of all artists.

New York as seen by Scorsese is a surrealistic proving ground for struggling artists where the weak are weeded out. Darkness prevails over most of the shots, and even the soundtrack conveys an eerie impression. The city takes on a personality that is more understandable than that of any of the characters.

Francis Coppola directed and co-wrote *Life Without Zoe* (starring Heather McComb and Talia Shire) with his daughter Sofia Coppola. The segment recounts some of the escapades of Zoe, a sophisticated twelve-year-old girl brought up in Manhattan. During the course of the story, Zoe must deal with a hotel robbery, separated parents, a lonely prince, and international intrigue and politics. Zoe's problems seem trivial, however, when compared with the problem that the audience has in keeping awake.

(Please turn to page 14)

POPULAR MUSIC, ETC.

Cassellberry-Dupree with Toshi Reagon and Annette A. Aguilera perform at 7:30 in Kresge Auditorium. Tickets: \$12.50 advance/\$13.50 at the door. Telephone: 661-1252.

Shake the Faith, Waterworld, and Spellbound perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Physical Graffiti and The Royal Pimps perform at 8 pm & 11 pm the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$7.50. Telephone: 451-1905.

Manufacture, A Scanner Darkly, Requiem in White, and Rudolph Gray perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

FILM & VIDEO

*** CRITIC'S CHOICE ***
The MIT Lecture Series Committee presents Walt Disney's *Sleeping Beauty* at 3:00, 7:00, & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Harvard Film Archive continues its film series *Miklos Jancso: Hungarian Visions* with *Allegro Barbaro* (1978) at 7 pm and *Elektra* (1975) at 9 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and students. Telephone: 495-4700.

*** CRITIC'S CHOICE ***
The Brattle Theatre continues its Friday/Saturday film series *Reel Novels* with *The Taming of the Shrew* (Francisco Zeffirelli, 1967) at 12:45, 5:25, & 10:05 and *Who's Afraid of Virginia Woolf* (Mike Nichols, 1966) at 3:00 & 7:45. 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 Institute of Contemporary Art continues its series *The Cutting Edge: A World on Film with Dust in the Wind* (Hou Hsiao-Hsien, 1987, Taiwan). Located at 955 Boylston Street, Boston. Tickets: \$4.50 general, \$3.50 ICA members, seniors, and students. Telephone: 266-5151.

Sunday, Mar. 26

FILM & VIDEO

The MIT Lecture Series Committee presents *The Point*, narrated by Dustin Hoffman, at 8 pm in 10-250. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Sunday/Monday film series *Investigations in the Dark* with *The Big Sleep* (Howard Hawks, 1946) at 3:40 & 7:35 and *The Glass Key* (Stuart Heisler, 1942) at 2:00, 5:50, & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

POPULAR MUSIC

The Outlaws, Toy Caldwell, St. John, and Miles Ahead perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Tel: 451-1905.

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

COMEDY

ImprovBoston performs at 8 pm at Play it Again Sam's, 1314 Commonwealth Avenue, Brighton, on the Boston College green line. Performances continue every Sunday night. Tickets: \$5 general, \$3 students. Telephone: 576-2306.

Spring Break

CLASSICAL MUSIC

The New England Trombone Quartet performs works of Morley, Gabrieli, DeFaye, Bassett, and others on March 30 at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

*** CRITIC'S CHOICE ***
The Baltimore Symphony Orchestra, David Zinman conducting, with guest flutist James Gaiway, performs works by Berlioz, Corigliano, and Mahler at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$22 and \$25. Telephone: 266-1492.

The Boston Symphony Orchestra with The Gewandhaus Orchestra of Leipzig perform Mendelssohn's *Symphony No. 3*, "Scottish" and Tchaikovsky's *Symphony No. 4* on March 30, 31, & April 1 at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$16 to \$42.50. Telephone: 266-1492.

The Boston Classical Orchestra, Harry Ellis Dickson conducting, with soloist Tamara Smirnova-Sajfar, performs an all-Mozart program on March 29 and 31 at 8 pm in Faneuil Hall, downtown Boston. Tickets: \$12 and \$18 general, \$8 seniors and students. Telephone: 426-2387.

Collage New Music performs works by James Dashow, Ronald Perera, Morton Subotnick, and Maurice Ravel at 8 pm at the Longy School of Music, Garden and Follen Streets, Cambridge. Tickets: \$10 general, \$5 seniors and students. Telephone: 437-0231.

THEATER

*** CRITIC'S CHOICE ***
Lily Tomlin performs in *The Search for Signs of Intelligent Life in the Universe* at the Shubert Theatre, 265 Tremont Street, Boston, March 31 to April 27. Telephone: 426-4520.

In *Twilight: Tales from Chekhov*, four short Chekhov stories, opens March 29 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge. Continues through April 30 with performances Thursday-Saturday at 8 pm, Sunday at 7 pm, and matinees Saturday-Sunday at 2 pm. Tickets: \$15 and \$19 general, \$2 discount to ART subscribers and seniors. Telephone: 547-8300.

POPULAR MUSIC, ETC.

*** CRITIC'S CHOICE ***
Michelle Shocked performs at 7 pm & 10 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Telephone: 787-8000.

JAZZ MUSIC

The Wintarsale Choral and Jazz Pops Ensemble performs works by Stephen Sondheim, Jules Styne and Bob Merrill, and others on April 2 at 5:30 in the Imperial Ballroom, Boston Park Plaza Hotel, 50 Park Plaza, Boston. Tickets: \$25. Telephone: 437-0231.

DANCE

*** CRITIC'S CHOICE ***
Masterworks, virtuoso ballets by Maurice Bejart, Sir Frederick Ashton, and George Balanchine, is presented by Boston Ballet at the Wang Center, 270 Tremont Street, Boston, March 30 to April 9. Tickets: \$10.50 to \$34.50. Telephone: 787-8000.

*** CRITIC'S CHOICE ***
Tour de Fuerza: Nuevo Latino Dance and Performance is presented by Dance Umbrella on March 30, 31, & April 1 at 8 pm and April 2 at 2 pm in Tower Auditorium, Massachusetts College of Art, 621 Huntington Avenue, Boston. Tickets: \$15 general, \$12.50 DU members, seniors, and students. Telephone: 492-7578.

A Fool's Fable is presented by Dance Box on March 31 & April 1 at 8 pm and April 2 at 4 pm at the Cambridge Joy of Movement Center, 536 Massachusetts Avenue, Cambridge. Tickets: \$10 general, \$8 seniors and students, \$2 more at the door. Telephone: 492-4680.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Adventures of Buckaroo Banzai* on March 31 at 7:00 & 9:30 in 26-100. Desperately Seeking Susan on April 1 at 7:00 & 10:00 in 26-100, and Jesus Christ Superstar on April 2 at 8:00 in 10-250. Admission: \$1.50. Telephone: 258-8881.

The Harvard-Epworth Church presents Roberto Rossellini's *The Acts of the Apostles* (1-4) (1969) at 8 pm on March 30 and D. W. Griffith's *The Heart of Jesus* (1919) at 8 pm on April 2. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

Ongoing Theater

All's Well That Ends Well, Shakespeare's comic romance, continues through April 2 as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Performances are Thursday-Saturday at 8 pm, and matinees Wednesday, Saturday, & Sunday at 2 pm. Tickets: \$13 to \$28. Telephone: 266-3913.

An Evening with Mark Twain, with Stan Gill, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Thursday-Friday at 8:15, Saturday at 7:00 & 9:15, and Sunday at 3:00. Tickets: \$11 to \$14 general, \$2.50 discount to seniors and students. Tel: 628-9575.

The Caretaker, Harold Pinter's gripping story of a wily tramp who insinuates himself between two brothers, continues through April 16 at the Lyric Stage Theatre, 54 Charles Street, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$12.50 to \$15.50. Telephone: 742-8703.

Forbidden Broadway 1989, 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: \$16.50 to \$24.50 depending on performance. Telephone: 357-8384.

The Hot L Baltimore, Lanford Wilson's 1972 comedy-drama about eccentric residents of a once majestic hotel trying to save their home, continues through April 19 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.

*** CRITIC'S CHOICE ***
Mastergate, Larry Gelbart's parody on the behavior of elected and appointed officials, and the role of the media in public life, continues through March 25 as a presentation of the American Repertory Theatre Company at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Tickets: \$14 to \$28. Telephone: 547-8300.

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 Thursday-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.

*** CRITIC'S CHOICE ***
Safe Sex, Harvey Fierstein's campy follow-up to *Torch Song Trilogy*, about seeking new ways to love in the age of AIDS, continues through May 14 at the New Ehrlich Theatre, 339 Tremont Street, Boston. Performances are Thursday and Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$12 to \$14. Telephone: 482-6316.

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.

Vanish Like a Summer Tantrum, Lydia Sargent's "feminist adventure for nine women," continues through March 25 at the Newbury Street Theatre, 565 Boylston Street, Boston. Performances are Thursday-Saturday at 8 pm. Tickets: \$11 to \$18 general, \$7 to \$14 seniors and students. Telephone: 262-7779.

Ongoing Exhibits

ON CAMPUS

House of Weaponlessness, wood sculpture, paper cuttings, and found objects by the German artist Felix Droese: *Looking at Militarism*, a room-sized documentary on issues of war and peace by mixed-media artist Margia Kramer; and *An Autobiography in Form*, by Beverly Pepper, part of an on-going series exploring 20th century sculpture, all continue through April 23 at the List Visual Arts Center, MIT Wiesner Building E15, 20 Ames Street. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

*** CRITIC'S CHOICE ***
Korean Crafts and Paintings, including oriental ink paintings by Chung Shin Lee, continues through March 25 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5, Saturday-Sunday 12-4. Admission: \$2 general, free to MIT community. Telephone: 253-4444.

*** CRITIC'S CHOICE ***
Photographs by Christopher J. Andrews and Jan Marie Hernandez, portraits and still lifes from the series "Light from Windows" and "Industrial Art," and color photographs of street life in Boston's Chinatown, continues through April 9 at the Wiesner Gallery, MIT Student Center. No admission charge.

OFF CAMPUS

Art From China continues through March 24 at the Dyanen Gallery, 132A Newbury Street, Boston. Tel: 262-4800.

Hawai'i: Landscape of Transformation, photographs by David Ulrich, continues through March 26 at the Gallery East, Art Institute of Boston, 700 Beacon Street, Boston. Gallery hours are Monday-Friday 9-5. Tel: 262-1223.

*** CRITIC'S CHOICE ***
Goya and the Spirit of Enlightenment, an exhibit of more than 130 paintings, drawings, and prints exploring the effect of the Spanish Enlightenment on Francisco Goya, continues through March 26 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9200.

Domestic Music Making, an exhibit of 19th-century musical instruments, continues through March 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Italian Etchers of the Renaissance and Baroque, 135 prints, 7 drawings, and 9 books illustrated with prints surveying the role of etching in Italy from 1520 to 1700, continues through April 2 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Nicholas Nixon: Pictures of People, works by the contemporary American photographer, continues through April 16 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Gyorgy Kepes: Photographs, 1930-1988 continues through April 22 at the Clarence Kennedy Gallery, 770 Main Street, Cambridge, just north of MIT. Gallery hours are Tuesday-Saturday 11-5. No admission charge. Telephone: 577-5177.

Currents, recent works by Juan Downey, Dexter Lazenby, Peter Nadin, Rona Pondick, Aimee Rankin, Ray Smith, and Alan Turner, continues through April 23 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours are Tuesday-Sunday 11-5, Thursday-Friday 11-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students. Telephone: 266-5151.

Heaven, Home and Weightless, an installation by holographer Doris Villa continues through April 23 at the Photographic Resource Center, Boston University, 602 Commonwealth Avenue, Boston. Gallery hours are Tuesday-Sunday 12-5. Admission: \$2 general, \$1 seniors and students. Telephone: 353-0700.

Nature Considered: Contemporary Attitudes Toward the Natural Environment continues through April 26 at the Federal Reserve Bank of Boston's Gallery, 600 Atlantic Avenue, across from South Station in downtown Boston. Gallery hours are Monday-Friday 10-4. No admission charge. Telephone: 973-3454.

Realms of Gold, gold and gilded objects ranging from Bronze Age fertility goddess to a 1988 American pin set with opals, continues through May 7 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

terra firma? earth watch: earth sense: earth sites, a two-part exhibition addressing ecological and environmental issues, continues through May 30 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Monday-Friday 10-4 and Saturday-Sunday 1-5. Telephone: 353-3345.

Upcoming Events

Barrance Whitfield and the Savages presented by SCC's Strat's Rat on April 6, Alvin Ailey Dance Theatre at the Wang Center, April 11 to 16, Sarah Vaughan at Symphony Hall on April 15, Eddie Brickell and New Bohemians at the Orpheum Theatre on April 15, R.E.M. at the Boston Garden on April 16, Graham Parker at Citi on April 19.

Scorsese, Coppola, Allen contribute three diverse New York Stories

(Continued from page 13)

Life Without Zoe is a childlike romp through New York, untainted by any acting talent, credibility, or plot. A plethora of unusual character types are paraded around, unable to solve any of the problems in their lives without help from Zoe, whose "Little Miss Manners" attitude is nauseating. The city merely serves the purpose of generating unlikely situations which always seem to work themselves out.

Woody Allen ends the line-up with *Oedipus Wrecks*, a masterpiece of film starring himself, Mia Farrow, and Mae Questel. Allen plays Sheldon, a successful attorney living under the constant scrutiny of his mother (Questel), who doesn't approve of his fiancée Lisa (Farrow). Sheldon and Lisa try everything to accommodate the annoying demands of his mother. In one scene, the couple takes Mother to a magic show, where she is cho-

sen as a volunteer in one act, resulting in unmentionable consequences.

Oedipus Wrecks is by far the greatest of the three segments and is a pinnacle of cinematic perfection. It uses classic Woody Allen style to set up believable characters with problems and worries that everyone can identify with, and then thrusts them into completely bizarre and absurd situations. His segment is hysterically funny, poking fun at movie clichés, the city's ability to cope with any scenario, and the secret phobias that all people have. The film makes its point clearly, and the dilemma is resolved in a way that is unique to New York City.

Even though Coppola's contribution is a disappointment, *New York Stories* shows off "the city that never sleeps" with all its quirks and diversity. The film is full of glamour, mystery, and comedy, and it would be difficult to mention something that *New York Stories*, or New York City itself, doesn't contain.



Little Zoe (Heather McComb) takes control of her parents and her life in Francis Ford Coppola's "Life Without Zoe."

Eclectic retrospective of work by German film-maker Alexander Kluge

DIE ARTISTEN IN DER ZIRKUSKUPPEL: RATLOS
[ARTISTS UNDER THE BIG TOP: PERPLEXED]

Written and directed by Alexander Kluge.
Starring Hannelore Hoger, Siegfried Graue, and Alfred Edel.
Plays Thursday, March 23, at 5:30 pm
at the Museum of Fine Arts.

GELEGENHEITSARBEIT EINER SKLAVIN
[PART-TIME WORK OF A DOMESTIC SLAVE]

Written and directed by Alexander Kluge.
Starring Alexandra Kluge, Bion Steinborn, and Sylvia Gartmann.
Plays Thursday, March 23, at 7:30 pm
at the Museum of Fine Arts.

By MANAVENDRA K. THAKUR

ON FEBRUARY 28, 1962, twenty-six filmmakers joined forces at the Oberhausen Short Film Festival to boldly proclaim that "The old cinema is dead. We believe in the new." In the two and a half decades since, this declaration has come to be known as the Oberhausen Manifesto, and the resulting film movement in West Germany has been labeled *Das Neue Kino*, or "New German Cinema." Alexander Kluge, one of the original signatories of the Oberhausen

Manifesto along with Wim Wenders, Werner Herzog, and Rainer Werner Fassbinder, has a remarkably eclectic background as a lawyer, teacher, writer, and philosopher, and he has been hailed as the intellectual father of *Das Neue Kino*.

Unfortunately, *Das Neue Kino* has not found an audience in its native country, and the reasons for its economic foundering are easy to discern. In his effort to replace the conventional narrative of commercial cinema with a "counter-cinema of

ideas," Kluge has produced a number of films that have been called abstract, extremely intellectual, and difficult to understand. Judging from the two films being shown Thursday at the Museum of Fine Arts — which are, curiously, his most difficult and most accessible films — one should add "problematic successes" and "fascinating failures" to the growing list of terms used to describe Kluge's body of work.

woman named Leni Peickert (Hannelore Hoger). She inherits a circus from her deceased father Manfred, whose ultimate dream was to create the spectacle of an elephant performing an aerial ballet at the top of the circus tent. Peickert and the film point out that the classical circus was born around the time of the French Revolution, and that it glorifies the omnipotence of humans over animals and nature in general. Rejecting this basic tenet of classical circus, Peickert sets out to reform the circus and to present "animals as they authentically are."

This goal immediately transforms Peickert into an allegorical figure. Clearly, Kluge is using the problems of the classical circus to create a metaphor for the state of filmmaking that he and other Oberhausen Manifesto signatories were trying to reform. This is a most fascinating comparison, since Kluge merges two processes that are usually thought of separately, the pro-

(Please turn to page 16)

Die Artisten in der Zirkuskuppel: Ratlos ("Artists Under the Big Top: Perplexed") was made in 1967 and can best be described as a collection of mostly self-contained sequences that appear to be tied together loosely or not at all. It's more than a collection of unrelated shorts, but the film deliberately eschews any narrative or plot structure in the conventional sense.

In between its numerous excursions runs a thread of material focusing on a young

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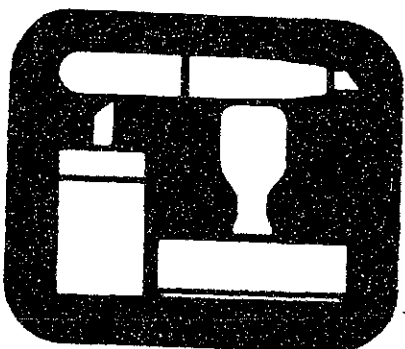
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If you wish to participate but cannot attend the kick-off reception, or simply need further information, please call Craig Griffin at 266-9519.

ARTS

Superb photography makes new Omnimax film a success

TO THE LIMIT

Mugar Omni Theater,
Boston Museum of Science.
Continues through October 22.

By DAVID M. J. SASLAV

THE LATEST IMAX/OMNIMAX production, *To The Limit*, is a beautifully made, technologically stirring experience. The show is truly unique because of recent breakthroughs in endoscopic photography, a technique which sends specially-designed camera lenses on trips through living tissue. Through the eyes (and down the lungs) of a veteran rock-climber, an ascendant ballerina, and a world-champion skier, *To The Limit* affords provocative insights into the physical and mental effects of rigorous training and discipline.

The most daring cinematography comprises the first third of the film. Featured are California rock-climber Tony Yaniro and some death-defying shots taken on the cliffs of Yosemite National Park. However, the scene cuts away intermittently to equally amazing footage of the lungs, heart, and brain as they coordinate for Yaniro's advanced physical activity. Yaniro's voice can be heard describing his impressions of his own mental processes as they interact with his considerable physical training. At one point, from a cliff 3,000 feet above sea level, he quips, "I always was afraid of heights!"

The next segment of *To The Limit* highlights world-champion skier Maria Walliser in her efforts to prepare for a Women's Downhill competition. The alpine cinematography is gorgeous, and the vicarious thrill of gunning down a professional-level downhill course at breakneck speed is unforgettable in Omnimax. There

is real old-fashioned drama here as well. — Walliser's attempts to repeat as Women's Downhill world champion are fraught with peril and expectation, and we get to experience the climax and denouement in an unbelievably realistic fashion.

The last part showcases ballerina Nina Ananiashvili of the Bolshoi Ballet Company as she prepares for a major performance. Unfortunately, this piece is less informative than the other two. We hear voiced-over platitudes ("During a performance, I must forget all that I have learned" or "I dance between the notes!") while we watch ballet slowed down to the point of artless grotesquerie. The medical insights are less memorable too, the primary points of interest in this segment being the several breathtaking scenes of Moscow's streets and architecture.

Surprisingly, the film seemed far longer than its 38 minutes, possibly as a result of the incredible depths of sensory experience afforded by Omnimax. While there is still a long way to go before this medium can be used as a purely pedagogical tool, *To The Limit* is billed as a step in that direction. With interest in education on the rise once more, this can only be considered a good sign. Everyone with even a passing interest in medicine or learning in general should experience the production at least once to determine for themselves how effectively they have been enlightened in this unusual setting.

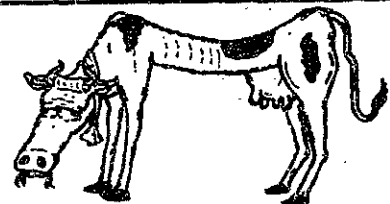
As for you audiophiles, the sound system's 12 channels, 27,000 watts, 84 loudspeakers, and 37 amplifiers playing Beethoven's Seventh and Handel's *Harp Concerto* (among other works), is an aural revelation not to be missed. Choose a high, centrally-located seat and a warm companion and prepare for a supreme sonic and visual experience.



Rock climber Tony Yaniro clings by his fingertips to the cliffs of Yosemite National Park in the new Omnimax film *To The Limit*.



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Laya W. Wiesner Award

Presented to an undergraduate woman student who has enhanced MIT Community life.

Edward L. Horton Fellowship

Presented to a student group that fosters fellowship within the graduate student community.

Send nominations to the Awards Committee, Room W20-549

Deadline Date: March 31

Abstract film from Alexander Kluge, father of New German Cinema

(Continued from page 14)

cess of reform and the process of artistic creation. What's more, it is from this synthesis that the film's central topic of the nature of the barriers that inhibit or hinder these equivalent processes emerges. Kluge's efforts not only call attention to a seldom-addressed issue, but also give Kluge's audience a handle with which they can discover the film's numerous underlying dimensions and complexities.

Kluge's manipulations of plot and circumstance clear the way for him to focus on the Peickert's external pressures, such as the inertial weight of tradition, reactions from conservative forces, and most damning of all, public indifference. As might be expected, it is in the external resistance to her ideas that Peickert finds the heaviest pressure to succumb, closely mirroring the state of the Oberhausen signatories in the mid-1960s. They remained a fairly close-knit group, many of them making collective films together, but they were feeling pressures from all sides since their movement had failed to justify itself economically.

Kluge's metaphor is indeed contrived, but it is contrived to reflect a particularly urgent reality: when Peickert fails to reform her circus in spite of the advantages working in her favor, she inexplicably moves into television, which also happened to Kluge in the 1970s. Kluge has been criticized for this alarming aspect of his metaphor, since his omission of any hint of a solution casts a despairing and gloomy vision of the future of the New German Cinema.

Strangely, it was not Kluge's intention to create an existentialist exploration of despair. In fact, Kluge recently declared that through collective work in television, the Oberhausen group will finally reach the mainstream audience and make a lasting mark. Whether this will consolidate the movement remains to be seen, but this stance can hardly be called despairing.

Kluge's whole approach in this film involves working in short, fragmented pieces to replace or add to the conventional

meaning ascribed to images and sounds. As might be expected, this causes the film to meander all over the landscape, a major weakness. Consequently, Kluge's work is

just flawed enough — in spite of its giant intellectual strides — that it remains doubtful whether *Die Artisten in der Zirkuskuppel: Ratlos* could have single-

handedly heralded the birth of a new cinema. That is why for those looking back at the twenty-odd years of cinematic history since the film's release, Kluge's film will remain a problematic success.

* * * * *

Unfortunately, the only way to characterize Kluge's 1973 film *Gelegenheitsarbeit einer Sklavin* ("Part-Time Work of a Domestic Slave") is as a fascinating failure. The film focuses on a 29-year-old woman named Roswitha Bronski (Alexandra Kluge) who performs illegal abortions to help support her husband and three kids. The film begins on a jarring but fascinating note with extremely graphic footage of what appears to be an actual abortion — including the extraction of the fetus from the woman's vagina.

The rest of the film goes downhill from there, however, as the police close down Bronski's abortion clinic and Bronski becomes a political activist. She first tries to convince the local newspaper to join her crusade and then attempts to organize a militant union of workers at the chemical plant where her husband is employed. Both of these campaigns end in failure, and the film closes with Bronski selling sausages wrapped in political pamphlets to continue her efforts.

The film is ostensibly a feminist work, and Bronski is one of Kluge's most sympathetic and accessible heroines. But the film's feminist perspective never really materializes into anything intellectually or emotionally concrete, and the whole film is severely marred by voice-overs from an unseen male narrator whose tone can only be described as unctuous, condescending, and patronizing. Kluge portrays Bronski as a sincere activist, but she seems hopelessly naive, and her actions are usually for naught. Feminists have rightly criticized this film for its weak-handed portrayal of Bronski.

Gelegenheitsarbeit einer Sklavin is fascinating mainly for the question of how Kluge — given his previous accomplishments — could make such a failure.



German film-maker Alexander Kluge, two of whose works are currently showing at the Museum of Fine Arts.

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ARTS

Red Sorghum flawed despite striking imagery and cinematography

HONG GAO LIANG
(RED SORGHUM)

Directed by Zhang Yimou.
Written by Chen Jianyu,
Zhu Wei, and Mo Yan.
Based on an original story by Mo Yan.
Starring Gong Li, Jian Wen,
Liu Ji, and Teng Ru-Jan.
Now playing at the Coolidge Corner.

By MANAVENDRA K. THAKUR

WHILE MANY OF THE CHINESE films shown in the United States have demonstrated much promise, most of them have been plagued by structural, acting, or narrative flaws. So when the 1988 New York Film Festival premieres *Hong Gao Liang* ("Red Sorghum") on its prestigious closing night and Donald Ritchie compares it to Kurosawa's *Rashomon*, one cannot help but assume that the seminal Chinese film has finally arrived. *Hong Gao Liang* is not that film, however. Its breathtaking color cinematography cannot mask the reality that this film is as plagued by structural shortcomings as its cinematic brethren.

The film begins with a young woman nicknamed Nine (Gong Li) being carried in a sedan chair through some sorghum fields. She is about to be married to a winery-owning old leper in exchange for a mule. Abruptly, a masked bandit drags Nine out of the sedan chair and is about to rape her when one of her bald-headed porters (Jiang Wen) attacks and kills the bandit. When Nine returns to her parents' home after being married, she passes the same sorghum fields, and this time it is the bald-headed man who masks his head and abducts her. She does not resist, and he rapes her after flattening a small clearing in the sorghum.

Mysteriously, the old leper has died when Nine returns to the winery. No one knows whether someone killed the leper, but the bald-headed man (who is referred to as "Grandfather" by the unseen male narrator) returns, drunkenly boasts of his



Father and son (Jiang Wen, left, and Liu Ji, right) stand by their dead in the aftermath of battle.

sexual exploits with Nine, and otherwise makes a nuisance of himself. Amusingly, when he urinates into a vat of luscious red wine (made from the sorghum, a green-colored plant that resembles corn), the kind-hearted foreman Luohan (Teng Ru-Jun) discovers that the wine tastes the best

it ever has.

The film is at its best in these moments. Not only do the narrative and actors stay close to the earth, but the wine — and much of the other imagery — has a rich, reddish color that immediately gives the film a life-blood vitality. These images are

bold, rich, and striking, and one virtually can get intoxicated from them, feeling a closeness to the winery servants as well as the earth itself as the men at the winery go about their tasks and sing prayers in praise of their wine.

Unfortunately, the film jumps ahead nine years and swiftly degenerates into propaganda. It turns out that the whole film has been taking place in the 1920s and 1930s, and the Japanese are about to invade. There is an utterly predictable Chinese uprising, and the ensuing conflict provides plenty of savagery. Blood flows as freely as the red wine once did as the film winds to its violent conclusion, which does little to raise the film out of the hole it has dug for itself.

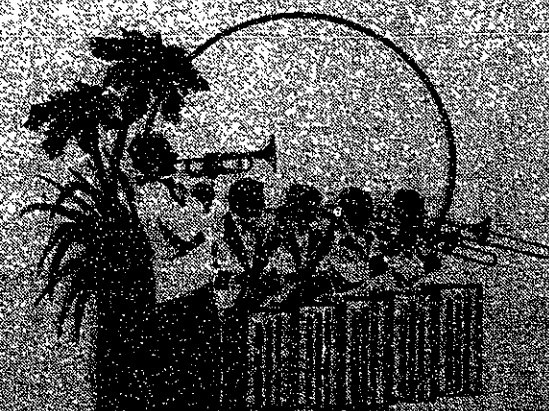
Thirty-seven-year-old Zhang Yimou, who makes his directorial debut with this film, belongs to the Fifth Generation of filmmakers, members of the first class to graduate from Chinese film schools after the Cultural Revolution. He originally studied as a cinematographer, and he shot several recent Chinese feature films, most notably *Yellow Earth* and *The Big Parade*.

His experience as a cinematographer is abundantly apparent in *Hong Gao Liang*, especially when the film links the wine to blood-red imagery and vice versa. No one has captured the color red and all its denotations this strikingly since Ingmar Bergman and Sven Nykvist shot *Cries and Whispers* in 1972. Undeniably, Yimou and his cinematographer, Gu Changwei, have created a color scheme to match Bergman's and Nykvist's classic.

But Yimou's film is unable to resolve nagging doubts about the artistic freedom available to filmmakers in China. Approval and oversight by government officials is still a fact of life in China, and one wonders if the Fifth Generation will have to pass the torch to a younger Sixth Generation — now making its way through film schools and taking cues from Hitchcock and Spielberg rather than the classical masters — before the seminal Chinese film can be made. One can only wait, and hope.

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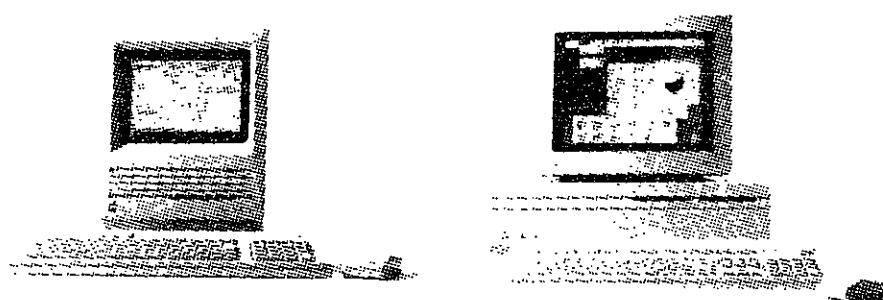
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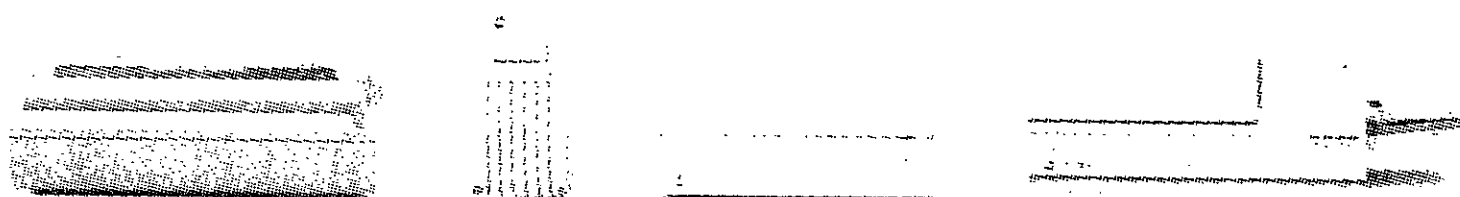
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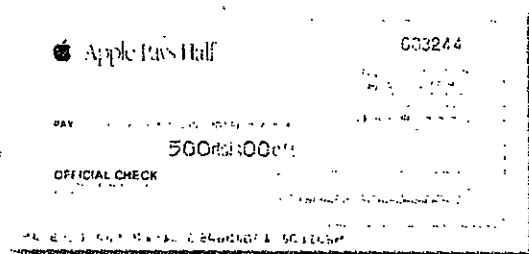
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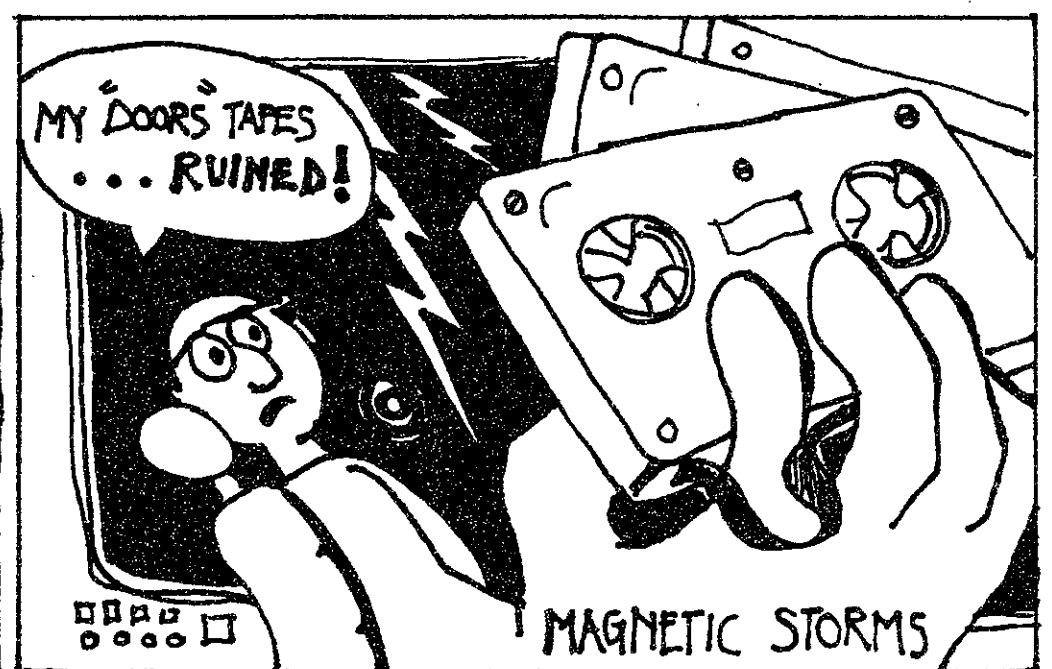
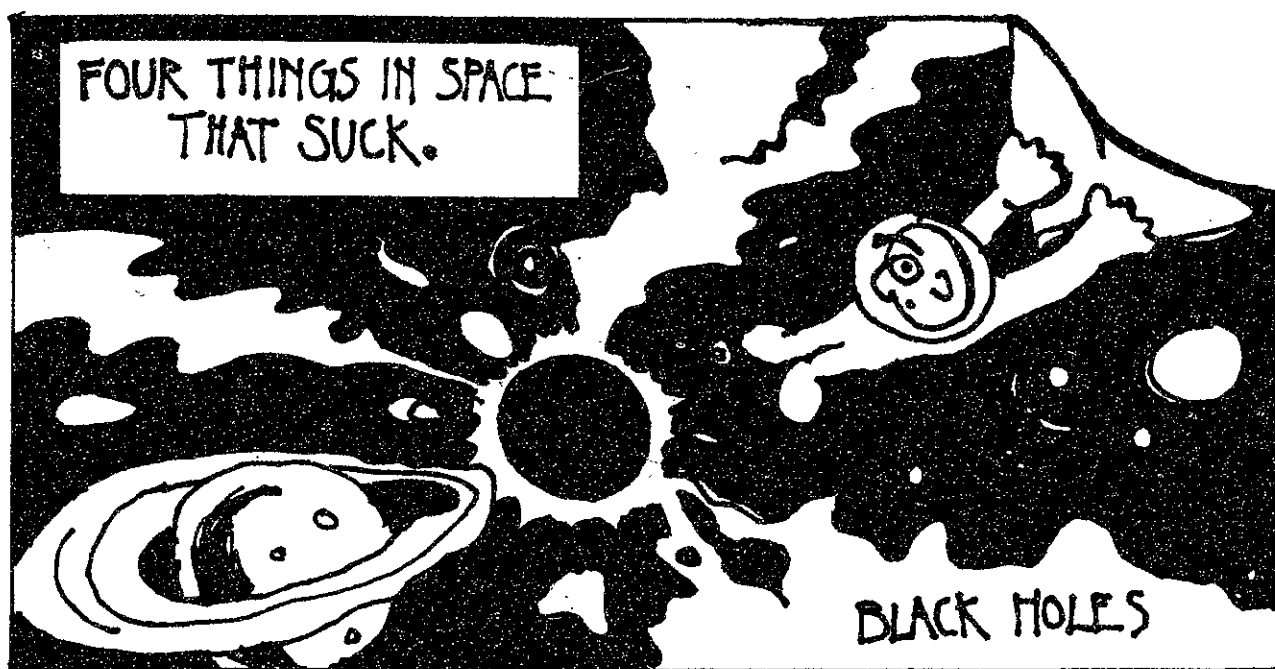
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By Jeff Ford



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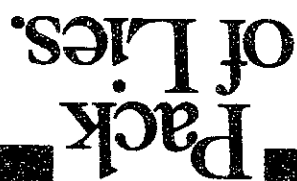
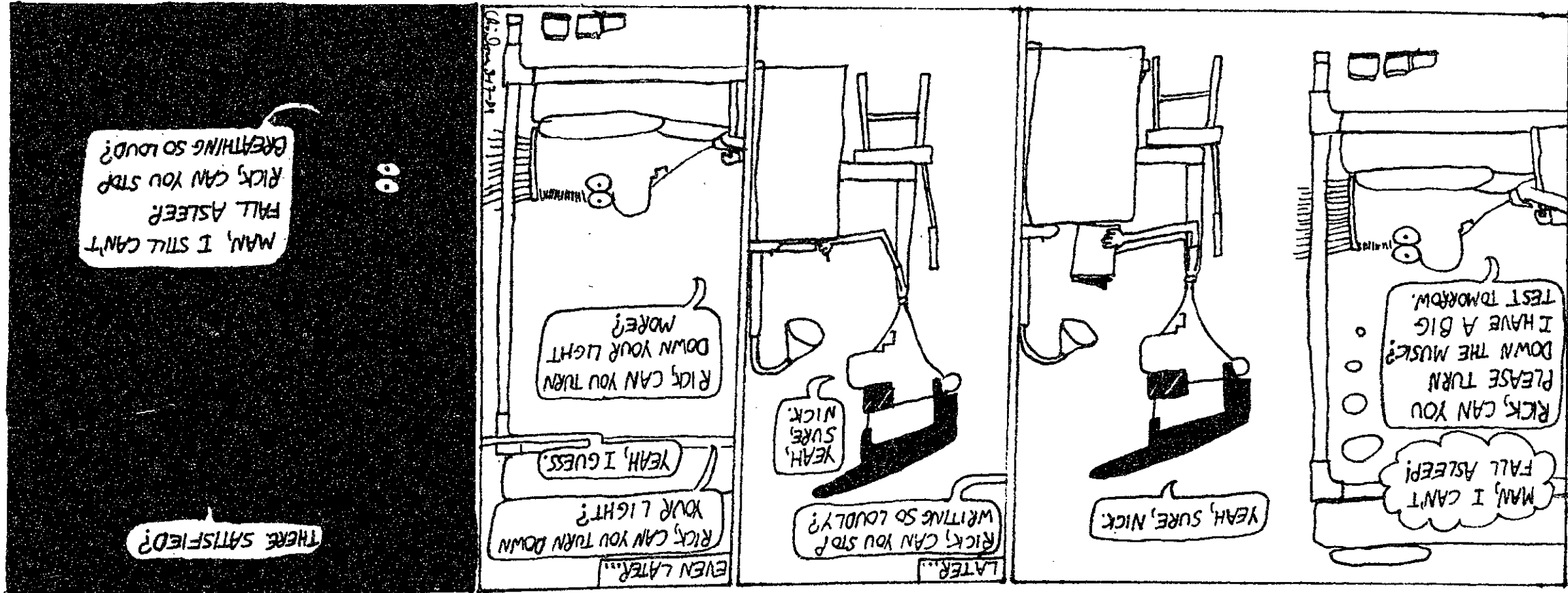
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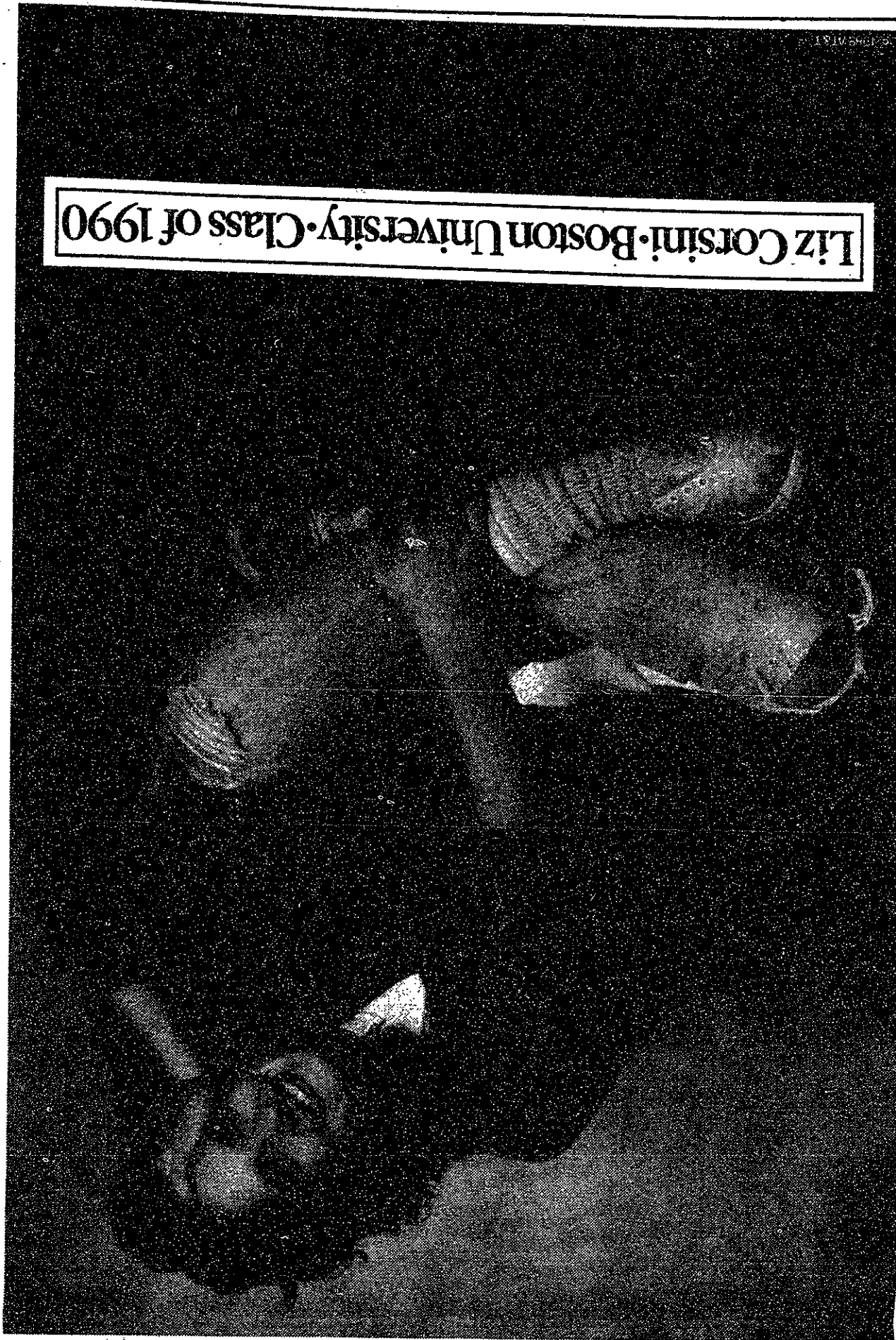
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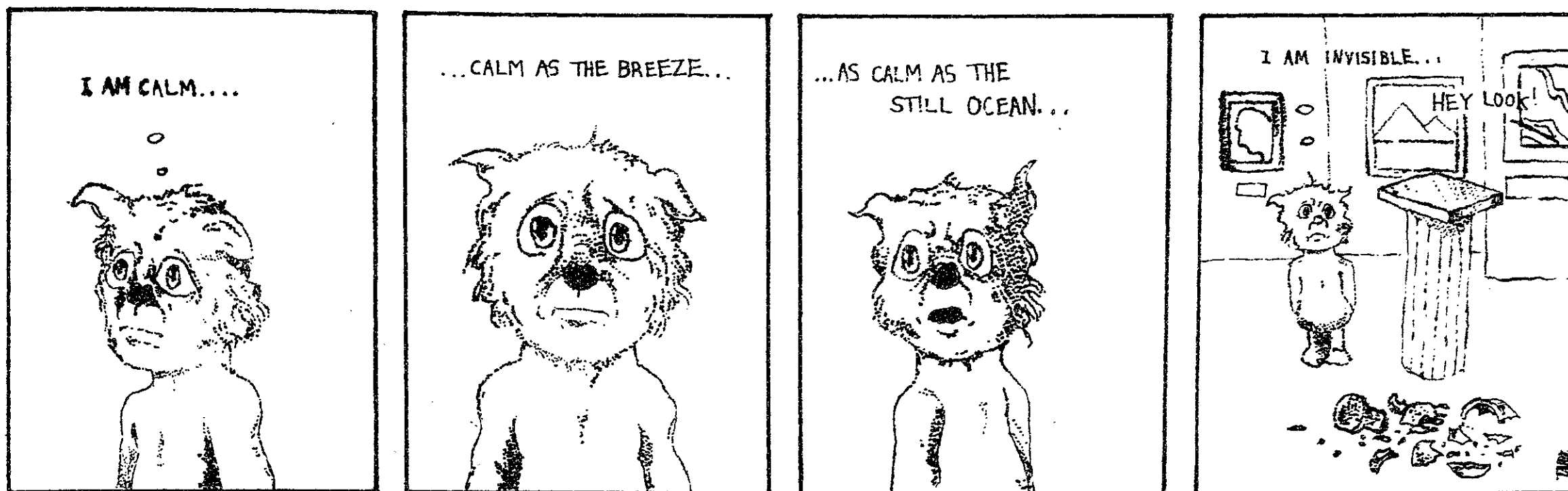


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By Taro Ohkawa



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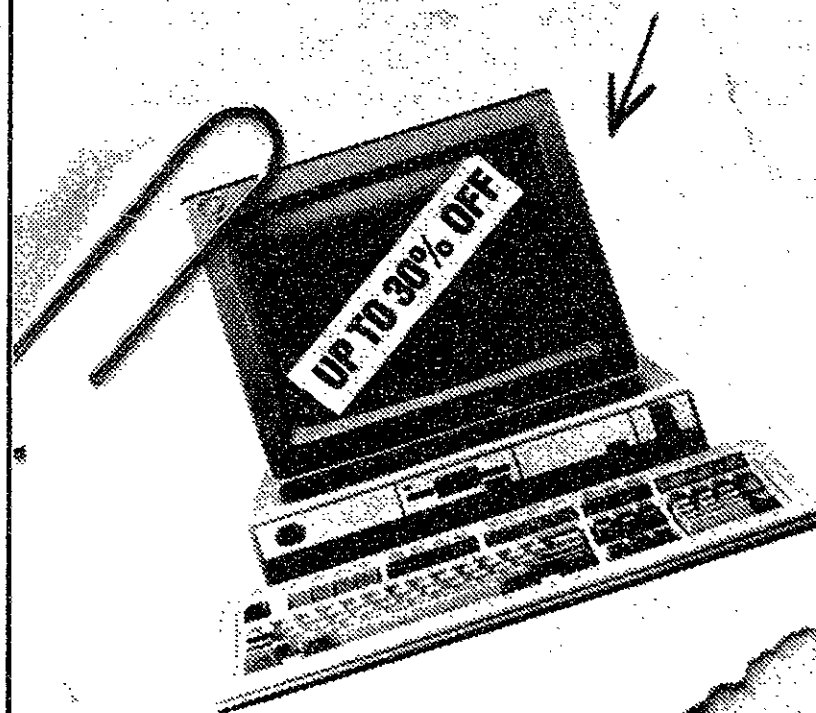
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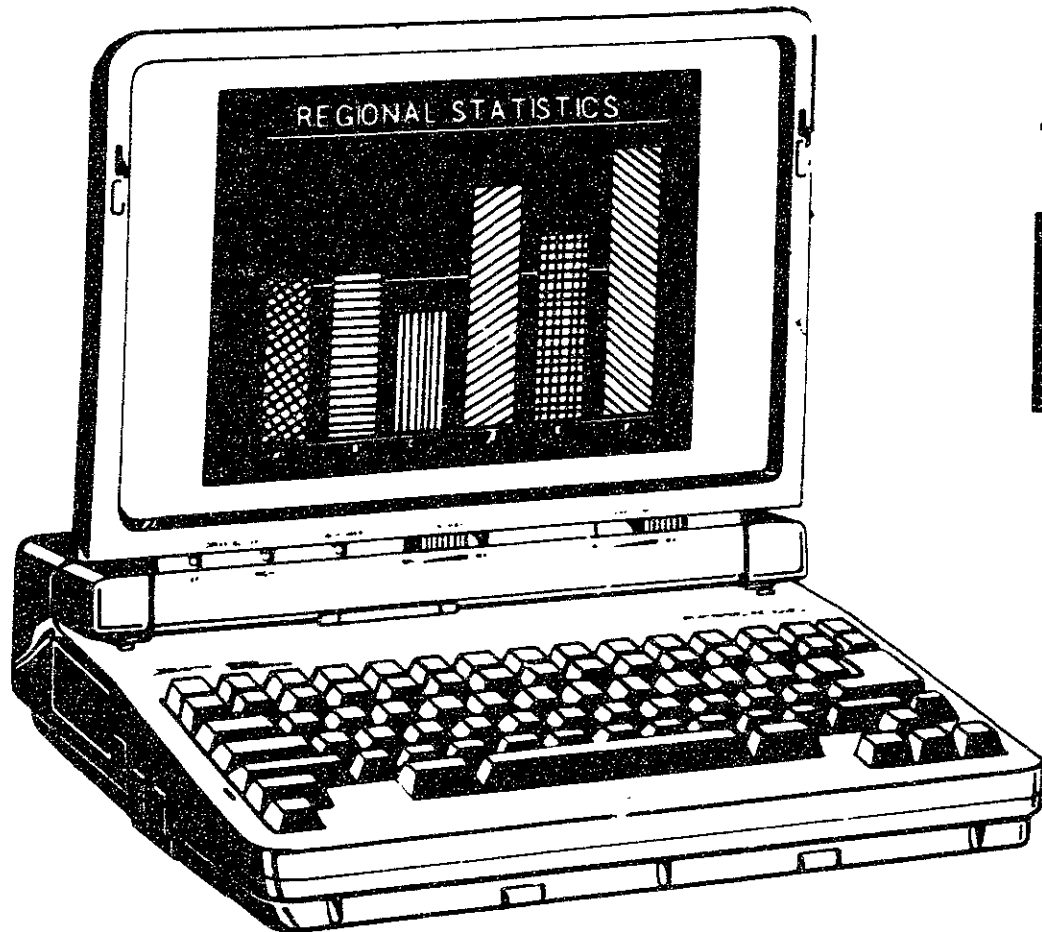


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Outgoing UA president reflects on his tenure

(Continued from page 1)

Board, Dormitory Council, etc. — operated somewhat like separate organizations, Katz said. Katz and UA Vice President Ephraim Lin '90 sought to make the UA a more cohesive body, with authority more centralized in the UA Council. Katz noted that the Council has met regularly in the past year, attracting representatives from most parts of the community.

Moreover Katz and Lin tried to involve as many people as possible outside of the office of the President in the UA's efforts. Previously, the system was such that the UAP and UAPV alone controlled most of what the UA did, Katz said. Now, even after he and Lin leave office, there will be a number of people who have experience in the UA's operations and can continue one, Katz said.

Katz cited the UA Housing Committee's report, the formation of committee to study the operations of FinBoard, talks with the ARA Dining Services, and the regular publication of a UA newsletter as other examples of the UA's activity in 1988-89.

The MIT alcohol policy — another issue that has confronted the UA — remained relatively unchanged over the past year, Katz noted. MIT has moved away from toughened enforcement as a way to curb alcohol abuse and toward increased education, he said. While programs such as TIPS, which trains people to serve alcohol at parties, are not

the whole solution, the UA has argued that they are the best method that MIT can employ.

At the same time as Katz and Lin were elected in March 1988, a referendum calling for students to be charged a fee to fund activities was defeated. The UA did not move strongly on activities funding last year as a result, Katz said. It would have been difficult for the UA to approach the administration for more money after the undergraduate student body had voted down the fee, he said. Katz said he still believes that a activities fee would be the best source of funding. Activities funding will be a major problem confronting the student body in the future, Katz predicted.

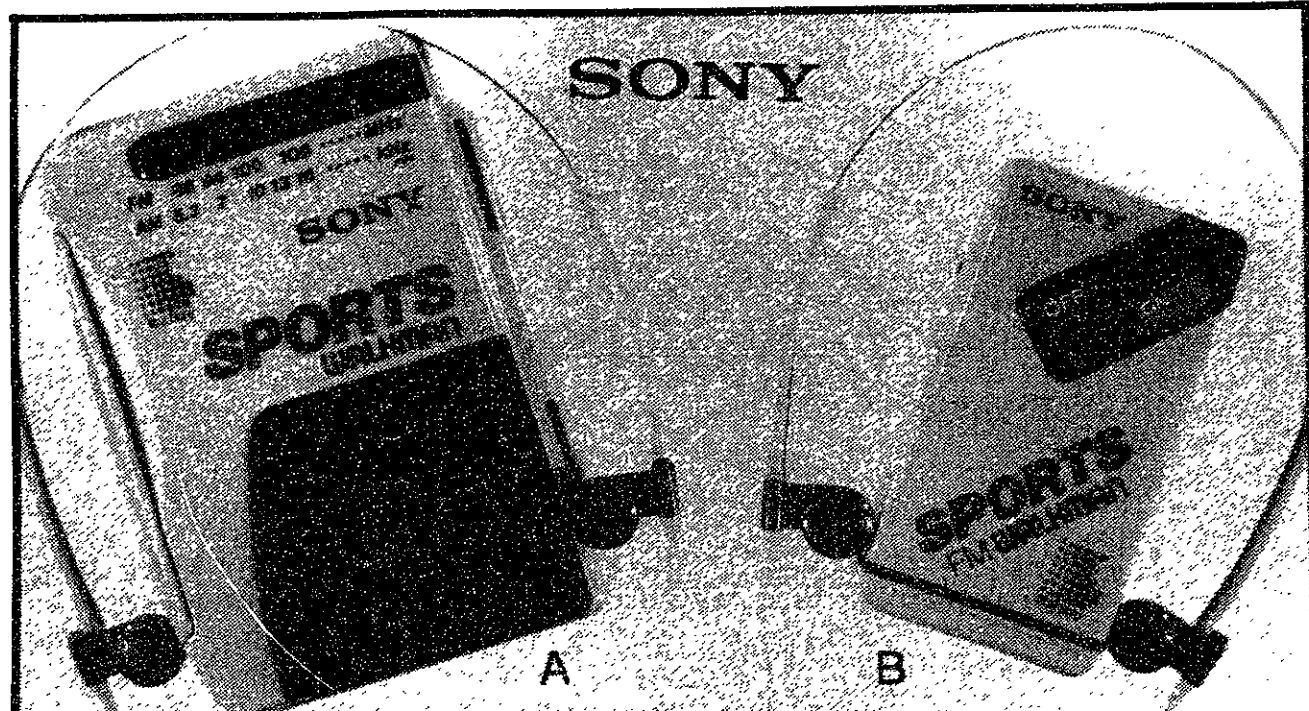
Drive to seek MIT volunteers

(Continued from page 1)

don't really know how to. We're willing to do the first steps for them — finding a needy organization to be set up with the willing volunteer. All they have to do is put in the time and work," Lee said. "We hope that in taking the initiative for them, MIT students' involvement in community service will increase," she added.

"Although we sometimes forget, we, at MIT, are the advantaged. The organizations the Center deals with are some of the neediest and most disadvantaged people in the country. It's more than just charity by choice, it's our obligation to help out," Ma said.

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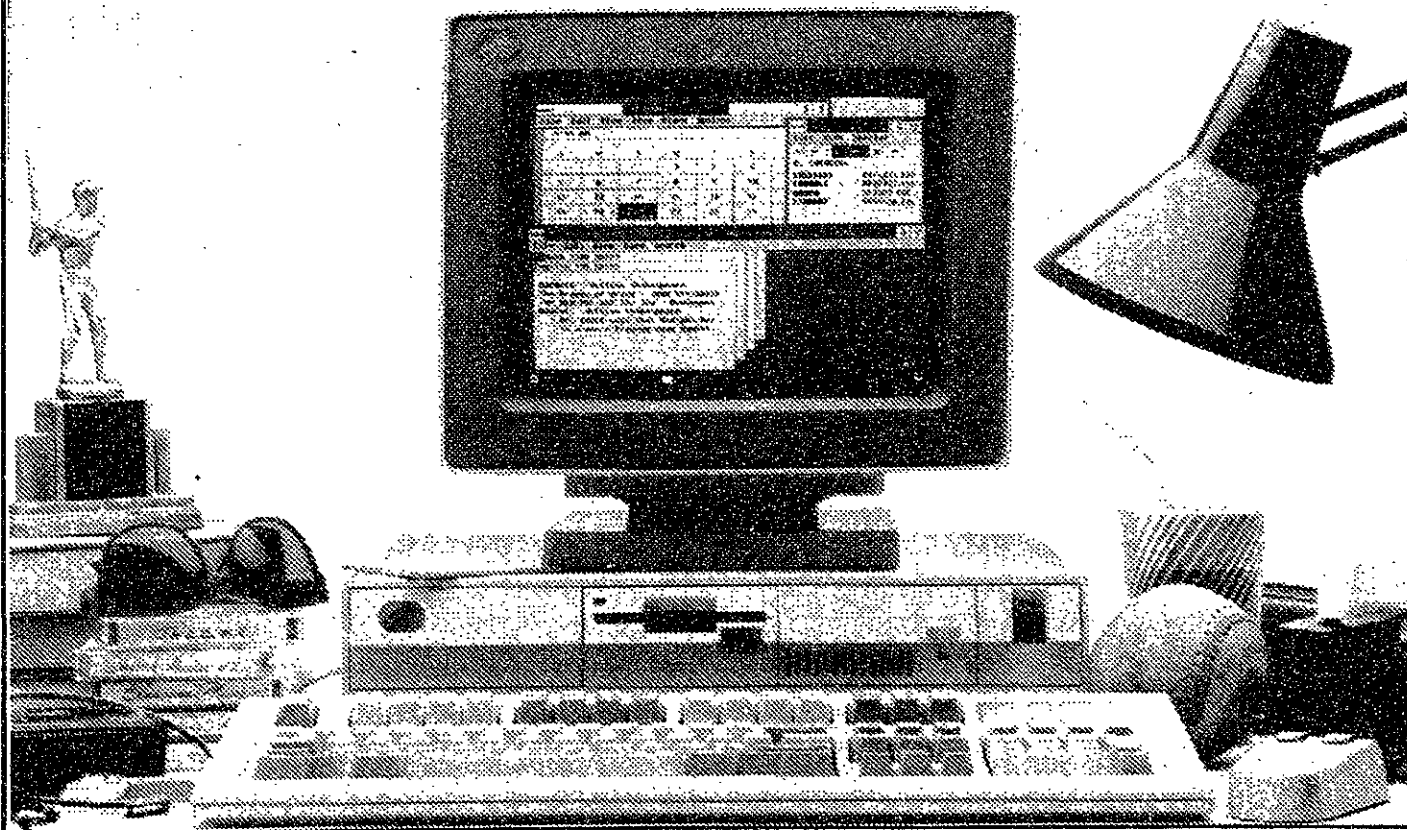


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sports

Volleyball outlasts Harvard; faces a must-win against SC

By Kevin T. Hwang

The MIT men's volleyball team kept its playoff hopes alive by defeating the Harvard University Crimson in a five-game thriller (15-11, 12-15, 15-10, 12-15, 15-7), played Thursday in DuPont. Because MIT had beaten Harvard four weeks ago in straight games, the Engineers didn't expect such a challenge. But according to MIT Coach Karyn Altman '78, the Harvard team looked like a different team from the one the Engineers had dominated earlier in the season.

Both teams seemed a bit rattled in the beginning. Neither served consistently, but the Engineers managed to take a 7-0 lead in the first game behind a seemingly impenetrable wall of blockers. However, Harvard got back into the game by hitting high and hard, utilizing the MIT blockers. They got close as 13-10, but MIT held on to win the game 15-11.

In the second game, it was the Crimson that was blocking well. The Harvard middle hitters, whom Altman referred to as the key to Harvard's game, also started hitting, and they went on to win the game 15-12.

Behind the strong serves of Joe Tang '89, the Engineers took a 3-0 lead to start out the third game. The frustration of the Harvard team could be seen as one of the players kicked the ball and received one of three yellow cards given out to the Crimson.

Harvard regained its composure and tied the score at 7-7, forcing MIT to call a timeout. The Engineers responded to the words of Altman — Alan Peyrat '92 stopped the Crimson momen-

tum with a kill, and MIT roared to a 15-10 victory.

The fourth game was the longest and closest of the match. Each team traded point for point with great defense and effective hitting. MIT did not make use of its middle hitters as well as it did earlier in the match, and Harvard's aggressive playing paid off with a 15-12 victory.

The match was already two hours old, and it came down to the fifth and final game. Harvard led early, 5-2, but jump serves by Peyrat, back-court digging by Allen Downey '89, and hard smashing by the outside hitters helped MIT to roll over Harvard. The Engineers took the game 15-7 to win the match.

After the game, Harvard Coach Ibsan Gurdal blamed his own team for the see-saw competition. He explained that MIT played very consistently, but it was Harvard's play that caused the match to swing so widely from one team to the other.

Gurdal agreed with Altman's assessment that his team is much better than they were the first time MIT met them. Harvard has a lot of players who have never played volleyball before, Gurdal noted. They are "still raw," he admitted, but are "on the road to improvement" with three more Eastern Intercollegiate Volleyball Association league matches to play.

Altman complimented the Harvard team for playing aggressively and passing well. She explained that the high, hard hitting of the Crimson players helped them win points, but also hurt them when many balls were hit out. The Engineers won

points when they blocked well, she explained.

Altman praised Downey for playing "great defense" and Tang and Peyrat for all-around playing. Finally, she called the game the most "competitive game that MIT has played in a conference match."

The victory gave the Engineers a chance to qualify for the National Collegiate Athletic Association playoffs; they must defeat Springfield College in their final match of the season on April 4. But MIT will have to do it on the Chiefs' home court, and when the two teams last met on March 2, Springfield defeated MIT at DuPont. In that match, MIT took a two-games-to-none lead (15-5, 15-3) before dropping the final three games (9-15, 7-15, 10-15).

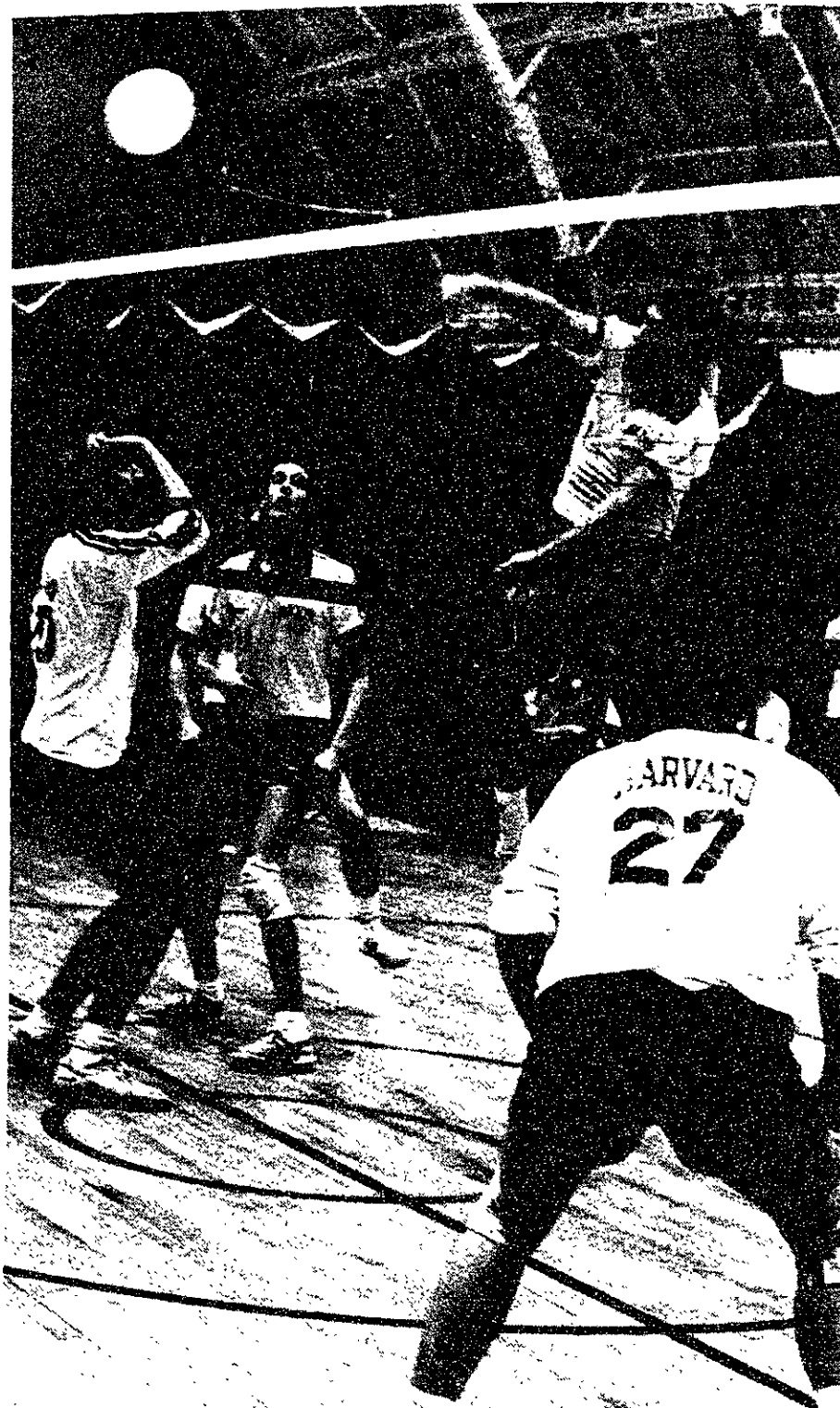
Sports Update

Two fencers qualify for NCAA Nationals

MIT fencers Joe Harrington '88 and Jae Sang '88 have qualified for the NCAA National Fencing Tournament, according to Sang. Harrington qualified in the epee, while Sang's weapon is the sabre.

Both fencers were members of MIT's team squad which placed 11th at the Eastern Regional Tournament earlier this month. Each also competed individually. Harrington made the finals in the epee, finishing eighth. Sang reached the sabre semifinals on the way to an 18th place finish. The field for each weapon consisted of 42 fencers.

The Nationals will be held in mid April, at Northwestern U.



Mark S. Abinante/The Tech
Alan Peyrat '92 sends the ball flying back to Harvard's side in last Thursday's game.

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