



Sean Dougherty/The Tech
Marvin Appell G and Liz Albert practice the foxtrot in the Ballroom Dance Club's dress rehearsal for the annual Commonwealth Classic dance competition. MIT won first place in the international competition and second in the American.

Abortion debate escalates Poster burns during Abortion Awareness Week

By Andrea Lamberti
and Mauricio Roman

Tensions are escalating on the abortion issue, as evidenced by the burning of an MIT Pro-Life drop poster last Thursday night. Chalk graffiti saying "Choice" has appeared on the sandstone walls of the MIT main building. Both MIT Pro-Life and the MIT Association for Women Students, which holds a pro-choice position, are actively campaigning for their views in anticipation of the March for Women's Lives in Washington, DC, this Sunday.

The march is an attempt to influence the Supreme Court decisions on three key cases that it will consider this term, as well as to exert pressure on Congress and the White House to keep abortion legal and funded. On July 3 the Supreme Court ruled that federal money could not be used to support abortions and granted the states more regulatory powers over abortion. Pro-choice advocates feel that reproductive rights in the United States will be in serious jeopardy when the Supreme Court considers these cases.

On campus, AWS is actively working toward the march while

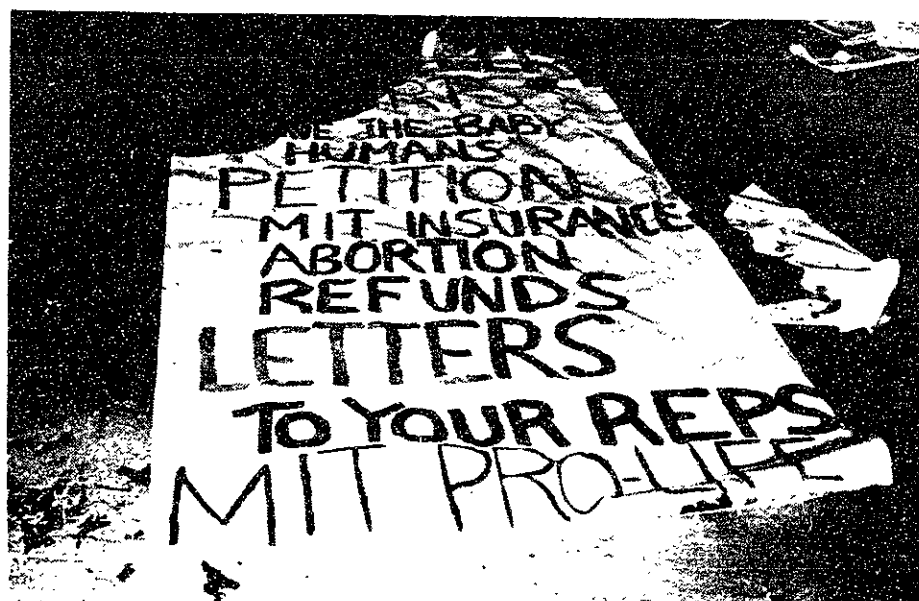
MIT Pro-Life organized Abortion Awareness Week beginning Oct. 30. Its purpose was to inform the MIT community about the Pro-Life ethic and educate it on some basic facts about abortion. Pro-Life tried to engage AWS in a forum on abortion that took place last Thursday, but AWS declined the offer.

Pro-Life poster set on fire

An MIT Pro-Life drop poster for Abortion Awareness Week was set on fire in Lobby 7 last Thursday night. John Welch '92

was about to cross Massachusetts Avenue with friends when they spotted the flames from across the street. Welch saw that the poster had become "a big pillar of flames" and ran into Lobby 7. When they got inside, the lower half of the poster, still burning, fell to the ground. Welch put out the fire by stamping on the poster and pulling it away from the wooden newsstands. The fire on the other half of the poster, still hanging from the top balcony, went out by itself. Welch said

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Andrea Lamberti/The Tech

Unidentified people set fire to MIT Pro-Life Club's Abortion Awareness Week drop poster in Lobby 7 last Thursday night.

UA committee sends ARA ultimatum

By Brian Rosenberg

The Undergraduate Association's Ad Hoc ARA Committee will present ARA, which runs MIT's food services, with a list of necessary improvements. The list is a compilation of student complaints from "flame sheets" placed around campus. If students do not report improvement in the quality of food and service within the next four weeks, the committee will consider "taking action, possibly in the form of a boycott," said Jennifer Hamel '90, chair of the committee.

ARA management, led by General Manager Alan Leo, met Sunday with the committee. The committee discussed the recommendations with Leo, who said he would take care of all the problems, according to UA President Paul Antico '91.

Both short- and long-term recommendations are made on the list — a copy of which will go to the Department of Housing and Food Services, which oversees ARA's activities. "The committee's purpose is to have long-standing effects on MIT's food service," Antico said. Long-term recommendations include introducing competition, reevaluating the meal plan system, increasing

student input into evaluations, and lowering the minimum meal plan.

The committee's short-term recommendations fall into several broad categories. Health issues, pricing, service, and quality are the primary focus of the list. Health problems cited for improvement include the ignoring expiration dates and employee disregard for such precautions as gloves, hairnets, and hand-washing.

Concerning pricing, the list

says: "Prices [should be] more in line with the quality and quantity [of food]." Specific problems cited include inconsistency in pricing on campus and exorbitant prices on extras such as lettuce, tomatoes, pickles, and potato chips.

Students had more problems with service than anything else, according to Hamel. Slow service, shortages of staple items such as bread and meat during peak times, inconvenient hours,

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UA may back proposal on funding of activities

By Cliff Schmidt

The Undergraduate Association will hold a special UA Council meeting tomorrow to discuss student activities funding.

The UA is considering supporting a "Student Activities Funding Proposal," which will divert a small part of every undergraduate's tuition directly to the UA's Financial Board to be allocated to student activities. President Paul E. Gray '54 has "pledged to offset any student activities fee from tuition," according to a letter sent to all student activity leaders by UA Vice President Andrew P. Strehle '91.

In other words, after the annual tuition is set, an amount still to be determined will go to FinBoard rather than to the department budgets. This means a much greater percentage of the funds received by student activities will be allocated through FinBoard.

According to UA President Paul L. Antico '91, the current annual amount of approximately \$67,000 given to FinBoard to fund activities has not been significantly increased since the late 1960s. Using \$20 to \$30 of every undergraduate's tuition could



Lisette W.M. Lambregts/The Tech
UA President Paul Antico '90

make a substantial difference in funds available student activities, he said.

Strehle is collecting information from the activities concerning how much they usually receive from the departments and how much they need. With this information he hopes to come up with a figure that should more than compensate for the money that some departments may cut back.

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Rent control key issue in today's local elections

By Prabhat Mehta

Registered voters in Cambridge will decide today on the fate of the controversial referendum, Proposition 1-2-3, which would allow tenants who have lived in rent-controlled apartments for at least two years to purchase their units as condominiums.

Both sides of the issue have fought vigorously, with each side accusing the other of foul play; but most experts, including the referendum's original author, feel that 1-2-3 has little chance of obtaining the minimum requirement of one-third support among Cambridge's 47,461 registered voters.

Fred Meyer, the author of 1-2-3, told *The Cambridge Chronicle* that he felt it was unlikely that the referendum would get a majority of votes and that he was almost certain that it would fail to get the required one-third of registered voters.

Opponents of the referendum, including candidates endorsed by

the pro-rent-control Cambridge Civic Association, argue that it would reduce the stock of rent-controlled housing by promoting the conversion of such units to condominiums. Supporters, including members of the Cambridge Home Ownership Association, claim that 1-2-3 would increase the stock of low and moderate-income housing available for ownership. They also point to a provision in the referendum which establishes a fund to provide money for affordable housing.

Meyer hopes that at least 40 percent of those who turn out for today's election will support the referendum. This, he believes, would show "a significant majority is concerned about these things."

Council race draws 28 candidates

Also on the Cambridge ballot this year are the nine City Council seats, which are being contested.

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inside

A delightful production of *The Sorcerer* by MIT Gilbert & Sullivan Players. Page 6.

* * * * *

Musical Theatre Guild does credit to old standby, *My Fair Lady*. Page 7.

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Spy editors take aim at "trash" novels. Page 8.

MIT Polling Locations

Those on west campus (Ward 2, Precincts 3 and 4) should vote in the MIT Athletic Center.

Those on east campus (Ward 2, Precinct 2) should vote at Pisani Center, 131 Washington Street (near Technology Square).

Those who live just north of Vassar Street (Ward 5, Precinct 1) should vote at the Firehouse at Lafayette Square, Massachusetts Avenue.

(Note: anyone who registered locally for the Presidential election may vote.)

Groups intensify efforts over abortion

(Continued from page 1)

that it looked like the fire had been started from the second floor balcony because the flames were burning from the middle.

Pro-Life proposed an investigation of the incident to the Campus Police, according to Pro-Life vice president Juan Latasa '91. Campus Police Chief Anne P. Glavin had no comment on the nature of the investigation, which is being pursued by the Special Services Division of the Campus Police.

Pro-Life qualified the action as irresponsible and dangerous, according to Latasa. Michelle Bush '91, president of the MIT Association for Women Students, repudiated the burning of the poster. "I found it very upsetting. I feel it reflects poorly on the pro-choice movement," she said. Bush said that people should have access to both sides of an issue like abortion.

Pro-Life forum

Four representatives of pro-life regional movements spoke last Thursday at a forum sponsored by MIT Pro-Life: Kelly Jefferson of Feminists for Life; Ruth Pakaluk of Massachusetts Citizens for Life; Dr. Mildred Jefferson, co-founder of National Right to Life; and Cheryl Augustine of Women Exploited by Abortion.

Pakaluk stressed that the pro-life position represents a value system consistent with Judeo-Christian tradition. It regards the

fetus as alive and human, therefore possessing the inalienable right to life. Another school of thought regards human life as not sufficiently defined by biological terms and requires other qualities to have value, she said. However, "there are no real biological changes when the baby comes out of the uterus," she added.

There is also a widespread misconception that abortions are practiced early in pregnancy when the fetus is small, Pakaluk said. In fact, ten percent of the 1.5 million annual abortions in the United States happen after the 13th week after conception — in some cases, if born prematurely the baby could be kept alive. Abortions in the first six weeks after conception are very rare, she added.

Pakaluk questioned why women seek abortion. According to a study, she said, abortions resulting from rape, incest, and threat to a woman's life represent only three percent of the total number of abortions. The study says that a woman's main motivations for abortion are concern that having a baby will change her life, inability to afford taking care of a baby, or already having all the children she wants.

Kelly Jefferson spoke about feminism and the pro-life movement. She holds the view that abortion, and the perceived need for it, validate the patriarchal view that women are inferior to men. She believes that abortion

liberates men, not women, because it surrenders single women to pregnancy discrimination, and allows men to escape responsibility for their sexual behavior. By settling for abortion rather than working for the social changes that would allow a woman to simultaneously support children and career, pro-abortion feminists have agreed to participate in a man's world on male terms, she said. Thus the pro-choice position is inconsistent, she added, because it tries to secure rights by oppression.

Dr. Mildred Jefferson asserted that abortion leads to alienation. "If a woman can carry in her something that is not human, then she must not be human," she said. Abortion cuts the human connection between the woman and the child, she added; if a woman negates the bonds to her child, she denies the connection to the larger human family. Augustine from WEBA said that many young women have to face the psychological consequences of an abortion when they do have their first child, usually five to seven years later. In Augustine's case, she began to feel a deep remorse a few years after her own abortion and became prone to drinking.

Dr. Jefferson also said that the debate on choice has nothing to do with abortion; "choice" is merely an advertising slogan that sells as a right to abortion. The notion that abortion equals freedom leads to confused women, she claimed. However, society should not be concerned with confused women, but "with women willing to confuse others and induce people to make decisions with consequences they will not pay," she added. Finally, she said that abortion is an acquiescence that the majority of society will not tolerate.

notices

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.

November 7, 1989

"Remaking Love: Feminism and the Sexual Revolution", sponsored by Black Rose Lecture Collective at 8 p.m. in Room 9-150.

November 9, 1989

Deadline for submission of applications for NSF Graduate Fellowships. Further information obtained from National Research Council, 2101 Constitution Avenue, Washington, DC 20418.

Conference on the growth of National and Democratic movements in the Soviet Bloc. For more information call 353-5815.

Multimedia Workstations with speakers Michael Liebhold from Apple Computers, David Backer from Fluent Machines, and Mark Laff from IBM in E15-070 from 4-6 pm.

"VDT's and Your Health", a review of the medical literature from 7:15-9:30 pm in 54-100.

November 13, 1989

"From 'Aybud to Falasha': A chapter in the history of the Jews of Ethiopia" from noon-1:30 pm in Room 416, 270 Bay State Road.

November 14, 1989

Stanley Rosen of Pennsylvania State University will discuss "Writing and Painting: The Object of Perception in Plato and Kant" at 8 pm in Room 525, 745 Commonwealth Avenue.

November 16, 1989

"Overcoming the Physical and Psychological Problems Associated with VDT use." from 7:15-9:30 pm in 54-100.

CARIBBEAN WEEKEND

Caribbean Society's Development and Future



Friday	11/10	Panel Discussion	3 p.m.	6-120
Saturday	11/11	Brief History of the Caribbean	11 a.m.	6-120
		A Taste of the Caribbean	12 noon	6-120
		Caribbean Politics	2 p.m.	6-120
		Economy	3 p.m.	6-120
		Caribbean Culture	4 p.m.	6-120
		A Grand Fete (party) with live band	9 p.m.	MacGregor Dining Hall

Sponsored by the Caribbean Club at MIT in association with NSBE.
Contact: John-Paul Clarke at 225-9518.

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A FRENCH REVOLUTION THAT HAD PEOPLE USE THEIR HEADS RATHER THAN LOSE THEM.

It started in Italy, but gathered momentum in Paris. With posters and slogans that attacked mass media and consumerism.

It was the Situationist International, a movement that fueled student riots, and influenced everyone from bureaucrats to the Sex Pistols. And in the process, it made a radical statement.

Art should no longer be passive. It should demand action.

ON THE PASSAGE OF A FEW PEOPLE THROUGH A RATHER BRIEF MOMENT IN TIME:
THE SITUATIONIST INTERNATIONAL: 1957-1972, OCTOBER 20, 1989-JANUARY 7, 1990.
The Institute of Contemporary Art, 955 Boylston Street (one block from the Auditorium T stop), 617 266-5152.

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ANNOUNCING

The Official Awarding Ceremony of the World Cultural Council

1989

"ALBERT EINSTEIN"
WORLD AWARD OF SCIENCE
and the
"LEONARDO DA VINCI"
WORLD AWARD OF ARTS

"ALBERT EINSTEIN" WORLD AWARD OF SCIENCE

Dr. Martin D. Kamen: Discoverer of the Radioactive Carbon Isotope ¹⁴C
Pioneer Researcher on Photosynthesis

"LEONARDO DA VINCI" WORLD AWARD OF ARTS

Athens Acropolis Preservation Group:
Interdisciplinary team of architects, archaeologists, civil engineers
and chemical engineers in charge of the projects for
saving and protecting the Acropolis monuments

SCIENTIFIC MERIT MEDAL

Dr. Paul C.W. Chu: Discoverer of Superconducting Compounds

ARTISTIC MERIT MEDAL

Dr. Jeno Plattky: Contemporary poet.
Among his most important works are the poems "From Budapest to Tokyo",
"Summer Flowers", "Autumn Dances", "Spring Tide" and the opera "Bamboo"

WEDNESDAY, NOVEMBER 8, 1989

6:30 PM

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
BUILDING 34, ROOM 101
THE EDGERTON LECTURE HALL
50 VASSAR STREET
CAMBRIDGE, MA 02139

The MIT Community Is Invited
Reception Immediately Following

news roundup

from the associated press wire

World

Iran and Iraq still at war

Iran technically remains at war with Iraq. A United Nations envoy is in Baghdad hoping to revive deadlocked peace talks between the two countries in hopes of getting them to convert their cease-fire into a peace treaty. The diplomat arrived in Iraq following three days of talks in Iran that he called "fruitful."

Meanwhile, United States officials said a decision has been reached to return \$567 million in once-frozen Iranian assets to Tehran. They said the decision has nothing to do with the plight of the American hostages held in Lebanon by a pro-Iranian faction.

US, Japan appear to be holding up global warming accord

The United States and Japan appear to be holding up an international agreement to curb global warming. At a 68-nation conference in the Netherlands on the so-called "greenhouse effect," both nations said they will not endorse a plan to reduce carbon dioxide emissions. Sources say Britain and the Soviet Union also have reservations about the plan.

The two countries disagreed, however, on economic issues. The United States wants Japan to spend more money on roads and housing and stimulate domestic consumption. Tokyo said America needs to raise its savings rate and spend more money on such things as worker education. The countries are in the midst of opening a new round of high-level talks in Washington to discuss the trade imbalance.

Possible aid for Poland and Hungary

Reform-minded Poland and Hungary would get more than \$500 million in United States aid under an agreement reached by congressional negotiators. But they have added a provision that President Bush opposes — one that would send money to a United Nations population agency.

Yesterday, leaders of Poland's Communist Party said they are thinking about following Hungary's example and giving their party a new name. Poland's communists are looking to revive their political fortunes following their historic loss of control of the Warsaw government in August. A draft paper presented at yesterday's meeting of the Central Committee declared that "socialism in its present shape has not passed the test."

Nation

Shultz endorses drug legalization

The White House is calling it "strange" that former Secretary of State George Shultz PhD '49 has suggested that the United States should consider decriminalizing cocaine and other drugs. Spokesman Marlin Fitzwater said yesterday that perhaps Shultz, who now teaches at Stanford in California, has "been out on the West Coast too long." Shultz's views were published recently in the *Wall Street Journal*.

Two military jets crash

Two military jets crashed yesterday in the United States, but in both incidents, all aboard survived. An A6E fighter crashed in the water off Washington state after its two crew members parachuted to safety. In the southern Nevada desert, the Air Force said the pilot of an F-15 fighter ejected safely as his plane went down.

Supreme Court approves Dalkon Shield settlement

A lawyer who has represented more than 100 women claiming injury from the Dalkon Shield said yesterday's Supreme Court decision means his clients will get less compensation than they deserve. The High Court yesterday removed the final legal obstacle to carrying out a \$2.5 billion settlement for victims of the birth-control device. The attorney, Bradley Post, said the amount set aside by manufacturer A. H. Robins is not enough to handle the remaining 120,000 injury claims. The birth-control device allegedly caused infertility, miscarriages, pelvic inflammation or, in some cases, death.

The justices also turned away an appeal by a Rhode Island woman. She is threatened with jail if her boyfriend stays overnight when her children are present. A prior ruling found the woman's rights were not violated by a judge's order restricting male overnight guests.

They also heard arguments yesterday on whether the use of hallucinogenic drugs during religious ceremonies is protected by the Constitution. At issue is the Native American church's tradition of using peyote. Two Oregon church members who were fired from their jobs as drug- and alcohol-abuse counselors for using peyote are trying to get unemployment compensation.

East Germany announces reforms

Driving rain did not deter hundreds of thousands of East Germans from taking to the streets in protest last night. Demanding free elections and free travel, 600,000 rallied in Leipzig in the hard, cold, rain. The country's government news agency counted more than 135,000 protesters in several other cities. Some East Germans are complaining that a new travel law that allows visits to the West does not go far enough. The protests follow a months-long exodus in which about 175,000 East Germans have headed west. East Germany's news agency estimates that 23,000 emigrated this past weekend.

Communists tighten hold on China

Communist leaders in China appear to be about to tighten the party's grip on economic and political policies. The Communist Party Central Committee convenes this week, holding its first plenary session since reform leader Zhao Ziyang was ousted. The plenum is expected to endorse a three-year program to reassert economic control.

United States policy toward China was a topic of dinner conversation at the White House two nights ago. President Bush met with Richard Nixon to discuss the former president's recent trip to China. Nixon is calling for improved relations with the hard-line communist leaders. White House spokesman Marlin Fitzwater said the time is not right for "dramatic changes," and indicated that President Bush is not ready to change his approach.

Contras and Sandinistas to meet

United Nations officials say contra rebel leaders have agreed to meet with Nicaraguan government representatives this week. It will be their first direct peace talks in more than one year. Contra leader Adolfo Calero said he is hopeful about the meeting this week.

Lebanese Christians protest Syrian-backed president

Life in East Beirut came to a grinding halt yesterday after a strike called by the leader of Lebanese Christian forces, Gen. Michel Aoun. His supporters filled the streets to protest the selection of Lebanon's new president, Rene Mouawad, a Maronite Catholic backed by Syria. Aoun loyalists stormed the home of the Maronite patriarch, who supports the new president, and forced him to kiss a portrait of Aoun.

Yesterday, Aoun refused to let Mouawad into the Presidential Palace. Aoun, who lives in a bunker beneath the residence, is refusing to recognize his fellow Maronite as the country's new leader.

Stricter bank regulations announced

That nation's savings and loans lost at least \$2.5 billion in the fourth quarter, a large loss but still probably the best performance in a year. James Barth, chief economist of the Office of Thrift Supervision, said preliminary figures indicated that savings and loan red ink will be at its lowest point since the third quarter of 1988.

Meanwhile, regulators have announced more stringent financial standards for the nation's savings and loan institutions. The standards will require thrifts to back their lending with more of their own capital.

California tax to aid in earthquake relief

California's sales tax will be going up temporarily in December. The quarter-cent tax is part of an earthquake relief package signed into law yesterday by Gov. George Deukmejian.

Some researchers say high tides and changes in the atmosphere last month may have had something to do with the earthquake. The highest Pacific tides in years took place the week of the Oct. 17 quake, and it happened during a period of breezy, warm conditions that are called "earthquake weather" in California folklore. Many scientists say there may be something to the theory — but so far, there's no proof of any connection.

Deportees' rights expanded by judge

A federal judge in Pasadena, CA, has ruled that proceedings must be translated in full for non-English speakers facing deportation hearings. The judge said the current policy of translating only part of the immigration court proceedings violates statutory and constitutional rights.

Quayle teaches democracy to Soviets

Members of a Soviet commission are in Washington to study the United States electoral process and look for ideas for their own system. They met yesterday with Vice President Dan Quayle and plan to go to New York after today's mayoral election.

DC mayor denies drug accusation

Charles Lewis, a convicted drug dealer, has told a federal judge that he repeatedly gave crack cocaine to Marion Barry, mayor of Washington, DC. Barry said Lewis is saying anything in court to, in his words, "save his own hide."

Local

Cadet's wife given full pension

The Massachusetts Senate gave final approval yesterday to provide Holly Shepard a full pension and also to cover the medical bills of Timothy Shepard and his fellow cadets. Shepard died about six weeks after collapsing during intense training at the Agawam Police Training Academy in September 1988.

The Senate also ended a 17-year battle by giving final approval to a bill banning discrimination against homosexuals in housing, employment, and credit. The vote was 21-9. Gov. Michael S. Dukakis has vowed to pass the bill when it reaches his desk. Critics have launched a ballot drive to repeal the measure.

Man fined for leaving daughter in hospital

A Massachusetts man has been fined for leaving his three-day-old daughter at a hospital emergency room in Nashua, NH. David Fischer of Waltham pleaded no contest to endangering the welfare of a child and was fined \$1000 last Friday by Nashua District Court Judge Philip Howorth. The self-employed computer consultant will be allowed to petition the court after one year to have his record cleared.

At the same time, Howorth ruled that charges against the child's mother — Susan Wall — will be dismissed in six months if there are no further problems.

Fischer and Wall live together in Waltham and have two other children. They were charged with misdemeanors after they allegedly left their infant daughter in the entrance to an emergency room at St. Joseph Hospital in Nashua on Aug. 14.

A police affidavit shows Fischer told police that he and Wall did not want the infant and decided they would abandon the child at a hospital. But an attorney for the couple said shortly after the arrests that Fischer and Wall wanted the baby back. Neither Fischer nor Wall would comment on the case yesterday. State social workers have refused comment on the case.

Rhode Island court restricts picketing

The Rhode Island State Supreme Court heard arguments yesterday morning on a Barrington ordinance that sharply restricts picketing. Robert Brady, an attorney for nine anti-abortion protesters arrested after the ordinance was enacted in 1986 said it unconstitutionally limits free speech by limiting certain types of picketing while allowing others. The ordinance, enacted in 1986 after anti-abortion protesters picketed the house of Dr. Marguerite Vigliani, bans pickets from residential properties except when the activity being protested occurs at the site. The protesters were charged under a separate section that requires picketing to be conducted on sidewalks or walkways, but they are challenging the constitutionality of the entire ordinance.

Michael Defanti, Barrington's attorney, told the court that the ordinance is neutral and specific. He said that if somebody wishes to use their home for non-residential purposes, then they open themselves up to being picketed. Otherwise, homes cannot be targeted. The Supreme Court is not expected to rule on the case for several months.

Weather

Wet times ahead

Low pressure, developing on a front to our south today, will move northeast and reach western New England by Wednesday morning. Rain associated with the low will arrive in the area tonight and remain with us for about the next 24 hours before a drier, cooler airmass arrives during the day Thursday.

Tuesday afternoon: Increasing clouds. Winds southeast 10 mph (16 kph). High 56°F (13°C).

Tuesday night: Cloudy with rain and rain showers. Winds southeast 10-15 mph (16-24 kph). Low 47°F (8°C).

Wednesday: Mostly cloudy with occasional rain and rain showers. High near 60°F (16°C). Low 53°F (12°C).

Thursday: Becoming drier. High 57°F (14°C). Low 44-47°F (7-8°C).

Forecast by Michael C. Morgan

Compiled by Reuven M. Lerner

opinion

Harassment policy may infringe on rights

Column by Andrew L. Fish

The Ad Hoc Committee on Sexual Harassment has properly highlighted several flaws in MIT's current harassment policy. But the MIT administration should not, in its haste to improve MIT's harassment procedures, enact overbroad regulations which could be used to restrict legitimate forms of expression on campus.

Most of the recommendations of the committee are both positive and non-controversial improvements on the current system. The suggestion to keep careful records of harassment complaints seems long overdue. It is puzzling why an institution which prides itself on scientific thought has only allowed the use of anecdotal evidence when discussing harassment. Surely publishing aggregate data on the frequency of harassment complaints would not infringe on individuals' privacy, and systematic record keeping would allow for a more informed discussion of the issue.

The Ad Hoc Committee's call for increased educational programs on harassment should also be quickly implemented. Education is the only way to eliminate the insensitivity and ignorance which lead to harassment. The punitive measures of any policy could not deter anonymous acts of hatred like the homophobic drop poster which appeared last week [The Tech, Nov. 3]; without education, a policy's overall effectiveness in reducing harassment would likely be marginal at best. Punishment in the "court of public opinion" will be a far more effective deterrent. Hence, education should be the focus of any program to reduce harassment on campus.

While these aspects of the committee's proposal are laudable, its definition of sexual harassment is troublesome. The committee states that its goal is to provide a "clear" definition of sexual harassment. Yet, several of the committee's examples of harassment could encompass a broad range of acts and expressions.

Any restriction on harassing speech should be drawn very narrowly and with careful consideration.

Most of the examples are in fact clear definitions of inappropriate behavior (i.e. unwanted touching, requests for sexual favors, attempted sexual assault). But the committee offers three examples which have no clear meaning and could be used against many types of expression:

- sexist remarks and sexist behavior
- insults, including lewd, obscene, or sexually suggestive remarks or comments
- visual displays of degrading sexual images or pornography

These three "definitions" do little to enlighten the community as to what harassment is and clearly could be used against many legitimate forms of expression. How does one determine when behavior is sexist? If one person finds a remark sexist, does that make it so? Or does a "reasonable" person have to find it to be sexist? Or does a different standard apply? The answer to these questions cannot be found in the definition, yet the answer is essential if one is to apply the policy.

For example, last week's Lecture Series Committee poster hanging in the infinite corridor had "sexist" written over it, apparently because it did not

use gender-neutral language. Certainly, reasonable people can disagree about how the poster should be categorized. But any policy which could be used to quash this type of expression would be an illegitimate infringement on freedom of speech.

Also, the administration must recognize that "sexist" is not necessarily a politically neutral term. If one argues that admission to MIT should be based solely on standardized test scores (thereby lowering the number of women at MIT), is he or she sexist? Supporters of abortion rights claim that a segment of the anti-abortion movement is motivated by sexism or hatred of women. Does this make anti-abortion sentiment sexual harassment? The definition is silent on this issue.

How does one determine when behavior is sexist? If one person finds a remark sexist, does that make it so?

The suggested definition labels insults as sexual harassment. Under such a definition, any sort of debate between individuals would be almost ludicrously chilled. Calling someone "idiotic," "knee-jerk," or "radical" should not be punishable. The definition makes no distinction among insults, so it is reasonable to assume that anything can be included under this umbrella.

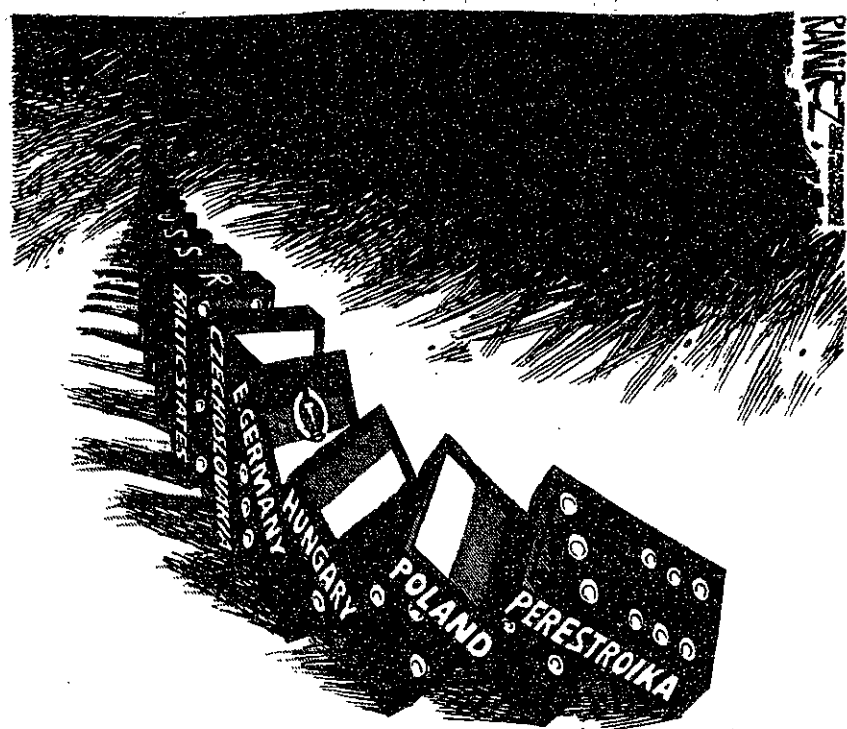
Of course, the definition does not tell anyone what comprises a "degrading sexual image." There is some guidance on this point — a poster publicizing a forum to discuss the changes said "offensive posters [and] calendars" constituted sexual harassment. Does this mean that private rooms will be searched for "offensive" calendars? The definition offers no explanation.

And if the poster is referring to swimsuit calendars as a source of degrading sexual images, the swimsuit issues of sports magazines would also be sources of harassment, as would many advertisements in magazines and newspapers. Clearly, the administration could not restrict such a wide variety of information sources on campus.

This is not to say that all forms of expression should necessarily be immune from regulation on campus. If institutionalized harassment silences a segment of the community, it limits the free exchange of ideas on campus. But any restriction on harassing speech should be drawn very narrowly and with careful consideration. The overbroad recommendations of the Ad Hoc Committee clearly exceed these bounds and will serve to limit the free discourse of ideas which is essential to an academic environment.

It would be best if the administration consider the committee's proposals in two phases. It should consider the changes to the policy which will not infringe on freedom of expression first, since these should be fairly non-controversial and could be passed quickly. Only then should it decide, what, if any restriction on speech would be consistent with the open environment of the university. In this way, the administration can express its concerns about harassment without simultaneously trampling on the student's right of free expression.

Andrew L. Fish '89, a student at Harvard Law School, is a former editor in chief of The Tech.



The New Domino Theory.

The Tech

Volume 109, Number 49

Tuesday, November 7, 1989

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SKELLY



opinion

LETTERS TO THE EDITOR

Pro-life poster burning hurts groups on both sides

This past week, MIT Pro-Life sponsored an Abortion Awareness Week. The purpose of this was to inform the MIT community about the Pro-Life ethic and to educate the public on some basic facts about abortion. The focus of the awareness week was intended to be a positive one.

But our awareness week was also the focus of a great deal of antagonism. Many members of the "pro-choice" community vandalized, mutilated and tore down our event posters. This type of behavior does not seem consistent with the philosophy of a group that claims to champion constitutional rights. Freedom of speech and freedom of the printed word are the one of the cornerstones of our rights as individuals. Demanding "women's rights" while attempting to deny others the freedom of speech is twisted and obscene. If others have a difference of opinion, fine, let them sponsor their own events, but don't impinge on the rights of others for their "cause."

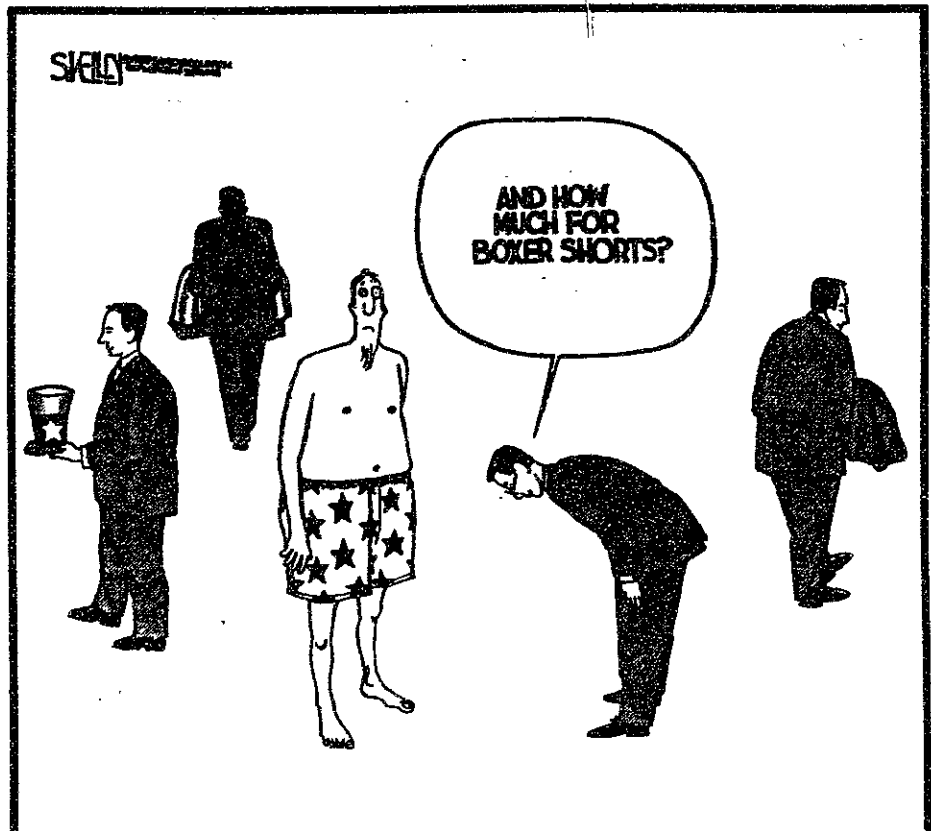
The last night of our Abortion Awareness Week a few anonymous members of the "pro-

choice" community burned down the Pro-Life drop poster. Again I ask you, is this appropriate behavior of a group that claims to defend the rights of others? Other posters could have easily caught fires as well as the wooden railing, endangering the whole MIT community. This dangerous display was only intended to frighten and humiliate. These actions seem much more consistent with groups like the Ku Klux Klan who anonymously burn crosses on the lawns of blacks in order to frighten and humiliate, rather than the actions of civil rights groups.

Fortunately, such heinous crimes did not prevent the black community from demanding its due civil rights, but rather it strengthened the community. In the same way, the malevolent actions of the "pro-choicers" who seek to prevent us from defending the rights of unborn have only succeeded in strengthening us. We will not disappear because of these insulting actions; rather, we will only fight harder until the unborn are guaranteed the rights that the rest of us enjoy.

Those of you who participated in destroying our event posters and drop poster, please realize that such behavior only hurts the "pro-choice" movement. These actions easily injure the dialogue between the two sides and are certainly not progressive. Some members of the "pro-choice" community have already apologized on your behalf, but we feel that you should try to help your own cause by taking responsibility for your actions. Also, I would urge you to please look inward. Question your motives. I will not venture to guess what your true motives might be, but they certainly cannot be to defend the rights of others.

Monnica Williams '91
MIT Pro-Life,
Campus Public Relations
and eight others



CP flier demonstrated indirect forms of racism

Apparently David Wambold believes that racism exists only in direct forms ["Police Association flier did not mention race," Oct. 31]. There were no slurs on the flier which the Campus Police Association distributed during

Parents' Weekend, but I assert that the racism within the flier is more indirect than direct. It singles out a group of people by the way its members dress.

It's known that the gangs named on the flier wear the colors mentioned, but I have friends who dress the same way who are not gang members. Descriptions such as the one on the flier for the Corbett Street gang "who don't wear any definitive colors" lead people to possibly believe that someone dressed similarly to the other gangs could be a gang member.

I too support the Campus Police in their efforts for a new contract, but I think that the method they chose in getting our attention did more harm than good. The warning should have been presented in a manner that would not have offended anyone. They

probably did not mean to offend anyone; it was not intentional.

I believe that quite a few people on campus feel the way Wambold feels, and they need to understand that racism does not need to be displayed in 50-foot letters in pink neon to be acknowledged. Implicit racism is just as wrong as explicit racism. I believe that instances of implied racism from the "gang-warning" flier come from not realizing that any students who dress that way could be included.

I suggest that Wambold look at the facts before making accusatory statements about the intentions of members of our administration. After reading this letter, he might be able to understand their concerns, and send them letters of apology retracting what he accused them of in his letter.

Danny Robinson '91

Campus Police defamed racial group in its flier

Daniel Wambold displayed a fair amount of naivete regarding the Campus Police Association fliers distributed during Parents' Weekend ["Police Association fliers did not mention race, Oct. 31]. He is correct that "there was no mention of race in the entire document!"

However, all of the popular media in Boston (*The Boston Globe*, *The Boston Herald*, the local television stations, etc.) have previously identified these gangs as being made up of predominantly minorities, and as being located in neighborhoods of Boston that are demographically identified as minority. Photographs in newspapers and taped stories on television have consistently shown only minorities as being members of these gangs.

I, too, though not a member of a minority group, was outraged over the implicit racial overtones of the fliers. The CPA has a legitimate right to bring their cause to the attention of the

MIT community. Where they are wrong is in attempting to unjustifiably create an atmosphere of fear and terror directed towards one race or class of individuals.

Knowing one of the associate deans and having talked with him about the issue, I can confidently state that his decision to publicize his views was not a "disreputable political tactic." Rather, his letter was an attempt to express the

anger shared by many over the actions of the CPA.

If the CPA wishes to enlist the support of the community, it would be better off sticking to the facts of its contract dispute, rather than attempting the defamation of any one group of people.

Donald Heller
Director of Administrative
Systems Development

Editorials, marked as such and printed in a distinctive format, are the official opinion of The Tech. They are written by the editorial board, which consists of the chairman, editor in chief, managing editor, executive editor, news editors, and opinion editor.

Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the Editor are welcome. They should be typed double spaced and addressed to The Tech, PO Box 29, MIT Branch, Cambridge MA 02139, or by interdepartmental mail to Room W20-483.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without express prior approval of The Tech.

The Tech reserves the right to edit or condense letters. Shorter letters will be given higher priority. We regret that we cannot publish all of the letters we receive.

Lack of concern leads to poor service at Lobdell

I am writing to publicly express my lack of satisfaction with ARA's management of Lobdell Dining Hall. Last Sunday I went in to eat at around 5:30 pm and, as I expected, it was crowded. So I picked the shortest line, in this case the sandwich line, and took my rightful place back by the ice cream freezer.

I waited five minutes before I moved a foot. I moved another foot five minutes later and looked up to the front to see what was taking so long. Only one person was working the line. Annoyed, I looked around to see if any of the other lines were moving any faster. It didn't appear so — every line had just one worker serving it, and they all were moving slowly. The only exception was the grill, which had Nixon Lew, one of the managers at Lobdell, and another worker serving it. That too, however, was moving rather slowly.

I eventually got to the front and ordered a turkey sandwich on a bulky with lettuce. The worker then informed me that he didn't have any lettuce or bulky rolls and he couldn't leave to get them because there was no one else working. I grumbled something about the Soviet Union and

ordered something else, and went to stand on the cashier line. They only had one cashier working, and the line wound around the soup station.

It was at this point that I went to the grill and told the manager to get on the stick and get someone to open up another register. He replied that the didn't have anyone else scheduled to work Sunday night, and he couldn't open one up since he was working the grill. The place where most of West Campus eats on the weekends, and there is only one cashier? I lost my temper and called him incompetent, whereupon he logically retorted, "No, you're incompetent." Apart from the rudeness of this statement, it says to me that this person does not care about the job he is doing; he is unwilling or perhaps unable to face up to the problems, situations, and responsibilities that go along with his job.

What we as students ask is not impossible to give: decent food and service at a reasonable price. The manager of MacGregor Dining Hall, Tim Hart, has done an excellent job in raising the quality of food and service at MacGregor compared to last term. He ask us what we think of the food, bounces ideas off of us,

and listens to what we have to say. He organized an in-house committee to put together a survey and evaluate the food. He believes that he can work with the students instead of doing the minimum that ARA requires.

Though Lobdell handles many more people than MacGregor Dining Hall, it is the difference in attitude rather than the sheer volume of customers that makes a difference between the two. You can see it in the comments of the customers. Lately, the positive comments from students concerning the quality of the food and service at Lobdell have been few and far between. Attendance at meals at MacGregor has been increasing steadily, and the bulk of the comments state that there has been much improvement and the food is even, perish the thought, good.

I went back to Lobdell last Wednesday at about 6 pm and found the line for the one register that was open stretching back past the salad bar.

It isn't asking a lot to have workers on duty during the peak hours on weekends. It's asking even less to do the same during the week.

Paul Zelenetz '91

The term "victim" is not an insult to those who have AIDS

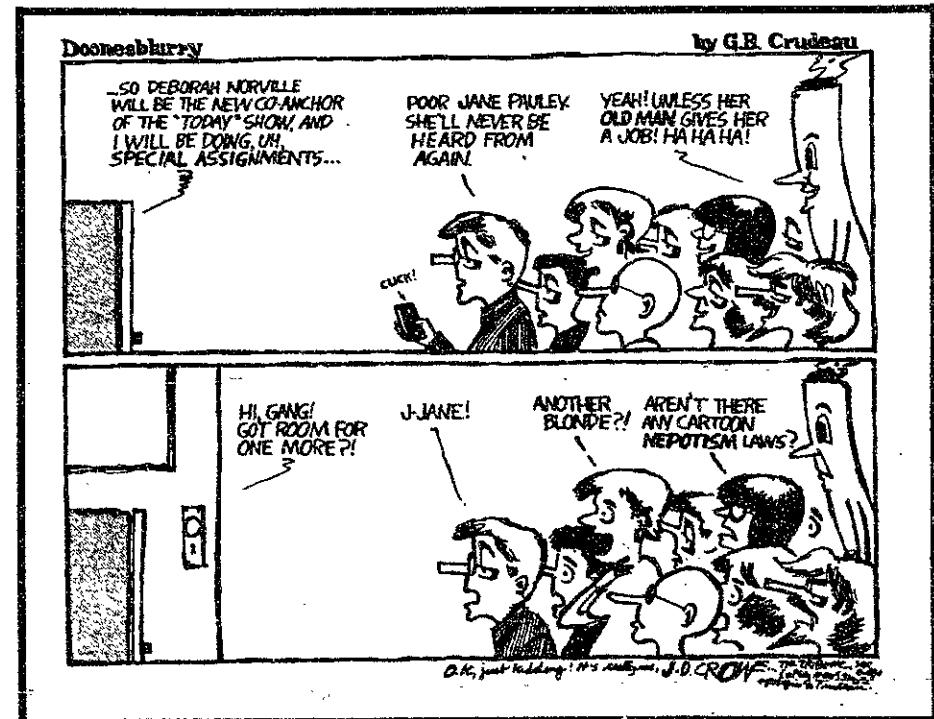
I was surprised to read in Kristen Gardner's and Rachel Harmon's letter ["Headline dehumanizing to people with AIDS," Oct. 31] that a "victim is not a person" but "a being characterized by illness." This is not my idea at all of what the word victim means. After all, there are victims of love, victims of circumstance, mugging victims and earthquake victims, all of whom are most definitely persons and many of whom are not ill. So I checked a handy dictionary and found one definition of a victim as "one who is harmed by or made to suffer from an act, circumstance, agency or condition." There is no hint of the term victim connoting a dehumanized state; AIDS would seem to qualify as a victimizer under that definition.

The authors of the letter also

propose another idiosyncratic definition: "Victim" blurs the line between illness and death," apparently because we call both living and dead people victims. The authors call both the living and the dead "people." Are they too guilty of blurring the line? Do they mean that anyone we call a victim we think of as dead?

"Victim" is a perfectly good English word which neither denotes nor connotes what Gardner and Harmon believe. If they choose to redefine the word, it is not the responsibility of *The Tech's* editor, or anyone else for that matter, to recognize their definition. If there is any misunderstanding here, it is not on the part of *The Tech* but rather on the part of Gardner and Harmon, who seem not to know just how to define the word "victim."

John Muccigrosso G



Gilbert and Sullivan Players' Sorcerer is spellbinding



Sarath Krishnaswamy/The Tech

Sorcerer John Wellington Wells (Paul Matthews, left) discusses his love potion with Alexis (Jeffery D. Manwaring) in *The Sorcerer*.

THE SORCERER

The MIT Gilbert and Sullivan Players.
Directed by Marion Leeds Carroll.
Room 54-100, November 10 and 11
at 8 pm and November 11 and 12 at 2 pm.

By DEBBY LEVINSON

TEA, SORCERY, AND A LOVE PHILTRE combine to bewitching effect in the MIT Gilbert and Sullivan Players' delightful production of *The Sorcerer*.

The G & S Players are blessed with a talented assortment of actors and singers — particularly the latter. Sopranos Lisa Kummerow and Deb Kreuze '90 have clear, shimmering voices that would be an asset to any operatic company, and the Players are fortunate to have them.

The Sorcerer recounts the mishaps that befall the village of Ploverleigh when young aristocrat Alexis Pointdextre (Jeffery D. Manwaring) brings in professional sorcerer John Wellington Wells (Paul Matthews F) to administer a love potion to the entire village. By enlisting Wells' help, Alexis hopes to prove his theory that "true love is the panacea to every ill," as the potion will cause its imbibers to fall in love with the first person of the opposite sex they see, regardless of distinctions of age or social rank. The villagers pair up irrespective of their classes, but of course Wells' efforts have disastrous effect — Alexis' betrothed, Aline (Kummerow), falls in love with aging minister Dr. Daly (Michael D. Mendyke '89); commoner Constance (Kreuzer) plights herself to the extremely aged Notary (Andrew Marc Greene '91); and the most proper and aristocratic Lady Sangazure (Carrie Nafziger C) begins to court the sorcerer himself.

On the whole, the individual performances were outstanding. While Kreuze's

gestures were a little forced during her first song, she quickly settled in to her role as the shy, lovesick Constance. Harrison's Sir Marmaduke was marvelous — his rich and resonant voice, combined with his wonderfully plastic facial expressions, made him one of the most enjoyable characters in the show. And Matthews, as slimy sorcerer John Wellington Wells, was positively sleazy, a turn-of-the-century snake-oil salesman with potions offering everything from "a change in administration to a rise in Unified." Matthews' only failing was that he sang too softly in his otherwise amusing song detailing his job.

One of the most remarkable aspects of the production was the technical work. Room 54-100 is not very conducive to a theatrical atmosphere, but the G & S Players made the best of what they had, adding home-made footlights housed in black coffee cans and using the sets to disguise the front of the lecture hall. Lighting was consistently good, resulting in some spectacular special effects for the scene in which Wells casts his spell over the village. The teapot into which he pours the love potion glows eerily, and as he calls upon the spirits for help, the room darkens, and ominous colored fingers of light are cast behind him.

The production's one weak spot is the orchestra. Admittedly, the acoustics in 54-100 are far from acceptable, but the strings sounded out of tune as they played under Alexis' profession of love to Aline. The orchestra also showed that they have yet to correct a problem that plagued them during last term's *Trial by Jury* — the faster passages of the music were played skillfully, but the slower, more delicate ones were too unsure and often out of tune.

The Sorcerer continues for four more performances this weekend. It's a magical engagement that shouldn't be missed.

Tuesday, Nov. 7

CONTEMPORARY MUSIC

The Eurythmics and Underworld perform at the Worcester Centrum, 50 Foster Street, Worcester. Tickets: \$16.50 and \$17.50. Telephone: 508-798-8888.

Pluck Theater, Tornado Brothers, Wow, Am I Tired, and Ugly Rumors perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Peppino D'Agostino and Isaac Guillory perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Dolores Keane and Jim Majorowski perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$7.50/\$8.50. Telephone: 426-7744.

After 7 performs at 9 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10. Tel: 497-8200.

FILM & VIDEO

*** CRITICS' CHOICE ***
The Brattle Theatre presents *Making "Do the Right Thing"* (1989, St. Clair Bourne) at 4:45 & 7:15. Joe's Bed-Stuy Barbershop: *We Cut Heads* (1983, Spike Lee) at 3:30, 6:00, & 8:30, and *Apparatus II*, short films by Mary Hestand, Brooke Dammkoehler, and Alvin Eng & Melissa Cahill, at 10 pm. Continues through Thursday, November 9. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for Spike Lee double feature). Tel: 876-6837.

The Harvard Film Archive continues its Tuesday series *Images of Women on Film* with *Bagdad Café* (1988, Percy Adlon) at 5:30 & 8:00. Screenings at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

*** CRITICS' CHOICE ***
The Somerville Theatre presents *Stunt Man* at 5:30 & 9:45 and *The Wizard of Speed and Time* at 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Institute of Contemporary Art continues its series *Cinema and the Situationist International* with *North of the Border*, films by the German Situationist formation "Gruppe Spur" and the Scandinavian group, the "Second Situationist International," at 7:30 at the ICA Theater, 955 Boylston Street, Boston. Tickets: \$3.50 general, \$2.50 ICA members, seniors, and students. Tel: 266-5152.

The Boston University Center for Energy and Environmental Studies begins its *Global Warming and You* film series with *Soylent Green* at 7:30 in room B12, College of Liberal Arts, 725 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3083.

POETRY

Karen Swenson will read from her collection, *A Sense of Direction*, at 8 pm in Ticknor Lounge, Harvard Yard. No admission charge. Telephone: 547-4908.

JAZZ MUSIC

The Schwendener Group performs in a *Longy Faculty Artists Series* concert at 8 pm in Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

Max Ridgeway performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
Armin Jordan and L'Orchestre de la Suisse Romande perform Jost Meier's *Musique concertante*, Beethoven's *Piano Concerto No. 2*, and Debussy's *Jeux — Poème-danse et La mer* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$22, \$25, and \$28. Telephone: 266-1492.

Wednesday, Nov. 8

THEATER

The Merchant of Newbury Street, or A Woman's Tale, is presented at 8 pm at Old South Church, Copley Square, 645 Boylston Street, Boston. Also presented November 9-11 at 8 pm and November 12 at 2 pm. Admission: \$5. Telephone: 536-1970.

The Bacchae is performed by Peter Arnot, using marionettes to reproduce fifth-century B.C. conditions, at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$7.50 general, \$6.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

An Evening of Drama, Traditional German Cabaret, and Contemporary Woodwinds is presented as part of *GDR Days* at 8 pm at The Theater, UMass at Easton/Downtown Campus, Arlington and Stuart Streets, Boston. Admission: \$2 donation. Tel: 353-2551 or 232-4222.

FILM & VIDEO

The Harvard Film Archive continues its Wednesday series of *East European Cinema* with *The Round-Up* (1965, Miklos Jancso, Hungary) at 5:30 & 8:00. Screenings at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Boston University Center for Energy and Environmental Studies continues its *Global Warming and You* film series with *Silent Running* at 7:30 in room 456, Stone Science Building, 675 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3083.

The Institute of Contemporary Art continues its series *Cinema and the Situationist International* with *The Fall of the Romanov Dynasty* (1927, Esther Schub), *A Movie* (1958, Bruce Conner), and *TV Decollage* (1963-67, Wolf Vostell) at 7 pm at the ICA Theater, 955 Boylston Street, Boston. Tickets: \$3.50 general, \$2.50 ICA members, seniors, and students. Telephone: 266-5152.

EXHIBITS

Celebrating the Contemporary Culture of the German Democratic Republic opens today as part of *GDR Days* at the Community Art Gallery, UMass at Boston/Downtown Campus, Arlington and Stuart Streets, Boston. Continues through November 19 with gallery hours 11 am to 9 pm. No admission charge. Telephone: 353-2551 or 232-4222.

JAZZ MUSIC

The Tony Williams Quintet performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented November 9, 10, and 11. Tickets: \$7.75 to \$11.75 depending on day. Telephone: 876-7777.

Zahar performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

CLASSICAL MUSIC

Boston Symphony Orchestra, Yuri Temirkanov conducting, performs Tchaikovsky's *Symphony No. 1, "Winter Dreams,"* and Janáček's *Sinfonietta* in an open rehearsal at 7:30 at Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Performances are November 9-11 and 14 at 8 pm. Tickets: \$17 to \$45 (open rehearsal \$9.50). Telephone: 266-1492.

Musicians from Marlboro perform Mozart's *Quartet in C Major*, Max Reger's *Trio in A minor, Op. 77B*, and Beethoven's *Septet in E-flat Major, Op. 20* at 8 pm at the Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$9 general, \$6 seniors and students. Telephone: 421-9455.

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Stevie Ray Vaughn & Double Trouble and Jeff Beck perform at 7:30 at the Worcester Centrum, 50 Foster Street, Worcester. Tickets: \$16.50 and \$18.50. Telephone: 508-798-8888.

*** CRITICS' CHOICE ***
The Buzzcocks perform at Citi, 15 Lansdowne Street, Boston, near Kenmore Square. Also presented Thursday, November 9. Tickets: \$15.50 advance/\$16.50 at the door. Telephone: 262-2437.

Tribe, Talking to Animals, Sound Wisdom, and Crab Daddy perform in an 18+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Third World and Souljahs perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$15.50 advance/\$16.50 at the door. Telephone: 451-1905.

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

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

Third Rail, Abby O'Ceann, and Oilmen perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Tsunami Pets, Mind Over Matter, and Story Lives perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

One Life performs in an 18+ ages show at Ground Zero, 512 Massachusetts Avenue, Cambridge. Telephone: 492-9545.

Spellbound, Life In Between, and The Steps perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$1.01. Telephone: 426-7744.

Jon Faddis performs at 8 pm & 10 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12. Telephone: 497-8200.

Thursday, Nov. 9

CONTEMPORARY MUSIC

The Radiators and Me & The Boys perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$7.50 advance/\$8.50 at the door. Telephone: 451-1905.

Gorky Park and Lilian Axe perform in an 18+ ages show at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Chester Slicks, Skeptic's Bookshelf, and Evol Twin perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

Cake Eaters, Virginia Dames, and Wild West perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Calypso Hurricane performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

Pianist Lisa Caliri performs contemporary works by Boston composers Gary Noland, Dale E. Pratt, and Edward Scibilia at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Cambridge. Tickets: \$3.50. Telephone: 547-6789.

CLASSICAL MUSIC

Muthulakshmi Ranganathan performs South Indian veena music as part of the *MIT Thursday Noon Chapel* series at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

ALEA III presents *The Exotics*, works by Wen-Chung, Brant, Harrison, Cage, Cowell, and Crumb at 8 pm at the Tsai Performance Center, Boston University, 685 Commonwealth Avenue, Boston. Tickets: \$8 general, \$4 seniors and students. Telephone: 353-3345.

FILM & VIDEO

*** CRITICS' CHOICE ***
The Somerville Theatre presents *Eraserhead* at 5:45 & 10:00 and *Liquid Sky* at 7:45. Also presented Friday, November 10. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 625-1081.

The Museum of Fine Arts begins the *Boston Jewish Film Festival* with *The Summer of Aviva* (1988, Eli Cohen, 1988) at 7:30 in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$6 general, \$4 MFA members, seniors, and students. Tel: 267-9300 ext. 306.

The Boston University Center for Energy and Environmental Studies continues its *Global Warming and You* film series with *Mad Max II* at 7:30 in room B50, Stone Science Building, 675 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3083.

POETRY

Barbara Greenberg, English lecturer in the MIT Writing Program, is presented in a *Poetry at the Media Lab* reading at 7:30 in Bartos Theatre, MIT Wiesner Building E15. No admission charge. Telephone: 253-0684.

On The Town

Compiled by Peter Dunn

THEATER

*** CRITICS' CHOICE ***
Arms and the Man, by George Bernard Shaw, is presented by MIT Dramashop at 8 pm in Kresge Little Theatre. Also presented November 10 and 11. Tickets: \$6 general, \$5 seniors and students. Telephone: 253-2877.

Oscar Remembered, the one-man show with James Beamon as Lord Alfred Douglas, companion of Oscar Wilde, is presented at 8 pm at Tower Auditorium, Mass. College of Art, 621 Huntington Avenue, Boston. Also presented November 10-11 and 17-18. Tickets: \$10. Telephone: 426-6923.

Beyond Therapy, Christopher Durang's comedy about relationships and psychiatry, is presented by The Boston University Stage Troupe at 8 pm in Room 101, BU College of Communication, 640 Commonwealth Avenue, Boston. Also presented November 10 and 11. Tickets: \$5. Telephone: 739-2117.

JAZZ MUSIC

Pianist Mariann McPartland performs at 8 pm in Jewett Auditorium, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

The Jerry Bergonzi Quartet performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Also presented November 10 and 11. Tel: 623-9874.

The David Azarian Trio performs at 8 pm in Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Admission: \$5 suggested donation. Telephone: 876-0956.

Friday, Nov. 10

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
The Cantata Singers and Ensemble perform J. S. Bach's *Cantata BWV 26, Ach wie flüchtig, ach wie nichtig*, John Harbison's *The Flight Into Egypt*, and Robert Schumann's *Requiem, op. 148* at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$6 to \$25 general, \$5 students, \$2 discount to seniors. Telephone: 267-6502.

THEATER

*** CRITICS' CHOICE ***
My Fair Lady, by Lerner and Loewe, is presented by MIT Musical Theatre Guild at 2 pm in Kresge Auditorium [see review this issue]. Also presented November 11 at 8 pm. Tickets: \$8 general, \$6 seniors and students. Telephone: 253-6294.

*** CRITICS' CHOICE ***
Gilbert and Sullivan's *The Sorcerer* is presented by MIT Gilbert and Sullivan Players at 8 pm in 54-100 [see review this issue]. Also presented November 11 at 2 pm & 8 pm and November 12 at 2 pm. Tickets: \$8 general, \$7 MIT community, \$6 seniors and students, \$5 MIT students. Telephone: 393-0154.

PERFORMANCE ART

*** CRITICS' CHOICE ***
Parlor, by Nancy Adams, is presented by the MIT Council for the Arts at 8 pm at Mobius, 354 Congress Street, Boston. Also presented Saturday, November 11. Tickets: \$7. Telephone: 542-7416.

FILM & VIDEO

The MIT Lecture Series Committee presents Fritz Lang's *You Only Live Once* at 7:30 in 10-250 and *Amadeus* at 6:30 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre begins its Friday/Saturday film series *Romantic Comedy* with a Victor Fleming/Jean Harlow double feature, *Bombshell* (1933) at 4:15 & 7:45 and *Red Dust* (1932) at 6:00 & 9:40. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The French Library in Boston continues its film series *Celebrating Marcel Carné* with *Drôle de Drame* (Bizarre, Bizarre, 1937, France) at 8 pm. Also presented November 11 and 12. Located at 53 Marlborough Street, Boston. Admission: \$4 general, \$3 Library members. Telephone: 266-4351.

*** CRITICS' CHOICE ***
The Museum of Fine Arts begins its series *Beats, Hippies, Yippies, and Black Panthers: Recalling the 50s and 60s with The Beat Generation — An American Dream* (1987, Janet Forman) and *Full Moon Daisy* (1959, Robert Frank & Alfred Leslie) at 5:45 & 8:00. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Harvard Film Archive presents *Films by Phil Solomon, The Passage of the Bride* (1979-80), *Nocturne* (1980/89), *What's Out Tonight Is Lost* (1983), and *The Secret Garden* (1988), at 7:30. Screenings at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Institute of Contemporary Art continues its series *Cinema and the Situationist International* with *America* (1972-83, Al Ruzits) at 7:30 at the ICA Theater, 955 Boylston Street, Boston. Tickets: \$3.50 general, \$2.50 ICA members, seniors, and students. Telephone: 266-5152.

The Boston Film/Video Foundation continues its series of *Films from Africa and the African World Community* with *Omega Rising* (1989, D. Elmina Davis) and *Zajoka and the Boogie Spirit* (1989, Ayoka Chenzira) at 8 pm. Located at 1126 Boylston Street, Boston. Admission: \$5 general, \$4 BFV members, seniors, and students. Telephone: 536-1540.

UMass at Boston begins its *GDR Days* film series with *Der Aufstand, Glück Im Hinterhaus*, and *Levin's Müble* at 6 pm at the Community Lounge, UMass at Boston/Downtown Campus, Arlington and Stuart Streets, Boston. Admission: \$2 donation. Telephone: 353-2551 or 232-4222.

ARTS

MTG production of My Fair Lady is solidly entertaining

MY FAIR LADY

Musical Theatre Guild.

Directed by Erik Schwartz '86.

Kresge Auditorium,

November 9 and 11 at 8 pm,
and November 10 at 2 pm.

By MICHELLE P. PERRY

MY FAIR LADY IS AN OLD standby of high school and college musical groups, and the familiar title drew a large crowd in Kresge Auditorium Friday night. Opening night jitters aside, the Musical Theatre Guild gave a very solid performance, with both good singing and surprisingly good acting.

My Fair Lady is adapted from George Bernard Shaw's stage play and Gabriel Pascal's motion picture, *Pygmalion*. Henry Higgins, a professor of linguistics, makes a bet with Col. Hugh Pickering, a fellow linguist, that he can take a squawking flower girl off the streets of London and in six months pass her off as a lady at

the Embassy Ball. His subject, Eliza Doolittle, moves into his home and is subjected to intensive vocal training, as well as considerably rude behavior from Higgins. The usual love/hate conflicts follow, but with an ending which is surprisingly different than the screen version of the play.

One woman who easily commands a stage on her own is Heather Hays '92, who plays Eliza Doolittle. Hays is as saucy and energetic as the role demands. Her lovely, clear, expressive singing voice is well displayed in amusing numbers such as "Just You Wait," in which she elucidates all the horrible things she would like to do or have done to her tormentor. Hays also displays strong acting skills. One of her many funny moments is when Eliza, trying her best to act the lady at the opening race at Ascot, blows her cover by shouting, "Come on, Dover, move your bloomin' ass!"

Hays is well matched by Nelson Scharfman as Henry Higgins. Scharfman performs with a larger-than-life style which suits his character perfectly. Despite his harsh treatment of Eliza, the audience retains its sympathy towards Henry, an accomplishment for which Scharfman deserves full credit. Another amusing number is "A Hymn to Him," in which Higgins asks the question, "Why can't women be more like men?"

Other good performances include Robert DeVivo C as Pickering, Dan Henderson '91 as Freddy Eynsford-Hill, and Janet Ann Licini '92 as Lady Boxington.

The small dance numbers were choreographed with a sense of humor and were executed nicely. The ensemble dance numbers seemed a bit tense, and there were more than a few missteps. Hopefully the cast will relax a bit and enjoy what could potentially be very nice pieces.

Some technical aspects of the production detract from the actors' fine performances. The awkward, unattractive sets seem designed simply to fill up space. The



Tony Hsu/The Tech

Eliza Doolittle (Heather Hays '92, right) takes tea at Ascot.

pieces are oversized in relation to the actors occupying them, and their massiveness results in long set changes. Fill music provided by the orchestra often runs out before the sets are in place. Worse, pieces of the set occasionally did not function properly, causing a few awkward moments for the crew.

Lighting also was not well thought out. The set was basically flooded with light, with an occasional spotlight added to no noticeable effect. Near the end of the final act, shadows of the orchestra conductor's

hands were accidentally cast upon the ceiling, giving an annoying impression of overhead movement.

The performance runs over three hours. It started late because of technical problems and was drawn out by long set changes and an excessively long intermission. Hopefully things will tighten up as their run continues. The technical problems are unfortunate because they detract from the efforts of the cast, but overall, MTG's *My Fair Lady* is a very entertaining and well-performed show.



Tony Hsu/The Tech

A scene from *My Fair Lady*

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Indian flutist Hariprasad Chaurasia performs at 8 pm in Kresge Auditorium. Tickets: \$10 general, free to MIT students. Telephone: 253-2906.

*** CRITICS' CHOICE ***
The B-52s perform at 7:30 at the Orpheum Theatre, Hamilton Place, Boston. Also presented Saturday, November 11. Tickets: \$19. Tel: 482-0650.

Harry Connick, Jr. performs at 7:30 & 10:00 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Telephone: 931-2000.

Volcano Suns, Gigolo Aunts, and Varmints perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

John Lee Hooker and the Kingsnakes, The Buddy Guy Band, and Roomful of Blues perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$13.50. Telephone: 451-1905.

Max Creek and Widespread Panic perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

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

Well Babies, Voodoo Dolls, Seka, and The Fundamentals perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

Danny Tucker performs at the Western Front, 343 Western Avenue, Cambridge. Also presented Saturday, November 11. Telephone: 492-7772.

Club 39 Allstar Blues Band and Listener perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$3.50/\$4.50. Telephone: 426-7744.

Hiram Bullock performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$13. Telephone: 497-8200.

Capital Brass performs works by Michael East, Alvin Eiler, Victor Ewald, Marti Epstein, and Jack End at 8 pm and First and Second Church, 66 Marlborough Street, Boston. Admission: \$5 general, \$3 seniors and students. Telephone: 327-5251.

Singer Lorraine Lee and guitarist Bennett Hammond perform as part of the Third Annual Blacksmith House Folk Festival at 7:30 & 9:30 at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle Street, Cambridge. Tickets: \$5. Telephone: 547-6789.

DANCE

Impulse Dance Company presents *At Close Range* at 8 pm at the Joy of Movement Center, 536 Massachusetts Avenue, Central Square, Cambridge. Continues through November 19 with performances Friday & Saturday at 8 pm and Sunday at 4 pm. Tickets: \$10 advance, \$12 at the door, \$2 discount to seniors and students. Telephone: 244-3715.

Saturday, Nov. 11

CONTEMPORARY MUSIC
Emmylou Harris and the Hot Band and Jonathan Edwards perform at 5 pm & 9 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$17.50 and \$19.50. Tel: 641-1010.

*** CRITICS' CHOICE ***
Cavedogs, Chris Kelly and the Undersirables, and Storm perform at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Ian Hunter — Mick Ronson Band, Steve Jones, and The Bristols perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Admission: \$9.50 advance/\$11 at the door. Telephone: 451-1905.

The Bags, Hand of Glory, and Laughing Academy perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

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

Fat City and The Comic Strip perform at 7:30 at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$6.50/\$7.50. Telephone: 426-7744.

phranc and Barb Schloff perform at 7 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10. Telephone: 497-8200.

Singer Janice Allen and troubadour Stephen Baird perform as part of the Third Annual Blacksmith House Folk Festival at 2 pm at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle Street, Cambridge. Tickets: \$3 general, \$2 children. Tel: 547-6789.

Guitarists Cindy Kallett, Alejandro Rivera, Issac Gullory, and Kenny Halliday perform as part of the Third Annual Blacksmith House Folk Festival at 8 pm at the Old Cambridge Baptist Church, 1151 Massachusetts Avenue, Cambridge. Tickets: \$10. Telephone: 547-6789.

CLASSICAL MUSIC

Chorus Pro Musica performs Fauré's *Requiem* and Vaughan Williams's *Dona Nobis Pacem* at 8 pm at Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$12, \$18, and \$25 general, \$4 discount to seniors and students. Telephone: 267-7442.

The Boston Conservatory Orchestra performs Brahms's *Double Concerto for Violin and Cello* and Stravinsky's *Symphony in C* at 3 pm in Seely Hall, Boston Conservatory, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

Greater Boston Youth Symphony Orchestra: Chamber Orchestra performs at 8:30 at the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

COMEDY

Jackie Mason is presented at 8 pm at the Wang Center, 270 Tremont Street, Boston. Tickets: \$25.75 to \$40.75. Telephone: 787-8000.

THEATER

Talking With... Jane Martin's play of 11 women as they reveal their anxieties, accomplishments, and dreams, opens today at The Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Continues through December 10 with performances Thursday-Sunday at 8 pm. Tickets: \$12. Telephone: 491-8166.

FILM & VIDEO

The MIT Lecture Series Committee presents *License to Kill*, starring Timothy Dalton as agent 007, at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Friday/Saturday film series *Romantic Comedy* with *Trouble in Paradise* (1932, Ernst Lubitsch) at 4:00 & 7:55 and *Dinner at Eight* (1933, George Cukor) at 1:50, 5:40, & 9:40. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Somerville Theatre presents *A Salute to Rocky and Bullwinkle* at 2:00, *The Navigator: An Odyssey Across Time* at 5:30 & 9:30, and *Bagdad Cafe* at 7:30. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children (good for a double feature). Telephone: 625-1081.

The Museum of Fine Arts continues the *Boston Jewish Film Festival* with *Where To and Back, Part I: God Doesn't Believe in Us Anymore* (1983, Axel Corti, Austria) at 7 pm and *Bachelor Girl* (1987, Rivka Hartman, Australia) at 9 pm in Remis Auditorium, MFA, 465 Huntington Avenue, Boston (see review this issue). Tickets: \$6 general, \$4 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Boston Film/Video Foundation continues its series of *Films from Africa and the African World Community* with *Ori* (1989, Raquel Gerber) at 8 pm. Located at 1126 Boylston Street, Boston. Admission: \$5 general, \$4 BF/VF members, seniors, and students. Telephone: 536-1540.

Sunday, Nov. 12

CONTEMPORARY MUSIC

Roll With It Blues Band performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

Eek-A-Mouse performs at 8 pm & 10 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12. Telephone: 497-8200.

CLASSICAL MUSIC

Mezzo-soprano Hissako Azumi performs a Japanese song recital, works by Y. Nakada, K. Yamada, Y. Kanno, and K. Masumoto, at 2 pm in Paine Hall, Harvard University, Cambridge. Tickets: \$10. Telephone: 864-6109.

Boston Mozart Chamber Orchestra performs at 3 pm at the Gardner Museum, 280 The Fenway, Boston. Admission: \$5 general, \$2.50 seniors and students. Telephone: 566-1461.

Music from the court of Frederick the Great is presented at 3 pm in Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

The Wellesley College Choir performs works by Barber, Brahms, Eisler, DeFotis, Schubert, and Elizabeth Maconchy at 8 pm in Houghton Memorial Chapel, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320 ext. 2028.

*** CRITICS' CHOICE ***
Kronos Quartet performs works by Kevin Volans, Ruth Crawford Seeger, Thomas Tallis, Terry Riley, Justinian Tamasuza, and others at 8 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$15 and \$17 [see also reduced-price tickets offered through The Tech Performing Arts Series]. Telephone: 787-8000 or 266-7455.

Duo-pianists Anthony and Joseph Paratore perform works by Brahms, Schoenberg/Berg, Ravel, and Rachmaninoff at 3 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$20 and \$22. Telephone: 536-2412.

*** CRITICS' CHOICE ***
The Pro Arte Chamber Orchestra performs works by Tchaikovsky, Jan Swafford, Haydn, and Ginastera at 8 pm in Sanders Theater, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$7, \$14, and \$20 [see also reduced-price tickets offered through The Tech Performing Arts Series]. Telephone: 661-7067.

Dutch organist Dorothy de Rooij performs works by Bach, Lubeck, de Grigny, and Portuguese masters at 5:30 in Adolphus Busch Hall, 29 Kirkland Street, Cambridge. Admission: \$5 general, \$4 seniors and students. Telephone: 495-4544.

FILM & VIDEO

The MIT Lecture Series Committee presents *Stand By Me* at 6:30 & 9:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

*** CRITICS' CHOICE ***
The Somerville Theatre presents *A Salute to Rocky and Bullwinkle* at 2:00, *Women on the Verge of a Nervous Breakdown* at 5:30 & 9:45, and *Wings of Desire* at 7:15. *Women...* and *Wings...* also presented November 13 and 14. Admission: \$5 general, \$3 seniors and children (good for a double feature). Telephone: 625-1081.

The Brattle Theatre begins its Sunday film series *Bette Davis: A Hollywood Legend* with a William Wyler/Davis double feature, *Jennie* (1938) at 1:30, 5:40, and *The Little Foxes* (1941) at 1:30, 5:40, & 9:55. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Tel: 876-6837.

The Harvard-Epworth Church presents *The Scarlet Letter* (1926, Victor Sjöström) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The Cambridge Center for Adult Education continues its series *Family Matters: Films of the 1980's* with *When Father Was Away on Business* (1985, Emir Kusturica, Yugoslavia) at 7:30. Located at 56 Brattle Street, Cambridge. Admission: \$3.50. Telephone: 547-6789.

CRITICS' CHOICE

The Harvard Film Archive presents *Open Course Screenings* with a Kenji Mizoguchi double feature, *Ugetsu Monogatari* (1953, Japan) at 4 pm and *Sansho the Bailiff* (1954, Japan) at 7 pm. The HFA also continues its Sunday series of *Non-Fiction Film* with *Scenes from Childhood* (1980, Alfred Guzzetti) at 5 pm. Screenings at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children, \$5/\$4 for a double feature. Telephone: 495-4700.

The Museum of Fine Arts continues the *Boston Jewish Film Festival* with *Uncle Moses* (1932, Sidney Goldin & Aubrey Scott) and *Lower East Side* (1945) at 3 pm, *Pillar of Salt* (1980, Haim Shiran, Israel) at 6 pm, and *Weapons of the Spirit* (1987, Pierre Sauvage, France/US) at 8 pm in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$6 general, \$4 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Institute of Contemporary Art continues its series *Cinema and the Situationist International* with *A Grim With-out a Cat: Scenes from the Third World War 1967/1977* (1977/88, Chris Marker) at 7 pm at the ICA Theater, 955 Boylston Street, Boston. Tickets: \$3.50 general, \$2.50 ICA members, seniors, and students. Telephone: 266-5152.

Monday, Nov. 13

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Bluegrass/folk trio Orrin Star and Friends perform as a presentation of *Music for a Small Space* at 9 pm in Lobell Dining Hall, MIT Student Center. Admission: \$5 general, free to MIT/Wellesley Community. Telephone: 547-7462 or 253-0136.

*** CRITICS' CHOICE ***
Joe Strummer and Hiding in Public perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

FILM & VIDEO

The Brattle Theatre begins its Monday film series *Noirs' Leading Men* with a Jack Palance double feature, *Sudden Fear* (1952, David Miller) at 3:30 & 7:45 and *The Big Knife* (1955, Robert Aldrich) at 5:30 & 9:50. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$5 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its Monday series of *Films of Andrei Tarkovsky* with *Solaris* (1971, USSR) at 5:30 & 8:30. Screenings at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Harvard Square, Cambridge. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

The Museum of Fine Arts continues the *Boston Jewish Film Festival* with *Where To and Back, Part 2: Santa Fe* (1985, Axel Corti, Austria) at 6:15 and *Poor Butterfly* (1986, Raul de la Torre, Argentina) at 8:30 at Loew's Copley Place Cinema, Boston. Tickets: \$6 general, \$4 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

Ongoing Theater

Alphabetical Order, Michael Frayn's award-winning comedy pitting the forces of modern efficiency against charming old-world chaos in the offices of a provincial newspaper, continues through November 19 at the New Repertory Theatre, 54 Lincoln Street, Newton Highlands, near the Newton Highlands T-stop on the Riverside "D" green line. Performances are Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00 & 7:30. Tickets: \$12 to \$17 general, \$2 discount to seniors and students. Telephone: 332-1646.

Anne of Green Gables, the musical version of the classic tale, continues through November 19 at the Wheelock Family Theatre, 200 The Riverway, Boston. Performances are Friday & Saturday at 7:30 and Sunday at 3:00. Tickets: \$7. Telephone: 734-5203 ext. 147.

The Circle, W. Somerset Maugham's romantic comedy starring Rex Harrison, Glynis Johns, and Stewart Granger, continues through November 12 at the Colonial Theatre, 106 Boylston Street, Boston. Performances are Tuesday-Saturday at 8 pm and matinees Thursday & Saturday at 2 pm and Sunday at 3 pm. Tickets: \$20 to \$42.50. Tel: 426-9366.

Elemonysary, Lee Blessing's play detailing the subtle and perilous relationship between a young girl, her mother, and her grandmother, continues through November 11 at The Performance Place, Elizabeth Peabody House, 277 Broadway, Somerville. Performances are Thursday-Saturday at 8 pm. Tickets: \$6. Telephone: 623-5510.

Goblin Market, the haunting victorian opera by Polly Pen and Peggy Harmon, continues in preview through November 8 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Preview performances are at 8:00. Regular performances run from November 9 to 19 on Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$10 & \$12 for previews, \$10 & \$15 regular performances, for Ehrlich Theatre member-card holders. Telephone: 482-6316.

*** CRITICS' CHOICE ***
Jeeves Takes Charge, Edward Duke's award-winning, one-man, hilarious homage to P. G. Wodehouse, continues through December 17 at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge. Performances are Tuesday-Saturday at 8 pm with matinees Saturday at 2 pm & Sunday at 3 pm. Tickets: \$17 to \$22. Telephone: 576-1602.

My Blue Heaven, Jane Chambers's romantic comedy, continues through November 18 as a presentation of the Triangle Theater Company at the Paramount Penthouse Theatre, 58 Berkeley Street, Boston. Performances are Wednesday-Saturday at 8 pm. Tickets: \$15. Telephone: 720-3434.

Steel Magnolias, Robert Harling's off-Broadway play about the lives of six women in a small Louisiana town, continues through November 12 at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Tuesday-Saturday at 8 pm with matinees on Thursday & Saturday at 2 pm and Sunday at 3 pm. Tickets: \$25 to \$37.50. Telephone: 426-9366.

SPY Notes dissects the hip urban novel for the student

SPY NOTES

By the editors of SPY magazine.
Doubleday, \$7.95, 92 pp.

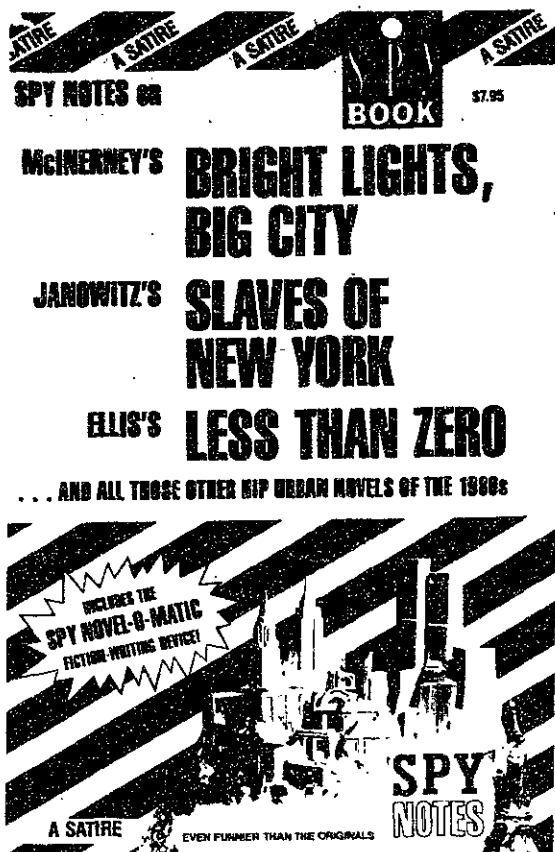
By ADAM BRAFF

THERE ARE CERTAIN BOOKS a person doesn't want to be seen buying. In decades past these were typically pornographic, with vulgar illustrations of love on the cover and titles on the order of *Hot Nurses in Waikiki*. Today's trash novel comes in subtler clothing, is entitled *Bright Lights, Big City* or *Less Than Zero* and is made into a critically unsuccessful motion picture before disappearing from the national consciousness.

More often than not, these books spring from young minds and are saturated with sex, drugs, and ennui. Our generation's authors, it seems, can ruminate on nothing else. The frequency with which these topics are explored makes the genre ripe for parody, which today can only mean a nasty book from the editors of *SPY* magazine.

SPY's only previous paperback publication, *Separated at Birth?*, compared nearly-identical photographs of famous and semi-famous people from radically unrelated fields of work. For example, Darryl Strawberry (outfielder for the Mets) and Dino (dinosaur on the *Flintstones*). This light mocking attitude was missing, however, in *SPY Notes*, the editors' simultaneous parody of Cliffs Notes and the works of hip urban novelists including Jay McInerney, Tama Janowitz, and Bret Easton Ellis.

These three form the core of the genre, and thus are well represented in the *SPY Notes*. McInerney's *Bright Lights, Big City* leads off. (An experienced user of Cliffs Notes, this is the only book I have read of the 15 parodied.) The authors waste no time in tearing apart both writer and oeuvre, oversimplifying the already stupid plot to humorous effect. The *SPY Notes* version of chapter one:



Jamie is at an all-night discotheque with Tad. They have been using cocaine. Jamie talks to a girl with a shaved head. He goes into the bathroom and takes some cocaine. He asks a woman to dance, but she declines. He goes to the ladies' bathroom with a different woman. They take cocaine together and discuss how "all the good words" start with the letters "D" and "L." After this witty banter, the girl decides to leave.

Jamie leaves the nightclub and walks past the apartment he once shared with Amanda, remembering how pleasant their life seemed before they married. Then he sits on a pier overlooking the Hudson River and thinks about all the things that are wrong with his life.

Granted, this tell-don't-show method of narration will make any book look flat and uninteresting. To add some depth to the analysis, *SPY Notes* is equipped with commentaries on each chapter, just as in real Cliffs Notes. It is in these commentaries that we learn about McInerney's arrogance, Janowitz' hyperactive New York social life, and Ellis' poorly conceived allusions to Hemingway.

Between pages 44 and 45 is stapled the *SPY* Novel-o-Matic, which is actually two sliding cards in windowed sleeves. The reader is invited to select a name for his protagonist from the likes of "Sasha," "Nicolette," and "Rupert." He can assign his Rupert a background and a vice, burden him with boredom and emptiness, whisk him through a storm of drugs and prostitution, and end up with a shallow epiphany, my favorite being "Empty sex in lieu of a fulfilling relationship is all right because nothing means anything in this crazy world." The Novel-o-Matic includes instructions for quick publication and a book-signing party.

SPY Notes reveals one incredible, utterly mockable fact: 11 of the 15 plots summarized hinge upon the death of the protagonist's mother. In the imitation-Cliffs-Notes list of suggested theme topics, the authors ask why this so-called *dead mother* plot device is so common.

Is this because a) in the 1980s most young people's mothers died

before the young people turned 25?

b) most of the authors are still at the age when they hate their parents?

c) each author was convinced that his or her own adolescence was much more traumatic than everyone else's, and a fictional dead mother is a convenient gambit to justify misbehavior and whininess?

Other authors criticized, in addition to the big three, include Lisa Grunwald — whose *Summer* contains the dead mother device — and Jill Eisenstadt, whose only qualification for writing appears to be a diploma from Bennington College, Ellis' alma mater. In addition, the book gives summaries of first novels by Mark Lindquist, Peter Farrelly, Kristin McCloy, and Lisa Pliscou.

On the whole, *SPY Notes* is an acerbically funny look at this embarrassing decade and its most famous artists. The implicit message it sends, however, may be disheartening to young writers: any work written by someone under thirty, according to the authors, is immature and critically unsuccessful. This view, espoused by what McInerney labeled the "gatekeepers" in an essay in *Esquire*, is outdated and stultifying to young talent. Nevertheless, *SPY Notes* deserves to be read for its sheer comic and nostalgic value.

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ARTS

Intriguing multi-media exhibit from Remo Campopiano

REMO CAMPOPIANO

 List Visual Arts Center,
 Wiesner Building E15.
 Continues through November 19.

By SANDE CHEN

RODENTS, ANTS, AND FISH. It seems unlikely that these creatures would actually be inside art, but in Remo Campopiano's exhibit at the List Visual Arts Center, they literally live and form an integral part of this work based on the four axes of the Native American medicine wheel.

By combining concepts of myth and thought with natural ecosystems, Minneapolis-based artist Remo Campopiano has produced an effect which is both startling and intriguing. The animals in motion contrast the snowy non-living styrofoam mountains, and black boxes symbolizing mystery hang ominously from the ceiling. At the center of the room, one can hardly miss feeling like a demi-god when viewing the half-dome colony of California harvester ants forming their own sculptures out of jam and sand.

The room itself is divided into four themes to reflect the four axes of the Native American medicine wheel. At the en-

trance (the south), one experiences birth and childhood with the high chair and several blue twisted wires, representing perhaps neurons or perhaps electricity, the primal source of life. To the west, emotions, feelings, matters of the heart, and ideas like sex and death, are explored in a teeming bedframe of rats. A red liquid representing blood boils above and after being converted into life-sustaining water, drips leisurely onto the bed. The fetid smell is minimally awful.

From the bed the rodents have passage to the top of the styrofoam mountains, reenacting a Native American story of a near-sighted mouse who climbed a mountain to gain wisdom, the polar opposite of innocence. A mesh totem pole, located to the north, enables observers to witness the historic climb.

To the east, ten tall glass tubes of tropical fish, arranged to be the highly sophisticated right and left hemispheres of the brain, represent intelligence, thought, and matters of the mind. Unifying the four zones, a model train travels in a circular path, triggering red laser lights.

Overall, the combination of ideas leaves one mesmerized, fixated in some strange mixture of life and mysticism. The division between life and art becomes more obscure.



Lerothodi-Lapula Leeuw/ i'ne techn
 Two caged mice form part of the multi-media Remo Campopiano exhibit at the List Visual Arts Center.

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STAND BY ME
6:30 and 9 pm in 26-100

MIT Poetry at the Media Lab Series Presents ...

Barbara L. Greenberg

Thursday, November 9
 7:30 pm,
 Bartos Theater
 Weisner Building (E15)

Barbara Greenberg has taught three semesters in the MIT Writing Program as well as at Goddard and Warren Colleges, Holy Cross, and N.Y.U. She has published two books of poetry, *The Never-Not Sonnets* (1989) and *The Spoils of August* (1974), as well as a book of short stories, *Fire Drills* (1982). She will read both her own poetry and the poetry of those who have influenced her most. This is the third of four Thursday night readings scheduled this term. Refreshments will be served. Series funded in part by the MIT Council for the Arts.

Do You Write Poetry?
Would you like a chance to read your own Poetry?

If you do, and would like to participate in the student and faculty readings that will take place next semester, send submissions to Uri Wilensky at E15-317, or call for information at 643-4850. Submissions should include both original poetry, and published poetry that you enjoy. The total amount of the selections should add up to about 15 minutes of poetry.

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In February 1989 South African Archbishop Desmond Tutu told a gathering in a New York synagogue, "If you changed the names, the description of what is happening in the Gaza Strip and the West Bank would be a description of what is happening in South Africa."

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Axel Corti film is the highlight of Jewish Film Festival

THE BOSTON JEWISH FILM FESTIVAL

Begins Thursday, November 9 at the Museum of Fine Arts.
Continues through Thursday, November 16.

By MANAVENDRA K. THAKUR

THE BOSTON JEWISH FILM FESTIVAL opens this Thursday at the Museum of Fine Arts. The week-long event will feature 19 films and will include a free panel discussion on ethnic stereotypes in American cinema.

As its name implies, the Jewish Film Festival is geared toward an audience consisting of two related but distinct groups: those interested in issues regarding Jewish identity and experience and those interested in works of art that distinguish the cinematic medium.

Obviously, films that might appeal to one group might not appeal to the other. Nevertheless, the two groups are by no means mutually exclusive. Indeed, a "Jewish Film Festival" in its most ideal state should showcase films that can satisfy

both groups at the same time, because the most intelligent and articulate exploration of the Jewish experience would have little impact if the film is not well made. Conversely, the most spectacular and impressive feats of filmmaking would have little relevance if the film shies away from probing the Jewish identity in all its nuances and complexity. It is imperative, therefore, that the success of any Jewish film festival (and cultural film festivals in general) be measured by the ability of its films to fulfill their cultural and artistic responsibilities.

From this point of view, it is lamentable that so far only one of the six or seven films screened for the press offers any hope of contributing to the cultural and artistic success of the event. That one film is Axel Corti's *An uns glaubt Gott nicht mehr* ("God doesn't believe in us anymore"). The film tells a harrowing story about the attempts of a Jewish youth, a reformed German soldier, and a female relief worker to escape from Vienna in the aftermath of the *Kristallnacht*.

The resonance of the subject matter is what gives the film its emotional power.



A dance class is depicted in *The Summer of Aviya*.



Barbara Petritsch and Armin Mueller-Stahl in Axel Corti's *God Does Not Believe in Us Anymore*.

What intensifies that power — and gives it a lasting impact — is the director's sure-handed use of cinema-verité shooting techniques, high-contrast black-and-white photography, and old newsreel footage. These give the film a raw, immediate urgency and root the film in its strong historical context at the same time.

Fortunately, *An uns glaubt Gott nicht mehr* is the first film in a series of three films that have come to be known as the "Where to and Back Trilogy," and the other two films in the trilogy, *Santa Fe* and *Welcome in Vienna*, will also be shown in the festival.

In addition to the trilogy, other films in the festival that hold promise or seem intriguing are Pierre Sauvage's *Weapons of the Spirit* and Orna Ben-Dor Niv's *Because of that War*. The first examines the motivations and methods of a town of mostly French Christians who decided to shelter and protect Jews from being sent to death camps. This film first received attention in this country with the good reviews it re-

ceived in the 1987 Seattle Film Festival, and its Boston premiere is long overdue. The second film is touted as breaking "through the silence surrounding the effects on the second generation in Israel."

Another film with potential is Pamela Berger's *The Imported Bridegroom*, which is a family comedy set in Boston in the early 1900s about an Americanized Jewish woman who rebels against the straitlaced Yeshiva student whom her father wants her to marry. The director, Pamela Berger, was also the scriptwriter and co-producer of last year's *Sorceress*.

Apart from these films, the festival is offering a number of short documentary films that address more contemporary Israeli issues and themes, and in particular the Palestinian question. Unfortunately, most of the documentaries playing in this festival are less than 60 minutes long, which means that they are all severely restricted in both scope and depth. It is absurd to even pretend that anyone can ad-

(Please turn to page 13)

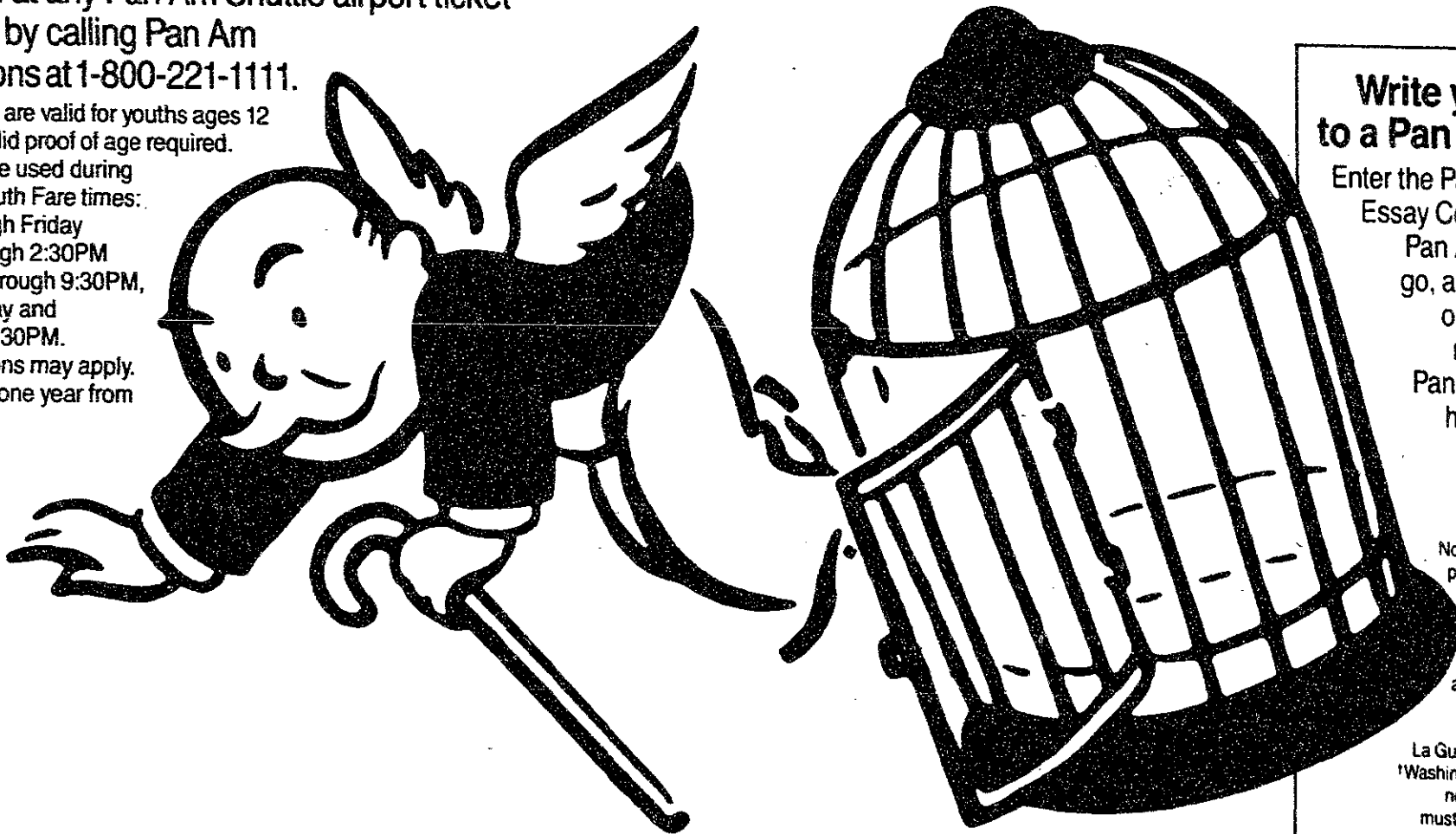
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ARTS

Violist Yuri Bashmet takes Harold to a new dimension

NEW CLASSICAL CDs

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By JONATHAN RICHMOND

AT LAST YEAR'S Soviet-American Cultural Exchange Festival in Boston, many of the Soviets were claiming that Yuri Bashmet was the best viola player in the world. Having heard the absolute lyric beauty of his tone both during a festival concert and on record, I'd say they're probably right.

A new release of Berlioz' *Harold in Italy* from Denon (CO-73207) has Bashmet as viola soloist, and takes the work to a new dimension. The viola playing has a dynamic quality: Bashmet never misses a chance to flesh out the drama of this work. But it's the poetry of the music that comes first, and both the richness and subtlety of Bashmet's human-sounding viola-voice makes Berlioz' masterpiece into an odyssey of both grand and intimate dimensions.

Eliahu Inbal conducts the Frankfurt Symphony Orchestra in an alert performance. The recording is very vivid as well as natural: it puts the listener centerstage, gripping the attention for the duration of the drama.

The viola was a favorite instrument for Vaughan-Williams, and it is featured heavily in three works released in a new recording from Nimbus (NI 5191) with the Medici String Quartet. The Medicis are joined by violist Simon Rowland-Jones in the *Phantasy Quintet*, my favorite work on the disk and given a strong performance, too.

There is a poignant loneliness to the viola opening, a sense of timelessness to the performance as a whole. The strong rapport between the chamber players shows up in the seamless way they build up tension: the power develops naturally, and is then all-engulfing. The other works on this disc are well-done too.

It's hard not to quickly become a fan of

the Austrian-Hungarian Haydn Orchestra and their recordings of Haydn Symphonies, made in the Haydn'saal of the Esterhazy Palace in Esterhazy, where many of Haydn's works were first performed.

The latest, just out from Nimbus (NI 5199), shows the orchestra — under the baton of conductor Adam Fischer — operating on levels of both sprightliness and intensity in recordings of the 27th, 97th and 98th symphonies.

Take the 98th: Fischer brings out the full flavor of its dark *sturm und drang* opening, then takes the orchestra on a brightly-colored and very lively jaunt through the carefree development of the movement. Listening to the orchestra in action is a very happy experience indeed, and this is definitely a disc you'll want to own.

Denon is currently issuing Mozart's complete works for violin and orchestra, including serenades and other works with substantial violin solo parts as well as the violin concertos. Jean-Jacques Kantorow plays Mozart with charm and style on the newest disc, which contains the *Cassation* in G, KV 63 and the *Serenade in D*, KV 203 (189b) (CO-73676). He evokes a sense of warmth without betraying the music's classicism. Leopold Hager leads the Orchestre d'Auvergne in sunny and altogether delightful performances, well-matched with Kantorow's solo work.

Not everyone is going to be taken with the Hanover Band's recordings of the Schubert first and fourth symphonies for Nimbus (NI 5198): the reverberance of All Saint's Church, Tooting (London) is simply a bit much. This said, I find this disc thoroughly enjoyable: the performances are marked by piquant coloration, energy and a *joie de vivre* that makes them winning. The muddling of the sound in several places is, nonetheless, unfortunate, preventing this issue from being a first choice for these works.

Denon, finally, has come out with two discs full of schlock. One of them has nice schlock: it's called "Sir Charles' Precious

Music Box-I" (CO-73534) and features Sir Charles Groves leading the Philharmonia Orchestra in a series of well-loved goodies, including the Elgar *Pomp and Circumstance* marches Kabalevsky's *The Comedians* and Saint-Saëns' *Carnival of the Animals*. The sound is lively, the collection great entertainment. While these may not always be the very strongest performances of these works, this release is recommended if you want this particular combination.

But the other schlock-box — entitled "Omba Mai Fu/Pachelbel: Canon (CO-73335) will have you reaching for the gag-bag. The disc contains thirteen tracks of baroque pops, each performed by I Solisti

Italiani with a syrupy saccharine sweetness that drains the music of its life. This is very old-fashioned playing, dating from before the authentic instruments movement, and its misplaced romanticism robs character from works which display great imagination when done properly.

Take the Vivaldi *Concerto in G for Strings and Basso Continuo*, "Alla rustica." Trevor Pinnock's recording of this work with the English Concert (on DG Archiv) is thrilling, demanding attention. I Solisti Italiani, in contrast, produce something which, despite its refined outer appearance, is nonetheless mush, and which will send you to sleep if not to the bathroom.

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ARTS

Film festival explores contemporary Jewish questions

(Continued from page 10)

dress issues as volatile as these in films less than an hour long. Reality is far too complicated and messy to be encapsulated so neatly, and it behooves film directors as well as film programmers to remember that these short documentaries belong on television and not in neighborhood theaters — and they certainly do not belong in an event with as much potential for significance as a Jewish film festival.

In terms of narrative films showing during the week, the festival fares slightly better. Opening the festival on Thursday night at 7:30 pm is Eli Cohen's *Hakayitz Shel Aviya* ("The Summer of Aviya"). The film is, basically, a typical nostalgic coming-of-age story that focuses on a nine-year-old girl living in Israel in the 1950s. The voice-over narration, acting quality, and subject matter range from average to good, but they never mesh into a compelling whole in the manner that, say, Lasse Halstrom's *My Life as a Dog* did.

Certainly, those viewers who became isolated from their mothers during childhood may identify strongly with young Aviya, whose mother is emotionally and mentally disturbed. Essentially, however, the film is related to Jewish issues and identity only in the most peripheral way (Aviya's mother is a surviving member of the resistance), and the fact that this film tells the typical coming-of-age story from a female point of view is not sufficient to raise the film above its nostalgic

doldrums.

Rivka Hartman's *Bachelor Girl* is even less related to Jewish issues. Worse yet, it is an idiotic piece of fluff filmmaking that pretends to examine the problems single people have meeting other single people, but it never really bothers to examine it in any meaningful or interesting way. Such a paltry film does not belong in a film festival on its own merits; if the idea behind programming it was to attract a more mainstream audience to the festival, more worthy films could surely have been found.

Uncle Moses is interesting mostly for the historical perspective it provides. The film was made in 1932, and it stars Maurice Schwartz as a Jewish garment manufacturing tycoon in Manhattan who owns a sweatshop. He's also a kind and generous man who acts as a patron for more than half the Jews living in the Lower East Side. He has to face labor agitation against the working conditions as well as the loss of his health and will to live when his young bride decides to leave him.

According to press notes written by the National Center for Jewish Film at Brandeis University, which restored the picture, "The restaurant, sweatshop, union-hall, and wedding scenes are priceless encapsulations of the Jewish-immigrant milieu." Be that as it may, the film does not measure up to *The Dybbuk*, which was also restored by the NCJF and premiered recently.



The Palestinian question is addressed in *Shoot & Cry*.

In summary, the Boston Jewish Film Festival contains a number of films that are worth watching. However, the choice of which films to see should be made with some care, since the festival is unlikely to showcase a timeless masterpiece of Jewish filmmaking. Hopefully, the films that are

worth watching will attract enough of an audience to give the hard-working festival programmers a chance to improve the event for next year. If that were to happen, then it would surely be the most important success of all in this year's Boston Jewish Film Festival.

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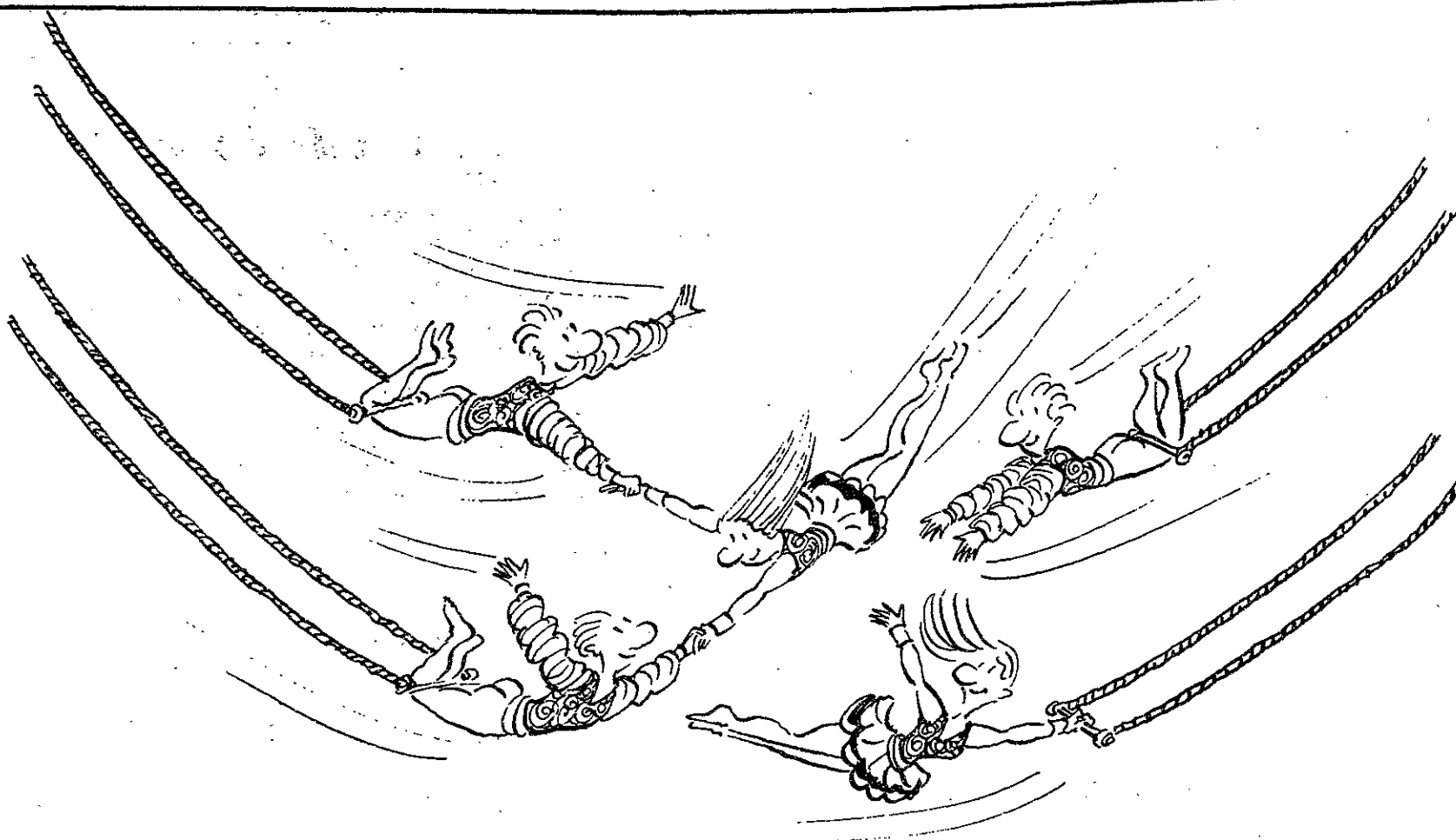
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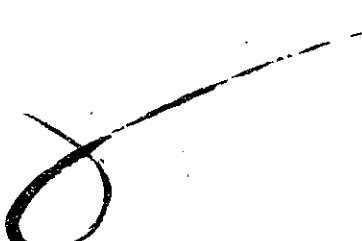
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Council race, Prop 1-2-3 spotlight rent control

(Continued from page 1)

ed by 28 candidates, and the six school committee positions, for which there are eight candidates. This year's council elections are intimately related to the Proposition 1-2-3 battle and the broader issue of the city's rent control system.

Meyer noted that he is still hopeful that the outcome of the election for City Council will enable 1-2-3 to be directly approved by the council in a vote. Presently, supporters of the current rent control regime hold a fragile 5-4 majority in the council, and thus proposals such as 1-2-3 have no chance.

But with three current members — all of whom support rent control — not seeking reelection, home ownership advocates like Meyer and other rent control reformists are hopeful that this election will give them the swing votes necessary to overturn the previous council positions. Based on the rent control controversies alone, many experts feel this election is the most important one for Cambridge in 20 years.

Another important issue is that of black representation on the council. Currently the only black council member is Sandra Graham, who is one of the three not seeking reelection. Her departure leaves the future of black representation in the council in jeopardy. Five black candidates are in the running: Kenneth Reeves, Renae Scott, Denise Simmons, Regina Jones and Alan Bell. Many, including State Rep. Alvin Thompson, feel that a black will probably not be elected if the black vote is fragmented among the five. Reeves is generally con-

sidered to be the front-runner among the black candidates.

Wilder, Dinkins in historic campaigns

Among the nationally prominent races today, two may prove to be ground-breaking for black politicians. In Virginia, a campaign which may result in the first election of a black governor is turning out to be based less on the issue of race than on abortion. L. Douglas Wilder, the Democratic candidate for governor, has managed to shift focus away from his color and on to his support for abortion rights. The strategy seems to be working; Wilder, who is currently lieutenant governor, maintains a lead of four to 11 percent over his pro-life, Republican adversary, Marshall Coleman. Coleman, a former attorney general of the state, clings to a strong support base consisting primarily of native Virginians and remains confident that he will win.

In the other potentially historic race, David M. Dinkins, the Democratic borough president of Manhattan, maintains a double-digit lead in the polls in his bid to become the first black mayor of New York City. Former US Attorney Rudolph Giuliani, the Republican mayoral candidate, has in recent weeks made progress in the polls against Dinkins, who became the subject of various allegations concerning tax evasion. But Dinkins, who has maintained a relatively quiet and controlled attitude throughout the campaign, seems to have survived what some critics claim should have been a devastating scandal.

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- Provide implementation assistance for the client.

Tuesday, November 14, 1989
Room 4 - 163, 7:00 PM

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*Invites all MIT Seniors
to Meet with Monitor Consultants
to Learn about Employment Opportunities*

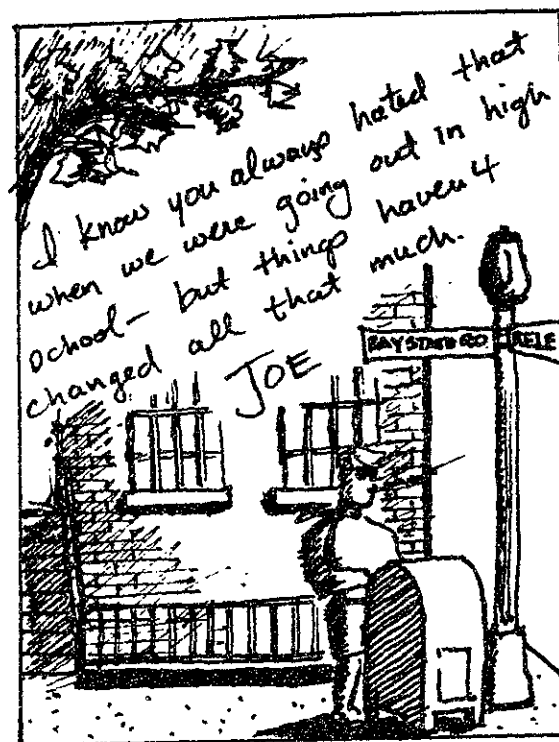
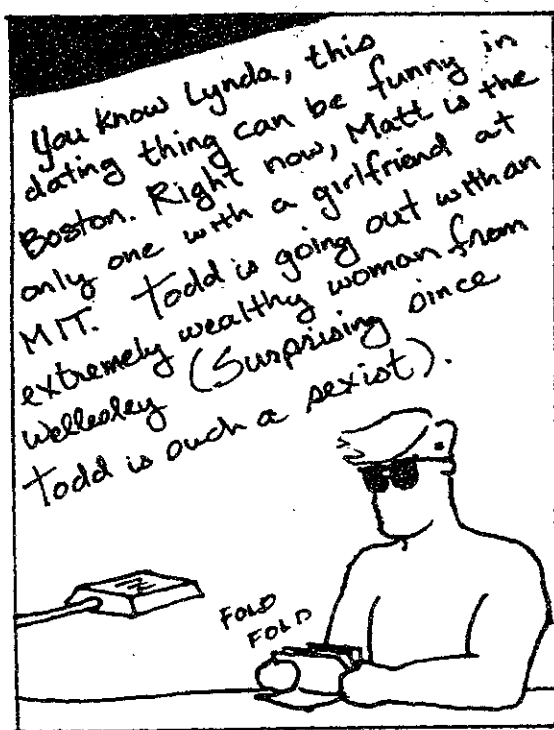
Thursday, November 9, 1989
7:00 – 8:00 P.M.
MIT Room 4-153

Amsterdam ■ Cambridge ■ London ■ Los Angeles ■ Milan ■ Tokyo ■ Toronto

comics

House

By David J. Kim



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Sean Dougherty/The Tech
Eric Austen and Donna Carr practice the waltz in preparation for Saturday's Commonwealth Classic dance competition.

UA committee tells ARA to improve performance

(Continued from page 1)

and unresponsive management are the main service complaints. Other suggestions include more efficient tray and trash disposal, fewer food fights among employees, and allowance for smaller portions, especially with regard to drinks, cookies, and pancakes.

Quality complaints in the committee's list are very specific. Real mashed potatoes, a fresher salad bar, and crispier pickles are mentioned. The list characterizes present food as too greasy, bland, and served at the wrong temperature.

The list suggests other improvements, such as donating

leftover food to shelters in the area, accommodating Kosher, vegetarian, and other special diets, and reducing the number of gimmicks such as the recent "Itza Pizza" contest.

ARA has four weeks to implement the committee's suggestions. In two weeks, the committee will "begin to look for additional student feedback," Hamel said. The feedback will come from tables placed outside cafeterias or folders to collect further comments. If the demands on the list are not addressed within the specified timetable, the committee will consider sponsoring a boycott, Hamel said.

BACKBAY PROJECT

NEXT HOUSE

Band Party

Friday,
November 10

9:00 pm -
1:00 am

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An Announcement

Bose Foundation is sponsoring a full one-year fellowship for a first year graduate student in electrical engineering and computer science at MIT.

The fellowship is for the full amount of tuition for the fall and spring terms (1990-1991) plus a stipend of \$1000 per month for nine months (based on current tuition this is approximately \$24,000).

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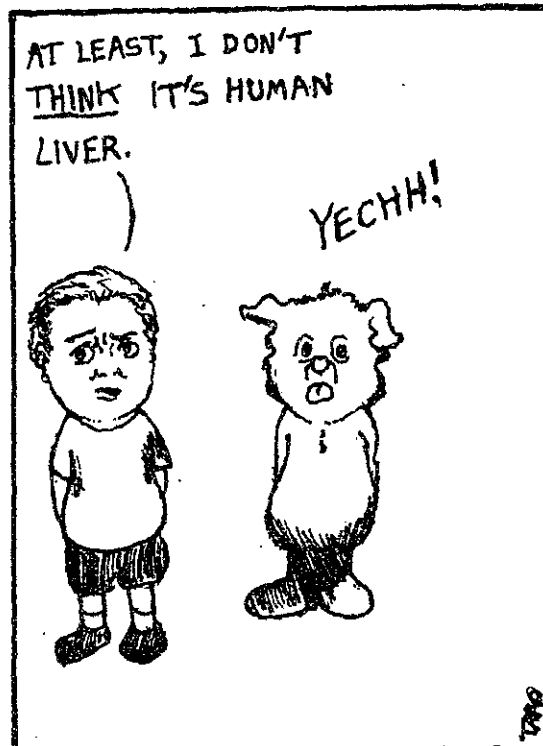
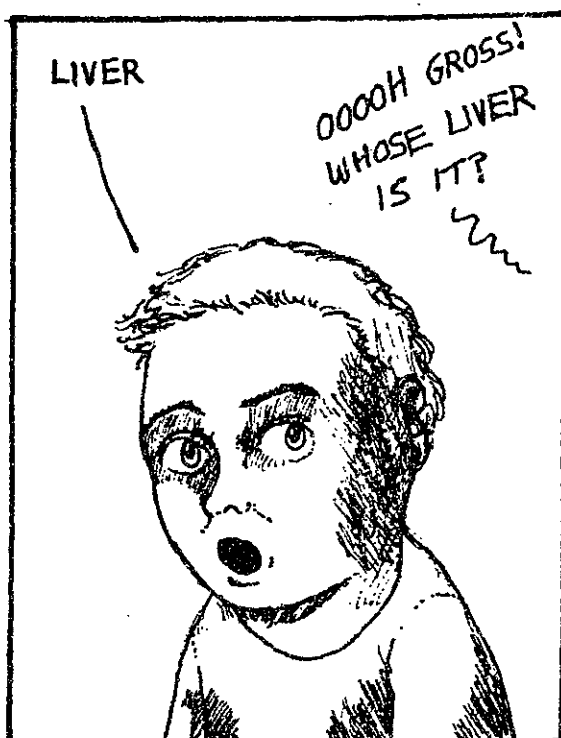
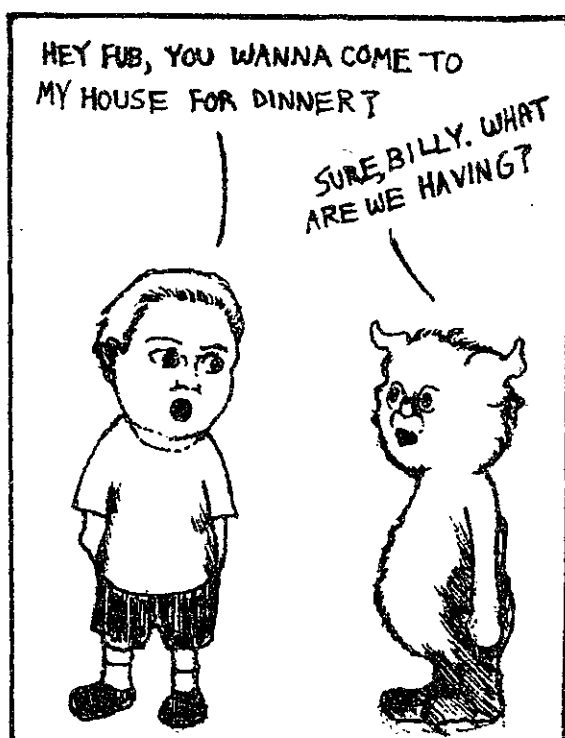
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TUES, NOV 14 10:00 - 2:00
Lobby 13

FILM SHOWING
TUES, NOV 14 4:30 PM
Room 4 - 145

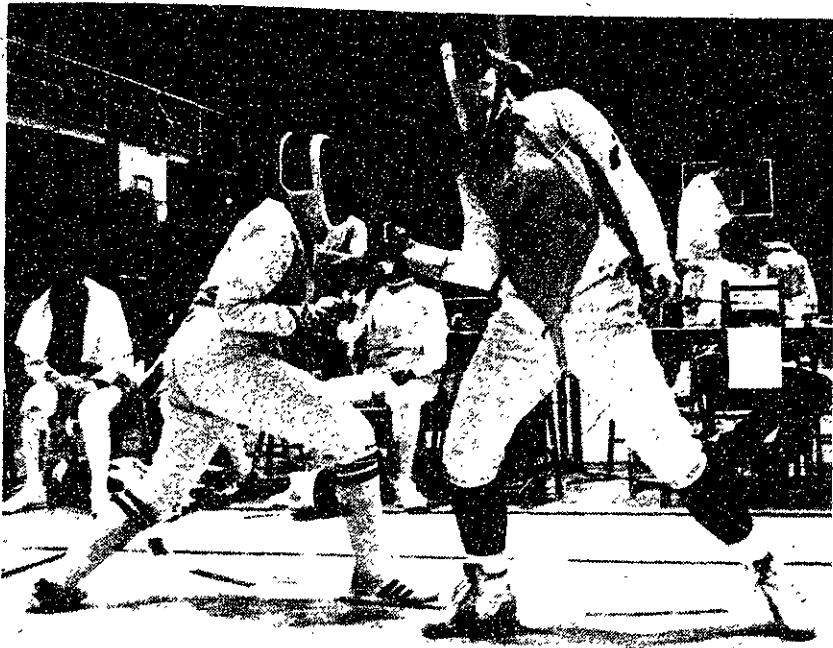
ON CAMPUS INTERVIEWS
WEDS, NOV 15
Office of Career Services

For details, call collect 617-565-5555 EXT 263

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Lerothodi-Lapula Leeuw/The Tech
Laura Armstrong '90 (right) withdraws after scoring a point. Armstrong came in second in the New England Intercollegiate Fencing Tournament Sunday.

UA may back funding proposal

(Continued from page 1)

If the UA decides tomorrow evening to go ahead with the proposal, the student body may be voting on it by this December. If passed, the proposal will go into effect in the 1991-1992 academic year, according to Antico.

There is also some concern about the wording used in the proposal's name. Although, if passed, the proposal would not cost the students anything, technically the transfer of funds is a fee. However, many members of the UA do not want to call it a fee, because they are afraid that students will interpret it to mean an additional charge. Currently it is referred to as the "Student Activities Funding Proposal."

FinBoard Chair Nicola J. Bird '91 says that the proposal will make it easier for activities to get money because it would "all be taken care of by one body." According to Bird, activities ask for approximately three times more than FinBoard has to offer. With a larger budget, FinBoard would be able to satisfy many more requests for funding.

Student activities are not the only groups that could benefit from this, according to Bird. For example, *HowtoGAMIT* and the *Course Evaluation Guide*, both of which have had funding cuts

by the Dean's Office, could be funded by FinBoard, Bird said.

Questioning FinBoard

Bill Robert '90, president of the Association of Student Activities, is also interested in the idea of a direct allocation of money to student activities; however, he feels that there may be a more important issue.

In the past, FinBoard has been accused of questionable fairness with regards to funds distribution. Many are concerned about whether FinBoard is capable of such a responsibility.

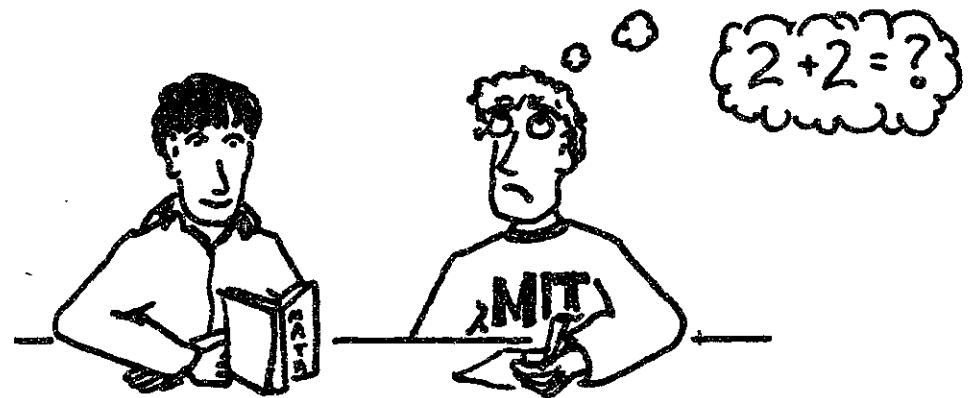
"Finboard has improved a great deal," noted Robert, but he still argued that investigating a change in structure of FinBoard is "just as important as getting an activities fee."

"The entire structure of FinBoard needs to be carefully investigated," Robert said. Robert said he does not question the ability of FinBoard members, but rather structural questions such as the number of people on the board and how they are elected.

Antico agreed that the structure and procedures of FinBoard should be investigated. He said he plans to work with FinBoard and other committees to develop new ideas in order to assure that FinBoard will be competent should the proposal pass.

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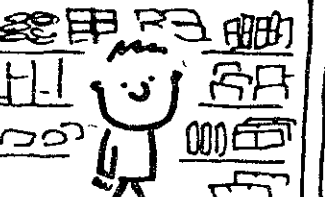
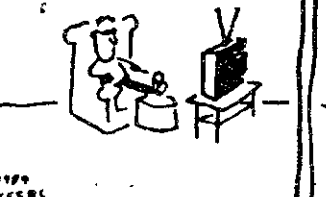
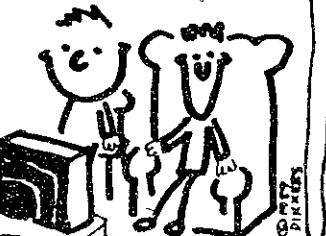
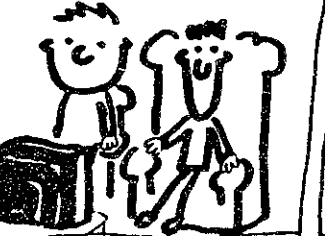
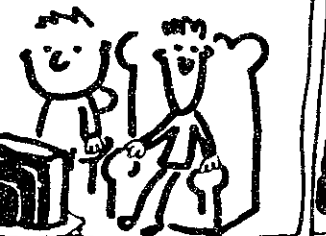
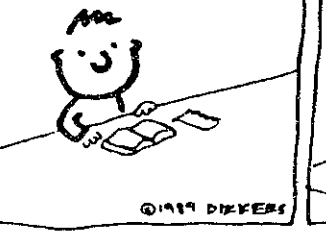
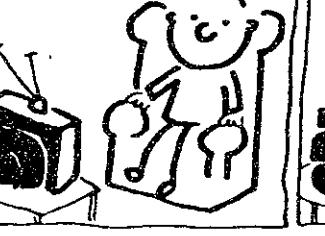
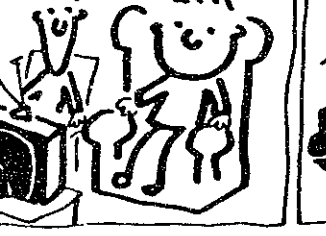
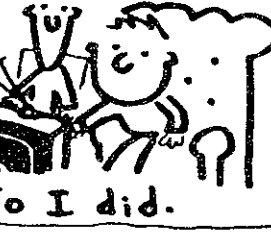
Sign up now at Career Services for an interview with us on November 14th.

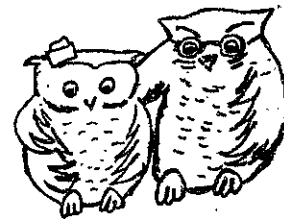
Kraft General Foods

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Jim's Journal

by Jim

As I was leaving for the grocery store today, Tony asked me to get him some CoolWhip. 	But I forgot to get some. 	The strange thing is, Tony never said anything about it. 	I guess he forgot too. 
Today was a pretty typical day. 	I was sitting around this afternoon watching TV. (So was Steve.) 	A police car with its siren going drove by outside. 	"They finally caught you, Jim," Steve said. 
This morning I got up early to study for a test. 	But I didn't feel like studying, so I watched TV. 	After a while, Steve got up and watched TV too. 	He asked me if I'd mind turning the channel to Good Morning America. So I did. 
On my way home from class today I bought some Pop tarts. 	When I got home, Steve and Tony were watching Oprah Winfrey on TV. 	I sat and joined them and opened up my Pop tarts. 	They both wanted some Pop tarts so I gave them some. 



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UROP's Student Research Partners program is looking for upperclassmen to take selected freshmen under their wings during IAP and make them a part of research activity for three weeks. This is your chance to teach someone else about the work that you do and give them the chance to get their feet wet. If you are an experienced UROPer with a good record in a lab or similar setting, we'd like to talk to you. Participation is subject to approval by your faculty supervisor. Interested? Leave your name at the Undergraduate Education Office, 20B-141, x3-7909.



Nov. 3,4,5,9,11 at 8:00 p.m.

Nov. 10 at 2:00 p.m.

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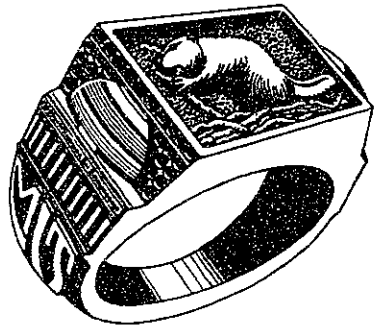
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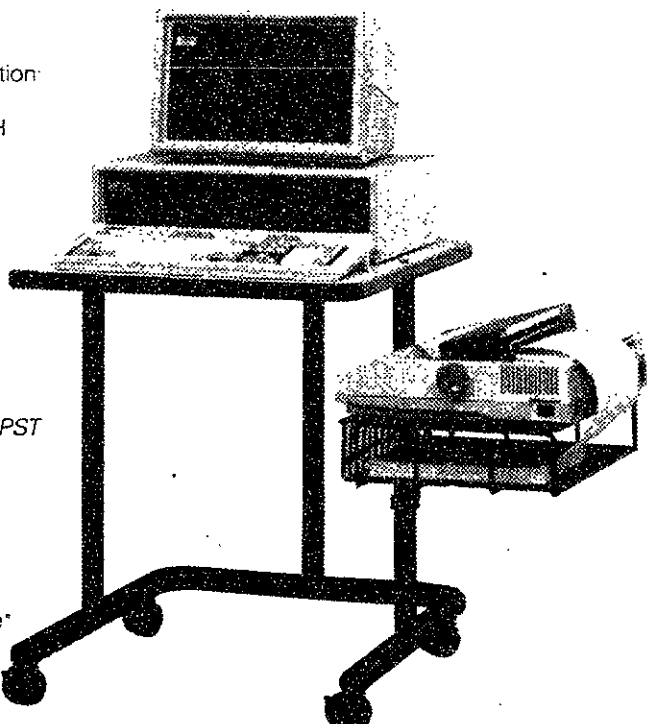
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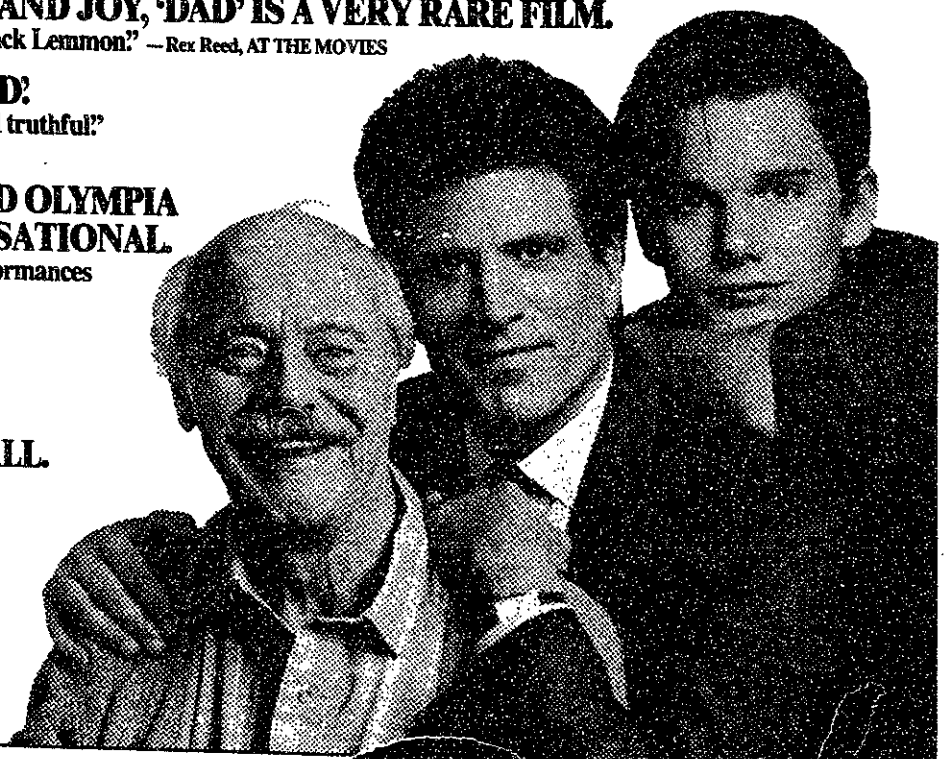
Ted Danson has never been better and Olympia Dukakis outdoes her role in 'Moonstruck.'
—Pat Collins, WWOR-TV

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A towering achievement for Jack Lemmon." —Rex Reed, AT THE MOVIES

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DUKAKIS ARE SENSATIONAL.
These are two of the best performances
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Easily one of the best movies
of the year. It's a movie
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—Neil Rosen, WNCN RADIO



JACK LEMMON • TED DANSON

Sometimes, the greatest man you ever meet...

is the first one.

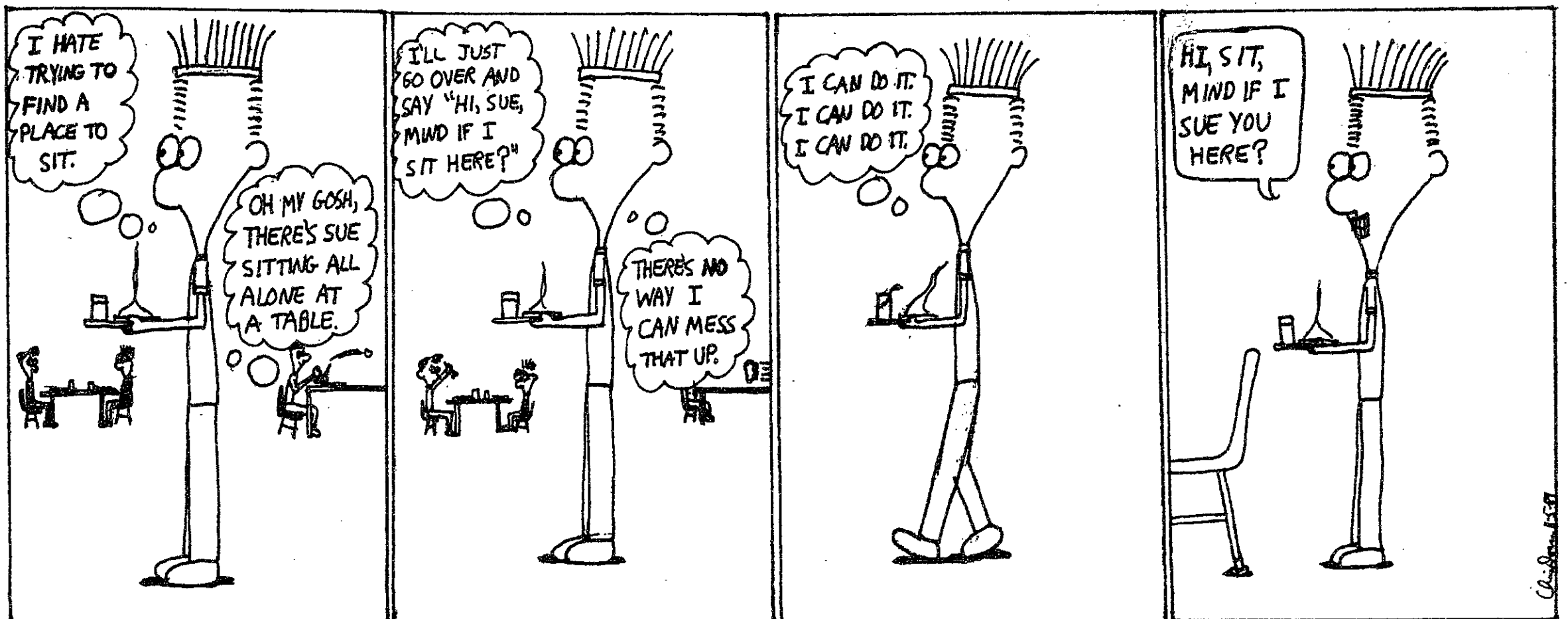
AMBLIN ENTERTAINMENT PRESENTS
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PRODUCED BY STEVEN SPIELBERG FRANK MARSHALL KATHLEEN KENNEDY BASED ON THE NOVEL BY WILLIAM WHARTON PRODUCED BY JOSEPH STERN AND GARY DAVID GOLDBERG
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(Reception to follow)

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The masses have spoken, and NERMAL has listened! He's back! What? You don't remember NERMAL? Well, it's been a long, long time....

YOU THOUGHT HE WAS **GONE NEVER TO RETURN!**

You were wrong.

WAM

NERMAL! IS THAT YOU?!

I COULD REALLY USE AN ASPIRIN

But how did Nermal disappear to begin with? He went on vacation as many fish do, and the plane he was on was, as so many are nowadays, hijacked by a group of renegade PTL faith-healers demanding that Jim Bakker be made President. Such is life...

Moments earlier, however, Nermal managed to lock himself into his own suitcase.

HEY KIDS!

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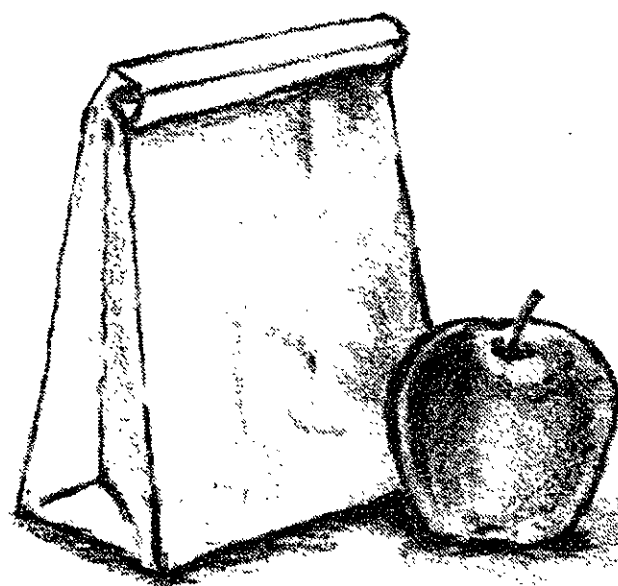
TIME: 2pm group session

LOCATION: Please contact your Career Placement Office for this information.

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HUGHES

sports

MIT Beavers fall short as last-minute conversion attempt fails

(Continued from page 24)

This put him in the endzone and evened the score at 14.

Another long kickoff return set up Bentley at their own 38. After a first-down, the Falcons executed a screen play to perfection. The receiver had two blockers in front of him, which enabled him to scamper 51 yards for the score. The extra point eventually proved to be the difference.

The Beavers then went three plays and punt after the kickoff. The defense then looked as if they had restored the ball to the offense, thanks to a Brian Teeple '91 interception, but Teeple fumbled the ball back to Bentley. A 15 yard illegal block on the return actually turned the interception into a big gain for Bentley. The Falcons stalled, but the punt nonetheless put MIT 95 yards away from the tying score.

The Beavers stalled on this drive and punted. Bentley then also ran a three play, punt drive, but this time they put MIT at their own two-yard line, with under two minutes left.

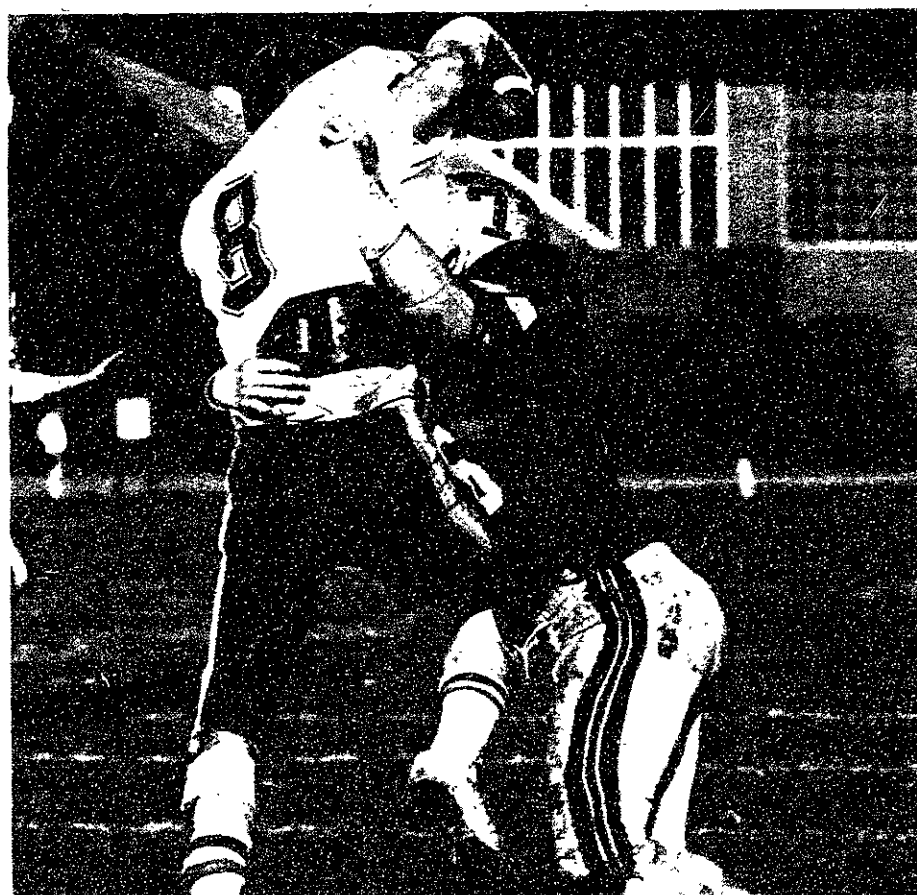
The Beavers then showed their character. A pass interference call moved them out of the hole, setting them up on the 15 yard line, yet still very far away from a score. A halfback option pass by LaHousse failed, a Day eight yard scramble, and a sack left the Beavers with a fourth-and-six dilemma with only :47 left.

After a timeout, Day dropped back to pass and found Doug Smith '93, ordinarily a defensive back but in the game for his speed, wide open. Day lofted a perfect strike to Smith, which he caught and then proceeded to burn past the defense for a 79 yard touchdown catch.

Head coach Dwight Smith then decided to go for two points and the win, rather than the sure one point and a tie, which nobody wants. Day dropped back to pass, but he was sacked, and the conversion was thus unsuccessful.

The onside kick failed, and Bentley won, 21-20.

Despite the loss, there were a number of bright spots. The defense stopped Bentley pretty much all day, and if not for some mental errors, may well have shut Bentley out. The offense showed something in pulling out the potential winning score from 98 yards away, with time running out. The team concludes its season next week against Worcester Polytechnic Institute, always a tough team. A win may slip the Beavers into postseason action.



William Chu/The Tech

An MIT player runs the Bentley quarterback into the ground in the third quarter of Saturday's game.



William Chu/The Tech

The MIT defense converges on the Bentley running back during the last quarter of Saturday's 20-21 loss.

V-ball victory provides lessons

(Continued from page 24)

doing this before every match since mid-season.

Ooooh, ooooh, ooooh...

Well, it looked like they were at least having fun doing the dance.

I want...

Needless to say, dancing did not help Smith's game.

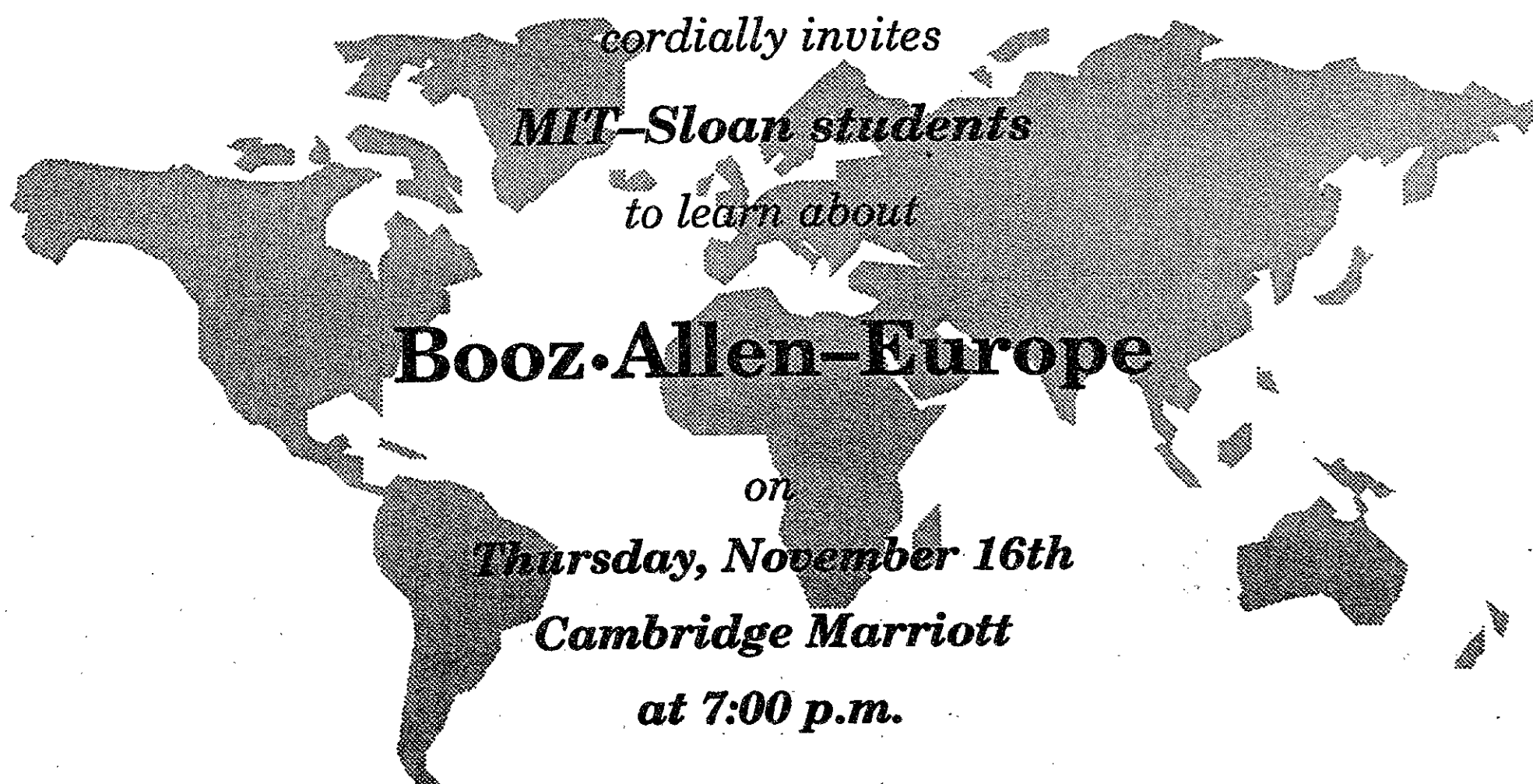
The Engineers looked on with bemused looks on their faces. No dancing from these players, al-

though senior Julie Wissink did something of the sort *after* the match.

No dancing for the winners. But sing they did, rendering Happy Birthday to assistant coach Dave Insley no less than four times on the day. And on the van ride home as darkness fell, Tone Loc on the radio got a little help from his MIT friends.

Maybe the team should learn the words to *We are the champions, my friend...*

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sports

MIT regains NEW8 volleyball title from Smith

By David Rothstein

MIT recaptured the New England Women's Eight Conference volleyball title from Smith College Saturday with a 15-9, 15-10, 15-1 stumping of the Pioneers at Babson College. It was MIT's second title in the three-year history of the NEW8 playoffs, which MIT hosted and won in its inaugural year. Last year the Engineers lost a tough match to Smith in the NEW8 finals at Wellesley College.

Saturday's match was in many respects a mirror-image to last year's final, which Smith won thanks to the skill of NEW8 1988 Volleyball Athlete of the Year Nancy Satchwell and guidance of Coach of the Year Bonnie May. MIT's Karyn Altman '78 won this year's Coach of the Year honors, while senior Engineer co-captain Cecilia Warpinski was selected as the 1989 Volleyball Athlete of the Year.

The Engineers reached Saturday's final with an easy win over Wheaton College in a quarter-final game Thursday evening at MIT, and a 15-5, 15-11, 15-11 win over the fourth-seeded Mount Holyoke Rams Saturday morning in the semifinal.

MIT clearly outranked the Rams, and it was the Engineers' sloppy play in great part that kept the scores close. But credit must be given to Mount Holyoke for recovering from a first-game blowout to serve well in the second game, disrupting MIT's offense.

The championship match began on a higher level, with both teams playing well the first few points. MIT ran up an 8-2 lead before Smith called for a timeout. After building its lead to 10-3, MIT got caught on this number, and let Smith fight back to a 10-8 deficit before kills by Warpinski and Debbie Nungester '90 and a Nungester block of a Smith overpass finished the game.

In the second game MIT became fixated early with the number zero, staking Smith a 5-0 lead, and Altman called for a timeout. Their senses restored, the Engineers quickly scored on

kills by Tonya Parker '90, a service ace by Nyla Hendrick '92 and a couple of Smith errors to tie the score at five.

Five MIT points in the second game came directly off the serve as Smith could not find the right combination of receivers, and lost, 15-10.

They could have called the match after two games, but did not. Instead, a slow-motion finale ensued, with Smith mired deeper than ever in a defensive daze and MIT's offense coming to a quiet end on a quiet day. Tech led, 8-0, before Smith scored its first point, and finished the match, appropriately, with yet another service winner. Sophomore middle hitter Cindy Parrish floated a serve to the Pioneers' left-back corner, and no Smith player thought that it would, or even seemed to care if it did, land inside the white lines.

Point, game and match to MIT. The title was back.

With its conference title, MIT (28-4) won an automatic bid to the NCAA Division III Nationals and will meet Ohio Northern University Thursday in Ada, OH, in the opening round. The Engineers will have to go without Altman, who is expecting her second child any day. Coaching duties will be taken up by assistant coaches Dave Insley and Jean Heiney.

MIT had put in a bid to host the Regional round of the championships, but was turned down because only two teams from New England are in this year's playoffs.

Altman did not expect that MIT would host the Regional round. She said that Ohio was one of the better sites to which MIT could travel, given the short and direct plane ride, rather than a long bus ride to upstate New York, or a long plane trip to California. In last year's regional, MIT traveled to the University of California, San Diego, losing in the first round to Pomona College.

The Engineers have met the Ohio Northern team once before, losing to it in the second round of the 1986 NCAA playoffs.



Cecilia Warpinski '90 powers the ball through the Mt. Holyoke College block in MIT's victory in the New8 semi-final.

Bentley edges out Beavers

By Shawn Mastrian

The Beavers suffered only their second loss of the football season to a tough Bentley team last Saturday in a game that could have gone either way. The contest, which ended 21-20, was decided in the final seconds as a two-point conversion attempt by the Beavers was stymied, resulting in the loss.

The game started out ominously enough as Bentley ran back the opening kickoff for a touchdown and a quick 7-0 lead. MIT quickly responded by marching down the length of the field for a game-tying touchdown. The key to this drive was a powerful offensive line surge, lead by senior center Don Euwart. This allowed

the 'Rocket Backfield' of Tim Day '89, Shane LaHousse '90, and Garret Moose '91 to run free and push the ball down to the Falcon 36. From here, Day passed the ball to an open Moose, who ran the ball all the way in from there. Freshman Dan McGahn's kick knotted the score at seven.

From here, the teams exchanged punts, and then mental mistakes began to hurt the Beavers. Tony Lapes '90 had punted the ball to the Bentley 40, but a facemask call against MIT put the Falcons in business at the MIT 45. Here, the defense had apparently stopped Bentley on three plays, but on the punt, a defensive holding call gave the

Falcons a first-down. Once again, it appeared that MIT had stopped Bentley, as when the Falcons threw an incomplete pass on fourth-down, it should have been MIT ball. A defender jumped offsides, however, and Bentley once again had a first-down without moving the ball. Given all these chances, Bentley scored on the next play on a perfectly thrown pass, giving them a 14-7 lead.

These mistakes carried over to the offense. After a 25-yard snag by Lapes put them in Bentley territory, a holding penalty stalled this drive. The two teams then engaged in a punt-a-thon for the rest of the first half. The typical Falcon drive was three plays (one of their drives netted them minus 18 yards) as the MIT defense was, simply put, dominating. The offense showed signs of life as they were able to move the ball, but they could never move the ball into the endzone. The first half ended with this score.

The second half opened rather nondescriptly as well. MIT punted on their first possession, and an interception by Darcy Prather '91 stopped the first Bentley drive. The Beavers then punted, and the Falcons in turn failed on a fourth down conversion. Finally, pinned deep in their own territory, the offense decided that they had had enough.

Moose ran for seven, and then LaHousse picked up MIT's first first-down of the second half, thanks to a key block on the outside by Josh Ertischek '91. Moose and LaHousse then combined to run for another first down, but that was all they could get as the defense shut down the passing attack. The punt, however, put Bentley at their own 12.

A run lost them one yard, a sack by Mike Ahrens '91 pushed them back four more, and Rick Buellesbach '90 almost intercepted a pass to stop this drive. The punt set MIT up at the Falcon 38.

This time just moving the ball wasn't enough for the Beavers. After a botched option play, Day ran twice for 20 yards, and then Moose pushed his way through the middle for a 20-yard run.

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With 35 seconds left on the clock, Tim Day scrambles right and hits Doug Smith for a 79-yard pass.

William Chu/The Tech

Learning a few lessons from volleyball triumph

Feature

By David Rothstein

A few lessons learned from Saturday's day at Babson:

Lesson No. 1: You don't have to play very well if your opponent plays worse than you do. Simply put, the Engineers did not play their best to beat Smith. Absent was the good execution that MIT displayed in beating several good teams earlier in the season.

Smith coach Bonnie May was gracious in her post-game commentary, saying that MIT "... played very well [and] didn't make any mistakes." MIT coach Karyn Altman '78 was a bit more to the point:

"The scores don't by any — for me — stretch of the imagination indicate that we played well."

In general, however, "we have a stronger all-around team," Altman said, comparing Saturday's match to last year's MIT-Smith championship final, and credited her starters for "hanging in there," despite struggling.

Lesson No. 2: Even if you don't play very well, but you still win, you can enjoy it. Especially

if you win a conference title.

"This was our way to Nationals," said senior co-captain and NEW-8 Volleyball Athlete of the Year Cecilia Warpinski after the match. "Now we're sure, secure, happy ... psyched."

"It was a good day for us," Warpinski said, standing a few yards from the post-match crowd of players (10), manager (one), coaches (three), fans (five) and parents (two). Then, earnestly, "I wouldn't be the MVP without the team." Nor would Altman be Coach of the Year.

Lesson No. 3: Volleyball and dancing don't mix. At least not for Smith.

I want to be in love with you ... oooh, oooh, oooh.

The words floated from the tape player that Smith had set up during the pregame warmups. The Pioneers lined up on the baseline with shirts tied through the collar, beachstyle, and went into a hip-grinding, shoulder-swaying dance routine.

I want to be in love with you.

It looked like it took them a while to practice the routine.

Oooh, oooh, oooh. ... Apparently, Smith has been

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