

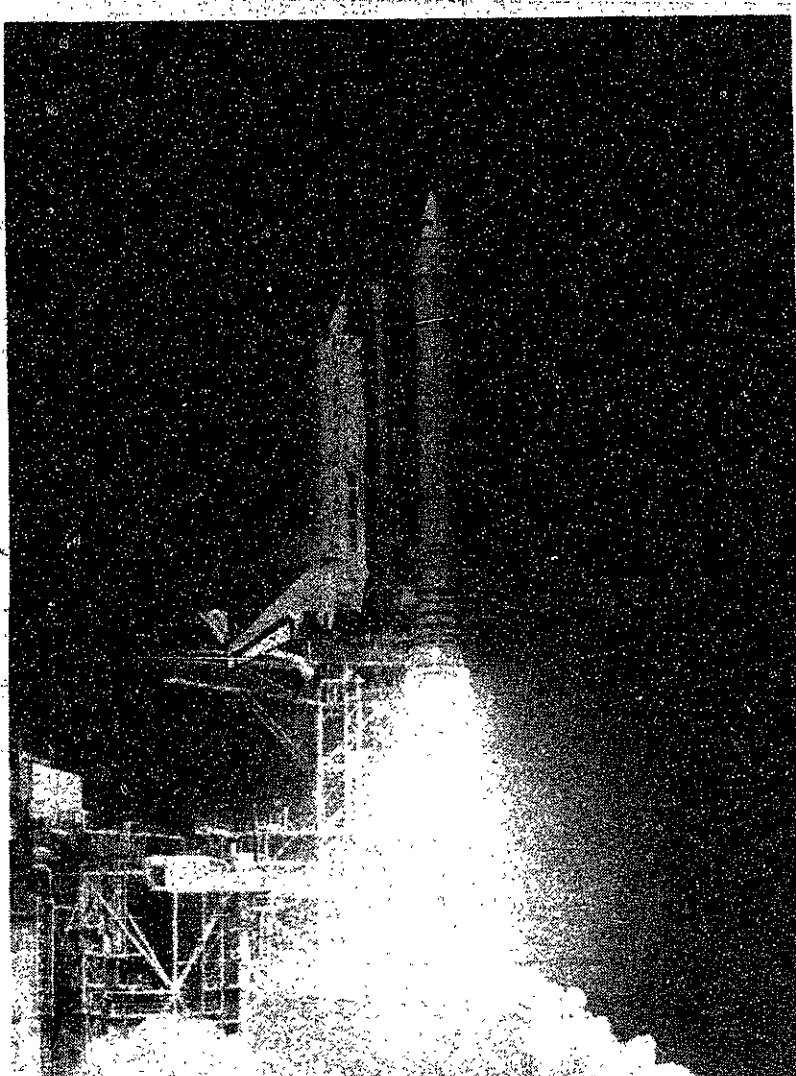


photo courtesy NASA

The Space Shuttle *Atlantis* blasted off from the Kennedy Space Center Friday morning. One goal of the five-day mission is to deploy the second of NASA's four "great observatories," the Gamma Ray Observatory. Crewmembers Jerry L. Ross and Jerome Apt III PhD '76 spent about six hours outside the ship yesterday, testing equipment and techniques that would be used to assemble a space station. Kenneth D. Cameron '78 is also a member of the crew. (AP and NASA)

Bio proposals presented CSR suggests making bio a core requirement

By Joey Marquez

Professor of Physics and Chairman of the Committee on the Science Requirement (CSR) Thomas J. Greytak '62 on Thursday presented the Undergraduate Association Council with a proposal to implement a biology requirement in the MIT curriculum beginning with the Class of 1997.

William M. Siebert '46, Ford Professor of Engineering in the Department of Electrical Engineering and Computer Science, has prepared an alternative proposal, which Greytak also presented to the UAC.

At the April 17 faculty meeting, students as well as faculty will discuss the current proposals for a biology requirement. A fi-

nal vote on the requirement will be taken at a faculty meeting later this year.

The idea of adding a biology course to the Institute requirements first arose in April 1989, Greytak said. The discussion was prompted by recent developments in biology and related fields.

Greytak said the faculty had debated the issue and decided that a required biology class would be beneficial. The CSR, which was formed in 1989 to study the requirement, has been monitored by the Committee on Undergraduate Program.

CSR: eliminate one Sci-D

At Thursday's meeting, Greytak presented the CSR's view-

point and asked members of the UA for input on the role of biology in the MIT curriculum.

Although the committee has not developed a formal solution, it established a three-part proposal which is still open to debate, Greytak said.

The first part of the proposal stipulates that biology be added to the undergraduate curriculum as a core subject. This one-semester course would be very broad. Greytak said this idea was proposed by the biology department.

Greytak described the course as being related to a modern molecular biology class and not necessarily engineering-based.

(Please turn to page 2)

MIT plans Washington office

By Alice N. Gilchrist

MIT will open an office in Washington, DC, President Charles M. Vest announced last Wednesday. According to Ronald P. Suduiko, assistant to the president for government and community relations, the office will help government officials and organizations by "contributing to the understanding of technical issues."

Suduiko explained that the office will be available to "all those who have a need, especially congressmen and organizations origi-

nating from Massachusetts." Suduiko also said that the office will "focus on good communication" and that its existence will hopefully lead to a "partnership between the federal government and MIT" which may involve a completely open exchange of information, Suduiko said.

Vice President of the Association of American Universities John C. Crowley will be the director of the office. Crowley specializes in scientific research and advanced education. MIT is one of the AAU's 56 members.

The office will begin full-time operations in August, according to Suduiko. Until then, Crowley will spend one day each week working with MIT. The rest of his time will be devoted to his AAU vice presidency.

In the ensuing months, MIT will work out many of the details concerning the office. According to Suduiko, one of the top priorities is deciding where the office will be located.

Vest said he decided an office was necessary after a "series of discussions with faculty that began in June 1990." He said he first addressed the issue of "enhanced federal relations" at the October meeting of the faculty.

Vest explained that Crowley

will concentrate on "reaching out to policy makers in the legislative and executive branches of the government and in the national organizations asking how MIT can help with their work." Suduiko said that the office will specifically deal in the branches of astronomy, engineering and materials science.

Other US colleges and universities also have stationed offices in Washington, Suduiko said, including Princeton University, the University of Michigan, and numerous California schools.

Vest said that Crowley's "impressive experience in the nation's capital will serve MIT and the country well."

Crowley said that "the opportunity to serve President Vest and the MIT community in Washington is an honor indeed."

Crowley has been involved in the AAU since 1972, when he became the assistant executive secretary. In 1977 Crowley became director of federal relations for science research, and in 1986 he became vice president of the organization. Crowley said that although he will be leaving his post at the AAU, he will not be leaving his colleagues. He said that in many ways he is "only changing chairs at the table."

Sororities change rush policies

By Sharon Price

Over the past several weeks, the MIT Panhellenic Conference has been working to incorporate several changes into the 1991 fall sorority rush.

The ultimate goal of these changes is to ensure fairness both to the women participating in rush, called rushees, and the sororities. "They definitely address all the problems we have had in the past," said Alpha Phi President Christina H. Kwon '92. "They're going to be really effective in rush."

Beginning this year, each sorority must choose six nominees for rush counselors, known as Rho Chis, who will be interviewed by a Panhellenic committee. This committee will then choose three Rho Chis from each group. Kappa Alpha Theta, participating in fall rush for the first time, will be represented by its rush chair.

Rho Chis, who are not affiliated with a sorority during rush, counsel rushees and provide unbiased answers to their questions.

In previous years, each sorority selected three members to deaffiliate during rush and become Rho Chis. The change in procedure was made in response to concerns that Rho Chis were being chosen because they were considered "weak" rushers rather than based on their merits as rush counselors. With the new procedure, Rho Chis will be chosen specifically on the basis of their aptitude for the position.

Another major change is that rushees will be taken from the freshman picnic to the Panhellenic Rush Convocation, instead of directly to individual sorority rush rooms. Rho Chis will then provide them with the necessary information about rush and Panhellenic in general before dividing into groups to briefly tour the

rush rooms. At this point, freshmen can freely tour the rush rooms, as in previous years.

The idea of a general convocation is not new. "That's the way it's done at most schools," said Yvonne G. Lin '93, KAT's rush chair. The convocation is intended to "open up all [the rushees'] options," she said.

A similar idea was implemented at MIT when Alpha Chi Omega first rushed with Alpha Phi. But according to AXO Rush Chair Rebecca A. Wittry '93, the idea did not work well at the time because there were only two sororities and all members of both sororities attended. This time, only the rushees and the Rho Chis will attend.

The goal of the convocation is to "get people to rush Panhel," Wittry said. "We want to show people that you have friends in Panhel, not just your sorority."

Sigma Kappa President Ajanta Guha '92 said that the convocation will "lessen the problems about sororities competing for girls in the freshman picnic and get more girls interested in rush."

However, some people have expressed concerns that the convocation will detract from the spontaneity of rush and the freshman picnic.

Attendance at the convocation will not be mandatory. People who do not attend the convocation may still participate in rush and attend open houses.

Other minor changes have been established to cut down on the number of rush violations. The number of sorority members allowed to congregate at each rush table during informal rush has been limited to four in order to avoid a situation conducive to unintentional rush violations. Also, the members of all four sororities were required to attend an all-Panhellenic meeting, where

the new rush policies were explained in detail.

In addition to these changes, Panhellenic Conference President Cynthia S. Starr '92 noted that Panhel has discussed rush scheduling with members of the Women's Conference, which includes all independent living groups that rush women, to assure that major sorority and ILG events will not conflict. "We've worked a lot with the Women's Conference so that rushees don't have to limit their choices [by being forced to choose between sorority and ILG events in the early stages of rush]," Starr said.

Stratton Reading Room reopens

By Andrea Lamberti

The 24-hour Reading Room in the Julius A. Stratton '23 Student Center has reopened, a change that brings increased activity to the fifth floor of the Student Center, according to Ted E. Johnson, program director for the Campus Activities Complex.

The reading room had been closed since 1988, when the renovations of the basement and first three floors of the Student Center forced several offices to move to the fifth floor.

Johnson said news of the reopening, which occurred March 18, has filtered throughout the MIT campus, in part due to advertisements in the Student Center and Infinite Corridor that the reading room is available as a "study place." "[The] word's getting out. . . . We're seeing a lot of people" on the fifth floor of the Student Center, he said.

"Stratton Penthouse"

The reading room will be open 24 hours a day "until we have problems," Johnson said. "We're just worried [that it will turn] into a sleeping place." Johnson said that in the past students slept in the reading room at night. He said he was concerned that it could become a problem again.

"People should have [other] places to sleep," Johnson said. Until 1983, with the arrival of

Project Athena on the fifth floor, the entire fifth floor was a library and reading room. It earned the name "Stratton Penthouse" because many students slept there regularly, he said.

If people sleeping in the Reading Room becomes a problem, the Campus Activities Complex may consider measures such as closing the Reading Room at night, Johnson said.

The fifth floor has been slowly partitioned to create office space over the past few years. The renovation of the Student Center's lower floors, a project separate from the fifth floor renovations, forced the Residence and Campus Activities Office, the Campus Activities Complex Office, and the Dining Services and MIT Catering Office to move to the fifth floor. Staff from these offices operated out of the Reading Room while permanent fifth-floor offices were built for them.

The fifth-floor construction allowed two groups which did not previously have third-floor offices gain offices on the fifth floor — the Student Information Processing Board (SIPB) and the Student Health Resource Center.

The Reading Room remained closed recently to be refurnished. The Reading Room has been repainted, recarpeted and furnished with furniture from other parts of the Student Center, Johnson said. International newspapers are provided in the Reading Room, Johnson added.

One Sci-D may be dropped

(Continued from page 1)

Instead, the class would be a broad-based introductory class. About two thirds of the semester would be spent covering the basics, and the remaining one-third would be devoted to different "flavors of biology," including environmental biology, human biology and gene-splicing.

The second part of the proposal recommends lowering the number of required Science Distribution (Sci-D) classes from three to two, Greytak said. He added that each department can specify these courses, and that only one Sci-D could be from the department of a student's major. Greytak also said that the CSR proposed changing the title of these courses to "Restricted Electives in Science and Technology" (REST).

The third section of the committee's proposal establishes an *ad hoc* committee to further investigate the scope and content of the General Institute Requirements (GIRs) and the Institute Calendar. Greytak said the committee saw the Independent Activities Period "keeping [itself] as a block of the time" during which intensive "crash courses" could be given for biology credit.

Siebert: reduce GIRs

In addition to the CSR proposal, Greytak mentioned weaknesses found by Siebert, who has proposed an alternate way to implement the biology requirement.

In an article published in *The MIT Faculty Newsletter*, Siebert said the CSR proposal "reduces flexibility. This is particularly critical for engineering students in highly structured professional or pre-professional programs who already have quite limited freedom and many diverse and important objectives to be realized."

Siebert continued, "For most science and engineering students, biology is probably more remote from the central focus of their studies than the subjects they are currently electing as their 'third' [Sci-D] subject. It is unlikely that such an enforced trade of breadth for depth is a good idea

for all students."

As an alternative to the CSR plan, Siebert proposed to "combine the CSR proposal with an overall reduction in the number of [GIRs]."

Siebert supports reducing the GIRs to 15 subjects, with seven science subjects, including six core subjects and one Sci-D, seven Humanities, Arts, and Social Sciences (HASS) subjects, and one laboratory requirement. To complement this, "one free elective would be added to the current four required in every approved degree program."

In conclusion, Siebert said that "the principal overall effect of the alternative proposal for most engineering and science students would be to trade a required subject in biology, a subject under potential departmental control, and a free elective in the new program for . . . two [Sci-D] subjects and a HASS subject in the current program."

He added that "arguably, this is a better balanced trade, both in terms of freedom of choice and in terms of breadth-vs.-depth, than simply trading a required subject in biology for an Sci-D subject."

Greytak asks UA for suggestions

Students at the UA meeting were willing to accept the idea of a biology requirement, but did not know how to rearrange the Institute requirements in order to make room for the additional subject.

Class of 1993 Treasurer Sophia Yen said that requiring biology is a good idea, but "the package is the problem." She explained that she would like to see the course be implemented right the first time to avoid worrying about the future of the biology requirement. She also suggested eliminating Physics II (8.02) from the curriculum in order to add biology.

Another student warned, "To get rid of HASSes would be a mistake." He supported maintaining the eight-class humanities requirement because "I want to learn as much as I can." He continued to say that the proposal

set-up was well thought out.

This sentiment was echoed by other students. One member said that students get more out of humanities classes than lab reports. He added that communication is best learned in humanities courses and that this should not be hindered.

Greytak and members of the UA also debated the justification for adding a biology requirement. Greytak said biology would "provide a different mode of thinking," but members of the UA said they believed that this was not a very plausible reason for adding biology. Overall, the majority of the UA members accepted the idea of adding biology to the Institute requirements.

Biology department head supports new requirement

According to biology department Head Professor Richard O. Hynes PhD '71, the biology requirement is "a good idea," and the biology department is "very willing to do it and do it well." He added that the department has begun modifying the course so that it will be a suitable Institute requirement.

Hynes said that the biology subject, if added to the curriculum, will be "intellectually coherent." He said that under current proposals, one-third of the biology course would focus on special aspects of biology. These may include medical genetics, physiology, neurobiology, development, environmental biology and biotechnology.

Hynes said the addition of biology would be very beneficial to MIT's curriculum. To support this view, he said that biologists provide another perspective on science. He added that modern biology has affected the lives of many people, and will continue to do so in the future.

Hynes said that a biology requirement will lead to a better understanding of the cell. He also said that a significant portion of engineers would probably apply the biology they had learned to their own careers and would use the basic principles later in life.

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.

Announcements

"ECO 92: Who Will Control the Agenda and Why?" Talk and discussion led by visiting scholar and Norwegian environmentalist, Jørn Siljeholm on industry and business preparations for the 1992 United Nations World Environmental Conference. The talk will focus on the World Industry Conference on Environmental Management being held in Rotterdam, the Netherlands, April 10-12. Sponsored by MIT's Hazardous Substances Management Program.

Of Blacksmiths and Blackmail: Resistance to Hegemonic History at Colonial Williamsburg, a lecture given by Professor Richard Handler, Department of Anthropology, University of Virginia and discussion Professor Robert L. Hall, Northeastern University, will be Thursday, April 11, 4:30-6:15 pm in E38-714. Co-sponsored by CIS and the MIT Anthropology/Archaeology Program.

The **GBIUC Conference**, which will be held April 12-14, will focus on strategies towards success of AHANA (African-American, Hispanic, Asian and Native American) students attending predominantly white colleges and universities. Call Ann Davis Shaw, Associate Director of the Office of Career Services at MIT, at 253-4733 for more information.

The **International Careers Forum**, presented by The United Nations Association of Greater Boston and the Boston University Career Planning and Placement Office, will be held Saturday, April 13, 1991, from 9:30 am to 4:15 pm at the Boston University Metcalf Science Bldg. at 590 Commonwealth Ave. Registration fee is \$15. (Late registration fee — April 11-13 is \$18.) Send check to UNAGB, 22 Battery-march St., Boston, MA 02109. Open to the public. For information, call Kim Canale at (617)482-4587.

The Office of Minority Education sponsors **Secrets and Strategies for Academic Success - "A Farewell to 1990-91,"** April 16, 6-8 pm in the Black Student Union Lounge.

"Airport and Transportation Planning in Japan: The US Competitive Advantage." A Technology Forum Lecture with Professor Richard de Neufville, MIT Department of Civil Engineering. Sponsored by the MIT Japan Program. 5:30-6:30 pm, Wednesday, April 17, Bldg. E38, 6th Floor Conference Room. Free and open to the public. Handicap access. For further information, call 253-8095.

NSBE 2000 Day will be held April 20, time and place TBA. For more information, call Charisse Russell at 225-8662.

"Roaring Twenties" Las Vegas Night, planned for Saturday, April 20, 6:30-11:30 pm, to benefit Beaverbrook STEP, Inc., an agency serving special needs adults. Event will be held in Hibernian Hall, 151 Watertown Street, Watertown. Black jack, roulette, and other games of chance. Donation at door: \$2.00. For more information, call 926-1113.

The **Aga Khan Program for Islamic Architecture** at Harvard & MIT presents a lecture, **"Making Algeria French and Un-making French Algeria"** by David Prochaska, associate professor of History, University of Illinois. Monday, April 22, 5:30 pm, Harvard University Sackler Museum, Room 318. Free and open to the public.

The **Buddy Program of the AIDS ACTION Committee** is looking for volunteers, minimum age 24, to provide emotional and practical support to clients on a one-to-one basis. Interested persons need to fill out an application and attend orientations.

An orientation will be held Tuesday, April 23, 1991, at 7:30 pm at the AIDS ACTION offices, 131 Clarendon St. Orientations are held monthly, on the fourth Tuesday of each month. For more information, call 437-6200, ext. 450.

"Black Perspectives", a discussion focusing on the issue of Blacks at "Black Schools" vs. Blacks at "White Schools," will be held April 24, at 6 pm in the BSU Lounge.

Financial Aid applications for the 91-92 academic year are due on April 26, 1991. If you did not receive yours or have not picked one up as yet, they are available in 5-119, Monday-Friday between 9 am and 5 pm.

NSBE New England Zone Social, will be held April 26 at MIT, time TBA. Call Charisse Russell at 225-8662 for more information.

Miscellaneous

Business Russian. A unique immersion program in Russian city of Yaroslavl from July 1-31. Very reasonable fee. For more information, please call Attorney Daniel Satinsky at 524-8852. Deadline is Friday, April 19.

If you are interested in spending a few hours a week with a child who has emotional problems, call Dr. Judy Osher at the Cambridge Youth Guidance Center, 354-2274. You will discuss your experience weekly with a group of other volunteers and a clinical supervisor.

Help a newly arrived family build a new life: Soviet Immigrants in Boston area need volunteers to help with language and understanding life in America. Please give two to three hours a week. More info: Joanne Spector at 566-1230. Jewish Family & Children's Service, 637 Washington Street, Brookline.

Environmental Impact Assessment Review

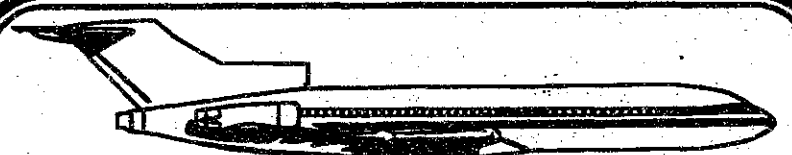
Associate Editors Wanted

Environmental Impact Assessment Review is accepting applications from Ph.D. students to fill three of eight vacancies on the Board of Associate Editors. *EIA Review* is a quarterly publication edited at MIT. It covers a wide range of approaches to impact assessment, environmental decision making, and the resolution of environmental disputes. The journal is intended to give planners, engineers, scientists, and administrators in the public and private sectors insight into the multiple problems and processes of environmental decision making. The *Review* covers both the theory and practice of environmental decision making, and offers timely summaries of new forecasting techniques and breakthroughs in the field.

Specific topics have ranged from negotiating better Superfund settlements to improving the Environmental Impact Statement process for offshore oil leasing to managing nuclear waste. A complete set of the *Review* is kept in Rotch Library.

As an Associate Editor you will have an opportunity to learn how a peer-reviewed, professional journal operates. At monthly lunch meetings the Associates work together with members of the Advisory Board to develop the *Review's* editorial policies and the content of upcoming issues, including the annual issue devoted to a single topic of special interest. Associate Editors assist in writing and reviewing editorials as well as contacting peer-reviewers for submitted manuscripts. In the process, Associate Editors make contacts with scholars and practitioners of environmental decision making in and outside of MIT.

If you are interested in being an Associate Editor, please send your resume and a letter of application to Teresa Hill, Editor, *EIA Review* E40-243, MIT, by April 9.



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news roundup

from the associated press wire

World

Official cease-fire imminent

The president of the United Nations Security Council said Iraq has accepted the council's demands for peace. Among the conditions agreed to by Iraq is one that the country's most dangerous weapons be destroyed. The official also recommended immediate approval of a formal cease-fire in the Persian Gulf war. An American diplomat said he expects a Security Council decision this morning on declaring an official cease-fire.

Kurdish refugees receive aid

Kurdish refugees fleeing northern Iraq are facing a variety of threats: starvation, freezing weather, disease and Iraqi bullets. Kurdish rebels in Iraq said that the Baghdad regime has been using helicopter gunships to fire on Kurdish refugees as they flee. One guerrilla leader said Iraqi forces have wiped out a whole village, killing the entire population of up to 3000. However, this report has not been independently confirmed.

Secretary of State James A. Baker III has seen the refugees' plight in person. He visited a Turkish border town where tens of thousands of Kurds are staying in crude camps. One refugee told Baker, "Our children are suffering from hunger and starvation. You've got to do something to help us."

The United States, Britain and France are trying to help the refugees by dropping food and other relief supplies by parachute into the mountains of northern Iraq. The Iraqi news agency reported that the Baghdad government has complained to the United Nations, arguing that the aid should be distributed through Iraqi channels.

Kuwait, Red Cross want US troops to stay in gulf region longer

The head of the International Committee of the Red Cross does not want the turmoil in northern Iraq to overshadow what is happening in the south. He is worried about what will happen to the 15,000 refugees in American-held territory once the US troops who have been taking care of them pull out of the area. The Red Cross official said the US has a moral responsibility to protect those people.

The Kuwaiti government is not looking forward to the departure of American troops either. A Kuwaiti official warns that Iraq remains a threat to his country. He indicated his government will ask the United States to keep some troops in Kuwait to prevent another Iraqi invasion.

Environmental situation continues to worsen in gulf, group says

As oil fires continue belching pollution into Persian Gulf skies, an environmental group said the region's waters are becoming more fouled too. The Hawaii-based Earthtrust said about 3000 barrels of oil flow into the gulf daily. The group said the oil comes from a sunken Iraqi tanker, broken pipelines at oil terminals and damaged offshore rigs.

Israel added to Baker's tour

Israel has become the latest stop on Secretary of State James A. Baker III's itinerary. The secretary plans discussions in Israel about reaching a comprehensive peace in the Middle East. A short time before Baker's jet touched down, Israel announced it plans to free more than 1000 Palestinian prisoners.

Local

FDIC to open office in Connecticut

Federal bank regulators said they must open a separate office in Connecticut to liquidate failed banks. They plan to send up to 400 liquidation personnel to supervise the sale of assets from a growing number of Connecticut banks. The Federal Deposit Insurance Corporation said it will open the regional office in Hartford late this summer.

Up to now, the only FDIC office in New England has been in Franklin, MA. But officials said it has been overwhelmed by the 10 bank failures in the region this year. Five have been in Connecticut. The biggest involves Bank of New England, which had separate divisions in Connecticut and Maine. The FDIC hopes to announce on April 16 the sale of Bank of New England assets.

Federal liquidators sell off such assets to raise money for the failed bank's creditors. Most of the five failed Connecticut banks fell victim to the region's slumping commercial real estate market and deteriorating economy.

Nation

Shuttle mission full of space walks

Yesterday was a busy day of space walking for *Atlantis* crewmen Jerry Ross and Jay Apt. On an exotic playground high above Earth, the two astronauts rode carts and bounced on the shuttle's robot arm. It wasn't all in fun. The results of their work yesterday could help in designing a space station.

One set of tests involved riding cars, propelled manually, mechanically and electrically. Apt and Ross wanted to extend their six-hour stay in open space, but Mission Control said no.

The exercises, while fun, had a serious purpose. Ross and Apt were gathering data that can be applied to the design and assembly of Space Station *Freedom*.

On Sunday, the two made an unscheduled spacewalk to free a stuck antenna on the gamma ray observatory.

While the equipment tested in the shuttle may be working well, the language the National Aeronautics and Space Administration used to describe it was another thing. While the astronauts were testing carts in the cargo bay, the space agency mentioned that "an EVA glove compatible knob is provided as an articulation aid." That means that there is a little thing they could hang onto.

The five-day flight of *Atlantis* ends Wednesday morning, when the shuttle is expected to land at Edwards Air Force Base in California.

Five house Democrats want freeze on arms sales to Middle East

In an attempt to bring peace to the Middle East, five top House Democrats want President George Bush to begin a unilateral freeze on weapons sales to the region. Richard A. Gephardt (MO), Dante B. Fascell (FL), Lee H. Hamilton (IN), David R. Obey (WI), and Samuel Gejdenson (CT) have sent a letter to the president. They said continued arms sales help raise tension in an already unstable part of the world.

Gates reinstated amidst protest

A judge in Los Angeles has imposed a temporary restraining order reinstating Police Chief Daryl Gates. Under the order Gates will carry on his police chief duties until the legal issues surrounding his suspension are resolved.

Gates had filed suit to go back to work a week after the city's Police Commission placed him on a 60-day paid leave following the videotaped beating of a black motorist by white Los Angeles officers. In response to Gates' suit, the Urban League and other groups filed a lawsuit of their own seeking to prevent Gates from returning to work before the 60-day period ended.

Law says media is biased against abortion opponents

The Roman Catholic archbishop of Boston said he believes the media is biased against opponents of abortion. Cardinal Bernard Law said anti-abortion campaigners should argue their case as a human rights issue. Law was one of five churchmen commenting at the end of a three-day conference at the Vatican.

Law said anti-abortion campaigns are not vivid enough in depicting how abortions are carried out. He said the challenge is to overcome the bias, especially in the press, against anti-abortion movements. Law said that in reading and listening to the news, he sees a decided bias in favor of abortion.

Pope John Paul II called the cardinals into an extraordinary assembly to discuss abortion, euthanasia and the competition by fundamentalist and other sects.

Yellowstone rangers kill bison to study disease

Yellowstone National Park rangers shot and killed three bison yesterday for disease research, but a judge has temporarily blocked them from killing 22 others. The kill was meant to determine how many Yellowstone bison have the contagious disease brucellosis, which can harm cattle. The Fund for Animals said the Park Service should have gotten tissue samples in other ways, such as from the bodies of animals that did not survive the winter.

Schwarzkopf may have refused promotion, *Newsweek* reports

A US military spokesman in Saudi Arabia said he knows nothing about a report that Gen. H. Norman Schwarzkopf has turned down a promotion. *Newsweek* magazine said President George Bush had offered to make Schwarzkopf the Army chief of staff, but the general refused because he wants to retire, write his memoirs, and hit the lecture circuit.

Democrats complete budget for 1992

The chairman of the House Budget Committee has finished preparing a Democratic budget for fiscal year 1992. It makes no tax changes and gives more money to education, community development and other social programs than President George Bush would like. Chairman Leon E. Panetta (CA) plans to submit the measure to his committee for votes today.

Sullivan reports a health gap between whites and minority groups

The nation's top health official said the health gap between minorities and whites still has yet to be cured. Health and Human Services Secretary Louis Sullivan released a report yesterday showing that blacks, Native Americans and Puerto Ricans generally have lower levels of health and health care than whites.

Group wants to change four food groups

A doctors' group wants to chuck the four food groups that have been drilled into people's heads since they were kids. The group said the food groups are not equally healthful, and has asked the Agriculture Department to change them.

The four basic food groups are meat, fruits and vegetables, dairy products, and bread and cereal. If the Physicians Committee for Responsible Medicine has its way, the groups will be changed to whole grains, vegetables, legumes and fruit. The organization said Americans eat too much meat and dairy products.

Neal Barnard said vegetables should be the main focus of one's diet. He said Americans eat too much animal fat and are getting twice the amount of protein they need.

But a grocers' group said meat and dairy products belong on the list because they are important sources of protein, iron, calcium and other nutrients. The head of the National American Wholesale Grocers' Association said producers have responded to fat concerns by offering leaner cuts of meat.

Kids to follow the same cholesterol guidelines as adults

OK kids, drop those french fries and ice cream cones! The federal government has issued its first cholesterol guidelines for children, which are the same as the guidelines for adults. A panel of experts said that a low-fat, low-cholesterol diet will help children avoid heart disease later in life.

Owners losing faith in their workers

A survey by the American Business Conference indicated executives of medium-size companies are losing faith in their workers. Forty-one percent of the executives polled said worker competence is declining. And most of those who expressed concern about employees' competence said they are relying less on humans and more on automation.

Weather

Mild with a few showers

The pleasant summer-like weather of the past few days has been punctuated by brief periods of significantly cooler weather. Most frontal systems affecting New England cross the area from east to west or from northwest to southeast. The front which affected our area Sunday and yesterday arrived from the northeast. A building area of high pressure to our north helped push this front southwestward across the Gulf of Maine and into our area. Because the air arriving in our area had traveled across the significantly colder ocean, it had acquired its characteristics by becoming colder and more moist. The result was that coastal locations experienced temperatures between 45°F and 50°F, while as close as 15 miles inland temperatures were in the 80s.

Our weather should be a bit cooler today and tomorrow as we will have more clouds, a few sea showers, and the chance of a sea breeze.

Tuesday: Mostly cloudy and mild with scattered showers. Cooler with winds variable becoming onshore at 10 mph (16 kph). High around 69°F (21°C).

Tuesday night: Cloudy. Showers possible. Low 50°F (10°C).

Wednesday: Variably cloudy. Showers arriving in the afternoon or evening. High 60-70°F (16-21°C). Low 50°F (10°C).

Thursday: Clearing, breezy and cooler. High 58-64°F (14-18°C). Low 35-40°F (2-4°C).

Forecast by Michael C. Morgan

Compiled by Karen Kaplan

opinion



The Tech

Volume 111, Number 18

Tuesday, April 9, 1991

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American Psycho more than it seems

Column by Bill Jackson

Bret Easton Ellis has his talents as a writer, there can be little doubt. He has an ear for dialogue, a flair for the unusual, and a scathingly sarcastic pen. What he doesn't have is the ability to create a structured plot or realistic and rounded characters. This never stopped anyone before, mind you; generations of mediocre writers have gotten by on talents equal to those of Ellis. However, Ellis himself has other plans. He wants to be noticed. He wants to be celebrated.

Ellis has written a book called *American Psycho*. His past two novels, *Less Than Zero* and *The Rules of Attraction*, were very much novels about the 1980s and the insanity of that decade. To a degree, *American Psycho* continues that tradition. What sets it apart is the subject matter. The lead character in *American Psycho* is a Wall Street trader who likes to kill people. There is no method, no real explanation for this tiny character flaw. He just enjoys it.

American Psycho is what *Silence* would have been like if it had been told from the Buffalo Bill character's point of view.

Time and *Spy* magazines printed excerpts from the book before publication. *Time* chose a passage in which the narrator removes a victim's head and sodomizes it. Simon and Schuster, Ellis' publishing house, paid him a \$300,000 advance on the book and then refused to publish the delivered manuscript after women in the firm and outside women's groups began protesting; before the protests the editors were simply performing the same revisions on the book that they would with any other novel.

Now, finally, Vintage Books has picked up the novel and published it with much fanfare. I asked *The Tech* arts editor to send for a copy and spent some time over spring break reading it. I was ready to tear it apart, I admit, but after reading it I now realize that tearing it apart is too easy. There's more going on here than what *Spy* or George Will's typically acerbic *Newsweek* column will have you believe.

When I first received my copy, I did what just about everyone else who has looked at the book has done. I flipped through it and looked for the "good parts" (or the "bad parts," depending on your point of view.) There are plenty of sick passages to be found in this book. Finally I sat down and read it from cover to cover. First, I can say that it is written in a quite readable style, apparently to compensate for the difficulty squeamish readers will have in reading the more, ahem, descriptive passages. It also tended to stay with me while I was reading it; I would see something during the day that would remind me of the novel, a good indication that Ellis managed to place the novel firmly in the real world, the world of America in the late 80s/early 90s. And finally, it scared the hell out of me much more than Stephen King or other "horror" novels I've read. That's worth something.

The book is interesting because it's written from the killer's point of view. The psycho in question, Pat Bateman, is also our narrator. This in itself would be fascinating, and Ellis claims that was what he found interesting about writing the novel all along. If that is true, then Ellis was completely right to put in some scenes of disgusting violence, because the serial killer's narration would dwell on these scenes.

One of the readings of the book labels it as misogynist garbage. Another says it is nothing but a series of gruesome killings from cover to cover. I wanted to test all of these theories. First of all, I took a body count. I only counted deaths that occur in the present of the story; any references to past killings or mutilations did not count. My final count was seven men and seven women killed. More interesting were the methods of killing. Men tend to get it quickly with glowing prose such as "The ax hits him midsentence, straight in the face, its thick blade chopping sideways into his open mouth, shutting him up." By the end of the paragraph, that killing is over.

On the other hand, the killings of women take

Tech opinion editor Bill Jackson '93 thinks the people condemning this book may be American psychos themselves.

much longer. Rather than quote from the book, I'll quote from my notes on the book: "page 217: Bethany, nail gun, scissors, dead; page 290: Elizabeth and Christie, butcher knife, two dead; page 304-305: Tori and Tiffani, skinned one alive, burst the other's eyeballs with match, two dead; page 328: inserts starved rat in girl's vagina, one dead; page 344: girl killed, made into sausage and meat loaf." Getting the idea?

Ellis, however, is not completely hopeless. It takes him until page 131 of his 399-page book to get to the first major act of violence, and until page 166 to get to his first actual killing (both of which, by the way, are men, apparently a deliberate ploy to make the book look even-handed in its treatment of the sexes.) Before that first killing and in between the subsequent ones, there is some very funny parody of 80s culture, and Ellis is dead on target. The call-waiting/answering machine culture takes its share of shots, as well as trash television: A running joke in the book is Bateman's favorite talk show, which discusses topics as diverse as dwarf tossing and home abortion kits.

There is a marvelous, if unappetizing, scene where Bateman steals a urinal cake from a restaurant bathroom, coats it in chocolate, wraps it in a Godiva box, and has it delivered to his girlfriend as they dine together in a fancy restaurant. She eats it, refusing to admit how awful it is because it came in a Godiva box. "I adore Godiva," she says, not understanding why Bateman won't join in. It's a very funny and shocking jab at people who see the label rather than the product. She sags, forcing it down, saying, "It's just so minty."

The funniest three chapters in the book are the "musical group" chapters, in which the narrator suddenly spends a few pages discussing one of his favorite singers or bands. Being a vapid soul, he likes only the most vapid bands; Huey Lewis and the News, Whitney Houston and Genesis are the three bands he discusses in the book. By taking these pop bands so seriously, so analytically, Ellis succeeds in showing just how soulless and transparent these bands are.

Bateman is constantly telling his friends what he does, but they are all so wrapped up in themselves that they don't hear him or don't believe what he's saying. After feeding his girlfriend the urinal cake, he tells her quite openly that "My need to engage in homicidal behavior on a massive scale cannot be, um, corrected." She responds to his admission by saying "Patrick, if you're going to start in again on why I should have breast implants, I'm leaving." Bateman calls another character and leaves a long, detailed admission of guilt on his answering machine. The man responds, "Bateman killing Owen and the escort girl? Oh that's bloody marvelous," forgetting about the "joke" immediately. It's black humor, and pretty funny at that.

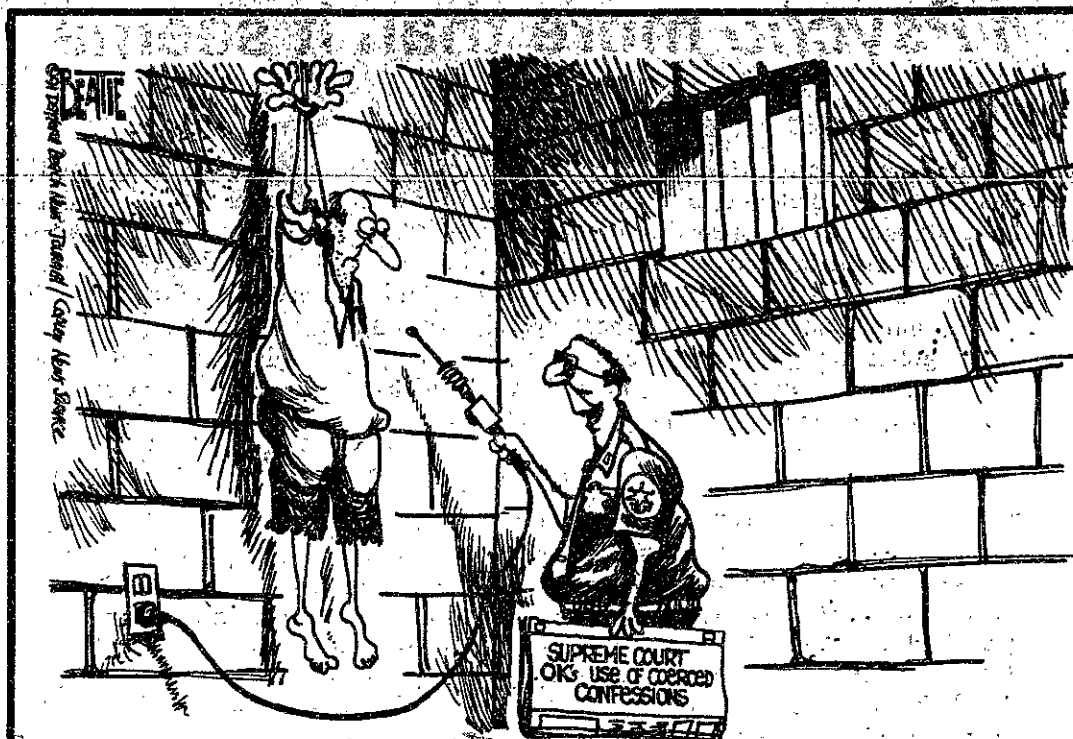
Ellis wrote *American Psycho* to get attention, and he got it.

So there are literary merits to the book, it does have a certain black humor about it. Should it be banned? Is it pornographic? Well, the night before I wrote this article I saw *The Silence of The Lambs*, an extremely popular film which has been critically acclaimed. During the course of this film, I watched a cannibalistic man take a bite out of another (live) man's face, and saw another man who starved women to "loosen their skins" so that he could skin them and sew together a suit of female flesh. Yet the only protest I've heard about *Silence* was in its negative portrayal of the skinning character as a homosexual, nothing about the treatment of women.

The only difference between *American Psycho* and *The Silence of The Lambs* is in the point of view. *American Psycho* is what *Silence* would have been like if it had been told from the Buffalo Bill character's point of view. *Silence* is acceptable because it is told from the female protagonist's point of view. Strong female characters exist in *American Psycho*, they're just seen through the sick mind of Patrick Bateman. How would Jodie Foster's character in *Silence* have fared from the point of view of one of the insane characters? Not very well, I'm afraid.

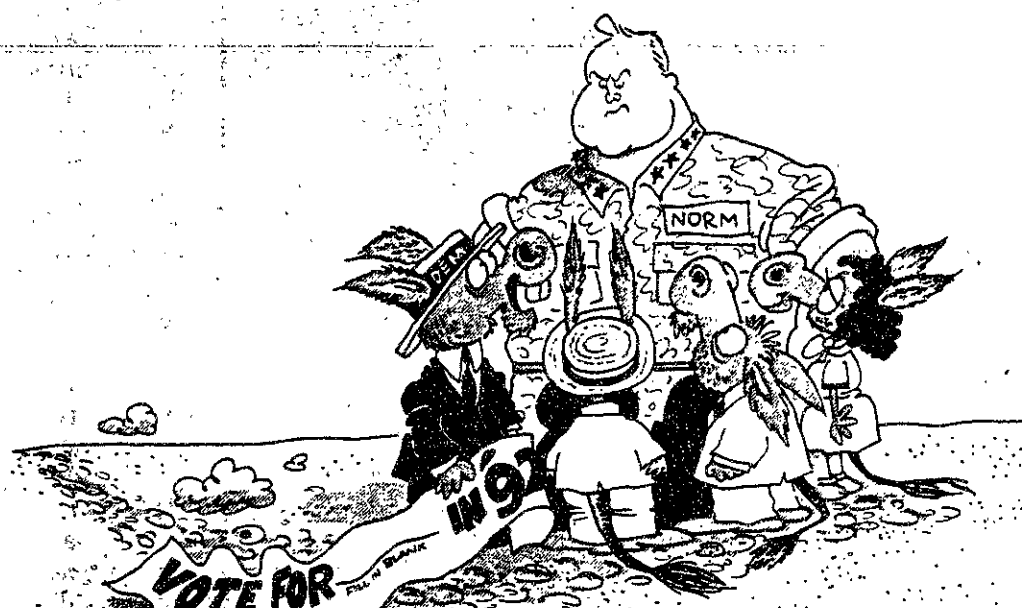
Ellis wrote *American Psycho* to get attention, and he got it. I've never read one of his novels before and probably never will again. It is not a great novel by any standard, but it is occasionally very funny, sometimes quite repugnant, and manages to make a weak but definite point about the 80s. It is a black comedy played to extremes, that is all, and the publication of *American Psycho* will not bring down the pillars of American society. To paraphrase Alfred Hitchcock, relax. It's only a book.

opinion



"You have the RIGHT to remain silent . . . Now let's see if you have the WILLPOWER."

OPINION BY DAVID COVERLY
 BY DAVID COVERLY
 THE MITTARD CURRENT



"DID WE HEAR YOU RIGHT? DID YOU ACTUALLY HAVE A DISPUTE WITH PRESIDENT BUSH? DID YOU, HUH? DID YOU?"

LETTERS TO THE EDITOR

Letters policy

The Tech welcomes letters from its readers. All letters are subject to editing and are published solely at the editors' discretion. Authors must sign their letters and include their phone number and MIT affiliation, if any, for verification, and should type letters double spaced for ease of reading. Letters should be kept under 500 words. The Tech publishes letters anonymously only in rare circumstances, at the editors' discretion. Bring letters to The Tech's office on the fourth floor of the MIT Student Center or send them to: Letters to the Editor, The Tech, P.O. Box 29, MIT Branch, Cambridge, MA 02139, or to Room W20-483 by interdepartmental mail. Electronic submissions in plain text format may be mailed to tech@athena and must contain the writer's full name, phone number, address, and MIT affiliation (if any).

Domino's CEO uses company funds to finance cult

We are a group of students concerned about MIT's association with Domino's Pizza.

Tom Monaghan, Domino's sole owner, supports both economically and ideologically anti-choice campaigns and anti-union hiring practices. He also is actively involved in at least two politically charged religious groups, Word of God and Legatus.

Monaghan has given over \$110,000 to anti-choice groups including Operation Rescue, an organization which blocks en-

trance to abortion clinics and women's health care facilities.

He also donated \$100,000 to back a law which affected Medicaid funding, limiting reproductive freedom for low and moderate income women in Michigan. He has been known to pay employees for time spent participating in anti-choice activities.

Word of God, a Christian cult, appoints "shepherds" to control large aspects of its members' lives, such as who they marry and where they live. Word of God supports Operation Rescue and preaches (among other things) that women are "the handmaidens of men."

Rites such as "deliverances" to exorcise demons (including deliverance from "spirits of independence, rebellion, feminism, isolation, etc." for new members) are practiced by Word of God members. Word of God is a chapter of Sword of the Spirits, a worldwide organization holding the same views. Monaghan has donated at least \$100,000 to Word of God and a million dollars to the Sword of the Spirits chapter in Honduras.

In addition to being an active member in Word of God, Monaghan founded Legatus, a club for Catholic CEOs of companies earning more than \$4 million per year.

Its stated purpose is "promoting and supporting moral ethics in business in conformity with the teachings of the Roman Catholic church so that the lives of all

can be enhanced." This club discriminates both on the basis of religion and economic status.

Legatus is affiliated with groups such as Spirit of the Sword, Opus Dei, and the Knights of Malta (a group supporting the Contras in Honduras). Legatus includes powerful members of the Republican Party and the New Right.

Monaghan is anti-union and has been quoted as saying that "unions are the cause for the federal deficit." He refuses to hire union laborers and will not allow his employees to organize.

Employees are expected to conform to Monaghan's personal tastes; he has strict dress and hair codes that he defends as reflecting "family values."

Monaghan is the sole stockholder of Domino's, and therefore Domino's "corporate money" is not distinguishable from his "personal money." Domino's gets 3-5 percent of the profits that each franchise brings in.

It is clear that Monaghan is not planning on changing his views or his monetary allocations. We don't care what he does with his personal money, but when we buy Domino's Pizza we contribute directly to his personal ideals.

We do not support Domino's, and we ask that MIT, as an institution and as a community of individuals, reevaluate its patronage of Domino's.

Deborah Birnby '91
and 20 others

Protest discrimination against gays in armed forces

As the events in the Persian Gulf come to a conclusion, there are many in our society who look with pride at the men and women in the military who have volunteered to serve their country.

To many, service in the military is a duty, an honor. Unfortunately, this honor is unfairly forbidden to approximately 10 percent of our country's population. Gays and lesbians are forbidden to serve in our country's military because their sexual orientation is "incompatible with military service."

There are thousands of gays and lesbians currently serving in the military. Why do so many of

us serve a country whose military institution so obviously do not want our service?

A military that would immediately discharge us or court-martial us or jail us? There are as many reasons as there are gays in the service: duty, patriotism, pride. I am proud of my service to the military, as are my parents. (Yes, they know that I'm gay.)

The military's policy against gays is unfair and unneeded. Not only do gays already serve in large numbers, the military's own studies have concluded that gays, on average, have better service records than their heterosexual counterparts.

On April 10, there will be a day of protest across campuses nationwide against the military's policy of discrimination. These protests will highlight universities (such as MIT) who do not discriminate against gays, but allow their campus Reserve Officers' Training Corps units to do so.

I was a member of ROTC for four years and I feel the program is a valuable one. However, it is hypocritical for MIT to foster a program that violates its stated discrimination policy.

I encourage the MIT community to participate in the April 10 protest. All we ask for is the right to serve our country with honor.

(Editor's note: Due to the military's current policy for discharging homosexuals, The Tech has agreed to run this letter unsigned.)

MIT's role in divestment program is anything but certain, mandatory

The need for radical change in South Africa is clear. Apartheid, with its disenfranchisement of black Africans, must be removed. However, the role that MIT should assume in the pursuit of this goal is not clear.

Many in the MIT community are calling on MIT to divest from companies doing business in South Africa. MIT is a university, however, and should not be treated merely as a tool in the pursuit of a particular foreign policy.

Where would such logic, if followed, lead? Perhaps MIT should not accept individuals who purchase products from companies that do business in South Africa. Certainly, MIT should not accept

individuals from South Africa, assuming the MIT Coalition Against Apartheid's logic is applied consistently.

MIT's goal as an institution is the education of students and the pursuit of knowledge. Policies which cripple MIT's ability to achieve this goal must be rejected, except in exceptional cases.

Is the situation in South Africa an exceptional case? If so, then how about the situation in China? Are you willing to sacrifice your education, if only to a small degree, so that MIT can develop a foreign policy? Are you willing to sacrifice everyone's education? Do you even have the right to make that decision?

James W. Reiner '94

AEPI and other local fraternities still discriminate against women

In a recent issue of The Tech, Neal H. Dorow, advisor to fraternities and independent living groups, is quoted as saying that Alpha Epsilon Pi does not discriminate on the basis of sex, race or religion. ["IFC votes 23-4 not to recognize AEPI," April 5].

This is blatantly untrue since, as a fraternity, AEPI is completely closed to women. Its exclusion of women runs contrary to MIT's stated policy of non-discrimination. It is improper to claim equality where none exists.

Sasha K. Wood '93



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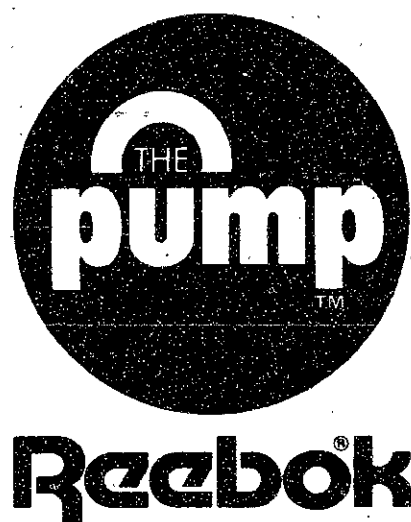
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ARTS

McGegan leads BSO in a shallow performance

BOSTON SYMPHONY ORCHESTRA

and Tanglewood Festival Chorus,
John Oliver, Director.
Conducted by Nicholas McGegan.
Works by Haydn and Mozart.
Symphony Hall, April 6, 8 pm.

By JONATHAN RICHMOND

COMPARED TO THE GLOWING, insightful performances Nicholas McGegan drew from his Philharmonia Baroque Orchestra on a recent visit to Boston, his sessions with the Boston Symphony Orchestra were a disaster.

The BSO concert got off to a promising, if unexpected start, with a deeply involved rendition of Mozart's *Ave, Verum Corpus*. While McGegan is known as an authenticist, his way of handling the orchestra was anything but authentic here: He elicited a warm, flowing, silky sound, quite in contrast to the sharpness and clarity for which the authentic movement has become known. The effect was beautiful, even mesmerizing, and the chorus blended magically with the orchestra to quite a moving effect.

Haydn's *Mass in B-flat*, "Harmoniemesse," was done next. McGegan certainly produced a powerful performance, full of

thrust, but it was disorganized and, in the end, empty. The orchestra sounded undirected, and were clearly having trouble following McGegan's directions. They failed to keep together for much of the time, resulting in extended passages of mushiness. The chorus, rehearsed by John Oliver, stood on stronger ground and contributed a fair amount of exciting singing. But they, too, fell into fuzziness at times, especially when McGegan's direction took eccentric turns.

Jeanne Ommerlé put in some bright and pretty solo singing, and Jeffrey Thomas gave his music character, too. The other soloists, D'Anna Fortunato and Nathaniel Watson, did competent work as well. It's a shame that Roger Norrington, scheduled to conduct this performance, was sick and unable to attend, since there is much that can be done with this music: Unfortunately, McGegan missed the opportunity to do so.

The concert ended with a nondescript account of Mozart's *Jupiter* symphony, best summed up by the comment from the lady sitting behind me to her companion: "This is long. How much more?" The second movement did have its moments — it was even touching in places — but the clarity one has especially come to expect and admire from the "authenticists" was lacking, and the overall impression was one of shallowness.

The Tech Performing Arts Series announces

SHIRLEY VERRETT

A beloved Norma, a legendary Aida, and a startling Delilah, soprano Shirley Verrett is the focus of loving, world-wide acclaim. The program will include works by Schubert, Brahms, David Diamond, and Samuel Barber. A Bank of Boston Celebrity Series event.

Symphony Hall, April 12, 8 pm.
MIT price: \$6.

CHRISTOPHER PARKENING

Classical guitarist Christopher Parkening has taken up the mantle of Andres Segovia, his teacher and friend, and made it his own. The program will include works by Villa Lobos, de Falla, and Albeniz, among others. A Bank of Boston Celebrity Series event.

Jordan Hall, April 19, 8 pm.
MIT price: \$6.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. Office hours posted on the door.
Call x3-4885 for further information.

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

Mad Dog Movie Masters take on The Marrying Man

THE MARRYING MAN

Directed by Jerry Rees.
Starring Kim Basinger
and Alec Baldwin.
Now playing at the Loews Cheri.

By ROY CANTU
and BRIAN ROSE

"BRIAN, WHAT DO YOU GET when you take a washed-up blonde and a Grecian-Formula playboy?"

"Mr. and Mrs. Charles M. Vest?"

No... we're talking about Kim Basinger and Alec Baldwin in *The Marrying Man*. Alec Baldwin plays a slick, attractive millionaire destined to marry the perfect woman. Kim Basinger lights up the screen with blazing red lipstick and moves out of *Dirty Dancing*. Together they form a sizzling couple, hot and heavy on the screen — at least when they're together. When they're not, it's quite a different story.

Basinger plays Vicki Anderson (no relation to Vicki Vale), the sometime-mistress, sometime-wife of wealthy toothpaste magnate Charley Pearl (Alec Baldwin). She graces the screen with what Brian describes as "stunning" musical talents. In fact, much of the movie is occupied with various club scenes featuring Basinger's melodic harmonies. For those who didn't realize that this star of *Batman* and the critically-acclaimed film *My Stepmother is an Alien* could sing, you are in for a surprise. Both the movie and the soundtrack feature at least seven songs sung by Basinger. Her singing was fine for the first five songs. But as the number of her songs increased by orders of magnitude, I began to have painful flashbacks of Julie Andrews and *The Sound of Music*. Brian disagreed.

Now for the plot: The lives of Vicki and Charley cross paths when plans for a rowdy bachelor party weekend detour into a Las Vegas club. Charley, who plans to

marry Adele Horner (Elisabeth Shue) in six days, comes along to appease the guys and plans to leave early out of lovesickness for his fiancée. Persuaded to have just one last drink before turning back, Charley looks up from his table and fixes his gaze upon gorgeous club singer Vicki Anderson performing a song whose title is laced with foreshadowing — "Let's Do It." Later, the two engage in a floor exercise that would put Mary Lou Retton to shame.

But what about Adele? An attractive brunette who is painfully loyal to Charley, she represents the typical spoiled daddy's little girl. While reading the next day's paper, she is shocked to see her \$30-million future hubby walking down the aisle with another woman — a dive-club bimbo singer, at that! As it turns out, Charley has married Vicki in Vegas. Enough said. While Adele bawls in her pink paisley room, her father takes out a contract on Charley's life — well, maybe not a contract, but he does get ticked off. By the

way, her father, Lew Horner (Robert Loggia), is not just "Mr. Joe Average concerned father;" he's a powerful, mansion-owning, movie-making, cigar-smoking millionaire, and he means business.

Vicki walks out on Charley, and Adele leaves for Europe, refusing to speak to him for three months. Charley is left with the only thing a man can really depend on, his four goofball friends. Here we have a motley crew — a singer, a songwriter, a baseball coach, and a comedian. They are all trying to make something of themselves and become somebody, just like Charley. Sammy (Fisher Stevens) is a scrawny songwriter, trying to get the attention of the big studios with his music. Tony (Peter Dobson), an aspiring actor and singer, is looking for the big break in his career. George (Steve Hytner) is a baseball coach in the minor leagues, struggling with last place and high hopes of success. Phil

(Please turn to page 15)

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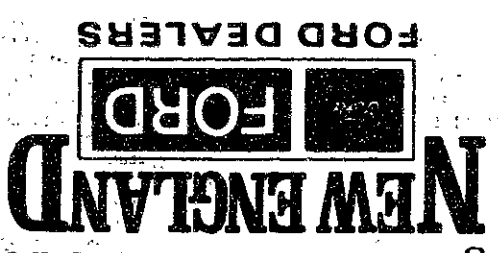
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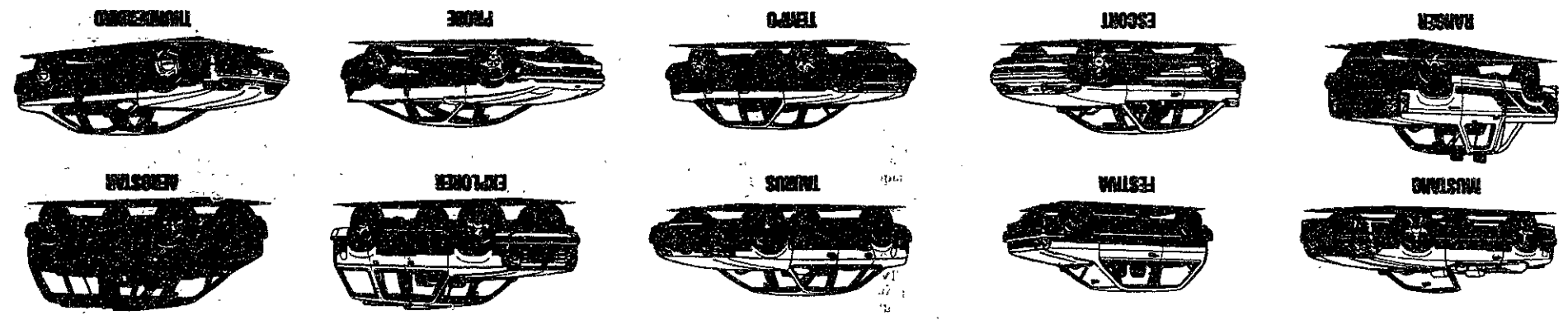


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On The Town

Tuesday, April 9, 1991

Compiled by Peter Dunn

DANCE:

Beth Soll & Company on
April 12 & 13 in Kresge



COMEDY:

Betsy Salkind '86 in
Master of Science on
April 11 in 35-225

Tuesday, April 9

CONTEMPORARY MUSIC

Tin Pan Alley, Paris, Vendetta, Ephesus, and Phalaxy perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-3888.

Spider John Koerne and Mr. Bones perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

JAZZ MUSIC

The Cercie Miller Quartet performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$5. Telephone: 661-5000.

The John Turner Quartet performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Telephone: 623-9874.

George 1 is performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

The Berklee Buddy Rich Ensemble performs at 8:15 at the Berklee Performance Center, 136 Massachusetts Avenue, at Boylston, Boston. Tickets: \$4 general, \$1 seniors. Telephone: 266-1400.

FILM & VIDEO

Liberation & Alienation in Algerian Cinema series continues with *The Ophium and the Baton* (1970, Ahmed Rachedi) at 7:30 in MIT Room 10-250. Admission: \$5 general, \$4 seniors and students, \$2 with MIT ID. Telephone: 354-1241.

The Coolidge Corner Theatre presents *The British Animation Invasion* at 7:45 & 9:50, Bernardo Bertolucci's *1900* (Paris 1 & 2, 1977) at 4:45 & 9:30, and *Lodz Ghetto* at 5:30 & 7:30 at 290 Harvard Street, Brookline, at the Coolidge Corner T-stop on the 'C' green line. Films continue indefinitely. Telephone: 734-2500.

*** CRITICS' CHOICE ***
The Brattle Theatre continues presentation of the *National Gay & Lesbian 1991 Film Tour* with *Common Threads* (1989, Rob Epstein & Jeffrey Friedman) at 6:00, *Novembermoen* (1984, Alexandra von Grote, Germany) at 7:35, and *Desire* (1989, Stuart Marshall) at 9:00 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday series *Oneiric Cinema* with *Cria* (1976, Carlos Saura, Spain) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children. Tel: 495-4700.

Blue Planet, a panoramic view of our home planet from a vantage point 200 miles above Earth; and *To the Limit*, the story of three world-class athletes in their quest for the ultimate performance, continue indefinitely at the Museum of Science, Science Park, Boston at the Science Park station on the Green line. *Blue Planet* screenings are Tuesday-Sunday at 11, 1, 2, 3, 4, 7, & 8; Friday also at 9; Saturday also at 10, 12, 5, 6, & 9; Sunday also at 12, 5, & 6. Tickets: \$6 general, \$4.50 seniors and children. Telephone: 523-6664.

*** CRITICS' CHOICE ***
The Somerville Theatre presents *The Best of the Festival of Animation* at 7:00 & 9:30 at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Continues through April 25 with screenings every day at 7:00 & 9:30 and matinees Saturday & Sunday at 2:00 & 4:30. Tickets: \$6 advance/\$6.50 day of show. Telephone: 625-5700.

*** CRITICS' CHOICE ***
The Regent Theater presents a Gene Hackman double feature with *The Conversation* at 9:10 at 7 Medford Street, Arlington Center, on the #7 MBTA bus line from Harvard Square. Also presented April 10. Telephone: 643-1198.

Wednesday, April 10

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Beethoven's *Piano Concerto No. 5, "Emperor"* and Berlioz's *Symphonie fantastique* in an open rehearsal at 7:30 in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 11 and 13 at 8 pm, and April 12 at 2 pm. Tickets: \$18-45-\$47.50. Tel: 266-1492.

Pianist Robert Taub performs works by Beethoven and Brahms at 8 pm in the Houghton Library, Harvard University, Cambridge. Tickets: \$12 general, \$6 students. Telephone: 495-2449.

The Boston University Chamber Players perform works by Roussel, Reinecke, and others at 8 pm in the Tsai Performance Center, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

THEATER

The Duchess of Malfi, John Webster's parable of a Machiavellian duchess, is presented by the Harvard-Radcliffe Dramatic Club at 8 pm at the Loeb Drama Center, 64 Brattle Street, Cambridge. Also presented April 11-13. Tickets: \$5 general, \$4 seniors and students. Telephone: 493-2096.

DANCE

Caitlin Corbett Dance Company performs *Jokes* at 8 pm at Mobius, 354 Congress Street, Boston. Also presented April 11-13. Tickets: \$9. Tel: 542-7416.

FILM & VIDEO

Liberation & Alienation in Algerian Cinema series continues with *Wind from the South* (1975, Mohammed Slim Riad) at 7:30 in MIT Room 54-100. Admission: \$5 general, \$4 seniors and students, \$2 with MIT ID. Telephone: 354-1241.

The Brattle Theatre continues presentation of the *National Gay & Lesbian 1991 Film Tour* with *Another Way* (1982, Karoly Makk, Hungary) at 6:00; *Sink or Swim* (1990, Su Friedrich) and *Damned If You Don't* (1989, Su Friedrich) at 8:05; and *Friends Forever* (1986, Stefan Henszelman, Denmark) at 9:55 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive continues its Wednesday series *Italian Cinema* with Bernardo Bertolucci's *The Spider's Stratagem* (1970) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children. Telephone: 495-4700.

The *Conversation* and *The French Connection* at the Regent Theater. See April 9 listing.

CONTEMPORARY MUSIC

The Horseflies and Blood Oranges perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Tickets: \$1.04. Telephone: 254-2052.

Heaven's Edge, Saigon Kick, Boa, Hardlocks, and Hit & Run perform at 9 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Trace of Red, Revellers, Here We Are, Stomp Box, and Cold Rain perform in an 18+ ages show at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-3888.

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

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

JAZZ MUSIC

Henry Threadgill performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$15 for 7:30, \$12 for 10:00. Telephone: 497-8200.

Flor de Caña performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$7. Telephone: 661-5000.

Thursday, April 11

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Pet Shop Boys perform at 7:30 at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$18.50. Telephone: 482-0650.

Pop Will Eat Itself and Limbo Maniacs perform at 9 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Daisy Chain performs in a record release party at 9 pm at Bill's Bar & Lounge, 7 Lansdowne Street, Boston, near Kenmore Square.

Blast of Silence, The Reach, The Innocents, and Trespasser perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

*** CRITICS' CHOICE ***
Mary Chapin Carpenter and Randy Foster perform at 7:30 (18+) and 10:30 (21+) at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$14 advance/\$15 day of show. Telephone: 497-8200.

Kid Crash, Spoiled Rotten, B.F.D., and Furor perform in an 18+ ages show at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-3888.

The Vindicators, Passing Kind, Mary Lou Lord, and Outbound Sympathy perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Talking to Animals and Der Tonz perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-7744.

C. J. Chenier and The Red Hot Louisiana Band perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Black Water Junction and Swinging Steaks perform at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

Russian folk guitarist Misha Feigin performs at 8 pm in the Spiegel Performance Center, Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square, Cambridge. Admission: \$3.50. Telephone: 547-6789.

Mystic Jammers perform at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

Kaow Idea, The Killer Bulcks, The Speakers, and The Still perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

FILM & VIDEO

Liberation & Alienation in Algerian Cinema series continues with *Story of an Encounter* (1983, Ibrahim Tsaki) at 7:30 in MIT Room 10-250, and *Omar Gatlato* (1976, Merzak Allouache) at 6:00 and *The Citadel* (1988, Mohammed Chouikh) at 8:00 in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Admission for MIT: \$5 general, \$4 seniors and students, \$2 with MIT ID. Admission for MFA: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 354-1241.

The Brattle Theatre continues presentation of the *National Gay & Lesbian 1991 Film Tour* with *Looking for Langston* (1988, Isaac Julien) at 6:00; *Because the Dawn* (1988, Amy Goldstein) and *Nocturne* (1990, Joy Chamberlain) at 7:35; and *Parting Glances* (1986) at 9:20 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Regent Theater presents *Hidden Agenda* at 7 pm and *The Long Good Friday* at 9 pm at 7 Medford Street, Arlington Center, on the #7 MBTA bus line from Harvard Square. Also presented April 12 and 13. Telephone: 643-1198.

CLASSICAL MUSIC

Mezzo-soprano Mary Ann McCormick performs at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, Boston, across from South Station. No admission charge. Telephone: 973-3453.

Soprano Beatrice Dobelle and pianist John Zielinski perform works by Mozart, Schumann, Schubert, Puccini, Scibilia, Burton, and Zielinski at 8 pm in Seully Hall, Boston Conservatory, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

Longy Piano Faculty Concert presents works by Chanler, Schubert, Debussy, Muczynski, and Greenbaum at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

The Boston Symphony Orchestra, Seiji Ozawa conducting, at Symphony Hall. See April 10 listing.

DANCE

*** CRITICS' CHOICE ***
Boston Ballet presents *The Balanchine Legacy* — featuring *Theme & Variations*, *Agon*, and *Who Cares?* — at 8 pm at the Wang Center, 270 Tremont Street, Boston [see review this issue]. Continues through April 14 with performances Thursday-Saturday at 8 pm and Saturday & Sunday matinees at 2 pm. Tickets: \$10.75 to \$48.75. Telephone: 931-2000.

Caitlin Corbett Dance Company at Mobius. See April 10 listing.

THEATER

*** CRITICS' CHOICE ***
Master of Science, the irreverent, comical look at science and scientists starring feminist comedienne Betsy Salkind '86, is presented at 8 pm in MIT Room 35-225. Telephone: 253-2877.

Trial by Jury and *The Sorcerer* are presented by the Harvard Gilbert & Sullivan Players at 8 pm in the Agassiz Theatre, Radcliffe Yard, Cambridge. Also presented April 12 at 8 pm and April 13 at 2 pm & 8 pm. Tickets: \$5 to \$9 general, \$2 discount to students. Tel: 495-2663.

The Gin Game, D. L. Coburn's Pulitzer Prize winning comedy, opens today at the New Repertory Theatre, 54 Lincoln Street, Newton Highlands, near the Newton Highlands T-stop on the 'D' green line. Continues through May 19 with performances Thursday & Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00 & 7:30. Tickets: \$12 to \$18. Telephone: 332-1646.

The Duchess of Malfi presented by the Harvard-Radcliffe Dramatic Club at the Loeb Drama Center. See April 10 listing.

JAZZ MUSIC

Prosperity of Jazz performs in an MIT Chapel Series concert at 12 noon in the MIT Chapel. No admission charge. Telephone: 253-2906.

The Klaus Suonsaari Quintet performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$9. Telephone: 661-5000.

The Bruce Gertz Trio performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Telephone: 623-9874.

The Tufts University Jazz Ensemble performs at 8 pm in Cohen Auditorium, Tufts University, Medford. No admission charge. Telephone: 381-3564.

FILE

Friday, April 12

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
 Roger McGuinn, formerly of the Byrds, and Another Carnival perform at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$17.50. Telephone: 931-2000.

Tanita Tikaram performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Radiators perform at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$12.50 advance/\$14.50 day of show. Telephone: 426-3888.

*** CRITICS' CHOICE ***
 Heretix, The Atom Said, and Brahman Castle perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Mary Black and Greg Trooper perform at 8:00 and Bela Fleck & The Flecktones perform at 10:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

One People performs at the Western Front, 343 Western Avenue, Cambridge. Also presented April 13. Tel: 492-7772.

Pajama Slave Dancers, Fighting Cocks, Astronaut, and Justine perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

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

The Band That Time Forgot performs at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
 Soprano Karol Bennett and pianist John McDonald perform John Harbison's *Simple Daylight*, Evan Ziporyn's *Fractal Head*, and Peter Child's *The Great Panjandrum*, with Beth Soll & Company, at 8 pm in MIT's Kresge Auditorium [see also Dance listing]. Also presented April 13. Tickets: \$12 general, \$5 seniors and MIT students. Telephone: 253-2877.

*** CRITICS' CHOICE ***
 Pianist Jee-Hoon Yoo G performs works by Brahms, Mozart, and Harbison in an *Advanced Music Performance* concert at 12 noon in Kilian Hall, MIT Hayden Memorial Library Building 14. No admission charge. Telephone: 253-2906.

Soprano Shirley Verrett performs works by Brahms, Schubert, Diamond, Barber, Buion, Nin, and Gomes at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20, \$25, and \$28. Telephone: 266-1492.

The Lowell House Music Society presents *A Quiet Place*, by Leonard Bernstein and Stephen Wadsworth, at 8 pm in Lowell House, Harvard University, Cambridge. Also presented April 13, 20, 21, 27, & 28. Tickets: \$8 general, \$5 students. Telephone: 493-2948.

Scenes from American Operas — A Tribute to Phyllis Curtin is presented at 8 pm in the Boston University Theatre, 264 Huntington Avenue, Boston. Also presented April 13. Tickets: \$6 and \$8 general, \$3 seniors. Telephone: 353-3345.

Organist Scott Withrow performs works by Koetsier, Walcha, and Withrow at 12:15 in Trinity Church, Copley Square, Boston. No admission charge. Telephone: 536-0944.

The Boston Symphony Orchestra, Seiji Ozawa conducting, at Symphony Hall. See April 10 listing.

JAZZ MUSIC

Stephane Grappelli performs at 7:00 & 9:30 at the Charles Hotel Ballroom, Charles Hotel, Harvard Square, Cambridge. Tickets: \$19.50. Tel: 661-5000.

The David Grisman Quintet performs at 9 pm & 11 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented April 13. Tickets: \$12 and \$14 (\$8 with Stephane Grappelli tickets). Telephone: 661-5000.

Bob Moses' African Dream Band perform at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Also presented April 13. Telephone: 623-9874.

THEATER

*** CRITICS' CHOICE ***
 The Mikado is presented at 8 pm by the MIT Gilbert & Sullivan Players in MIT Room 54-100. Also presented April 13 & 20 at 2 pm & 8 pm, and April 14 & 21 at 8 pm. Tickets: \$9 general, \$7 seniors and students, \$5 MIT students. Telephone: 628-1241.

The Duchess of Malfi presented by the Harvard-Radcliffe Dramatic Club at the Loeb Drama Center. See April 10 listing.

Trial by Jury and The Sorcerer presented by the Harvard Gilbert & Sullivan Players at the Agassiz Theatre, Radcliffe Yard. See April 11 listing.

DANCE

*** CRITICS' CHOICE ***
 Beth Soll & Company perform *Sand-dance and Outset*, with Karol Bennett and John McDonald, at 8 pm in MIT's Kresge Auditorium [see also Classical Music listing]. Also presented April 13. Tickets: \$12 general, \$5 seniors and MIT students. Tel: 253-2877.

Boston Ballet presents *The Balanchine Legacy* at the Wang Center. See April 11 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents *Three Men and a Little Lady* at 7 pm & 10 pm in 26-100. Tickets: \$1.50. Telephone: 258-8881.

Liberation & Alienation in Algerian Cinema series continues with *Wedding of Moussa* (1982, Tayeb Mefti) at 7:30 in MIT Room 10-250. Admission: \$5 general, \$4 seniors and students, \$2 with MIT ID. Telephone: 354-1241.

The Brattle Theatre continues presentation of the *National Gay & Lesbian 1991 Film Tour* with *Desert Hearts* (1985, Donna Deitch) at 6:00; *Night Out* (1988, Lawrence Johnston, New Zealand) and *Beyond Gravity* (1988, Garth Maxwell, New Zealand) at 7:55; and *Virgin Machine* (1989, Monika Treut) at 9:50 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The French Library in Boston continues its series *Arab Directors in France* with *Tea at the Harem* (1986, Mehdi Charef) at 8 pm at 53 Marlborough Street, Boston. Also presented April 13 and 14. Tickets: \$4 general, \$3 Library members. Telephone: 266-4351.

The Museum of Fine Arts continues its series of *Films of Jaime Humberto Hermosillo* with *The Dog's Birthday* (1974, Mexico) at 6 pm and *The Passion According to Berenice* (1975, Mexico) at 8 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Harvard Film Archive continues its series *Shifting the Spectacle: Women, Film, & Politics* with *Juxta* (1989, Hiroko Yamakaze), *Cycles* (1989, Zeinabu irene Davis), & *Song of Ceylon* (1985, Laleen Jayamanne, Australia) at 7 pm and *Seduction: The Cruel Woman* (1985, Elf Mikesch & Monika Treut, Germany) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for the double feature. Tel: 495-4700.

The Institute of Contemporary Art presents Franco Rosi's *Chronicle of a Death Foretold*, adapted from the novel by Gabriel Garcia Marquez, at 7 pm & 9 pm at 955 Boylston Street, Boston. Also presented April 13 to 18. Tickets: \$5 general, \$4 ICA members, seniors, and students. Telephone: 266-5152.

Hidden Agenda and The Long Good Friday at the Regent Theater. See April 11 listing.

EXHIBITS

Witness to America's Past: Two Centuries of Collecting by the Massachusetts Historical Society, approximately 160 works illustrating the vital episodes and personalities in American history, opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Continues through August 4 with museum hours Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

Saturday, April 13

DANCE

Jo Ha Ryu Performance Group and Suli Espir Chamber Trio present *Flower* at 8 pm at First Church in Cambridge, Harvard Square, 11 Garden Street, Cambridge. Also presented April 14 at 6 pm. Tickets: \$10 general, \$7 seniors and students. Telephone: 491-7478.

Beth Soll & Company at MIT's Kresge Auditorium. See April 12 listing.

Boston Ballet presents *The Balanchine Legacy* at the Wang Center. See April 11 listing.

Caillia Carbett Dance Company at MIT bus. See April 10 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents *Memoirs* (1990) at 7 pm & 10 pm in 26-100. Tickets: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues presentation of the *National Gay & Lesbian 1991 Film Tour* with *Days of Greek Gods* (1948, 1966, Richard F. Fontaine) at 2:00; *Stirring: The Lady of the Jewel Box* (1987, Michelle Parkerson), *International Sweethearts of Rhythm* (1986, Gretta Schiller & Andrea Weiss), and *Tiny and Ruby: Hell Divin' Women* (1988, Gretta Schiller & Andrea Weiss) at 3:15; *Parhelia* (1986) at 5:15; *Friends Forever* (1986, Stefan Benselmann, Denmark) at 7:10; *Because the Dawn* (1988, Amy Goldstein) and *Southern* (1990, Jew Chamberlain) at 8:50; and *Pink Narcissus* (1970, Jim Balgobid) at 10:45 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive continues its series *Shifting the Spectacle: Women, Film, & Politics* with *The London Story* (1987, Sally Potter), *Stirring: The Lady of the Jewel Box* (1987, Michelle Parkerson), & *Trial for Rape* (1978, M. G. Belmont) at 7 pm and *Samhazanga* (1972, Sarah Maldoror, Angola) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for the double feature. Telephone: 495-4700.

The Harvard Film Archive continues its series *Shifting the Spectacle: Women, Film, & Politics* with *The London Story* (1987, Sally Potter), *Stirring: The Lady of the Jewel Box* (1987, Michelle Parkerson), & *Trial for Rape* (1978, M. G. Belmont) at 7 pm and *Samhazanga* (1972, Sarah Maldoror, Angola) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for the double feature. Telephone: 495-4700.

Hidden Agenda and The Long Good Friday at the Regent Theater. See April 11 listing.

Tea at the Harem (1986, Mehdi Charef) at the French Library in Boston. See April 12 listing.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

THEATER

The Mikado presented by the MIT Gilbert & Sullivan Players in MIT Room 54-100. See April 12 listing.

The Duchess of Malfi presented by the Harvard-Radcliffe Dramatic Club at the Loeb Drama Center. See April 10 listing.

Trial by Jury and The Sorcerer presented by the Harvard Gilbert & Sullivan Players at the Agassiz Theatre, Radcliffe Yard. See April 11 listing.

L to R: Francis Ford Coppola's *The Conversation*, starring Gene Hackman, at the Regent Theater, April 9 and 10; Ernst Lubitsch's *Trouble in Paradise* at the Harvard-Epworth Church on April 14; and Marcle Carné's *Children of Paradise* at the Brattle Theater on April 17.



CONTEMPORARY MUSIC

Bim Skala Bim, Dogzilla, Batwell, H-Hats, and Pop Ronette perform in an 18+ ages show at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50. Telephone: 426-3888.

The Lyres, Bachelors of Art, and Subduing Mars perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Dash Rip Rock performs at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

Big Train and Rattlers perform at 8 pm at Necco Place, One Necco Place, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-7344.

Cub Koda and The Housersokers perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

The Holmes Brothers perform at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

Jumpin' Blues Dance Party, featuring Roll With It, is presented at 4 pm at the Western Front, 343 Western Avenue, Cambridge. Admission: \$2 with MIT ID. Telephone: 492-7772.

One People at the Western Front. See April 12 listing.

JAZZ MUSIC

The David Grisman Quintet at the Regattabar, Charles Hotel, Harvard Square, Cambridge. See April 13 listing.

Bob Moses' African Dream Band at the Willow Jazz Club. See April 12 listing.

CLASSICAL MUSIC

The Tufts University Chorale performs at 8 pm in Coburn Auditorium, Tufts University, Medford. No admission charge. Telephone: 497-8200.

Karol Bennett and John McDonald at MIT's Kresge Auditorium. See April 12 listing.

The Boston Symphony Orchestra, Seiji Ozawa conducting, at Symphony Hall. See April 10 listing.

The Lowell House Music Society presents *A Quiet Place* at Lowell House, Harvard University, Cambridge. See April 12 listing.

Scenes from American Operas — A Tribute to Phyllis Curtin at the Boston University Theatre. See April 12 listing.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

EXHIBITS

Mind Wrestling, a regional exhibit by Jeanne Granda and David Tsam, featuring the Japanese raku technique, opens today at Kap Aya Studio, 40 St. Stephen Street, Boston. Continues through May 2. No admission charge. Tel: 247-1719.

An Education of the Heart, a multimedia exhibition concerning the theme of Annual Rubix, opens today at the Boston Visual Arts Union, 31 Harrison Avenue, Boston. Continues through May 25. Telephone: 495-1266.

Sunday, April 14

FILM & VIDEO

The MIT Lecture Series Committee presents *Repo Man* at 7 pm & 10 pm in 10-250. Tickets: \$1.50. Tel: 258-8881.

CONTEMPORARY MUSIC

The Brattle Theatre continues presentation of the *National Gay & Lesbian 1991 Film Tour* with *Tongues Untied* (1989, Marlon T. Riggs) at 2:00; *Desire* (1989, Stuart Marshall) at 3:45; *In and Out of Love* (1989, Women Make Movies) at 5:35; *Coming Out* (1989, Heiner Carow, Germany) at 7:30; and *Longline Companion* (1990, Norman Rene) at 9:40 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive continues its series *Shifting the Spectacle: Women, Film, & Politics* with *The London Story* (1987, Sally Potter), *Stirring: The Lady of the Jewel Box* (1987, Michelle Parkerson), & *Trial for Rape* (1978, M. G. Belmont) at 7 pm and *Samhazanga* (1972, Sarah Maldoror, Angola) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for the double feature. Telephone: 495-4700.

Hidden Agenda and The Long Good Friday at the Regent Theater. See April 11 listing.

Tea at the Harem (1986, Mehdi Charef) at the French Library in Boston. See April 12 listing.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

The Mikado presented by the MIT Gilbert & Sullivan Players in MIT Room 54-100. See April 12 listing.

The Duchess of Malfi presented by the Harvard-Radcliffe Dramatic Club at the Loeb Drama Center. See April 10 listing.

Trial by Jury and The Sorcerer presented by the Harvard Gilbert & Sullivan Players at the Agassiz Theatre, Radcliffe Yard. See April 11 listing.

The Harvard Film Archive continues its series *Shifting the Spectacle: Women, Film, & Politics* with *The London Story* (1987, Sally Potter), *Stirring: The Lady of the Jewel Box* (1987, Michelle Parkerson), & *Trial for Rape* (1978, M. G. Belmont) at 7 pm and *Samhazanga* (1972, Sarah Maldoror, Angola) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for the double feature. Tel: 495-4700.

The Harvard Epworth Church presents Ernst Lubitsch's *Trouble in Paradise* (1932) at 8 pm at 1555 Massachusetts Avenue, Harvard Square, Cambridge. Admission: \$3 contribution. Telephone: 354-0837.

The Harvard Film Archive continues its series *Shifting the Spectacle: Women, Film, & Politics* with *The London Story* (1987, Sally Potter), *Stirring: The Lady of the Jewel Box* (1987, Michelle Parkerson), & *Trial for Rape* (1978, M. G. Belmont) at 7 pm and *Samhazanga* (1972, Sarah Maldoror, Angola) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6/\$5 for the double feature. Tel: 495-4700.

Tea at the Harem (1986, Mehdi Charef) at the French Library in Boston. See April 12 listing.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
 The Museum of Fine Arts presents *Christo in Paris* (1990, David & Albert Mayles, Deborah Dickson, & Susan Froemke) at 3 pm in Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$7 general, \$6 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

DANCE

Boston Ballet presents *The Balanchine Legacy* at the Wang Center. See April 11 listing.

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
 Neville Brothers perform at 7 pm at Citi Club, 15 Lansdowne Street, Boston, near Kenmore Square. Telephone: 931-2000.

Kim Pensyl performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10 advance/\$11 day of show. Telephone: 497-8200.

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

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

JAZZ MUSIC

*** CRITICS' CHOICE ***
 The Preservation Hall Jazz Band performs at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20, \$23, and \$25. Telephone: 266-1492.

The Dedham Choral Society and Orchestra perform oper choruses by Bizet, Puccini, Verdi, and Musorgsky at 3 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$10, \$15, and \$20. Telephone: 266-1492.

CLASSICAL MUSIC

The Dedham Choral Society and Orchestra perform oper choruses by Bizet, Puccini, Verdi, and Musorgsky at 3 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$10, \$15, and \$20. Telephone: 266-1492.

The Zamlr Chorale of Boston performs at 3 pm in Sanders Theater, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$8, \$12, and \$16. Telephone: 1-800-734-8863.

Dinosaur Annex Music Ensemble performs works by Mel Powell, John Harbison, Milton Babbitt, and Stephen Mosko at 8 pm at First and Second Church, 66 Marlborough Street, Boston. Tickets: \$8 general, \$6 seniors and students. Telephone: 643-6627.

Pianist Anthony di Bonaventura performs works by Haydn, Debussy, Granados, and Chopin at 1:30 at the Fog Art Museum, Harvard University, 32 Quincy Street, Cambridge. Tickets: \$5 general, \$4 seniors and students. Tel: 495-4544.

Pianist Jean Yves Thibaudet performs works by Ravel at 1:30 at the Gardner Museum, 280 The Fenway, Boston. Admission: \$6 general, \$3 seniors and students. Telephone: 566-1401.

The Harvard Group for New Music performs works by Rindfleisch, Fu, Abdel-Gawad, Thomas, Boros, and Klumperhauer at 8 pm in Paine Hall, North Yard, Harvard University, Cambridge. No admission charge. Tel: 495-0583.

Contemporary American Music for Trombone, including works by Campo, Zwilich, Weinstein, and Cornell, is presented at 2 pm and Todd Seeber, double bass, performs at 8 pm in the Tsai Performance Center, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The Boston University Percussion Ensemble performs at 8:30 in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Longy Faculty Chamber Music Series presents works by Mozart, Martinu, and Stravinsky at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

Mezzo-soprano Malin Fritz and pianist Mark Hanson perform works by Schumann, Copland, Ives, Montsalvatge, and Bernstein at 3 pm at the Harvard-Epworth Church, Harvard Square, 1555 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 354-0837.

THEATER

The Mikado presented by the MIT Gilbert & Sullivan Players in MIT Room 54-100. See April 12 listing.

The Duchess of Malfi presented by the Harvard-Radcliffe Dramatic Club at the Loeb Drama Center. See April 10 listing.

Trial by Jury and The Sorcerer presented by the Harvard Gilbert & Sullivan Players at the Agassiz Theatre, Radcliffe Yard. See April 11 listing.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

POP



Tuesday, April 16

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Happy Mondays perform in an 18+ ages show at Citi Club, 15 Lansdowne Street, Boston, near Kenmore Square. Telephone: 931-2000.

Catharsis, Lethal Boyz, Samsara, Last Hope, and Crash Reaction perform in an 18+ ages show at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-3888.

Geoff Bartley and Paul Rishell perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

CLASSICAL MUSIC

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Strauss' *Solome* in a dress rehearsal at 7:30 in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Regular performances are April 18 and 20 at 8 pm. Tickets: \$10 and \$15 dress rehearsal, \$18 to \$47.50 regular performances. Telephone: 266-1492.

The Tufts University Early Music Ensemble performs at 8 pm in Goddard Chapel, Tufts University, Medford. No admission charge. Telephone: 381-3564.

JAZZ MUSIC

Calypto Hurricane performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$5. Telephone: 661-5000.

Debbie Kochman Group performs at the Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series *The Cutting Edge III: New Films from International Filmmakers* with Palombella Rossa (1989, Nanni Moretti, Italy) at 3:45 & 8:00 and The Countess (1989, Peter Poplatev, Bulgaria) at 5:45 & 9:55 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday series *Oneiric Cinema* with *Altered States* (1981, Ken Russell) at 5:30 & 8:00 at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children. Tel: 495-4700.

Tampopo and A Taxing Woman at the Regent Theater. See April 14 listing.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

Wednesday, April 17

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Iggy Pop and Jesus Jones perform in the Phoenix WFNX Best Music Poll Party at the Orpheum Theater, 145 South Street, Boston. Tickets: \$21.50. Telephone: 452-0650.

CRITICS' CHOICE

Think Free: The Atom Said, Chucklehead, The 360's, Heretics, Chills of Duotone: The Neighborhoods: True, and others perform in the Phoenix WFNX Best Music Poll Party at 9 pm at the Orpheum Theater, 145 South Street, Boston. Tickets: \$21.50. Telephone: 452-0650.

Bad Blood, Impact, and Highway Child perform at the Paradise, 909 Commonwealth Avenue, Boston. Tel: 253-3052.

The Spin, Different Drum, Rising Suns, Steel Cow, and Speak in English perform in an 18+ ages show at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 426-3888.

Dan Hicks and The Acoustic Warriors perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

CLASSICAL MUSIC

Works by Larry Bell, John Clement Adams, and Chris Rowe are presented at 8 pm in Spaully Hall, Boston Conservatory, 8 The Fenways, Boston. No admission charge. Telephone: 536-6349.

JAZZ MUSIC

The Johnny Griffin Quartet performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented April 18 at 9 pm, April 19 at 8 pm & 10 pm, and April 20 at 9 pm & 11 pm. Tickets: \$7 to \$11. Telephone: 661-5000.

THEATER

A Thurner Reunion, the one man show starring John Valentine as the author and illustrator James Thurner, is presented at 8:00 at the Lyric Stage Theater, 54 Charles Street, Beacon Hill, Boston. Also presented April 18 at 8:00, April 20 at 8:00 & 8:30, and April 21 at 8:00. Tickets: \$15.50-\$18, \$18-\$20. Telephone: 742-8703.

FILM & VIDEO

*** CRITICS' CHOICE ***
The Brattle Theatre continues its Wednesday series of *Discrete Murders* with Marcel Carné's *Children of Paradise* (1945, France) at 3:00 & 7:30 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Tel: 876-6837.

The Harvard Film Archive continues its Wednesday series *Italian Cinema* with *Sotto... Sotto* (1984, Tina Wengmüller, Italian) at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children. Telephone: 495-4700.

Tampopo and A Taxing Woman at the Regent Theater. See April 14 listing.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

Thursday, April 18

CONTEMPORARY MUSIC

*** CRITICS' CHOICE ***
Todd Rundgren performs at 7 pm in an 18+ ages show at Citi Club, 15 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$17.50 advance/\$18.50 day of show. Telephone: 931-2000.

Toots and the Maytals perform at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$9 advance/\$10 day of show. Telephone: 426-3888.

Stereo MC's perform at 9 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Jesus Jones performs in the WBCN Lunchtime Concert at 12 noon at Nightstage, 823 Main Street, Cambridge, just north of MIT. No admission charge. Telephone: 497-8230.

The Queens perform at the Rat, 526 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

*** CRITICS' CHOICE ***
Wayne Toups and Zydecojun perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

NME: Tufts Ensemble for New Music performs at 8 pm in Alumnae Lounge, Tufts University, Medford. No admission charge. Telephone: 381-3564.

CLASSICAL MUSIC

Violinist Anne Kroeger, violist James Johnston, and cellist Sandi-Jo Malmon perform works by Haydn and Mozart in an MIT Chapel Series concert at 12 noon in the MIT Chapel. No admission charge. Telephone: 253-2906.

The Longy Chamber Winds, Basil Chapman conducting, perform works by Beethoven and Lachner at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, Boston, across from South Station. No admission charge. Telephone: 973-3453.

The Millennium Ensemble performs at 8 pm in the Tsai Performance Center, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Strauss' *Solome* at Symphony Hall. See April 16 listing.

THEATER

Elvis in Exile, the new multimedia performance piece by Studebaker Movement Theater Company and Theatre S., opens today at The Performance Place, 277 Broadway, Somerville, near the Sullivan T-stop on the orange line. Continues through April 27 with performances Thursday-Saturday at 8 pm. Tickets: \$12. Telephone: 625-1300.

Waiting for Godot, by Samuel Beckett, is presented at 8 pm by Theater at Old South at Old South Church, 645 Boylston Street, Boston. Also presented April 19-20 and 24-27 at 8 pm with a matinee April 21 at 2 pm. Tickets: \$5 advance/\$8 at the door. Telephone: 536-1970.

A Thurner Reunion at the Lyric Stage Theater. See April 17 listing.

FILM & VIDEO

*** CRITICS' CHOICE ***
The Brattle Theatre presents Sergio Leone's *One Upon a Time in the West* (1969) at 5 pm & 8 pm at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The Regent Theater presents *The Russia House* at 7:00 and *The Spy Who Came in from the Cold* at 9:15 at 7 Medford Street, Arlington Center, on the #7 MBTA bus line from Harvard Square. Also presented April 19 and 20. Telephone: 643-1198.

Chronicle of a Death Foretold at the Institute of Contemporary Art. See April 12 listing.

POETRY

Pierre Martory and Rosanne Wasserman are presented by the MIT Writing Program at 8 pm in MIT's Bartos Theater, Wiesner Building E15. Tel: 253-7894.

JAZZ MUSIC

The Johnny Griffin Quartet at the Regattabar, Charles Hotel. See April 17 listing.

Friday, April 19

JAZZ MUSIC

The Johnny Griffin Quartet at the Regattabar, Charles Hotel. See April 17 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents *Key Largo* (1948, John Huston) at 10:40, 12:50 and Edward Scissorhands (1990) at 10:00 & 12:00. Tickets: \$4.50. Telephone: 258-8881.

The MIT Black Student Union presents *Who Killed Vincent Chin?* at 7 pm in the Black Student Union Lounge, MIT Room 50-105, Walker Memorial Building. Telephone: 253-3867.

*** CRITICS' CHOICE ***
The Brattle Theatre presents *Poison* (1991, John Hynes, explicit homoerotic film) at 4 pm, 6:15, 8:00, & 9:45 and *Diamonds Are Forever* (1971) at 12 pm at 40 Brattle Street, Harvard Square, Cambridge. *Poison* continues through May 1 with matinees Saturday & Sunday at 2:45. Tickets: \$5.50 general, \$3 seniors and children. Telephone: 876-6837.

The French Library in Boston continues its series *Arch Directors in Europe* with *Camille* (1988, Michel Courlet) at 8 pm in MIT Room 50-100. Tickets: \$4 general, \$3 library members. Telephone: 266-4151.

The Museum of Fine Arts continues its series *Libros de Jaime Humberto Hermosillo* with *Shipwreck* (1977, Mexico) at 6 pm and *Looks Can Be Deceiving* (1977, Mexico) at 8 pm in Room 400, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9000 ext. 306.

The Harvard Film Archive continues its series *Shipping the Speeches* with *Young Tom & Ruthie* with *Diary for my Father and Mother* (1990, Maria Meszacos, Hungary) at 7 pm and *Baranov* (1997, Elena Gogoberidze, USSR) at 9 pm at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Tickets: \$4 general, \$3 seniors and children, \$6-\$8 for the double feature. Telephone: 495-4700.

The Russia House and *The Spy Who Came in from the Cold* at the Regent Theater. See April 18 listing.

The Russia House and *The Spy Who Came in from the Cold* at the Regent Theater. See April 18 listing.

CONTEMPORARY MUSIC

New Music and Improvisations for Human and Machine Performance presents at 8 pm at the Cane, 3 MIT West Building, 185, tickets: \$5 general, \$10 students. Telephone: 253-0929.

Voodoo Dolls, Thunderbolt, Two Saints, and Bug Juice perform in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$2. Telephone: 262-2437.

Urban Blight performs in a 19+ ages show at the Paradise, 909 Commonwealth Avenue, Boston. Tickets: \$5. Telephone: 426-3888.

Blushing Brides perform at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance, \$10 day of show. Tel: 426-3888.

The Bags and Antasia perform at 9 pm at 185, tickets: \$5 general, \$10 students. Tickets: \$8.50 advance, \$10 day of show. Tel: 426-3888.

CLASSICAL MUSIC

*** CRITICS' CHOICE ***
Baritone Kenneth Goodson, 1991, presents an album of *Missa* by Benjamin Britten, at 12 noon at 333 State Street, MIT Hayden Memorial Building, 333 State Street, Boston. Tickets: \$5. Telephone: 253-2906.

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs works by Beethoven, Haydn, and Rossini at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$15 to \$47.50. Telephone: 266-1492.

CRITICS' CHOICE

Concours Christopher Parkening performs works by Beethoven, Granados, Albeniz, and others at 8 pm in Goddard Chapel, Tufts University, Medford. Tickets: \$20 and \$23. See also reduced-price tickets offered through *The Tech*. Performing Arts. Telephone: 536-2412.

The Boston University Wind Ensemble performs at 8 pm in the East Boston Center, 685 Commonwealth Avenue, Boston. The Boston University Choral Union and Chamber Choir perform works by Bach, Brahms, Mahler, and others at 8 pm in the East Boston Center, 685 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Organist Rudger Nien performs at 12:15 in Trinity Church, Dorchester Square, Boston. No admission charge. Telephone: 536-0920.

Fanny Mary Jane Rupert performs at 8 pm in Goddard Chapel, Tufts University, Medford. No admission charge. Telephone: 381-3564.

THEATER

The Diary of Anne Frank opens today at the Wheeler Center, 150 The Riverway, Boston, near the Fenway T-stop on the red line. Continues through May 12 with performances Friday & Saturday at 7:30 and Sunday at 3:00. Tickets: \$7.50 and \$8. Telephone: 331-4760.

Around Us, Spidee and Scott Matthews musical comedy about the world's first glass airline, is presented at 8 pm by the Harvard Business School at 100 John F. Kennedy Hall, Harvard Business School, Cambridge. Also presented April 21, 25, 26, & 27 at 7:30 and April 23 at 2:00. Tickets: \$12. Telephone: 495-4700.

A Thurner Reunion at the Lyric Stage Theater. See April 17 listing.

Waiting for Godot presented by Theater at Old South at Old South Church. See April 18 listing.

DANCE

Laura Dean Dancers and Musicians perform *Sacred Dances* at 8 pm in Blackman Auditorium, EL Building, Northeastern University, 360 Huntington Avenue, Boston. Also presented April 20. Tickets: \$14 and \$16.50 general, \$2 also count 16 seniors and students. Telephone: 437-2247.

Student Choreographies are presented by the Boston Conservatory Dance Division at 8 pm in the Boston Conservatory Theater, 34 Hemenway Street, Boston. Also presented April 20. No admission charge. Telephone: 536-6340.



L to R: Guitarist Christopher Parkening at Jordan Hall, April 19; pianist Jee-Hoon Yoo G in Kilian Hall, April 12; and baritone Kenneth Goodson G in Kilian Hall, April 19.



CLASSICAL

On The Town

Compiled by Peter Dunn

Ongoing Theater

Another Saturday Night, Sheldon Goldberg, Victoria Howard, & Reginald Wright's musical about pop and R & B hits of the '70s & '80s, continues through May 17 at Club Nicole, Back Bay Hilton, 40 Dalton Street, Boston. Performances are Thursday at 8 pm and Sunday at 8 pm & 10 pm. Tickets: \$20. Telephone: 267-2582.

Beyond Therapy, Christopher Durang's send-up of psychotherapy gone mad, continues through April 13 as a presentation of the Triangle Theater Company at the Paramount Penthouse Theater, 58 Berkeley Street, South End, Boston. Performances are Wednesday-Saturday at 8 pm. Tickets: \$15. Telephone: 426-3550.

Contemporary Insanity II: The Sequel, tackling censorship, ethics, sex, and scandal, continues through May 4 at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Friday at 8:15 and Saturday at 7:00 & 9:15. Tickets: \$14.50 and \$16. Telephone: 628-9575.

***** CRITICS' CHOICE *****
Drinking in America, Eric Bogosian's scathing compendium of monologues cataloging male addiction and malevolence, continues through April 21 at the Lyric Stage Theatre, 54 Charles Street, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$13.50 to \$17.50. Telephone: 742-8703.

The Education of an American Comic, political humorist Jimmy Tingle's one-man show, continues through April 28 at the Charles Playhouse, 76 Warren Street, Boston. Performances are Friday at 10:30, Saturday at 11:30, and

Sunday at 8:00. Tickets: \$12. Telephone: 423-4179.

Forbidden Broadway 1991 — The Farewell Edition, parodist Gerard Allensandri's long-running commercial theater spoof, continues through May 31 at the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston. Performances are Tuesday-Friday at 8 p, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$16.50 to \$24.50. Telephone: 357-8384.

ImprovBoston, Boston's longest-running improvisational comedy troupe, continues its late-night performances every Friday and Saturday indefinitely at 10:30 at the Back Alley Theater, 1253 Cambridge Street, Inman Square, Cambridge. Tickets: \$8 general, \$6 students. Telephone: 491-8166.

Nonsense, Dan Goggin's comedy about the Little Sisters of Hoboken who stage a talent show to raise money to bury four of their number, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6 pm & 9 pm, with matinees Thursday at 2 pm and Sunday at 3 pm. Tickets: \$15.50 to \$26.50 general, half-price for seniors and students on Thursday matinee. Telephone: 426-6912.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tuesday-Friday at 8:00, Saturday at 6:30 & 9:30, and Sunday at 3:00 & 7:30. Tickets: \$18 and \$23. Telephone: 451-0195.

Steel, Derek Walcott & Galfr. MacDermot's musical tracing the evolution of steel bands on the island of Trinidad, continues through April 21 as part of *A.R.T. New Stages* at the American Repertory Theatre, Hasty Pudding Theatre,

12 Holyoke Street, Cambridge. Performances are Tuesday-Sunday at 8 pm and matinees Saturday & Sunday. Tickets: \$17 to \$31. Telephone: 547-8300.

Ongoing Exhibits

ON CAMPUS

Juan Francisco Elso Padilla, works by the Cuban sculptor drawing on Afro-Cuban and Indian traditions in an attempt to embody a Latin American mythology; **Robert Arneson: The Jackson Pollock Series**, including portrait busts and heads of Pollock, and a recreation of Pollock's final car crash; and **Barbara Broughel: Storytelling Chairs**, eight richly doctored and decorated early American chairs reflecting on the extent to which colonial American culture was indebted to the Iroquois, continue through April 14 at the List Visual Arts Center, MIT Wiesner Building E15. Gallery hours are weekdays 12-6 and weekends 1-5. Telephone: 253-4680.

Doc Edgerton: Stopping Time, photographs and memorabilia documenting the invention and use of the strobe light, continues indefinitely at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Museum hours are Tuesday-Friday 9-5 and Saturday-Sunday 1-5. Admission: \$2 requested donation, free to MIT community. Telephone: 253-4444.

***** CRITICS' CHOICE *****
Crazy After Calculus: Humor at MIT, documenting the rich history of MIT wit and wizardry shown through hacks, continues through September 13 in the MIT Compton Gallery, between lobbies 10 and 13. No admission charge. Telephone: 253-4444.

OFF CAMPUS

The Dot Project continues through April 12 at the Kaji Aso Studio, Gallery Nature & Temptation, 40 St. Stephen Street, Boston. Gallery hours are Tuesday 1-8 and Wednesday-Saturday 1-5. No admission charge. Telephone: 247-1719.

The Paintings of Shohaku, about 50 screens and hanging scrolls exemplifying the new spirit of individualism and ex-

perimentation of Japanese painting in the 18th century, continues through April 14 in the Japanese Painting Galleries, Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

***** CRITICS' CHOICE *****
Robert Wilson's Vision, a mixture of two- and three-dimensional objects with video imagery, accompanied by a unique use of sound, light, and space, continues through April 21 in the Gund Gallery, Museum of Fine Arts, 465 Huntington Avenue, Boston. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

Photographs by James Casebere continues through April 21 at the Photographic Resource Center, Boston University, 602 Commonwealth Avenue, Boston. Gallery hours are Tuesday-Sunday 12-5, Thursday 12-8. Admission: \$3 general, \$2 students. Telephone: 353-0700.

Voices from the Corridor, photographs by Monika Andersson and Jack Lueders-Booth, continues through April 29 in Richards Hall Gallery, Northeastern University, 360 Huntington Avenue, Boston. Gallery hours are Monday-Friday 9-5 and Saturday-Sunday 1-5. Telephone: 695-9325.

Collages and Paintings by Giselle Maya continues through April 30 at the French Library in Boston, 51 Marlborough Street, Boston. Library hours are Tuesday-Saturday 10-5 and Wednesday & Thursday 10-8. No admission charge. Telephone: 266-4351.

Rosemarie Trockel, works by one of the important figures in the German contemporary art movement today, continues through May 12 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Institute hours are Wednesday-Sunday 11-5 and Thursday-Saturday 11-8. Admission: \$4 general, \$3 students, \$1.50 seniors and children, \$1 with MIT ID. Telephone: 266-5152.

Science in Depth, digitized, full-color, three-dimensional images (called "phscolograms") created by (Art) from scientific data, continues through May 15 at the Computer Museum, Museum Wharf, 300 Congress Street, Boston. Museum hours Tuesday-Sunday 10-5. Admission: \$6 general, \$5 seniors and students. Telephone: 423-6758.

Italian Renaissance Drawings, Medals, and Books, featuring works by Michelangelo, Raphael, and others, continues through June 30 at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Museum hours are Tuesday 1-6:30 and Wednesday-Sunday 12-5. Admission: \$6 general, \$3 seniors and students, free to children and on Wednesdays. Telephone: 566-1401.

Connections: Brice Marden, paintings by the abstract painter which echo Manet's *Execution of the Emperor Maximilian*, continues through July 21 in the Foster Gallery, Museum of Fine Arts, 465 Hun-

tington Avenue, Boston. Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: \$6 general, \$5 seniors and students, free with MIT ID. Telephone: 267-9300.

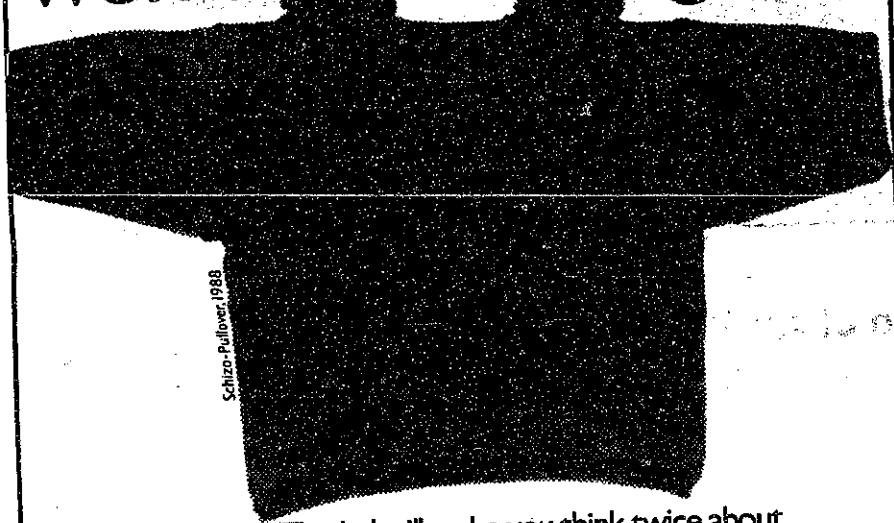
Upcoming Events

The Neighborhoods at the Channel on April 20. *Earth Day 1991 Concert* featuring Billy Bragg, Indigo Girls, Queen Latifah, Ziggy Marley, Roseanne Cash, 10,000 Maniacs, Jackson Browne, Bruce Cockburn, Willie Nelson, Bruce Hornsby & The Range, and others — at Foxboro Stadium on April 20. *Butthole Surfers* at the Channel on April 23. *Throwing Muses* at the Channel on April 23. *Bogosian* at the Brattle Theatre on April 30. *Boston Pops Opening Night Concert* at Symphony Hall on May 7. *Chris Isaak* at the Orpheum on May 12. *Mikhail Baryshnikov and White Oak Dance Project* at Great Woods on August 2.



Throwing Muses at Citi on April 25.

You should see the woman this belongs to.



Rosemarie Trockel will make you think twice about what you're wearing today. Her art is turning heads all over Europe. And now in America. Suffice it to say that being able to see art of this kind is (ahem) highly irregular.

Rosemarie Trockel

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ARTS

The Balanchine Legacy examines ballet's future

THE BALANCHINE LEGACY

Boston Ballet.

Wang Center, April 4-14, 8 pm.

By EMIL DABORA

AS AN ART FORM, THE BALLET must always be changing. The question is in what direction. *The Balanchine Legacy* is a

modern ballet with three distinct sections: "Theme and Variations," "Agon," and "Who Cares?" Each section poses a different possible direction for the ballet to take.

"Theme and Variations" is set to the last movement of Tchaikovsky's *Suite No. 3 in G*. With no story line or stage props, the performers command all the attention.

The scenery is stark but pleasing. The back wall is electric blue, and there are 10 chandeliers hanging from the ceiling. Throughout the performance, there were several dancers on stage. Jennifer Gelfand and Roland Price led, but it was difficult to distinguish them from the others.

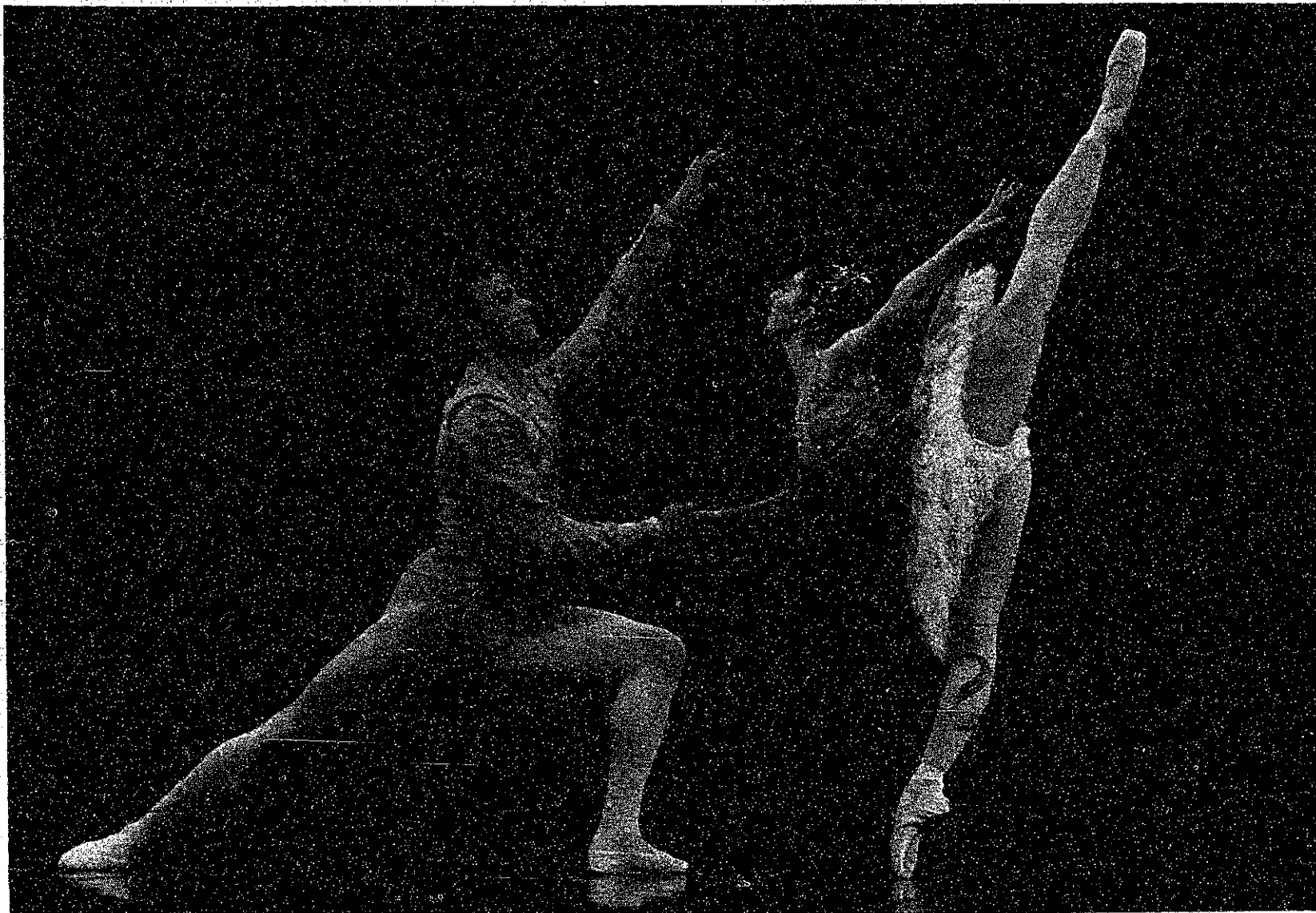
The dance was a tribute to the Russian ballet tradition. The choreography was formal but had a lot of innovative steps

and combinations. "Theme and Variations" portrayed the future of ballet as keeping much in line with the works of the past, but with more freedom of choreography, and freedom from plot.

In contrast to the traditional style of "Theme and Variations," the second vignette, "Agon," is most reminiscent of modern dance. The music is by Stravinsky and was composed specifically for the New York City Ballet. It lacked harmony or a dominating melody or theme, stressing discordancy instead. Again, there was no plot, and the performers were clad in simple black and white costumes. The choreography was forceful but lacking in form. This sent a message that the future of the ballet could be very free, with little relation to its ancestry. The piece was well done but purposefully not pleasing, so that rather than being delightful and quaint it was upsetting, forcing you to think.

The third work, "Who Cares?," is the result of Balanchine's affinity for American pop culture of the 1930s and 40s. There are melody excerpts from "The Man I Love," "Embraceable You" and other popular songs of that era. Also visible is the romance of the Fred Astaire and Ginger Rogers films. The backdrop is the New York City skyline, and the whole piece is more like a Broadway musical than a ballet. Patric Armand was clearly the star and danced fantastically. "Who Cares?" was fun and melodic. The direction in which this piece took the ballet was more toward the popular art of the present.

The Balanchine Legacy showed a lack of certainty about the future of ballet. This was not a deficit; on the contrary, it demonstrated objectivity. Rather than making a statement about what ballet is, it seems to open the doors to what the ballet can be. Open-minded acceptance of a variety of forms and an eclectic taste for direction make the performance a very positive statement of art.



Roland Price and Jennifer Gelfand in "Theme and Variations" from *The Balanchine Legacy*

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PROJECT ATHENA

Cantor's Dilemma explores world of science and ethics

CANTOR'S DILEMMA

By Carl Djerassi.

Penguin Books, 230 pages, \$7.95.

By DAVE WATT

CARL DJERASSI HAS WRITTEN AN exciting novel, his first, about a fictitious scientific breakthrough and the race for a Nobel Prize. On the way, Djerassi exposes many uncomfortable truths about how credit for scientific discoveries is given, and how competition, politics, and ego play a major role in many scientific inquiries. He also writes about the difficulties women face in climbing the academic ladder and gets in several good slams at Harvard to boot.

This disquieting novel, *Cantor's Dilemma*, should be read by everyone who wants to know how science really works. The freshman book committee ought to have this book on their short list, if for no other reason than to see professors squirm when they try to discuss it in the fall.

Professor Isidore Cantor, a brilliant molecular biologist who works at a thinly disguised University of Illinois at Urbana, comes up with a hypothesis about how tumors are formed. Cantor's colleagues at Harvard Medical School, where he first introduces the idea in a talk, immediately recognize the idea as brilliant.

Cantor's major competitor at Harvard is Kurt Krauss, a molecular biologist so famous he has a tumor named after him. "Not as ugly as Kaposi's, nor quite as famous as Rous', Krauss' sarcoma was distinguished by the fact that its discoverer, Harvard cancer doyen Kurt Krauss, was still very much alive," Djerassi writes. Djerassi understands how scientists become famous. Of named tumors is fame made.

What Cantor doesn't tell his audience is that he has an idea for confirming his hypothesis, which he is keeping to himself until he gets back to Urbana. He then assigns his best post-doc, Jeremiah Stafford,

the job of doing the experiment.

They both know the call from Stockholm is at stake. But how far is Stafford willing to go to get the confirming result? After he gets a positive result, a group at Harvard is unable to confirm it. And someone slips a note under Cantor's door, suggesting that Stafford doctored the results. . . .

Djerassi's story is only in part about the science, though, excit-

ing as it is. The book contains many memorable characters. Celestine Price, Stafford's girlfriend, is an ambitious biologist who for a long time has planned her academic and emotional life in detail. When she decided in high school to lose her virginity, she seduced her swim coach one morning at 6:15 am, when no one could find them.

She lives with a graduate student in English named

Leah Woodeson, who throughout the novel plays the role of Shakespearean fool, deconstructing and dissecting the hidden motives behind what professors say and write. Woodeson teaches Price and Stafford, and the unfamiliar reader, about modern literary criticism, while Price and Stafford educate her about their work.

Cantor himself, who keeps his personal life completely hidden from his students, collects erotic art and antique furniture, and plays the violin in a quartet. Cantor may seem to be an ambitious cold-heart, but even he can fall in love.

All of Djerassi's characters are sensualists, drinking down any interesting subject or experience they can find. They have an energy and broadmindedness worth emulating. It was exciting to read about people so intellectually alive.

Djerassi knows the world whereof he writes. He is a 67-year-old professor of organic chemistry at Stanford University, famous in his field for the first synthesis of the birth control pill. The science in the book is accurate down to some amazing details — did you know that lining the cage of the bug *P. apterus* with *The Wall Street Journal* prevents its sexual maturation and causes its early death, but if you use *The Times* of London, nothing happens? It's true, it's in the literature, and only an author with the deep knowledge of scientific lore that Djerassi has could have found and included such a wonderful detail. The book is full of such tidbits, all accurate. According to the author, only Stafford and Cantor's experiment is fictitious.

Djerassi writes in a lively, detailed style, reflecting his long experience with and knowledge about the people and science he writes about. He already plans several more novels about the social implications of science and scientists' involvement in politics, according to an interview in the *San Francisco Examiner*. I have no doubt his future works will be as enlightening as this one.



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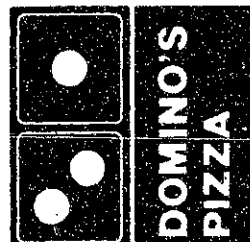
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ARTS

Baldwin, Basinger muddle through *The Marrying Man*

(Continued from page 7)

(Paul Reiser) delivers Neil Simon's incessant one-liners with style. Together the four keep this movie from dragging on for 9 and a half weeks, although Dobson and Hytner play pretty disposable characters.

Under all the comedy, romance, and plot twists, *The Marrying Man* provides insight into the mysterious world of men, women, marriage and relationships in general. Wow, Charley is clearly "hot" for Vicki, and he never spends more than six and a half minutes (Roy timed it) with her without being drawn into a passionate love-making session. Granted, Charley loves Adele, but she just doesn't have the fire that Vicki does. As the movie progresses, we see that being both "hot" for a girl and wanting to marry her is a contradiction in terms. Case in point — after Charley marries Vicki, the "heat" quickly fades and they soon divorce. The cycle re-

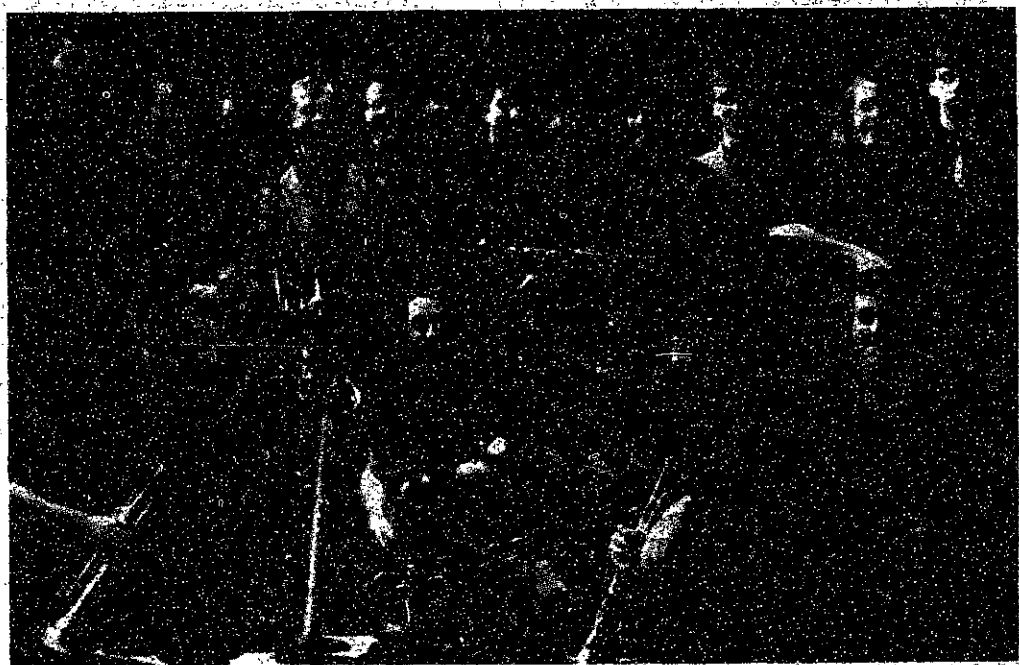
peats. The ultimate tragedy of this is that Charley enjoys this endless, pointless, pathetic cycle more than he would a steady relationship with Adele Horner.

By the way, we have virtually ignored in this "Mad Dog" review the star of *The Hunt for Red October*, Alec Baldwin. Neither Brian nor I was overly impressed by his performance. We felt that his pretty face played second string to both Basinger and Paul Reiser.

Overall, we enjoyed most of the movie and even admitted that we might have paid money to see it, although we got in free and made off with a complimentary poster and Top-40 soundtrack. In our opinion, Basinger's singing and body language would provoke response even in the most brain-dead of individuals. Baldwin did an admirable job for the cotton-candy role he was given. This movie barely tips the patented Mad Dog Movie Scale, with 2½ out of 4 Mad Dogs.



Charley Pearl (Alec Baldwin) and Vicki Anderson (Kim Basinger) in *The Marrying Man*



The MIT Festival Jazz Ensemble took top honors last Friday night at the 33rd Annual Notre Dame Collegiate Jazz Festival. MIT was the unanimous choice of the judges for one of the three outstanding band awards.

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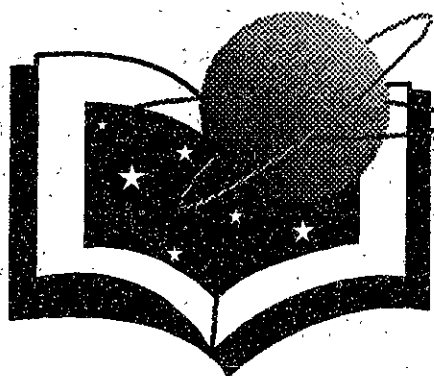
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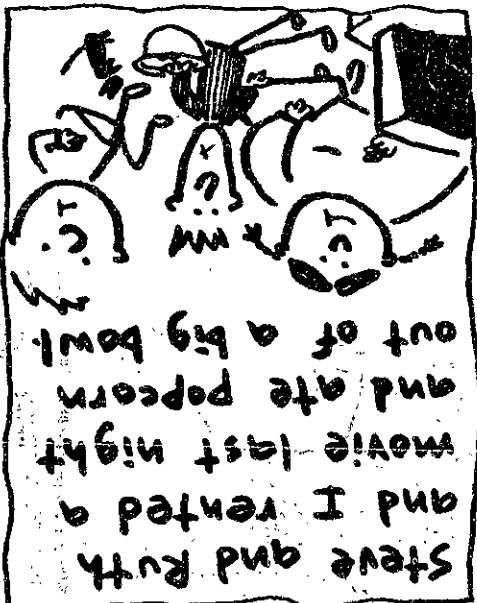
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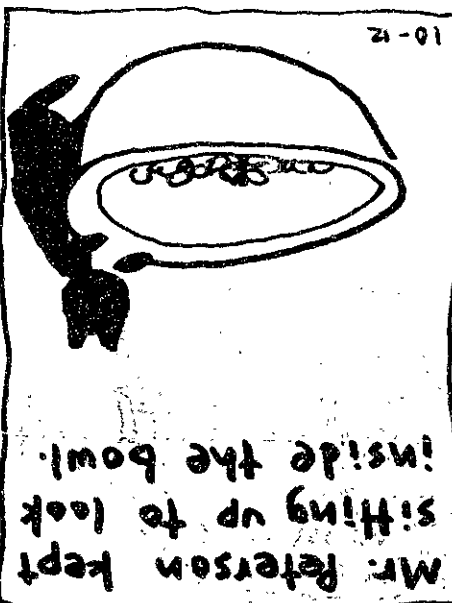
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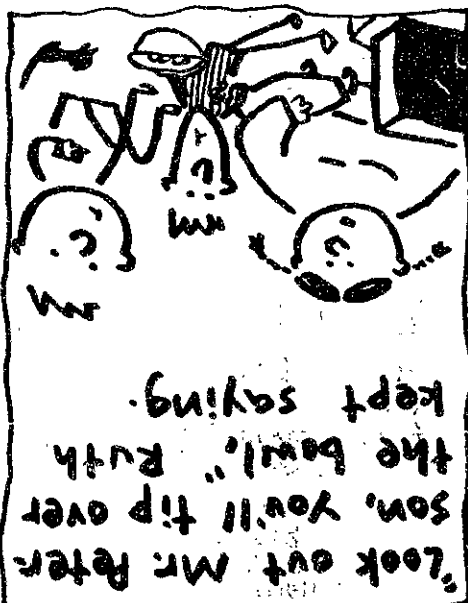
Jim's Journal



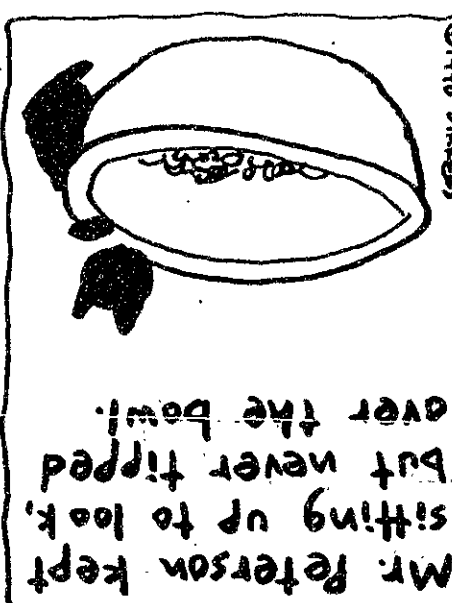
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Mr. Peterson kept
sitting up to look
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'Look out Mr. Peter-
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the bowl,' Ruth
kept saying.



Mr. Peterson kept
sitting up to look,
but never tipped
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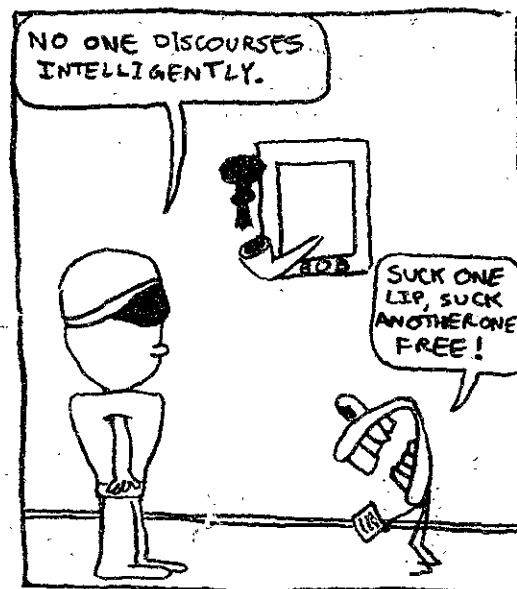
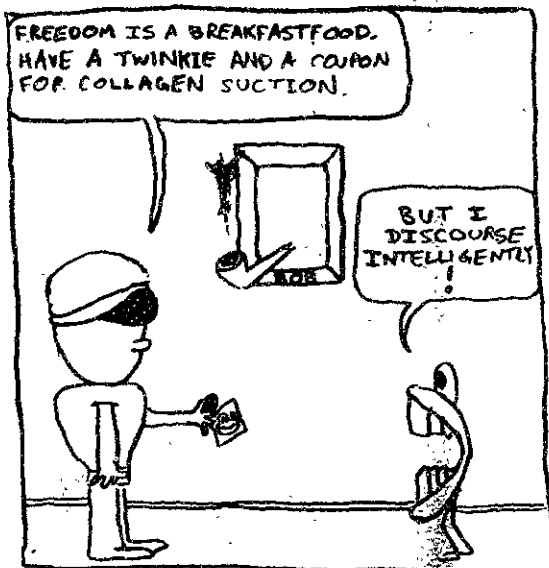
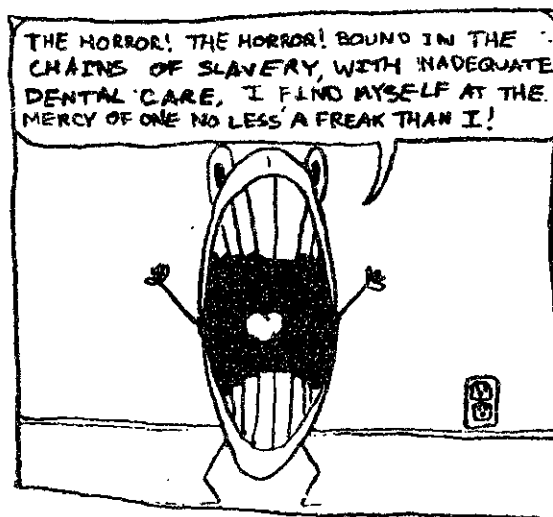
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sports

Lacrosse team wins first three

By Garrett Love

The men's varsity lacrosse team began league play with two home games and two Pilgrim League victories last week. The team record now stands at 3-0, with wins over University of Santa Clara, Babson College and Assumption College.

The Engineers hosted defending league champion Babson on Tuesday, amidst freakish New England weather that brought both pouring rain and bright sun. MIT started slowly, sliding into a 3-1 deficit after the first quarter, but shut-out the visitors in the

second quarter. The Engineers scored four unanswered goals, taking a 5-3 lead into halftime.

The team traded goals with the visiting team throughout the second half to maintain its tenuous lead and score an 11-9 win. Brothers Jeffrey Feldgoise '91 and Stephan Feldgoise '92 led the scoring with four goals and one assist each.

On Saturday, MIT gave Pilgrim League new-comer Assumption a rude awakening, with a strong 14-6 win. The Engineers defense clamped down, allowing only one goal in each of the first three

quarters.

The offense, led by Robert Silva Jr. '92, Jeffrey Feldgoise, Andrei M. Saunders G and Felipe Calderon '91, applied its own pressure with 13 goals in the same time. The team relaxed in the final period, allowing Assumption to score three goals.

The Engineers scored a 14-10 win over Santa Clara during its annual trip to California. The Engineers will try to extend their winning streak at Curry College on Tuesday.

(Garrett Love '91 is a member of the lacrosse team.)

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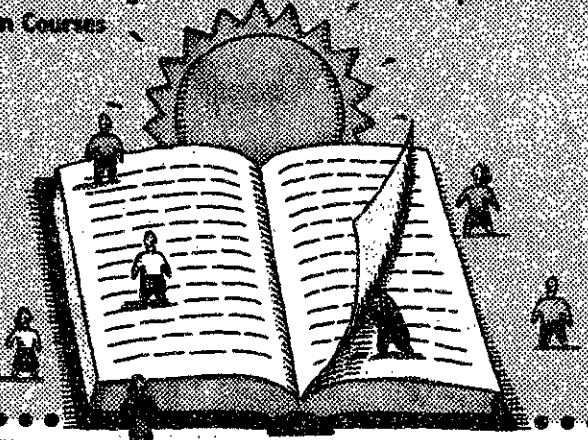
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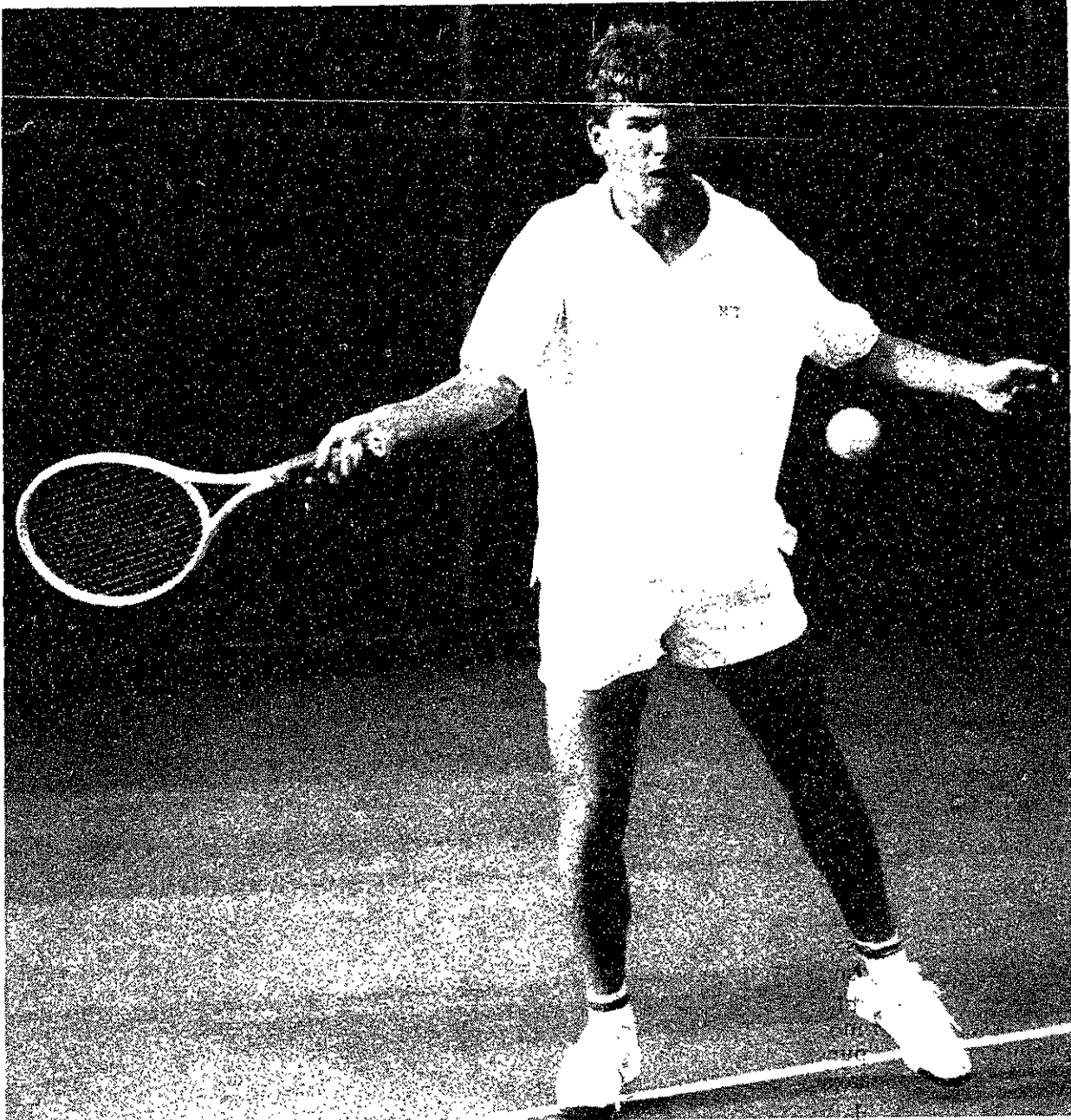
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sports



Alan D. Walpole '94 prepares his return against Williams College Sunday. Walpole and his doubles partner Kenneth S. Peng '92 defeated their opponents 7-6, 7-5, as MIT went on to win 8-1.

Softball team splits Smith doubleheader

By Jeremy Hylton

Behind the solid pitching of freshman Colleen Kaiser, the softball team scored a come-from-behind victory over Smith on Saturday. The team lost the second half of the double header, a non-conference game against Smith, and held steady at 2-2 for the season. The Engineers are 1-1 in the New England Women's Eight Conference, after losing at Mount Holyoke in the season opener.

The Engineers committed three errors in the first inning and allowed the Pioneers to jump out to an early 5-1 lead. "We started off poorly with several defensive mistakes early . . . but the freshman pitcher hung tough. She did a really good job," said Coach Jean Heiney.

The teams held the scoring even through the next two innings. In the bottom of the fourth, sophomore Jennifer McMurray started the scoring after her lead-off single. Two more runs followed in that inning and the Engineers copped four more in the fifth. The defense kept Smith from scoring through those two innings, and only allowed one more score — off an error in the sixth inning.

Third baseman Denise Nemchev '92 led the Engineers offense, hitting five times at five at-bats with one RBI. Sophomore Showna Chang was 2-for-3 with 2 RBIs.

Smith won the second game of the doubleheader, 5-0, after the game remained tied through the eighth inning. The second game did not count toward the team's conference record, because the NEW8 permits teams to meet each other only once during the season.

The second game saw the Pioneers play many of their second string players early in the game, after bringing a total of 18 players to the contest. The game was tied 0-0 going into the top of the ninth, when Smith ripped the Engineers for five runs.

The team is pleased with its .500 start to the season, but hopes to do better. "I think we're going to do pretty well this year. We have our whole infield back and our hitting is looking up," said Chang.

Heiney believes the team has a shot at the conference title this year. "Anything can happen this year. We don't have any real strengths or real weaknesses. We were 3-3 in the conference last year and we hope to do better," said Heiney.

Over spring break, the Engineers played in a week-long tournament in Orlando, FL. The team was upbeat about their performance, despite posting a 2-8 record. The trip was primarily intended to provide training for the NEW8 that has just begun, said Chang.

Golf Tufts 427, MIT 422

TUFTS
Chapin 77, Alderson 85, Monroe 86, Rogoff 86, Radwanski 88.
MIT
Hawker 82, Haley 86, Norton 86, Yamaguchi 86, Harris 87.

MIT 428, Brandeis 461, New England 466

BRANDEIS
Fletcher 83, Shore 90, Ballan 93, Marks 96, Klein 99.
NEW ENGLAND
Ela 86, Collins 93, Scattered 94, Mansfield 95, Geib 98.
MIT
Norton 78, Harris 84, Yamaguchi 86, Haley 88, Hawker 92.

Outdoor Track vs. Bates College and Bowdoin College

1. MIT, 98; Bates, 57; Bowdoin, 92

Hammer - 1. Clarke, MIT, 175'-6"; 2. Wheatley, Bates, 169'-4"; 3. Flemming, MIT, 147'-0"; 4. Yusah, Bates, 144'-7".

Discus - 1. Wheatley, Bates, 162'-10"; 2. Welch, Bates, 138'-6"; 3. Yusah, Bates, 130'-6"; 4. Clarke, MIT, 119'-9".

Shot put - 1. Clarke, MIT, 45'-6"; 2. Welch, Bates, 43'-9"; 3. Yusah, Bates, 40'-9 1/4"; 4. Munnely, Bowdoin, 38'-4".

High jump - 1. Sabo, Bowdoin, 6'-6"; 2. Washington, MIT, 6'-4"; 3. Kirtley, MIT, 6'-2"; 4. Musson, MIT, 6'-2".

Pole vault - 1. Robinson, MIT, 14'-8"; 2. Moose, MIT, 13'-6"; 3. Hamilton, Bowdoin, 10'-0".

Long jump - 1. Lawlor, Bowdoin, 21'-3"; 2. Tewksbury, MIT, 21'-1 1/4"; 3. Cooke, MIT, 20'-9"; 4. Carr, Bates, 20'-5 1/2".

Triple jump - 1. Tewksbury, MIT, 45'-1 1/2"; 2. Mao, Bowdoin, 44'-1"; 3. Bradeen, Bates, 42'-7 3/4"; 4. Carr, Bates, 41'-3/4".

Javelin - 1. Beers, Bates, 164'-10"; 2. Moose, MIT, 159'-2"; 3. Begin, Bates, 148'-6"; 4. Scholl, Bates, 138'-2".

100 meters - 1. Dunzo, MIT, 11.32; 2. Mao, Bowdoin, 11.71; 3. Lawler, Bowdoin, 11.89; 4. Rubenstein, MIT, 12.03.

Softball MIT 9, Smith 7

	ab	r	h	bi		ab	r	h	bi
Whitmre 1b	4	1	0	0	Nemchv 3b	5	3	5	1
Hebl 2b	4	1	2	2	Chang 2b	3	1	2	2
Lex dp	4	0	3	1	Swenson rf	4	0	1	3
Perry lf	3	2	1	0	Johnson lf	3	0	0	0
Kral cf	3	0	1	1	Ragucci 1b	2	1	1	2
Jones rf	3	1	0	0	Kaiser p	4	0	2	0
Michm dh	5	0	0	0	Duso c	3	1	0	0
Linden c	5	1	2	0	McMurray ss	1	2	1	0
Jacob ss	3	1	0	0	Chapman cf	1	1	0	0
Clinchy p	0	0	0	0	Albers ph	2	0	0	0
Murphy 3b	1	0	1	0					
Gonski dp	2	0	0	0					
Totals	32	7	10	4	Totals	28	9	12	8

Smith 5 1 0 0 0 1 0-7
MIT 1 1 0 3 4 0 x-9
E-Nemchev 1, McMurray 3, Chapman 1.
LOB-Smith 11, MIT 12, 2B-Perry, Ragucci.

Water polo goes 2-2 in opener

Sports Update

Women's team defeats Princeton, UMass

The women's water polo team opened its season with a tournament at Brown University this past weekend. MIT lost to Brown (13-4) and Harvard University (11-6), but beat Princeton University (14-4) and University of Massachusetts (8-4).

Coaches Dan Lasko and Mike Vale stressed that the team showed marked improvement with each game as players gained more game experience and confidence.

Goalie Julia Hendrix had several great saves and was the pool leader playing goalie for every game. The balanced scoring attack was led by Tina Grosskopf, Yvonne Grierson, Cheryl Klepser, Jamie Anderson and Maureen Fahey.

The team is looking forward to a rematch with Harvard at the Harvard tournament this weekend.

Cheryl Klepser

Tomlinson named MIT basketball MVP

Senior forward David Tomlinson was named the 1990-91 MIT basketball most valuable player and also picked up a trophy as the team's rebounding leader in a recent awards ceremony. Tomlinson finished among the nation's leaders in Division III in both scoring and rebounding.

Aaron Barzilai '93 was named winner of the Grabin Award for dedication to the team. Freshmen Todd Hay and Marcus Gilbert were also honored. Hay was selected as the most improved player, while Gilbert won the Coaches Award for determination and hustle. Junior center Michael Duffy was named team captain for the 1991-92 season.

Robinson sets fresh pole vault record

Several track athletes had big days in last weekend's trouncing of Bates College and Bowdoin College. Freshman Matt Robinson set a new Institute freshman record in the pole vault with a leap of 14'8". Weightman John-Paul Clarke '91 captured the hammer and shot events and placed third in the discus. Senior sprinter Mark Dunzo was a double winner taking the 200 and 400 meters.

Golf splits openers

The golf team split its first two games of the season, losing a close match to Tufts University, but defeating Brandeis College and New England College at a tri-meet later in the week.

On Friday afternoon, junior Erik Norton '92 led the team to a 428-461-466 win over Brandeis and New England, respectively. Norton won medalist honors with a low 78 strokes. Last Tuesday Tufts edged out MIT for a 422-427 win. Freshman Keith Hawker, at 82 strokes, and team captain Wataru Yamaguchi (86) led the team.

Coach Jack Barry was disappointed, but not surprised by the loss to Tufts. "All of our matches with Tufts have been close," he said. The last meeting between the teams was decided by a single stroke.

"The team is trying for its 17th consecutive winning season, but it is going to be tough because it is not a strong team," Barry said.

Compiled by Jeremy Hylton
and the Sports Information Office

Upcoming Home Events

Wednesday, April 10

- 3:00 Baseball v. Brandeis
- 3:30 Men's Tennis v. Tufts
- 3:30 Women's Tennis v. Wellesley

Thursday, April 11

- 3:30 Baseball v. Boston University
- 4:00 Men's Tennis v. Connecticut College
- 4:00 Softball v. Emmanuel

Friday, April 12

- 6:00 Women's Tennis v. Middlebury

inside

Men's lacrosse defeats Babson, Assumption as Pilgrim League play begins. Page 19.