



Douglas D. Keller/The Tech

Work progresses on Building 68, the new biology building. Excavation has been hampered by the presence of a high water table, although the foundation may be poured before winter sets in.

Party plan rejected by housemasters UA blames lack of student input

By Eva Moy

A final draft of the *Policy Statement on the Use of Alcohol* released in early October has aroused criticism within the Undergraduate Association that student views were ignored in the final drafting process, said UA Vice President J. Paul Kirby '92. In particular, the decision to slash the proposal that closed events be registered with the individual dormitory housemasters was made without student input, Kirby charged.

The policy currently states that students must register all events serving alcohol with the Office of Residence and Campus Activities and obtain approval from the Campus Police.

In the draft version, closed events could be registered with the housemasters of the individual dormitories instead of with

the housing office, Kirby said. The students and housemasters of each dormitory would also be responsible for constructing a registration policy specific to their dormitory.

Closed events are defined as events that are "limited to the residents only, or limited to residents and invited guests not to exceed a crowd of 100 persons," according to the policy statement.

Housemasters vote down proposal

Although discussions concerning the alcohol policy have been going on since last spring, this option of registering closed events with a housemaster came up after the main discussions, Kirby said.

The Council of Housemasters unanimously voted down the proposal in September. But students were not made aware of the vote of the housemasters until after the final decision to slash the proposal had been made by the Student Affairs Office, Kirby said.

The Office of the Dean for Student Affairs had required the Dormitory Council and the individual houses to submit their own version of an alcohol policy by Oct. 31. If they failed to comply, they would not receive their house taxes for the spring term, said Jay M. Goodliffe, '92, president of MacGregor House. But the ODSA printed their final alcohol policy before this deadline, Goodliffe said.

"I don't understand why they

PSC looking for new ideas

Sponsored by the Lord Foundation and the MIT Employee's Federal Credit Union, these \$1200 fellowships were created with the hope of providing service to the community in some aspect not already covered by existing public service projects.

"We want some new ideas . . . or else ideas which build upon services which already exist. These are not fellowships for something that is already set up," Ma said.

As an example of former

(Please turn to page 2)

PSC to offer \$1200 fellowship grants

By Sabrina Kwon

The MIT Public Service Center is offering \$1200 fellowships for students submitting proposals for public service projects to be done with a Cambridge or Boston public service organization during either Independent Activities Period or the spring term. This year will be the first that the Financial Aid Office will approve these fellowships as a legitimate replacement for work-study.

In previous years the PSC awards had been unacceptable replacements for work-study because of the stipulation that work-study be restricted to work

on the MIT campus.

Director of Student Financial Aid Leonard V. Gallagher '54 said the fellowships "are an effective [substitute] for work, and the amount of money concerned fit into [Financial Aid Office's] work expectation."

Gallagher also said that honorable qualities of public service work was a contributing factor in the decision to make the PSC fellowships a replacement for work-study.

PSC student intern Christine T. Ma '92 was pleased with the decision. "In past years, some [award] recipients couldn't accept

because the off-campus locations of their projects didn't [comply with] the work-study [restriction that employment must be on the MIT campus]," Ma said.

The minimum time commitment for these fellowships is 120 hours — 30 hours per week during IAP and 10 hours per week for the spring term.

"If you want to look at these fellowships as a replacement for work, [the \$1200] over 120 hours means that the pay will average out to \$10 an hour, which is way over campus minimum," Ma said.

Measles shot required by spring

By Trudy Liu

Students not in compliance with the MIT Medical Department's measles immunity requirement will receive a letter warning them that they will be fined, prevented from registering or both if they do not receive the proper

immunizations by the beginning of the spring term.

Due to the large number of students who have not received their required immunizations, no students were barred from registering for the fall term as had been originally planned, said

Chief of Student Health Services Mark A. Goldstein.

"The number of students not in compliance with the requirement was much higher than predicted, and we could not allow so many not to be able to register," Goldstein said.

The MIT immunization requirement was made more strict due to a Massachusetts law, effective Aug. 1 of this year, which requires two measles immunizations. According to the law, all students born on or after Jan. 1, 1957 are required to have two measles immunizations administered after their first birthday and at least one month apart.

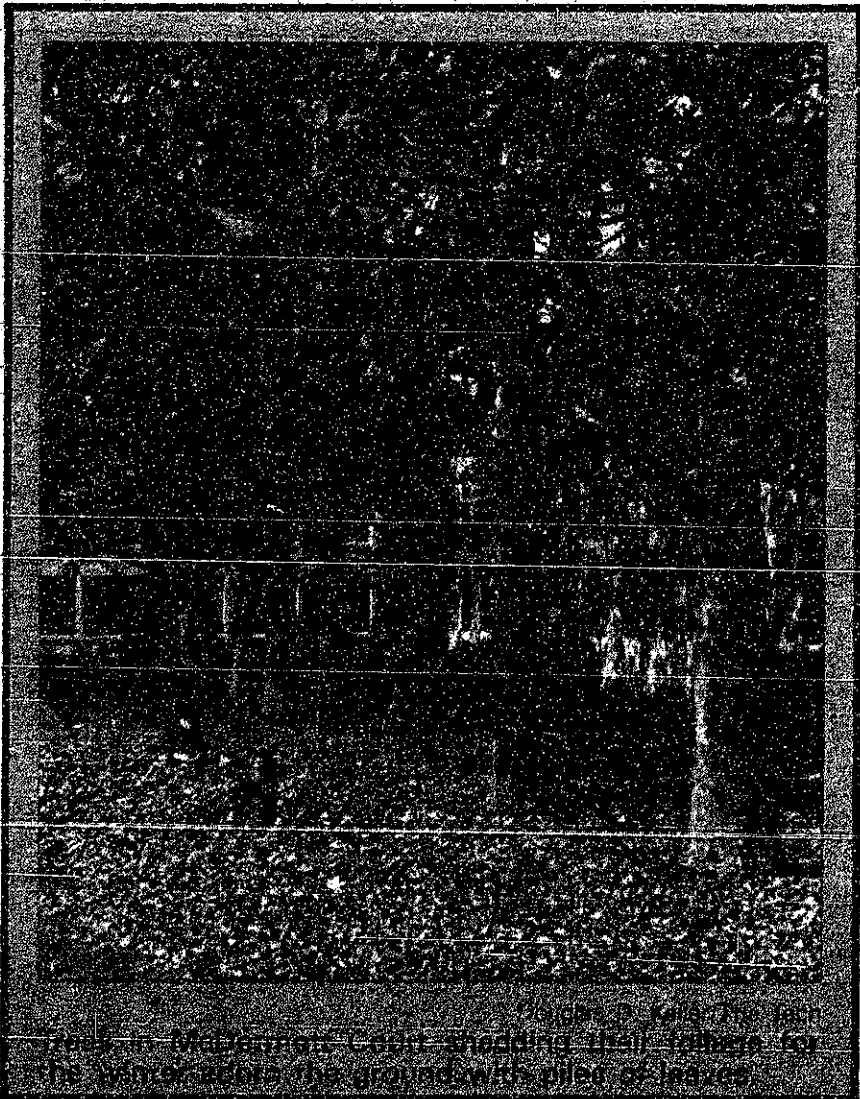
"Because the law was so recently put into effect, there was no way to have all of the students properly immunized by Sept. 1. We're trying to clean it up now," Goldstein said.

The Medical Department is currently reviewing all student records to determine who is not in compliance with the requirement.

One-tenth of freshmen may be unimmunized

"A lot of paperwork submitted by students has not yet been computerized, so we don't have exact numbers right now," Goldstein said. He estimates that a little less than 10 percent of the freshmen have not yet received the proper immunizations. Returning undergraduate students make up the largest number of

(Please turn to page 2)



Filmmakers show off their talent at the Festival of Festivals in Toronto. Page 13.

* * * * *

The Butcher's Wife fails to live up to its potential. Page 15.

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The Boston Cecilia delights as they perform Handel's *Israel in Egypt*. Page 17.

Annual Halloween concert cancelled

By Hans Cho

The annual Halloween concert held in Lobby 7 will be cancelled this year due to the Chamber Orchestra's packed schedule, say the organizers of the event.

According to John D. Corley Jr., director of the Concert Band, the Family Weekend and December Concert performances have given their schedule excessive strain in preparing for the Halloween concert. He said that in the process of choosing between the Family Weekend performance and the Halloween concert, the former had commanded higher priority.

The Halloween concert, in which band members perform in Lobby 7 dressed in Halloween costume, has been an MIT tradition for almost 10 years.

Corley said the Halloween concert "definitely has become a tradition among us and among the MIT community, but we decided that the Parent's Weekend performance would hold more meaning." He added that this year's Family Weekend event drew a largely positive response.

He added that the December Concert has been rescheduled to be held at the end of this November. Corley was optimistic that next year's Halloween concert will be held as usual.

Housemasters reject new party policy

(Continued from page 1)

gave us a deadline and then printed their report without any student input," said Linda R. Cavazos '92, president of McCormick Hall.

"I'm not really offended" that students' opinions were not included, Goodliffe said. He added that he "would have preferred for them to wait."

The problem is that there was no student input in the final decision, Kirby said. "The force of [the housemasters'] argument [lies in] how students would react, and yet, admittedly, they did not consult students about this decision at all. . . . What I would ask is to let each house decide through the vote of the residents, not through the vote of the housemasters."

"It was their decision," said Baker House President Geoffrey C. Mayne '92. "I don't necessarily agree with their decision. . . [but] it's really the housemasters' decision."

Dean for Student Affairs Arthur C. Smith "was unwilling to pursue the issue with the housemasters, and therefore the issue failed," Kirby said.

Associate Dean for Residence and Campus Activities James R. Tewhey, who worked on the alcohol policy was unavailable for comment.

Student-advisor relationships at risk

Among the reasons the housemasters cited in voting down the proposal were potential changes in the student-advisor relationship, varying policies at different houses and possible added liabilities that housemasters would take on, said Senior House Housemaster James T. Higginbotham.

"We worried that the [relationship] of students to housemasters would change because we would be more of an extension of Institute policy [and] of the dean's office than we would like to be," he said.

Cavazos agreed. "I see the reasoning why they did it, because they want to be our friends and not our policemen," she said.

"If anything," said Kirby, "maybe students would begin to view registration in a positive light if the housemasters, the people who they respect — the people who they like, they trust — were all in charge of this instead of random dean's office people."

Uniformity of alcohol policies stressed

Another concern of the housemasters was that alcohol policies would not be uniform across the different dormitories. Higginbotham was concerned that certain dormitories would get reputations from their alcohol policies. "It seems to me that it's the kind of function that's best served from a central point because it should be a uniform poli-

cy for the whole Institute," he said.

Kirby had a different outlook on the situation. "I think that the different standards might actually turn out to be a good thing. . . . What would happen is that the houses would build consensus on what they think reasonable standards are rather than having an arbitrary standard imposed on them," Kirby said.

This part of the alcohol policy had originated because the housing office was overworked, Higginbotham said. As a direct result of the new alcohol policy, more staff have been hired to handle alcohol party registration, said Director of Campus Activities Susanna C. Hinds.

Increased liability a source of concern

The housemasters also were concerned about any increased legal liability that would follow

from party registration, Higginbotham said.

Kirby said, "I believe that they have an irrational worry about their legal liability when, in fact, Institute lawyers have told them over and over again that their liability would neither increase or decrease with this proposed change. And I think that they have a rational worry that if students are given this option, some of them might take advantage of it."

"Indeed there are a number of reasons we're supposing that [not having increased liability] is not true, despite what the lawyers say," said Higginbotham.

He added that he doesn't think "the question of liability is the driving force," but rather "the driving force behind the objection was that it would fundamentally alter the relations between students and housemasters."

PSC offers scholarships for community service

(Continued from page 1)

service fellowship projects, Ma cited an intern who set up a children's library at Rosie's Place, a non-profit Boston establishment which helps needy women and children.

But Ma stressed that the project proposals need not be as permanent as a children's library. "It could be a class of some sort . . . anything, as long as it's educational or somehow helpful to the community," Ma said.

Deborah N. Gustafson '95, an applicant for this year's award, is proposing to hold a career fair in

Charlestown, Mass., for girls 12 to 15 years old. Gustafson hopes to give these girls motivation to do well in school and to give them clearer ideas about future fields of work.

"I know that when I was their age, I didn't know what I wanted to do. I want to somehow make [the career world] less confusing [for them]," Gustafson said.

Applicants will be notified of decisions by Nov. 22. The number of fellowships awarded will be determined by the number of feasible, effort-worthy proposals submitted, Ma said.

Many students register without immunization

(Continued from page 1)

students who will receive warning letters, with possibly close to a thousand who have not yet received the proper immunizations.

A large number of graduate students are also not in compliance, Goldstein said.

"If all goes well, the letters will go out in early December. That way, students may receive immunizations at home over winter break," Goldstein said. "We will also tell them the date of a walk-in clinic here on campus, tentatively planned for the end of Independent Activities Period in

late January," he added.

Exact penalties for those who are not in compliance with the requirement by the beginning of spring term has yet to be determined. The other two options are "an \$80 fine and de-registration," Goldstein said. "It will [be] one or the other or both. We haven't decided yet."

"De-registration is something we don't want to do. It is a final act of desperation to convince people that this is important. Measles has been known to cause epidemics on college campuses, and that's what we want to stop from happening," Goldstein said.

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MIT INTERVIEWS

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Volunteer Opportunities

The Buddy Program of the AIDS ACTION Committee is looking for volunteers to provide emotional and practical support to our clients on a one to one basis. Interested persons need to fill out an application and attend our orientation and training. Info: 437-6200 x450.

Boston Partners in Education is seeking area college students to serve as school volunteers in the city's public elementary, middle and high schools. Be a tutor, mentor, classroom assistant, story reader, enrichment presenter or motivational speaker. Help especially needed in math and science, Reading Aloud, and English as a second language. Info: 451-6145.

The Cambridge Youth Guidance Center seeks volunteers interested in spending a few hours a week with a child who has emotional problems. Call Dr. Judy Osher at 354-2274.

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news roundup

from the associated press wire

Nation

Governor Sundlun returns to work

A tired-looking Governor Sundlun (D-CT) returned to Connecticut after almost a week by the bedside of his wife, Marjorie, who was injured when she was hit by a car last Tuesday in Geneva, NY.

Sundlun said that he is going to meet staff members and try to get caught up with appointments and paperwork. He is also going to talk with his administration director about the collapse of the deal in which Northeast Savings of Hartford was going to rescue some of the state's closed banks and credit unions. He said that he will talk about whether the deal, which collapsed last week, can be changed so it will be less expensive for the state's taxpayers.

Sundlun said that he will stay in Warwick tonight, but he could head back Wednesday to the Rochester hospital where his wife still lies unconscious.

Mrs. Sundlun suffered head injuries and broken bones when she was hit during a morning walk. Doctors said that they don't know yet whether she has suffered brain damage.

Democrats warn voters not to vote for David Duke

Democrats are warning that if voters send former Ku Klux Klan leader David Duke to the Louisiana statehouse, the state will face severe economic consequences. The head of the state Democratic Party said that the state could lose convention business and more because of boycotts against Duke. A Democratic National Committee official said that President George Bush should make clear his position on the race.

Rock promoter Bill Graham dies at 60

Bill Graham, rock promoter of such acts like James Taylor, Bonnie Raitt and Santana, died Friday in a helicopter crash after a Huey Lewis show in Concord, Calif.

"We're all in shock," said Grateful Dead drummer Mickey Hart, who marveled at how Graham could talk to hippies, Hell's Angels and city police with equal aplomb. "People have always talked about the Grateful Dead being survivors, but we looked to Bill as the survivor. He was always the responsible one back in the '60s, when everyone else was irresponsible. There wouldn't be a music scene without him. And let me tell you, he loved music."

Suicide victims leave videotape

Two women who committed suicide using devices provided by Dr. Jack Kevorkian have left a videotape explaining why they did it.

In the tape, released today by Kevorkian's lawyer, 43-year-old Sherry Miller said that she had thought about suicide for "a long time." In the tape the multiple sclerosis victim tells Kevorkian in a faltering voice, "I want to die and I know there is no turning back."

The other woman, 58-year-old Marjorie Wentz, said that she had tried to kill herself three times, and sought Kevorkian's help because in doing it yourself, "you don't know what you are doing." She suffered from a painful pelvic disease.

The two committed suicide last Wednesday near Detroit. Kevorkian's attorney said that the doctor had counseled the two for almost two years.

NIH to plan largest clinical trial

The National Institutes of Health at Bethesda, MD, has released preliminary plans for what will be the largest clinical trial ever.

NIH plans to recruit 140,000 women to participate in a comprehensive study on women's health. Officials said that at least twice that many will have to be screened in order to enroll that number.

The clinical trial will look at heart disease, cancer and osteoporosis in older women, and evaluate therapies like hormone replacement, low-fat diets and calcium and vitamin D supplements. In addition, thousands more women in 40 communities will take part in a study designed to evaluate strategies to foster healthy habits.

The study comes in response to criticism that women's health issues haven't been given the attention they deserve. One NIH official said that the study will be "the first honest appraisal of issues that are important to women."

Doomsday Clock to be turned back

The hands on the "Doomsday Clock" are about to be turned back, but we will have to wait to find out just how much. The clock appears on every cover of *The Bulletin of the Atomic Scientists*. A bulletin editor said that the clock will be reset for the December issue, due out late next month.

The Doomsday clock symbolizes the threat of global nuclear war. Midnight marks immediate danger. The hands have been set backward and forward eight times since the bulletin was first published in 1945.

The last change was in March 1990 on the heels of the revolutionary changes in Eastern Europe and the reform policies unveiled in the Soviet Union. The magazine moved back the hands from six minutes to midnight to 10 minutes to midnight.

World

Madrid awaiting peace conference

Soviet President Mikhail Gorbachev is in Madrid in advance of Wednesday's Mideast peace conference. President George Bush left Washington for the Spanish capital last night on Air Force One. In comments yesterday, Bush expressed the hope that the talks would be a first step toward peace in the region, but he acknowledged there is still a "long, long way to go."

The first snag to hit the conference arose even before the official delegations arrived. It involves a decision to give Palestinians equal speaking time alongside the Israelis and the other Arab delegations. Israel protested as its team headed for the talks, arguing that the decision to allot the Palestinians 45 minutes, the same as other national delegations, explicitly recognizes the Palestinians as a separate entity.

Due to the importance of this conference, a massive security force is on duty in Madrid. More than 12,000 people are involved in the security operation for the peace conference and their skills might be put to the test. A German newspaper, *Berliner Kurier*, reports seven Arabs have arrived in the city and are planning to attack the sewer system under the palace where the conference will be held.

In a related story, Israel's religious affairs minister said that his country will do all it can to counter anti-Jewish activity. His comments followed an attack on a bus yesterday in the West Bank that killed two people and left five wounded. The Jewish settlers were headed to a demonstration to urge Israel not to give up land at the Madrid peace talks. Israeli officials blame Palestinian hard-liners for the attack.

Poland holds first free elections

Poland's first free parliamentary elections since 1947 have yielded no clear winner. No one party is close to winning even 20 percent of the votes cast for the 460-seat lower house of parliament. Unofficial returns show at least 15 parties will hold seats in the lower house. There is concern that difficulty in forming a coalition government might slow economic reforms.

Local

Day-old baby found at social service agency

Police are appealing to the public for information about a day-old baby boy found yesterday morning at an Attleboro social service agency. The baby had been wrapped in a towel and placed in a cardboard box in the kitchen of the Community Visiting Nurse Agency.

Alongside was a note apparently written by the child's mother. Police said that the note explained why the infant was abandoned, but they would not give out specific details. The note also said that the baby's name is Franklin. The baby, apparently born Sunday, is listed in good condition at Sturdy Memorial Hospital.

Shooting at MBTA station in Dorchester leaves one dead

Boston police said that one man is dead and another is in serious condition following a shooting yesterday afternoon. The shooting erupted near an MBTA station in the Dorchester section of the city.

Police said that the victims were two Asian males. They were taken to Boston City Hospital where one died. The shooting remains under investigation. Witnesses said that the victims were each shot in the chest.

Old Glory Condoms denied trademark protection

Calling condoms "immoral or scandalous matter," the US Department of Commerce Patent and Trademark Office has denied Old Glory Condom Corp. of Provincetown trademark protection for its corporate name and logo.

The safer sex/AIDS activist company, which uses an unfurled condom imprinted with an American flag-inspired image to promote HIV prevention and unwanted pregnancy, will appeal the decision. Old Glory Condoms were launched by company president Jay Critchley at an MIT art exhibit in 1989.

Weather

Winter approaches

Tuesday: Windy and cool, but sunny. High of 45 °F (7 °C).

Tuesday night: Mainly clear, low 35-39 °F (1-4 °C).

Wednesday: Strong winds and cloudy, with rain possible in the evening. High 45-50 °F (7-10 °C).

Forecast by New England Telephone

Compiled by Joey Marquez

The Tech's Response Line

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opinion

EDITORIAL

Harassment booklet is a good start

Stopping Sexual Harassment: A Guide to Options and Resources at MIT, a booklet mailed to all MIT students, faculty and staff last week, is a step in the right direction, and the administration should be commended for its efforts. The booklet is, however, only a step.

The fanfare surrounding the booklet, including a letter from Dean for Student Affairs Arthur C. Smith mailed under separate cover, will indeed foster discussion of the issue on campus. It was an excellent idea to list a variety of resources in the book, giving victims a wide range of choices when deciding who to turn to in a harassment case.

There are, however, shortcomings in the booklet itself. The text is sparse and often doesn't take the discussion as far as it should. One page details that "At MIT, sexual harassment in any form may be grounds for disciplinary actions, up to and including termination of employment of student status." Actions to be considered sexual harassment include "Sexist, lewd or obscene remarks or jokes," as well as "Sexual gesturing or leering." These rather open definitions could provide for discussion about what might fit into each category, but the booklet leaves it at that.

Nowhere is there discussion of who makes decisions regarding what is and is not harassment. The "What can be done?" section of the booklet refers to the alleged harasser only as the "harasser," convicting before a trial. The booklet also falls short by not discussing the weighty implications of accusing another person of harassment.

The booklet is only a guide to resources at MIT, and its authors readily admit that it is not a comprehensive manual about harassment. But considering the publicity and fanfare which accompanied its release, it is disappointing that the administration did not reach for a more thorough booklet on the topic.

The first step has been taken, and it was certainly in the right direction. The challenge for the MIT community is to continue the long walk beyond this small step until sexual harassment has been eliminated from our community.

PC should be understood

Column by Mark A. Smith

Politically correct views on race, gender, sexual preference and the Third World have become increasingly influential in America. Frequently revolving around racial issues, these left-wing dogmas rely excessively on blacks-as-victims rhetoric and ever-expanding conceptions of racism. Politically correct activists constantly redefine what constitutes racism and then apply those standards to unsuspecting whites, who apparently missed the latest update in *The Thistle*.

Politically correct doctrine also requires strict devotion to preferential treatment for blacks in employment decisions and college admissions. This affirmative action even extends retroactively at many universities, where "minority works" replace Western classics reflecting the dreaded "white male perspective." Efforts to rewrite history in a manner favorable to blacks often degenerate into fantasizing about ancient Egypt.

Countless scholars and journalists have already examined and thoroughly dismantled the ideology of political correctness. This analysis is incomplete, though, because most critics show utter disregard for America's recent experiences in race relations. Many of them also argue that discrimination and racism ended years ago. Some jump-on-the-bandwagon critics even exceed the politically correct with their self-righteousness.

Although ignored by these commentators, the motivations behind politically correct thinking emerge out of recent history in racial equality. As blacks won basic civil rights during the 1950s and 60s, they became increasingly optimistic about the future. Many people believed that if blacks were guaranteed the same political and legal rights as whites, they would prosper economically by pursuing new opportunities formerly denied to them. The races' material standards of living would thus become more equal over time.

By any available measure, however, this has not occurred. Whites like to think that our more tolerant attitudes have allowed progress for blacks, but the aggregate numbers simply do not show it. In 1988, black per capita income was only 59.5 percent that of whites, reflecting little progress from the 1971 figure of 57 percent. The gap between median family incomes actually increased by four percent during that period. Blacks are currently unemployed over twice as often as whites and are more than three times as likely to be in poverty. These ratios have not improved since 1970. The economic disparity between blacks and whites continues in spite of policies to narrow the gap, such as integra-

The motivations behind politically correct thinking emerge out of recent history in racial equality.

tion, affirmative action and anti-discrimination measures.

Few observers expect racial equality to improve anytime soon. America's central cities continue to lose unskilled jobs while simultaneously gaining uneducated blacks. Their educational backgrounds are generally unsuited for employment in the rising white-collar service economy, producing a growing mismatch between the jobs available and the skills of urban blacks.

The prognosis for the predominantly black underclass is equally grim. The nation's hard-core poor did not share in the economic prosperity of the 1980s, and they now appear to be a permanent fixture in American cities. Most economists are predicting slow economic growth in the 1990s. This will impact heaviest upon those who already command the fewest resources, a disproportionate number of whom are blacks.

Politically correct thinking on race thus has not emerged out of a vacuum, but rather is a byproduct of frustration over recent events and pessimism towards the future. Self-styled racial progressives currently face a sense of urgency, since it is painfully obvious that we are not getting closer to racial equality. In desperation, many people who formerly were mere liberals have abandoned reasonable and rational ideas. Instead, they are grasping for straws and embracing outlandish solutions which do little more than nourish their sense of social justice. Would this be happening if economic disparity between the races had narrowed over the last twenty years? Would gibberish that denigrates Western classics really pass for legitimate discourse?

The politically correct should at least be respected for confronting our continuing racial inequality. Although their conclusions are generally ludicrous, their motivations are admirable. They also rightly attack the popular view that racism and discrimination are not problems today. Innovative new ideas may actually develop as a result of this activism.

Columnist Mark A. Smith is a senior in the Department of Economics.

The Tech

Volume 111, Number 46

Tuesday, October 29, 1991

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The Tech (ISSN 0148-9607) is published on Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$20.00 per year Third Class by The Tech, Room W20-483, 84 Massachusetts Avenue, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. FAX: (617) 253-8226. Advertising, subscription, and typesetting rates available. Entire contents © 1991 The Tech. The Tech is a member of the Associated Press. Printed by Charles River Publishing, Inc.

FROM OUR RESPONSE LINE

Once again, the Response Line has received enough messages that a summary is in order.

• Maria Cheryl S. Casquejo '91 called to ask why *The Tech* hadn't reviewed *A Midsummer Night's Dream*, the most recent production of the Shakespeare Ensemble.

The Tech: Unfortunately, *The Tech* simply couldn't find anyone in our reviewing staff who could go to see *A Midsummer Night's Dream*. Arts Editor Deborah A. Levinson '91 replies: "I asked four people to review the show, and none were available. My staff is all volunteers, and I am particularly short on staff interested in reviewing MIT events. I am very concerned about this, as I believe that *The Tech* should give priority to covering MIT arts events, and I don't feel that I've had the resources to do this." *The Tech* did run a photo of the event, as well as a caption explaining when and where the play was going to be performed.

• Abraham S. Farag '94 called to ask why there was no *On The Town* section in the Tuesday, Oct. 22, issue of *The Tech*. "I very much enjoy seeing it in the paper, and I hope it continues in the future," he said.

The Tech: We're glad you enjoy the arts listings. In the particular issue you mention, there was a problem with copy not coming in on time, which meant that we had to pare the issue down from a planned 24 pages to 20 pages. *On The Town* is run on a space-available basis, although we try to be as consistent as possible about running it on Tuesdays.

• Jyh-Shing Chen G called to point out the error in the weather section of the Oct. 22 *Tech*, which incorrectly reported the Celsius temperatures. "It's obvious that they didn't take care of the 9/5 factor in that," he said.

The Tech: In order to make the weather as accurate as possible, we wait until almost

everything else in the issue is done. The error occurred in the rush to finish the issue. We hope this didn't cause any confusion.

• Chris Blanc '93 called with a simple message. "I just wanted to say that the black community does not need a leader like Jae H. Nam '93."

The Tech: Thank you for your input. Nam, a controversial new *Tech* columnist and cartoonist, has drawn some fire for the stands he has taken. *The Tech* hopes to continue to provide a variety of viewpoints in its opinion section.

• And finally, there was more response on the Jim front. Lisa A. Staub '93 first called to say, "I miss *Jim's Journal*." Stephen Moldoff, an assistant manager for Course IX, also put in "positive support for *Jim's Journal*, saying that it "brings joy to my day and gives me something to live for. Or something like that." It is difficult to judge sarcasm on the Response Line's answering machine. However, in a subsequent issue of *The Tech*, there appeared a *Jim* strip, and Staub called the Response Line again to say, "Thank you very much for putting *Jim's Journal* back in *The Tech*. It's very much appreciated."

The Tech: As explained previously in this space, *Jim* has low priority, coming after advertisements, copy and student-drawn strips. Still, we run *Jim's Journal* whenever the space is available.

The Tech's Response Line is an opportunity for readers to informally respond to any issues raised in *The Tech*, or to comment on the paper itself. Readers may call the line at 258-8219 and leave their name, MIT affiliation, and evening phone number along with a comment or question. Responses which do not contain all of the above information will not be considered. These summaries will be printed as often as the response demands.

opinion

Women can only be represented in Senate if they run

Column by Jae H. Nam

I'm not a Fascist-megalomaniacallunatic. Really. I'm not.

Now that that's cleared up, I'd like to say that if I were God, this is how I'd like to see this land running under my supreme and total control:

Abortion is a serious issue, but through understanding, respect and compassion, we will be able to come to a mutual agreement. Gun control is a very serious issue, but through respect, compassion and understanding, we will be able to come to a common consensus. Poverty is a very important issue, but through common respect, mutual compassion and sympathetic agreement, we will be able to come to a serious understanding. Sexual harassment of transvestite televangelist prostitutes by intoxicated lesbian construction workers is a matter of understanding, but through common mutual, sympathetic compassion and serious, respectful consensus, we should be able to come to an agreement.

Hmm. Forget it. I'll save this for later. I'm limited by space (although you may

think that my ego exceeds all boundaries of space and time), so I'll have to narrow in on a single, very serious issue in need of a common consensus, namely, the Senate.

There is a great inadequacy in the representation of women in the Senate. This inadequacy has never been so blatantly obvious than when we all watched the male senatorial bungling during the Clarence Thomas hearings on national television.

How can we correct this male preponderance in the Senate? A tricky question. These senators have been elected by the people — men and women — through democratic means. There was nothing illegal about how they obtained their positions. The discrepancy may arise from the simple fact that more men than women run for the Senate. It follows that if you want more women in the Senate, more women should run for office. A very intriguing concept, eh? Finally, women have the power to vote, one area in which they are not a minority.

Does this mean that it's really nobody's

fault? Is this just some more stupid, obnoxious whining and nitpicking from the lunatic left? left? left? [Please stand by while writer's brain undergoes repairs.]

Hell no! It's obvious that this is some evil male conspiracy designed to subjugate women! Yet by what legitimate means can we get more women into the Senate if not enough women run for office and if people continue to vote for male senators? How can we immediately change this heinous situation without a military coup — or a really violent tupperware party — that topples the US government?

There is only one option! Senators must get sex change operations. Immediately. I demand it! We must have equal representation of women in the Senate! I urge you, send your letters to your Congressman. Tell them that if they are so concerned about equal representation of women, then why don't they personally do something about it?

Let's start with Ted Kennedy. It would be poetic justice that after chasing so

many skirts in his life, he would end up wearing one (instead of having his trousers down). Can you imagine Tom Foley or Jesse Helms in high heels, makeup, lipstick and bra? Ugh. Excuse me while I retch. Hey, how about Dan Quayle in pigtails presiding over the Senate?

Returning to more rational (and less offensive) behavior: the only way is through a gradual and patient change with time. More women should run for office if they believe male senators are doing an inadequate job of representing them. Otherwise, you really cannot blame anyone, not even the hapless senators, for the lack of women in the Senate. Only by this gradual and non-disruptive process can we achieve a mutual equilibrium where the common consensus is the rule to be adhered to by all consenting citizens in an orderly fashion. Huh? Zzzzzzz.

Jae H. Nam is a junior in the Department of Mechanical Engineering.

Domino's Pizza delivers, unless you use a meal card

Column by Tony Le

After a long Tuesday rehearsal and the prospect of facing a non-stop 11-to-11 Wednesday, I was not in the best of moods. I was tired, irritable and very hungry. So, who to make me more tired, more irritable and more hungry than Domino's Pizza?

I called Domino's at about 12:45 am and ordered a pizza:

They: Thank you for calling Domino's. Can I take your order?

Me: I'd like to order a small pizza with pepperoni.

They: What size pizza would you like?

We have small, medium and large.

Me: What?

They: What size of pizza?

Me: Uh, small.

They: And your address?

Me: 472 Memorial Drive.

They: Phone number?

Me: 225-7471.

They: And will that be cash or meal card?

Me: Meal card. By the way, I have a coupon for free Coke and extra cheese.

They: What?

Me: A coupon for two free Cokes and extra cheese.

They: For what?

Me: "Get two free Cokes and extra cheese with your order."

They: Okay, the total is \$9.40. Give the driver your coupon. Your pizza will be

there in 30 minutes.

Me: Thanks. Bye.

So I worked alternately on my 6.013 and 6.041 for about 30 minutes. Around 1:15 am, I thought to myself, "Great! I'll get three dollars off my pizza."

No such luck.

The clock approached 1:30, and still no sign of anything Italian.

I went down to the front desk.

"Has a Domino's guy come around here?"

"No. I haven't seen anyone. Maybe you should call them."

Back to my room. I tried. It was busy. I tried again. Busy. And again. Busy.

About 1:45 I went back down to check.

I waited for five minutes. Nothing.

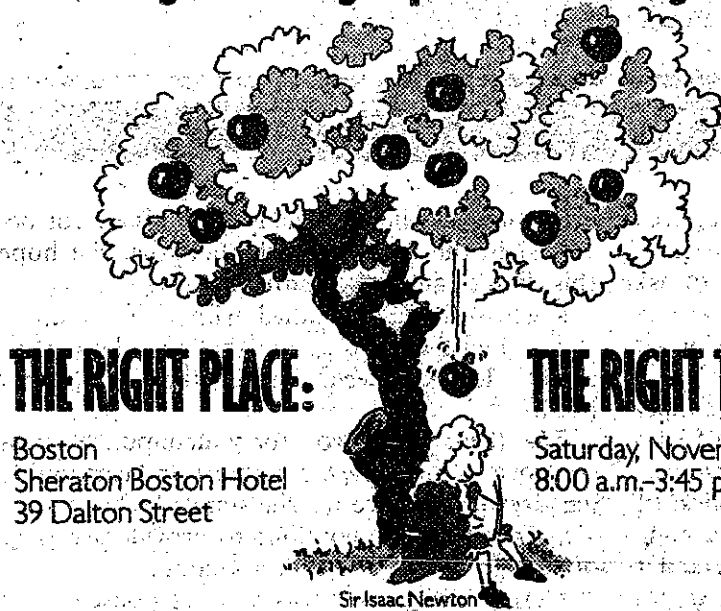
Then I tried calling again. Busy. Until 2 am, I tried again and again. It was still busy.

I thought, "It'd be really stupid if they had more than one line."

At the same time, I noticed that my coupon read, "Offer expires 11/13/91." It also said: "Offer may be withdrawn at anytime." This probably meant Domino's withdrew it sometime between 12:45 and 1:30 early on the morning of Wednesday, (Please turn to page 7)

Tony Le, a junior in the Department of Electrical Engineering and Computer Science, is The Tech's typist and a vehement hater of coffee.

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2:45-3:45 GRE Program Question and Answer Session

DISCIPLINE DISCUSSIONS

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12:00-1:00 Biological Sciences, Physical Sciences, Health Sciences
1:00-2:00 Political Science, Sociology, Psychology
2:00-3:00 Computer Science, Engineering, Mathematics

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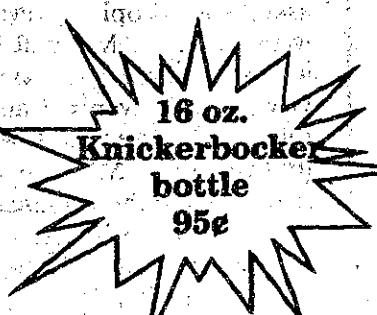
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opinion

Students want more than just pizzas with ValiDine

(Continued from page 5)

Oct. 23.
I gave up. I was much too sleepy to wait for them or try getting through any longer.

Wednesday night; I had two problem sets due. I called Domino's at 11:30. I was going to ask them if I could get \$3 off this order, which was much less than I thought I deserved. I knew I was probably not going to get it, but at this point I didn't have much to lose in trying.

They: Hi, Domino's Pizza. Can I take your order?

Me: Before I place an order, can I ask you something?

They: Yes?

Me: If I told you that I ordered a pizza last night about 12:45 but it never came, would you give me \$3 off my order today?

They: I'm not sure if we can do that; could you hold on a moment please?

Me: Sure.

I heard the woman talking to her manager in the background. I knew before she got back what she would say.

They: I'm sorry, but we don't have the authority to do that.

Me: Why not?

They: Well, we have no proof that you actually ordered a pizza.

Me: There's no way you can check?

They: Yeah, we could but we'd have to go through 1500 slips of paper.

Me: Even if I told you I ordered a pizza at 12:45?

They: No.

Me: You mean you don't have a time-order file or anything?

They: No, sorry.

Me: So, if I get a late pizza I can get \$3 off, but if I get no pizza, I can't get anything?

They: Sorry. We have no proof. I mean, anyone off the street can say this.

I did not appreciate being called "anyone off the street."

They: Why didn't you call us last night?

Me: I did, but the line was busy.

They: How many times did you try calling?

Me: I don't remember exactly, but I called several times from 1:30 to 2.

They: I'm sorry, but if you had

been able to get through, you could've made a complaint and we could've made the pizza right then and there. I mean, there were staff here at that time. But it's too late to ask for it now.

Me: Well, it wasn't my fault I couldn't get through.

They: Well, it wasn't ours either.

I was getting nowhere. This was the last straw.

Me: All right, thanks. I'm not ordering.

They: Thanks for calling Domino's.

Me: Bye.

It is now Sunday afternoon. Tonight I'm going to go to rehearsal, then go home and try to get some work done. I will probably have the munchies again, and, since I am not the richest student in the world, I will probably be forced to order another fine Domino's pizza so I can use my meal card.

This makes me wonder. Domino's has a monopoly on the meal-card delivery business here, which probably explains the run-around I got earlier this week. As long as students have tight budgets (which, by definition, a great many do), they'll be stuck using meal cards. Which means Domino's can always count on a steady following of meal-card customers. Which means Domino's can take for granted that it can always count on a steady following of meal-card customers. Of course, if Domino's doesn't have to work very hard to keep those students doomed to use meal cards as not-by-choice faithful customers, they can probably forget about keeping up the quality of their food or the quality of their service. Of course, I'm not saying that all this is intentional on Domino's part; it's just human nature.

Some time ago, I had heard that ARA was trying to negotiate meal-card contracts with other delivery places. Since then, I've heard nothing. Hopefully, this is not an indication of how strongly ARA is pursuing these contracts, because, until we have more competition (or any competition, for that matter) in the meal-card delivery business, people like me will have to either face the possibility of being mistreated patrons — or starve.

ISLAM AND MODERN SCIENCE

A SEMINAR BY

DR. SEYYED HOSSEIN NASR

University Professor of Islamic Studies

George Washington University

Date: **TODAY**

Time: 5:00 - 7:00 P.M.

Place: MIT, Room 26-100

Biography:

Dr. Seyyed Hossein Nasr is one of the most well-known thinkers, distinguished philosophers and respected scholars of Islamic sciences currently living in the West. He is an alumnus of MIT where he spent his undergraduate years pursuing physics and mathematics, and a graduate of Harvard University where he acquired his PhD in the history of science and philosophy with special emphasis on Islamic science.

Professor Nasr's distinguished teaching experience has included faculty positions at Harvard University, Tehran University, American University of Beirut, Princeton University, University of Utah, Temple University, and George Washington University where he currently holds the position of University Professor of Islamic Studies. He has lectured extensively throughout the Islamic world, Western Europe, North and Central America, India, Japan and Australia and participated in numerous conferences on Islam, philosophy, comparative religion and the environmental crisis.

He is the author of over 20 books and 200 articles, many of which have been translated, from the original English and Persian (and occasionally French and Arabic), into numerous languages such as Spanish, Italian, German, Polish, Indonesian, Turkish, Portuguese, Malay, Urdu and Bengali.

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opinion

LETTERS TO THE EDITOR

MIT Health Services needs female staff

(Editor's Note: The Tech received a copy of the following letter addressed to Director of MIT Health Services Dr. Arnold N. Weinberg.)

At a recent Women's Forum Steering Committee meeting; the issue of new hires in Gynecology/Obstetrics was raised. We do not know the statistics of how many women in the MIT community use MIT medical facilities, but we note with great

concern that it has become increasingly difficult to obtain an appointment with a female gynecologist. In other specialties within MIT Health Services, one can make an appointment (usually in less than a month) to consult with one's chosen doctor with whom one has established a relationship. Such is not the case in gynecology.

One of our members called for an appointment in July and was told that nothing was available before January with Dr. Annie S.

Liau. "Routine" procedures were referred to the nurse practitioners and "emergencies" were to be handled by other (male) doctors. Where is the concept of relationship in such a situation?

We commend Dr. Liau's skill and compassion as a sought-after professional; her abilities and dedication are a boon to the community. We do not quarrel with the qualifications of either the nurse practitioners or the new doctors. While we applaud your efforts to address hiring doctors for the specialty, we are alarmed that the new hires are, without exception, males. We suggest that many women prefer to consult with female gynecologists. How can it be that, in this particularly female area, MIT is unable to hire females?

Emmi Snyder
MIT Women's Forum

at the conference, a ploy which makes a mockery of the claim of "Justice" in your organization's name.

Jonathan I. Kamens '91

Middle East conference excludes the perspective of Jewish students

(Editor's Note: The Tech received a copy of the following letter addressed to the Middle East Justice Network.)

On Saturday, Nov. 16 you are holding a one-day conference at MIT entitled "Israel, South Africa and the 'New World Order.'" Because you are holding this conference on a Saturday, many Jews, who tend to represent issues from the point of view of Israel, will be unable to attend. It is therefore quite likely that the Israeli point of view will be less represented than others.

At best, this is an unintentional scheduling error that reflects an acute insensitivity in your organization to the needs of one of the major parties in the Arab-Israeli conflict.

At worst, it is an intentional ploy to ensure an underrepresentation of the Israeli point of view

M.B.A. J.D.
Ph.D. M.D.

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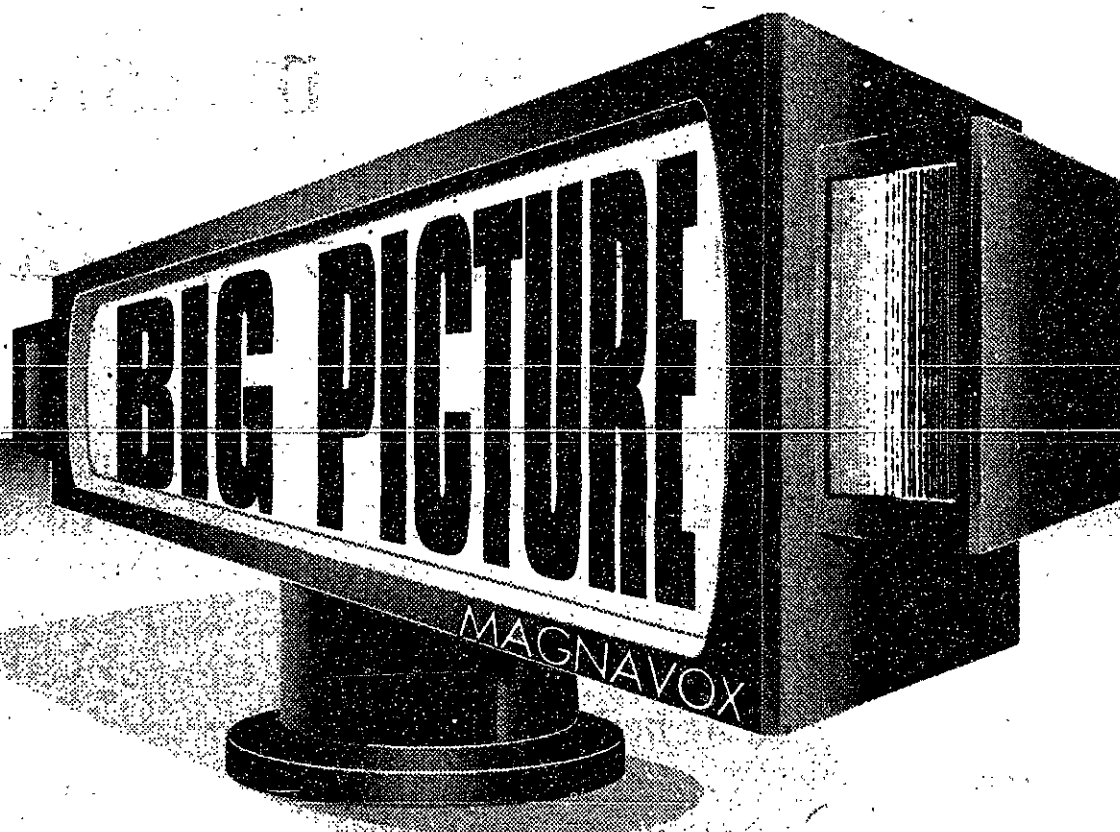
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Wednesday, Oct. 30

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Slump, Pouch, and Sall perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

Vinnie Moore, Jon Finn Group, and Joe Stump perform at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Leisure Glass, Whatt's Gnu, and Anna Schockra perform at Club 3, 608 Somerville Ave., Somerville. Tel.: 623-6957.

Blues Jam with Rick Russell perform at Harpers Ferry, corner of Harvard and Brighton Aves. Telephone: 254-9743.

Third Estate and Human Nature perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Creeping Anatomy, Slushdog, and Red Tomatoe perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

Candy Dulfer & Funky Stuff perform at 9 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$13 in advance, \$14 day of the show. Telephone: 497-8200.

Crash Test Dummies and Paleface perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel.: 254-2052.

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

Head of David, Tar, and Sensurround perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Robin Lane, Laurie Gelfman, and Dan Kellar perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0962.

Qualities perform at the Western Front, 343 Western Avenue, Cambridge, near Central Square. Telephone: 492-7272.

JAZZ MUSIC

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

The Mid Life Crisis performs at Scullers Jazz Club, in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Tickets: \$6. Telephone: 783-0811.

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

CLASSICAL MUSIC

The MIT Musicians Behind-the-Desk Series continues with The Providence Players: Paul Johnson, viola da gamba, Catherine Gordon-Seifert, harpsichord, and Margaret Spura, recorder, at noon in Killian Hall. No admission charge. Tel.: 253-9800 or 253-2826.

The Boston Symphony Orchestra presents a Youth Concert at 10 (Thursday, Friday, and Saturday at 10 and 11:50) at Symphony Hall, corner of Massachusetts and Huntington Avenues, Boston. Tickets: \$6.50. Telephone: 266-1200.

Boston University String Department Recital is presented at 8:30 at the Concert Hall, 855 Commonwealth Avenue, Boston. Telephone: 353-3343.

The Gallie Soloists perform at 12:30 at the Federal Reserve Bank of Boston, 600 Atlantic Avenue, near South Station. No admission charge. Telephone: 973-3453.

Electric Wednesday, a program of electronic music, is presented at 8 at Brown Hall, New England Conservatory, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120, x257.

THEATER

The Triangle Theater Company presents The Shadow Box, Michael Cristofor's examination of the lives of the inhabitants in a hospice, tonight at 8 and Wednesday through Saturdays through Nov. 23. Tickets: \$15. Telephone: 426-3550.

COMEDY

Lewis Black performs at Catch a Rising Star, 30 JFK Street in Harvard Square. Telephone: 661-9887.

Ritch Shnyder performs at 8:30 Tue., Thurs. and Sun. and at 8:30 and 10:45 Fri. & Sat. through Nov. 3 at the Improv, downstairs at the Wilbur Theater, 246 Tremont Street, Boston. Tickets: \$12 Fri. & Sat., all other dates \$8. Telephone: 695-2989.

FILM & VIDEO

*** CRITICS' CHOICE ***
The Brattle Theatre concludes its series New Black Cinema with Jungle Fever (1991, Spike Lee) at 3 and 7:30 and Do the Right Thing (1989, Spike Lee) at 5:25 and 10:40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

Thursday, Oct. 31

CONTEMPORARY MUSIC

Led Addiction, Storm Window Plays the Hits, The Balls, and Slant Six perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

Miriam and Burnbox perform at Club 3, 608 Somerville Ave., Somerville. Telephone: 623-6957.

Stub Junkman performs at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

The Big Blues Meanies perform at Harpers Ferry, corner of Harvard and Brighton Aves. Telephone: 254-9743.

Blood Oranges, Derangers, and Mystery Ranch perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Voo Doo Dolls, Ointment, Flowerhead, and Winston's Diary perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

Blur and Slowdive perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Gravediggers, Boo, and Thumbcramp perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

die Kruzen, Green Magnet School, and Fuddpucker perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

J.T.'s Mardi Gras Band and Laweclair Ladies perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0962.

Audley Taylor & New Roots perform at The Western Front, 343 Western Avenue, Cambridge, near Central Square. Telephone: 492-7772.

JAZZ MUSIC

Calypso Hurricane performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$6. Telephone: 661-5000.

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

Myanna and Cercle Miller perform at Scullers Jazz Club, in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Tickets: \$7. Tel.: 783-0811.

The William Brecker Kollektief performs at 8 and 11 at Nightstage, 823 Main Street, just north of MIT. Tickets: \$12 in advance, \$13 day of the show. Telephone: 497-8200.

CLASSICAL MUSIC

Boston University Wind Ensemble and Chamber Winds perform at 8 at the Tsi Performance Center, 655 Commonwealth Avenue, Boston. Telephone: 353-3343.

Composers in Red Sneakers, with Soli Espiri Trio and environmental dancer Arawana Hayashi, presents a concert of new music at 8 at the Old Cambridge Baptist Church, 1151 Massachusetts Avenue, Cambridge. Tickets: \$6, or free to anyone wearing red sneakers. Telephone: 527-3171.

The New England Conservatory Wind Ensemble performs at 8 at Jordan Hall at New England Conservatory. No admission charge. Telephone: 262-1120, x257.

Robert Ward, classical guitar, performs at 12:30 at the Federal Reserve Bank of Boston, 600 Atlantic Avenue, near South Station. No admission charge. Telephone: 973-3453.

The Bocheria Ensemble performs at 8 at the Blacksmith House, 56 Brattle Street, Harvard Square. Tickets: \$3.50. Telephone: 547-6789.

Sequentia performs at 8 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$15 general, \$12 for MFA members, students, and seniors. Telephone: 267-9300.

The Boston Symphony Orchestra presents a Youth Concert at 10 and 11:50 at Symphony Hall. See Oct. 30 listing.

THEATER

MIT Dramashop presents The Mayor of Zalamea at 8 tonight through Nov. 2 and Nov. 7-Nov. 9 in Kresge Little Theater. Telephone: 253-2808.

The Actors from the London Stage present A Midsummer Night's Dream at 8 tonight through Nov. 2 (additional performance Nov. 2 at 2) at Spingold Theater, Brandeis University, on South Street in Waltham. Tickets: \$15-\$18. Telephone: 736-3400.

The Harvard-Radcliffe Dramatic Club presents The Female Man tonight through Nov. 2 at 7:30 (late show on Nov. 1 at 10) at the Experimental Theater, Loeb Drama Center, 64 Brattle Street, Cambridge. No admission charge. Telephone: 495-2668.

DANCE

Wim Vandekeybus presents Always the Same Lies at 8 tonight through Nov. 2 at the Emerson Majestic Theater, 219 Tremont Street, Boston. Tickets: \$22, \$18, and \$14. Telephone: 491-7337.

POETRY

*** CRITICS' CHOICE ***
Poetry at the Media Lab presents Galway Kinnell at 7:30 in the Bartos Theatre of the Wiesner Building. No admission charge.

COMEDY

Lewis Black performs at Catch a Rising Star. See Oct. 30 listing.

Ritch Shnyder at 8:30 at the Improv. See Oct. 30 listing.

FILM & VIDEO

The Brattle Theatre presents Evil Dead (1980, Sam Raimi) at 4:30 and 8 and Evil Dead 2: Dead by Dawn (1987, Sam Raimi) at 6:15 and 9:45 at 40 Brattle Street in Harvard Square. Tickets: \$5.50. Telephone: 876-6837.

Friday, Nov. 1

CONTEMPORARY MUSIC

Babatundé Olatunji and the Drums of Passion perform at 8 at the Somerville Theater in Davis Square. Tickets: \$17.50. Telephone: 876-4275.

African Tapestry, an evening of dance, music, and folklore from Africa, is presented tonight at 8 at the Strand Theater, 549 Columbia Road, Dorchester. Tickets: \$12 general, \$8 seniors and children under 12. Telephone: 666-1859 or 282-8000.

Love it to Death, Slick City, and Hell-bent perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

GWAR, Blitz Spear, and Womb to Tomb perform at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Shy Five, One Thin Dime, and Brook Bateau perform at Club 3, 608 Somerville Ave., Somerville. Tel.: 623-6957.

Eddie Kinkaid performs at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

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

Fat Cat perform at Harpers Ferry, corner of Harvard and Brighton Aves. Telephone: 254-9743.

Ottmar Leibert performs at 7:30 and Foussette Dart Band performs at 10:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

*** CRITICS' CHOICE ***
Lenny Kravitz and Stress perform at 7:30 at the Orpheum Theatre, Hamilton Place, Boston. Tel.: 482-0650.

The Roots and Push It Good perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Immortals, The Devotions, Joystick, and The Revelers perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

Talking to Animals, Letters to Cleo, and Black Rose Garden perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Dextone perform at the Tam, 1648 Beacon Street, Brookline. Tel.: 277-0962.

Harambe perform tonight and tomorrow at the Western Front, 343 Western Avenue, Cambridge, near Central Square. Telephone: 492-7772.

JAZZ MUSIC

Didi Stewart & Friends perform at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$6. Telephone: 661-5000.

*** CRITICS' CHOICE ***
Charlie Byrd performs tonight and tomorrow at Scullers Jazz Club, in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Tickets: \$14. Telephone: 783-0811.

Harvey Diamond Quartet performs tonight and tomorrow at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Telephone: 623-9874.

CLASSICAL MUSIC

The MIT Musicians Behind-the-Desk Series continues with Lee Ridenour, harpsichord, at noon at the MIT Chapel. No admission charge. Telephone: 253-9800 or 253-2826.

*** CRITICS' CHOICE ***

The Dudley House Concert Series presents Karol Bennett, soprano, and John McDonald, piano, at 8 at Paine Hall, Harvard University, Harvard Square. Telephone: 493-3388.

The Simmons College Choral performs at 5 at Alumni Hall, Simmons College Residence Campus, behind 321 Brookline Avenue, Boston. No admission charge. Telephone: 738-2124.

*** CRITICS' CHOICE ***

John Williams, classical guitar, performs at 8 at Jordan Hall at New England Conservatory. Tickets: \$23 and \$25. Telephone: 482-2595.

Friday at Trinity continues with Turkington at 12:15 at Trinity Church, Copley Square, Boston. No admission charge, but donations requested. Phone: 536-0944.

The Boston Symphony Orchestra presents a Youth Concert at 10 and 11:50 at Symphony Hall. See Oct. 30 listing.

THEATER

The MIT Gilbert & Sullivan Players sent Yeomen of the Guard at 8 to through Nov. 3 and Nov. 7-Nov. 9 (national performances Nov. 2 and Nov. 2) in the Sala de Puerto Rico. Tickets: general, \$7 students, seniors, MIT members, \$5 MIT students. Tel.: (508) 836-1871.

The Huntington Theatre Company presents Tartuffe, Moliere's scathing of religious hypocrisy and self-delusion, tonight through Dec. 1 (viewings Nov. 1, 2, & Sat. 8 and Nov. 3 at 7:30, performances run Tue., Sat., Wed., Sat., and Sun. at 2, with a special performance Jan. 26, 1992 at 7) at Huntington Avenue, Boston. Tickets: \$18-\$34, with student discounts available. Telephone: 266-0800.

A Midsummer Night's Dream at Spingold Theater. See Oct. 31 listing.

The Female Man at 7:30 and 10 at Experimental Theater. See Oct. 31 listing.

COMEDY

Lewis Black performs at Catch a Rising Star. See Oct. 30 listing.

Ritch Shnyder at 8:30 and 10:45 at the Improv. See Oct. 30 listing.

DANCE

The Boston Conservatory Dance Faculty performs at 8 tonight and tomorrow and at 8:30 Nov. 3 at the Boston Conservatory Theater, 8 The Fenway, Boston. Telephone: 536-3063.

Wim Vandekeybus presents Always the Same Lies at 8 at the Emerson Majestic Theater. See Oct. 31 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents Invasion of the Body Snatchers (1956, Don Siegel) at 7:30 in 10-250 and La Femme Nikita at 7 & 10 in 26-100. Tickets: \$15.50 with MIT/Wellesley ID. Telephone: 253-8881.

The Museum of Fine Arts begins its series New Italian Cinema with Forever Mary (1990, Marco Risi) at 6 and The Steady Uncle (1989, Franco Brusati) at 8 at the Remis Auditorium of the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members.

The French Library in Boston begins series Films of Robert Bresson with 'A Country Priest' (1950) at 8 at Marlborough Street, Boston. Tickets: non-members, \$3 members. Tel.: 266-4351.

The Institute of Contemporary Art presents Harun Farocki Retrospective Bilder der Welt (Images of the World: Inscriptions of War, 1989) and Da-ling After Tage (The Division of Days, 1970) at 5:45 (filmmaker w. present at screening) and Der Gesch der Lebens (The Taste of Life, 1979) Betrogen (Betrayed, 1985) at 8 at Boylston Street, Boston. Tickets: \$5 general, \$4 ICA members, students, seniors, series pass (3 screenings) is \$25. Telephone: 266-5152.



(Left) Poet Galway Kinnell at the Bartos Theater on Halloween. (Top right) Classical guitarist John Williams at Jordan Hall on Nov. 1. (Lower right) LSC presents La Femme Nikita on Nov. 1.

ARTS

On the Town

Compiled by Deborah A. Levinson

EXHIBITS

Renee Rubin: Recent Work opens today and continues through Dec. 1 at the Newton Free Library, 330 Homer Street, Newton Centre. Gallery hours: Mon.-Thurs. 9-9, Fri. 9-6, Sat. 9-5, Sun. 1-4. Telephone: 552-7145.

Saturday, Nov. 2

CONTEMPORARY MUSIC

★★★ CRITICS' CHOICE ★★★
Big Dipper, Miles Death Muffin, Cocktails, and Wadi Trip perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

Libana performs at 8 at the Somerville Theater in Davis Square. Tickets: \$15. Telephone: 876-4275.

★★★ CRITICS' CHOICE ★★★
Stray Cats and Gutter Boy perform at 9 pm at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Digney, Figgins, Chao, and Eables perform at Club 3, 508 Somerville Ave., Somerville. Telephone: 624-6957.

Ray Greene & Universal Language perform at Ed Burke's, 808 Huntington Avenue, Boston, on the R green line. Telephone: 232-2191.

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

Eight to the Bar perform at Harpers Ferry, corner of Harvard and Brighton Aves. Telephone: 254-9743.

Poster Children, Six Finger Satellite, and Kudgel perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Band that Time Forgot performs at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Jumpin' Blues Dance Party, featuring Roll With It, from 5-9 at the Western Front, 343 Western Ave., Central Square. Tickets: \$2 with MIT ID. Telephone: 252-3800.

Harambe at the Western Front. See Nov. 1 listing.

JAZZ MUSIC
Tiger's Bakr performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$6. Telephone: 661-5000.

Marc Cohn performs at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Harvey Diamond Quintet at the Willow Jazz Club. See Nov. 1 listing.

Charlie Byrd performs at Scallion Jazz Club. See Nov. 1 listing.

CLASSICAL MUSIC
The Cantata Singers and Ensemble perform at 8 at Jordan Hall at New England Conservatory. Tickets: \$29, \$23, \$17, \$12, \$8, \$6-students, \$2 discount for seniors. Telephone: 267-6807.

The Egmont Trio performs at 8 at the Longy School of Music, 1 Follen Street, Cambridge. Tickets: \$7 general, \$5 students and seniors. Telephone: 756-0921.

The Boston Symphony Orchestra presents a Youth Concert at 10 and 11:50 at Symphony Hall. See Oct. 30 listing.

THEATER
Jim Cooke presents his one-man show, Calvin Coolidge: More than Two Worlds, at 8 tonight and tomorrow at the Blacksmith House, 56 Brattle Street, Harvard Square. Tickets: \$8. Telephone: 547-6789.

A Midsummer Night's Dream at 2 and 8 at the Spingold Theater. See Oct. 31 listing.

The Female Man at 7:30 at The Experimental Theater. See Oct. 31 listing.

COMEDY
Lewis Black performs at Catch a Rising Star. See Oct. 30 listing.

Ritch Snyder at 8:30 and 10:45 at the Improv. See Oct. 30 listing.

DANCE
The Boston Conservatory Dance Faculty performs at 8 at the Boston Conservatory Theater. See Nov. 1 listing.

Wim Vendekeybus presents Always the Same Lies at 8 at the Emerson Majestic Theater. See Oct. 31 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents City Slickers at 7, 8, 10 in 26-100. Tickets: \$1.50 with MIT/Wellesley ID. Telephone: 253-8884.

The French Library in Boston continues its series *Films of Robert Bresson* with Pickpocket (1959) at 8 at 53 Marlborough Street, Boston. Tickets: \$4 non-members, \$3 members. Tel.: 266-4341.

The Institute of Contemporary Art continues *Harun Farocki Retrospective* with *Zwischen Krieg und Frieden* (Between Two Wars, 1977) and *Ein Bild* (A Picture, 1983) at 5:45 and *Nicht löschbares Feuer* (Fire Which Cannot be Put Out, 1969) and *Wie Man Sieht* (As You See, 1986) at 8 at 955 Boylston Street, Boston. Tickets: \$5 general, \$4 ICA members, students, and seniors; series pass (3 screenings) is \$12. Telephone: 266-5152.

Sunday, Nov. 3

CONTEMPORARY MUSIC

★★★ CRITICS' CHOICE ★★★
The Buzzcocks and Cavalier Art perform at 9 pm in an 18+ ages show at 416, 13 Lansdowne Street, Boston, near Kenmore Square. Telephone: 262-2437.

Mr. Bungle perform at 1 pm in an all-ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Tel.: 451-1050.

Urban Dance Squad and EBM perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

CLASSICAL MUSIC
The MIT Music and Theater Arts Guest Artist Series continues with The Chester String Quartet at 4 in Krege Auditorium. No admission charge. Telephone: 253-2906.

William Hite, tenor, and Charles Fisk, piano, perform at 8 at Jewett Auditorium, Wellesley College, Wellesley. No admission charge. Telephone: 235-0320, x2028 or x2077.

The Cleveland Chamber Symphony performs at 8 at John Knowles Paine Concert Hall, Harvard University, Harvard Square. No admission charge. Telephone: 496-6013.

The Boston Symphony Chamber Players open their season at 3 at Jordan Hall at New England Conservatory. Tickets: \$9.50-\$16.50. Telephone: 266-1492.

Dorothea Brinkmann, contralto, William Malone, clarinet and alto saxophone, Steven Frucht, violin, Jennifer Elowitch, violin, Blas Bretner, viola, George Seaman, cello, Eda Mazo Shyam, piano, and John McDonald, piano, perform in a *Longy Faculty Chamber Music Concert* at 8 in Edward Pickman Concert Hall, 27 Garden Street, Cambridge. Suggested donation: \$5. Telephone: 876-0956.

Chamber Music Series at the Isabella Stewart Gardner Museum continues with The Gardner Chamber Orchestra at 1:30 at 280 The Fenway, Boston. Concert free with museum admission. Tel.: 566-1401.

THEATER
The Female Man at 7:30 at The Experimental Theater. See Oct. 31 listing.

Calvin Coolidge: More than Two Worlds at 8 at the Blacksmith House. See Nov. 1 listing.

COMEDY
Lewis Black performs at Catch a Rising Star. See Oct. 30 listing.

Ritch Snyder at 8:30 at the Improv. See Oct. 30 listing.

DANCE
The Boston Conservatory Dance Faculty performs at 3 at the Boston Conservatory Theater. See Nov. 1 listing.

FILM & VIDEO
The MIT Lecture Series Committee presents Main Man at 6:30 & 10 in 26-100. Tickets: \$1.50 with MIT/Wellesley ID. Telephone: 258-8881.

The Institute of Contemporary Art continues *Harun Farocki Retrospective* with *Leben-RED* (Life in the Federal Republic of Germany, 1989) at 3, *Worte des Vorsitzenden* (Words of the Chairman, 1967) and *Elwas wird sichtbar* (Before Your Eyes - Vietnam, 1986) at 5:45, and Jean-Marie Straub and Daniele Huillet *drahen einen Film nach Franz Kafkas "Amerika"* (Jean-Marie Straub and Daniele Huillet Make a Film Based on Franz Kafka's "America," 1987) at 8 at 955 Boylston Street, Boston. Tickets: \$5 general, \$4 ICA members, students, and seniors; series pass (3 screenings) is \$12. Telephone: 266-5152.

The Harvard-Epworth Film Series continues with *Late Autumn* (1960, Yasujiro Ozu) at 8 at the Harvard-Epworth United Methodist Church, 1555 Massachusetts Ave., Cambridge. Tickets: \$3. Telephone: 354-0837.

Monday, Nov. 4

CLASSICAL MUSIC

The Longy Piano Faculty Concert Series continues with Deborah Beers, Anne Francoise Ferrault, Elise Jackendoff, Ludmilla Litson, Shaylor Lindsay, Jocelyne Lopatin, Eda Mazo Shyam, Greg Slowik, Henry Weinberger, and Tatiana Yampolsky at 8 at Edward Pickman Concert Hall, 27 Garden Street, Cambridge. No admission charge. Telephone: 876-0956.

The Griffin Music Ensemble opens its season at 8 at the Wang Center, 270 Tremont Street, Boston. (Program repeats on Nov. 8 at 8 at Hampshire College, Amherst.) Tickets: \$10, \$2 for students and seniors with ID. Tel.: 482-9393.

The Music Production Company, with guest violinist John Ziarko, performs at 8 at Holmes Living Room, North House, Harvard University, Harvard Square. Tickets: \$9 general, \$5 students and seniors. Telephone: 576-6372 or 628-4741.

First Monday, a program of music performed by students, faculty, alumni, and guests of the New England Conservatory, is presented at 8 at Jordan Hall at New England Conservatory. No admission charge. Telephone: 262-1120, x257.

(Please turn to page 19)



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ARTS

Two films shine at Toronto Festival of Festivals

THE TORONTO INTERNATIONAL FESTIVAL OF FESTIVALS

By MANAVENDRA K. THAKUR

GULING JIE SHAONIAN
SHA REN SHIJIAN
[A BRIGHTER SUMMER'S DAY]

THIS WAS THE MOST UNQUALIFIED masterpiece in the festival. Without any cinematic fireworks or trickery, director Edward Yang of Taiwan has constructed an utterly unique three-hour coming-of-age film that transforms the story of a troubled teenager into a chronicle of a generation.

The historical setting is 1960, 11 years after Chiang Kai-shek and his band of Nationalist followers fled mainland China and took refuge in Taiwan. As the years went by, it became increasingly obvious that their vow to retake the mainland was unrealistic, and by the early 1960s their idealistic fervor had deteriorated to the point that it precipitated a crisis of identity. The Nationalists could no longer pretend to be the "real" Chinese, and they did not want to identify themselves as Taiwanese. To add to the cultural confusion, an influx of American music and Hollywood movies was rapidly displacing the more traditional ways.

A whole generation of Taiwanese youths grew up in this age of uncertainty and disillusionment, and this atmosphere pervades Yang's film. The main character, loosely speaking, is Xiao Si'r (Zhang Zhen), a 14-year-old boy caught up in the turf battle raging between two neighboring



Lisa Yang and Zhang Zhen in a scene from *Guling Jie Shaonian Sha Ren Shijian* ("A Brighter Summer's Day").

youth gangs. The film follows the story of a large number of characters, eventually culminating in a tragedy that casts in sharp relief the psychological and emotional toll that Taiwan's cultural milieu exacted on this generation of youths.

As the film's narrative makes clear, joining neighborhood gangs was one of the few ways these adolescents could gain a sense of identity and security. Indeed, in

Yang's film, the elder generation is so caught up in its own problems that it does not even seem to be aware of the youth gangs' existence.

Yet nowhere in the film is there a scene that pontificates or lectures on these points, and that is what distinguishes Yang's film as a work of art. The social, cultural and political issues that Yang addresses pervade the film in its entirety and

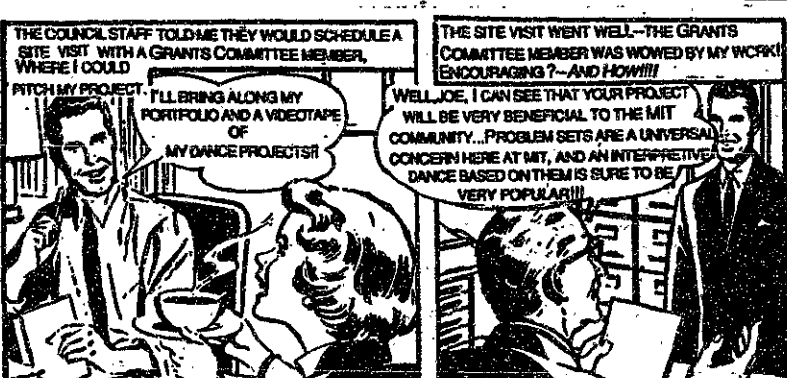
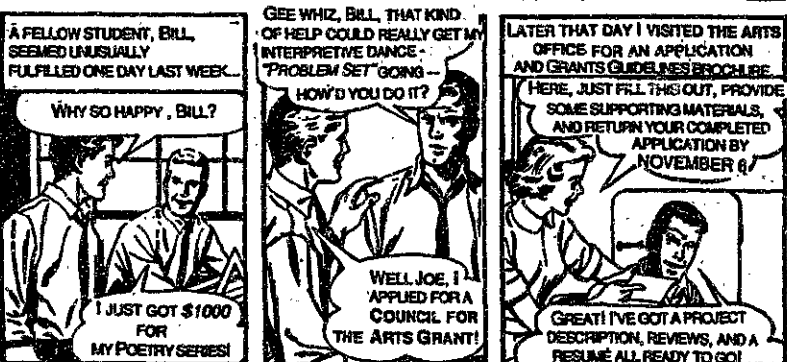
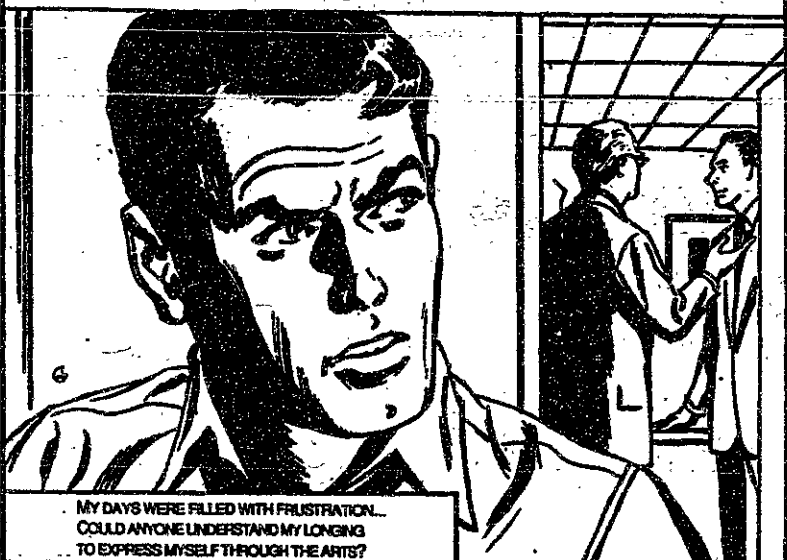
affect, in one way or another, each event and character depicted in the film. This tight coupling and complex interaction between Yang's thematic concerns and the film's narrative enable the film to operate successfully on many levels — dramatic, psychological and political — at once.

In terms of cinematic construction, throughout the film Yang refuses to manipulate his viewer. There is no background music in the film (except for motivated source music, as from a radio or school choir), and one could count on two hands the total number of tracking shots in the 185-minute film. Yang uses few facial closeups, and his lighting is often dim. (The print shown in Toronto was obviously struck too darkly, but much of the film takes place at night or in darkened rooms.) The film never wastes a frame — even the image shown under the end credits scroll is emotionally revealing and significant — and it never insults its characters or panders to its audience.

The end result is a work so completely free of any trace of sentimentality that its recreation of early 1960s Taiwan is overwhelmingly objective. Even the film's most violent moments are detached, neither glorifying the violence nor condemning it. The camera merely observes and records.

Yang's genius is that instead of distancing his viewers, his approach imparts the film with a supersaturated resonance. Precisely because he recreates his memories of 1960s Taiwan with enormous clarity — and then refuses to manipulate them — one believes that these characters are real. (Please turn to page 19)

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TIME: 4:30PM-6PM

PLACE: Room 4-145

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You say,



(Hare)

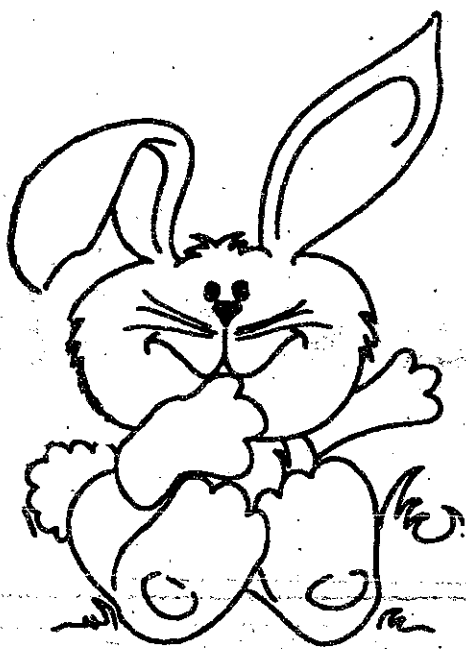


(ASS)



(Mint)

But I say,



(HARE)



(Ass)



(Mint)

Relevant Comedy With A **Heavy** Touch

By MIT's Improvisational Group

ROADKILL

BUFFET

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October 30

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ARTS

Butcher's Wife flounders with predictable screenplay

THE BUTCHER'S WIFE

Written by Ezra Litwak

and Marjorie Schwartz.

Directed by Terry Hughes.

Starring Jeff Daniels and Demi Moore.

Now playing at the Loews Cheri.

By CHRIS ROBERGE

SOME PEOPLE HAVE TROUBLE finding love, whether true or temporary, but they would probably fare better if they had the clairvoyant capabilities of Marina (Demi Moore). Marina spends much of her time at the top of the local lighthouse on her North Carolina island watching for signs that her destined true love, whom she refers to as her "split-apart," is coming. Of course, before long a two-tailed comet pierces the perfect blue sky, a New York City paperweight washes ashore at her feet, and a wedding ring is discovered in the belly of a fish she cleans. With signs like these, it's pretty hard to go wrong.

Unfortunately, the makers of the movie *The Butcher's Wife* apparently did not receive any similar cosmic advice on how to make an original and magical romantic comedy, because Marina's story doesn't quite live up to all of its possibilities.

Before long, a large man in a rowboat arrives on the pristine shores of the island, and Marina, convinced that she has found her own personal Adonis, throws herself

at him. The two get married within a day, and Marina follows her new husband, Leo Lemke (George Dzundza), back to his Greenwich Village butcher's shop.

Her surroundings drastically altered, Marina nonetheless remains unchanged. She walks around the neighborhood barefoot in a flowing, white dress and dispenses advice for all the lonely and love-lorn she meets. Among the people who become witnesses to her psychic powers are Grace (Frances McDormand), a lesbian clothing store owner; Stella (Mary Steenburgen), a choir teacher with a love for the blues; and Eugene (Max Perlich), a juvenile delinquent whose artistic talents go largely unappreciated. After several of her neighbors begin taking her advice, Marina begins to fall under the suspicions of her husband (who begins to read *The Complete Book of Spells, Ceremonies, and Magic* in his spare time) and Dr. Alex Tremor, an uptight psychiatrist (Jeff Daniels). Remarkably, not only does everyone in this neighborhood go to the same butcher, clothing store and nightclub, but they also all go to the same shrink.

About one-third of the way into the movie, the average audience member should be able to pair up who is going to end up with whom an hour later. This would be fine if the characters had any noticeable chemistry between one another, but with one possible exception, the only higher force that seems to join them to-



Demi Moore stars as a clairvoyant and Jeff Daniels stars as a psychiatrist in *The Butcher's Wife*.

gether is that of an obedience to a too-predictable screenplay. There are occasional spurts of energy when the talented cast manages to break loose of the constraints of their stock characters. Steenburgen manages to turn Stella into a nice parody, walking into Grace's store and squeaking, "Maybe you could help me. I'm looking for something dowdy and plain." Jeff Daniels is very funny as Alex, a man so analytical that he wears shirts extolling, "The unexamined life is not worth living." When the movie watches the psychotic ef-

fects that the butcher's wife has on him, it never fails.

There are good moments in *The Butcher's Wife*, but they are too rare. In the movies' funniest scene, one of Alex's patients, Mr. Liddle (Chris Durang), takes a ceremonial mask off of Alex's office wall and dances around in the background while Alex and Leo talk about Marina. If only the story of *The Butcher's Wife* took just as spontaneous an attitude towards the supernatural, then perhaps the entire movie would be entertaining.

The Tech Arts Staff: Concerts • Movies

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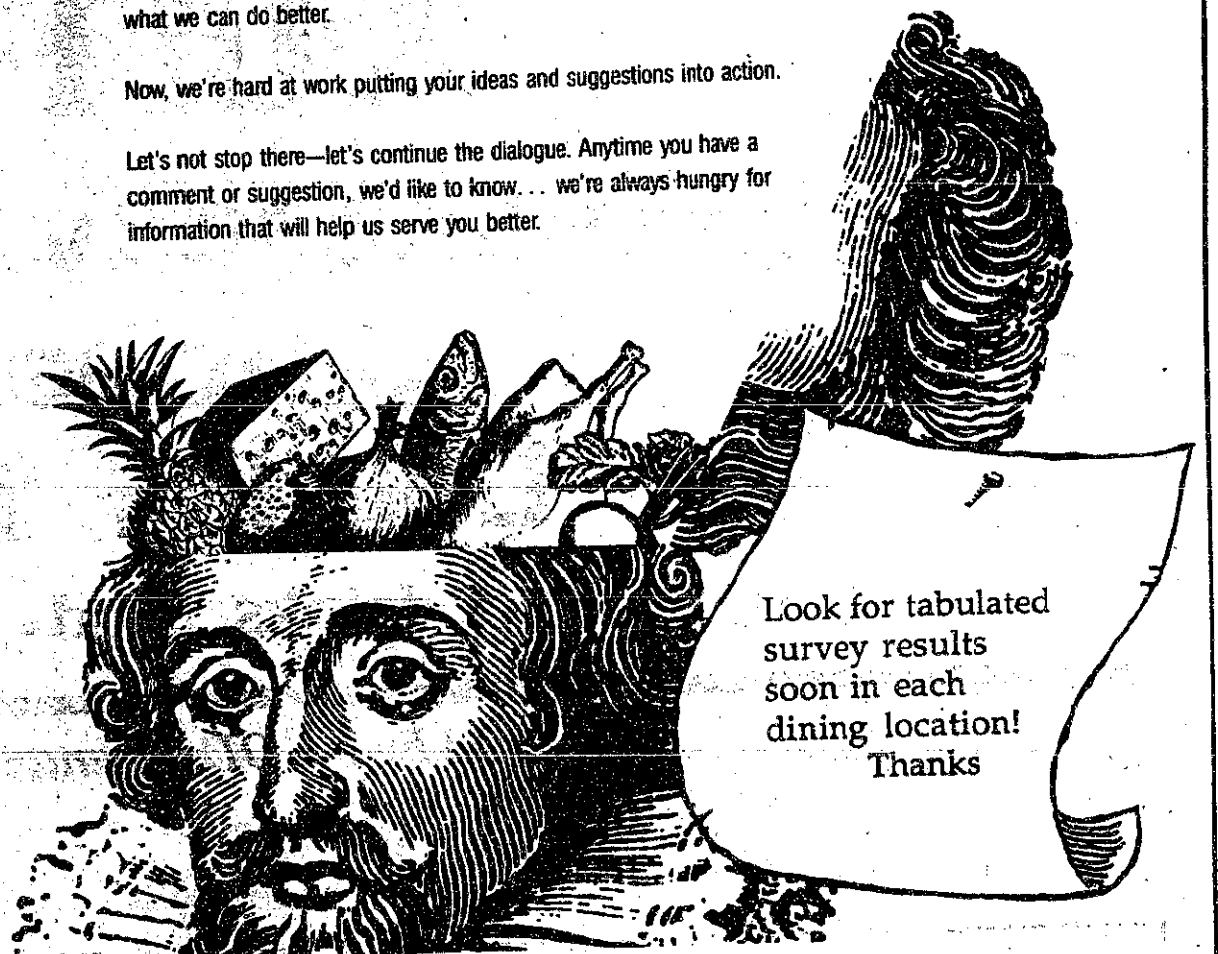
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comics

Nick

By Christopher Doerr

NICK'S ENGINEER- ING JOKES

TRY NOT TO LAUGH TOO HARD

#1. WHAT KIND OF BEER
DO FUNCTIONS LIKE TO
DRINK?

SQUARE ROOT BEER.



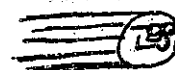
#2. HOW DO QUANTUM
OPERATORS GET TO WORK?
THEY COMMUTE.



#3. TWO HYDROGEN
ATOMS COLLIDED. ONE
SAID, "HEY, I LOST
AN ELECTRON." THE OTHER
SAID, "ARE YOU SURE?"
THE FIRST REPLIED, "YEAH,
I'M POSITIVE."



#4. WHAT DID THE ENERGY
SAY TO THE ELECTRON
BEFORE BEING SPONTANEOUSLY
EMITTED AS A PHOTON?
"I FEEL THE NEED. THE
NEED FOR SPEED."



CH. 9. 10/23/91

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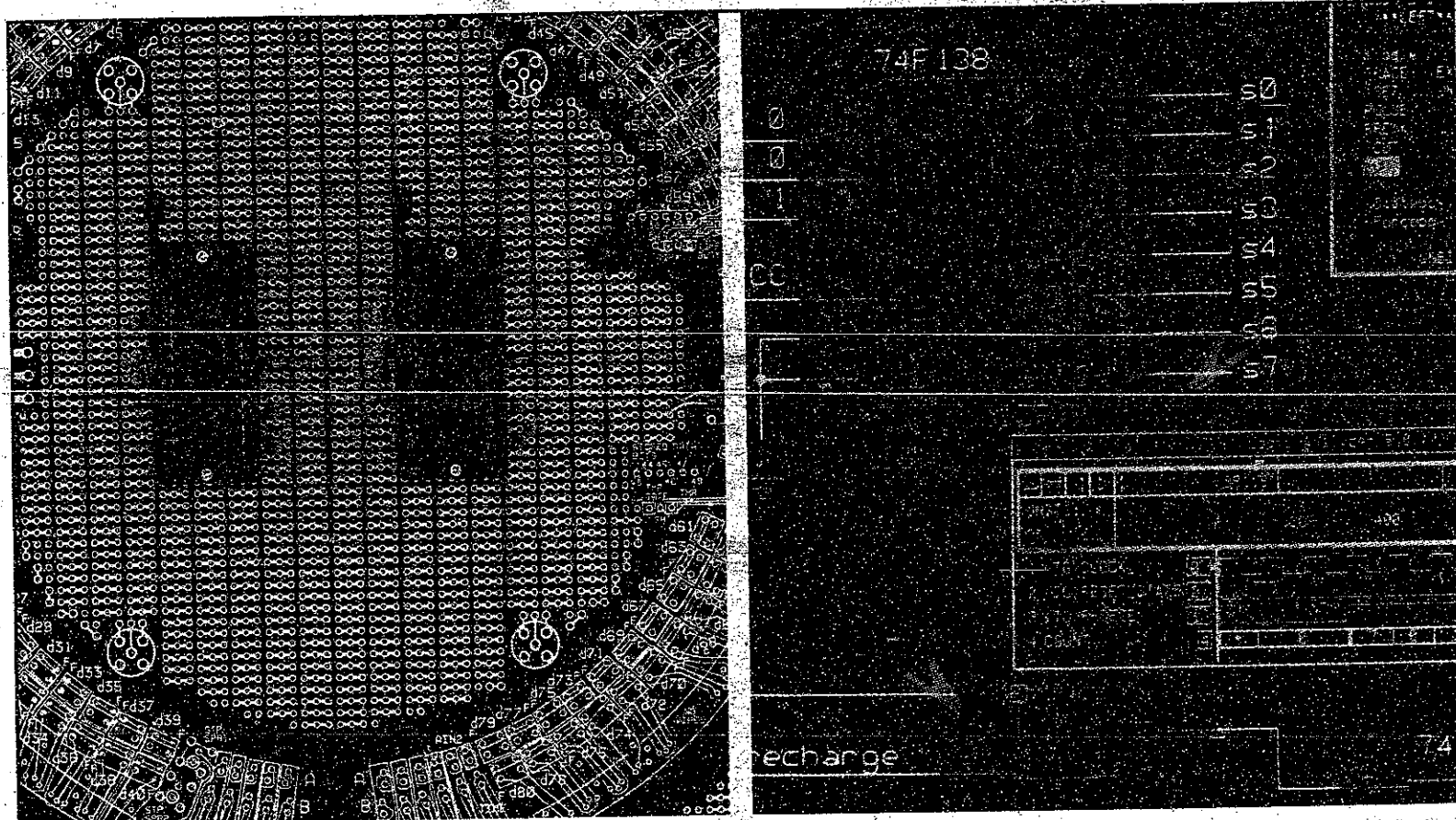
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ARTS

Boston Cecilia brings Handel's Israel in Egypt to life

THE BOSTON CECILIA
 Donald Teeters, Music Director.
In Handel's oratorio, Israel in Egypt.
Jordan Hall, October 26.

By JONATHAN RICHMOND

LAST SATURDAY'S PERFORMANCE OF *Israel in Egypt* clearly puts The Boston Cecilia at the forefront of original-instruments groups in Boston. With the Handel & Haydn Society propelled along a continuing diminuendo

by the glitzy but empty showmanship of Christopher Hogwood, and Banchetto Musicale putting in a perhaps adequate but undistinguished showing, it is refreshing to have a musician of the stature of Cecilia's Music Director, Donald Teeters, who can get beyond the fetishism of "authenticity" to reach the emotional heart and soul of the music under his baton.

Israel in Egypt contains some of Handel's most inventive music. Following the story of the Israelites' exodus from Egypt,

the score abounds in musical description, and Teeters brought it all to life, pointedly developing the more solemn passages and reveling in the joyous ones.

This is an oratorio for the chorus, which tells most of the tale. The choral sound was rich and well-balanced, razor-sharp for Handel's more acerbic moments, but expansive and mellifluous when sweetness was in order. There was a plaintive depth to the account of how the Israelites were oppressed "with burdens," an iron firmness as the plagues were chillingly recounted. Each word received a special emphasis, its meaning given pungency by careful attention to detail. We felt the horror of the waters turned into blood, and the infestation of flies and lice — sounded with an onomatopoeic buzz — came across forcefully, but not without a nice touch of Handelian humor.

A powerful juxtaposition of contrasting voices knocked home the gravity and finality of the death of the first-born, but the chorus easily made the transition to a pastoral tranquility as one heard that "But as for his people, he led them forth like sheep."

With great drama one heard of the waters of the Red Sea choppyly overwhelming the Egyptians vainly attempting to pursue the Israelites; with a sinister stress the "depths were congealed in the heart of the sea." Handel rejoices with perhaps a bit too much *schadenfreude* at the plight of

the Egyptians, but the Cecilia brought home the effect nicely with bubbly gloating as we heard of the captors' demise. But for the invocation of the name of the Lord, the chorus shone resplendent with majesty. With great *gravitas* they rhetorically asked "Who is like unto thee, O Lord, among the gods?"

Soprano Nancy Armstrong put in the best of the solo performances, both in the sunnily-sung "Thou didst blow the wind," and in the buoyant exhortation to "Sing ye to the Lord." Basses David Ripley and Robert Honeysucker blended colorfully for "The Lord is a man of war," and tenor Paul Kirby sang evocatively, too. Alto Laurie Monahan sounded a bit strained at times, however.

The orchestral sound was a continual pure delight. Instrumental voices showed their individual wit, but easily flowed together to present a coherent whole. Woodwinds were especially engrossing, and there was no weakness anywhere, with resplendent brass, penetrating strings and John Grimes' hard-hitting timpani all adding to the aural spectacle with aplomb.

The evening also included Handel's *Organ Concerto in F*, Second Set No. 1, "The Cuckoo and the Nightingale," with soloist Barbara Bruns. The performance was a bit too polite; but if there was an absence of adrenaline here, this was more than compensated for in the oratorio which followed.



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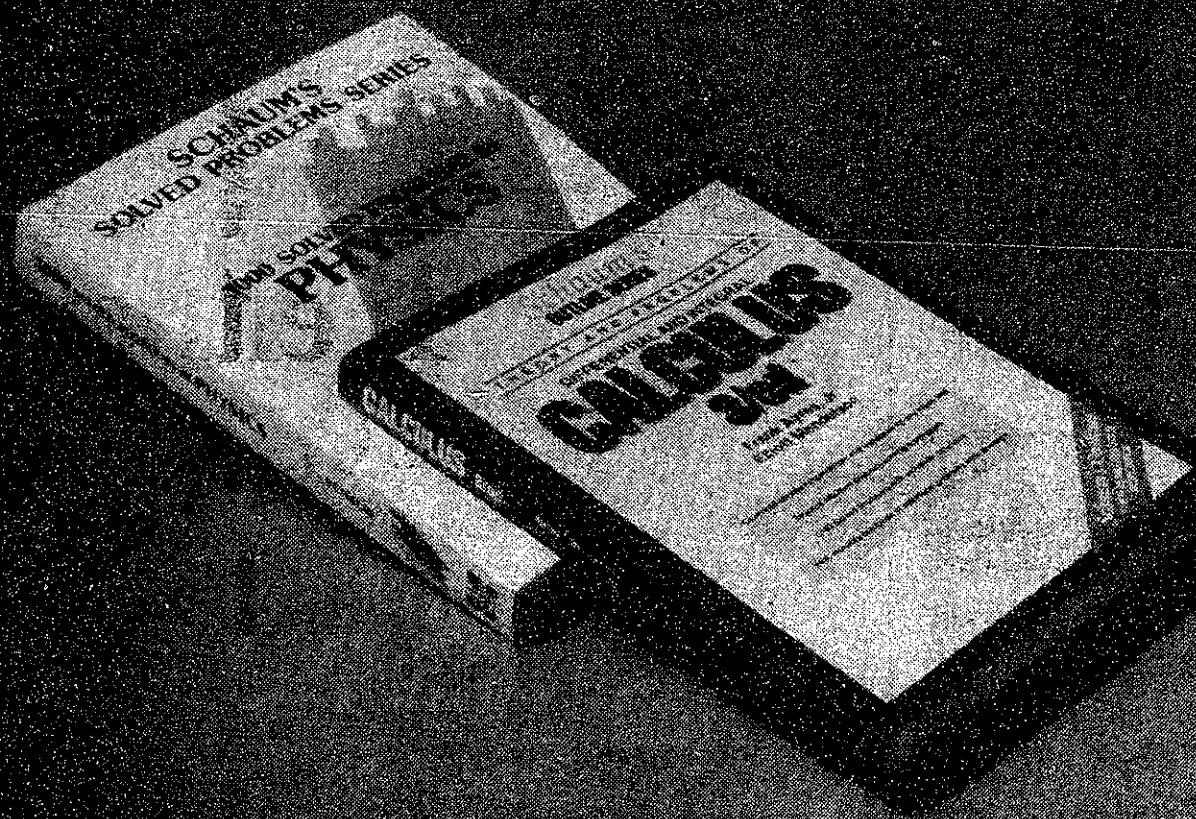
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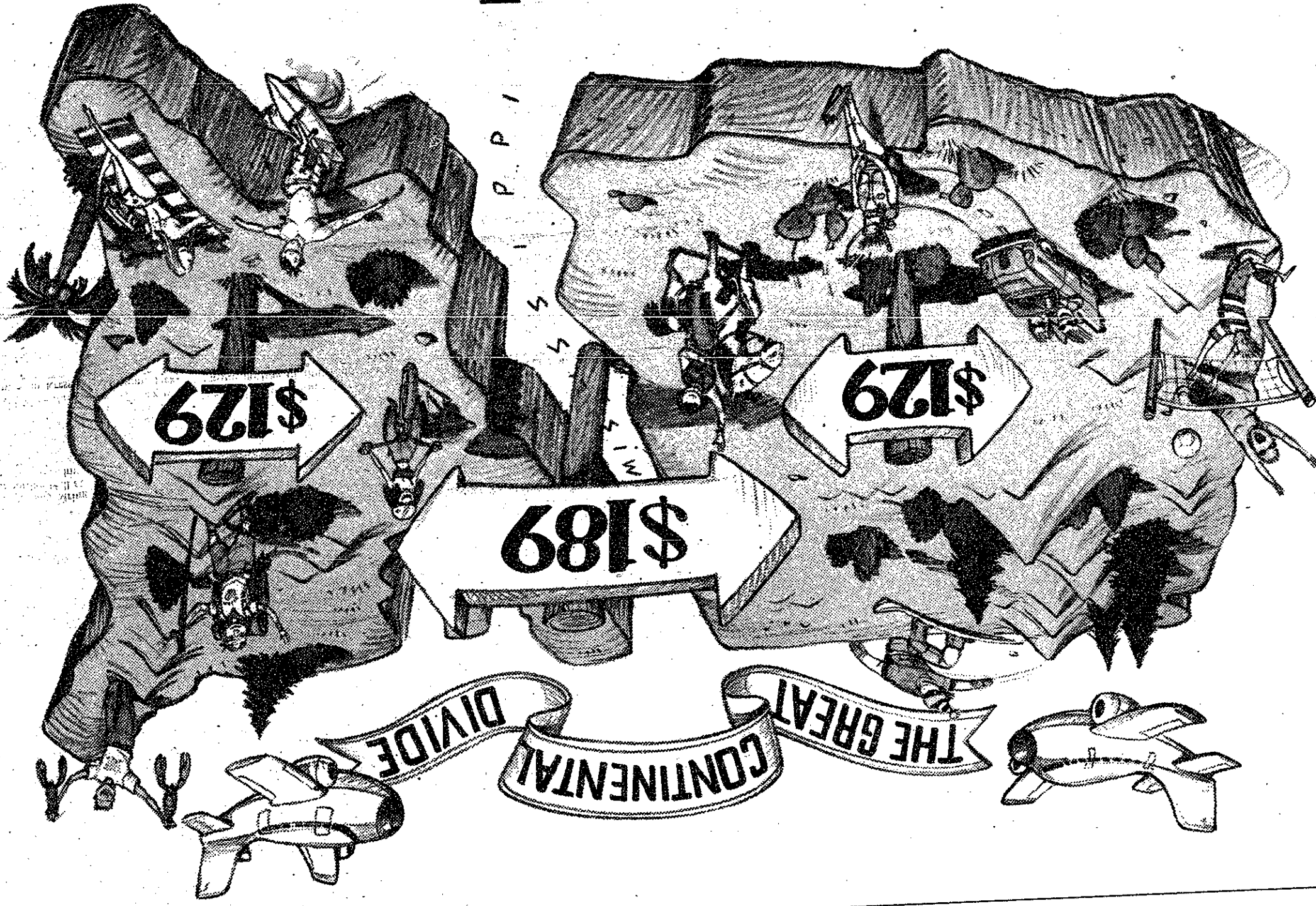
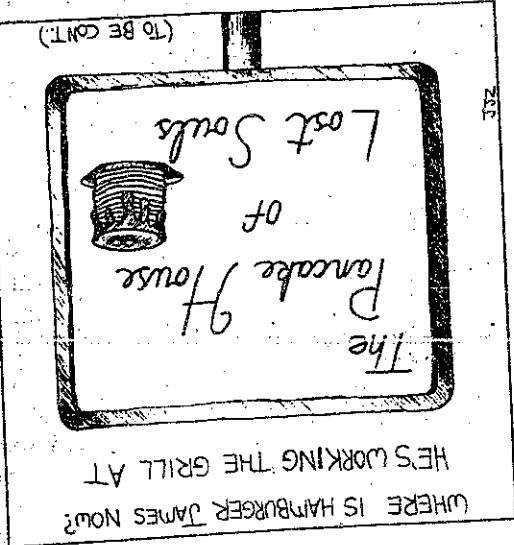
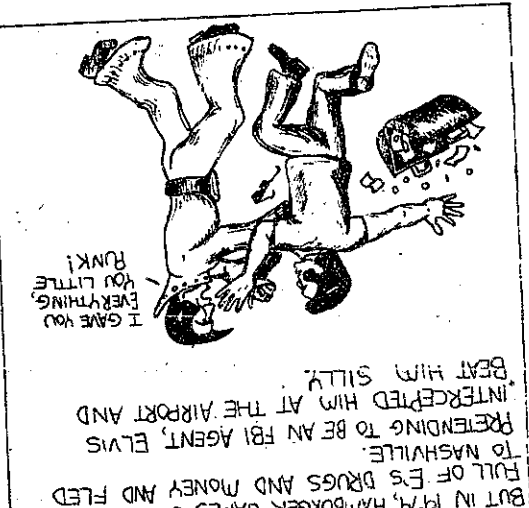
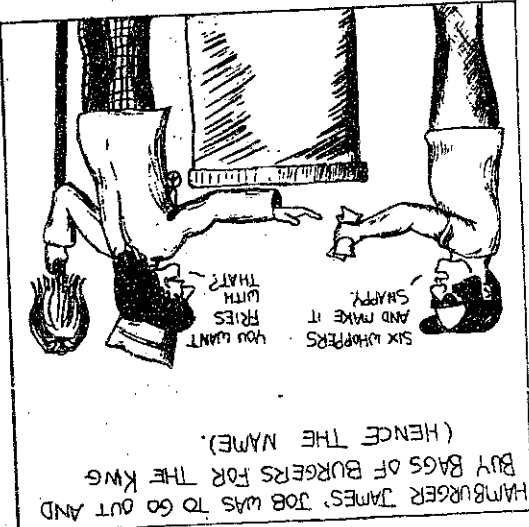
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By Roorda & Wezorek

The Pancake House of Lost Souls



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ARTS

Guling, Noiseuse star at Toronto Film Festival

(Continued from page 13)

and that their lives are unfolding before one's eyes.

Of course, a side effect of Yang's cinematic style is that the film moves very slowly, and it takes some time to familiarize oneself with the myriad of characters. This is only a minor quibble, however, since the rewards of the film easily outweigh the relatively small effort needed to appreciate its subtle richness and complexity.

Yang's accomplishment seems all the more remarkable upon learning that no fewer than 52 actors with speaking roles made their screen debut in this film. (All were trained at an acting school Yang himself started.) Over 60 percent of the film's crew had no professional experience prior to production, and yet the finished film is technically superb and nowhere resembles a novice effort. That Yang fought against such odds for three years to put his teenage memories on screen — and still emerged with his artistic integrity intact — only adds to the greatness of the film and his monumental achievement.

LA BELLE NOISEUSE
[THE BEAUTIFUL NUT]

ONE OF THE REASONS WHY FILM is such a fascinating medium is that it has the unique ability to deconstruct and reconstruct the graphic art forms that have contributed to cinema's heritage. Films that actually take advantage of this capability are rare, however, and that is one of the many reasons to herald the arrival of *La Belle Noiseuse* (loosely translated as "The Beautiful Nut"), the newest film by French director Jacques Rivette. The brilliantly made film not only provides the clearest insight yet into the mind of an artist as he creates a work of art, it marks the culmination of over 30 years of accomplished filmmaking by Rivette.

Rivette's film takes place in a contemporary setting in the south of France, where a painter named Edouard Frenhofer (Michel Piccoli) lives in a large, comfortable chateau with his wife Liz (Jane Birkin). As the narrative unfolds, the audience learns that Frenhofer abruptly retired from paint-

ing 10 years ago, just when he was on the verge of creating his masterpiece. Liz was to have been the model for that painting, but the artist lost his confidence and had to stop.

Frenhofer's interest in painting is rekindled when he meets a young painter named Nicolas (David Bursztin) and his lover, Marianne (Emmanuel Beart). Frenhofer builds up his courage and decides to resume working on his masterpiece. With Nicolas' initial encouragement — and then over his objections — Marianne takes the place of Liz as Frenhofer's model, and the artist begins his work. The rest of the film focuses on Frenhofer and Marianne and the conflict that arises between them as artist and subject.

Needless to say, there is considerable underlying tension between Nicolas and Frenhofer, Marianne and Liz, and most importantly between Frenhofer and Marianne, giving the film a psychological and dramatic dimension. At the same time, Rivette's camera gazes intently and directly into the mind of the artist in ways that few

films have ever done before. When Frenhofer first starts sketching Marianne, for example, there is a closeup shot of the sketching pad and the artist's arm working an ink pen. There are no edit cuts, the camera does not move, and the shot lasts for 10 full minutes.

This direct view into the process of artistic creation may seem very intellectual and overly complicated, but it is to Rivette's enormous credit that he makes it all seem intuitive and simple. The film is a long one, at 240 minutes, and in some sections it is literally a film about watching paint dry. Rivette makes it all flow fluidly and seamlessly. His previous films, also at least this long, were not always so successful.

La Belle Noiseuse is filled with tremendous insight not only into artistic processes but also the psychological dynamics of the human mind. In many ways, the film serves as the apotheosis of the themes Rivette has explored throughout his career. *La Belle Noiseuse* is a triumph for one of the great directors to emerge from the French New Wave.

(Continued from page 11)

Tuesday, Nov. 5

CONTEMPORARY MUSIC

★★★ CRITICS' CHOICE ★★★
Jonathan Richman performs at 8 in an 18+ show and at 11 in a 21+ show tonight and tomorrow at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10.50. Telephone: 497-8200.

CLASSICAL MUSIC

Young Artist Showcase continues with Mikhail Yanovitsky, piano, at 6:30 at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Tickets: free with museum admission. Tel.: 566-1401.

The Borromeo String Quartet performs at 8 at Jordan Hall at New England Conservatory. No admission charge. Telephone: 262-1120, x257.

THEATER

Roxbury Outreach Shakespeare Ensemble (ROSE) presents *Romeo and Juliet* at 10:30 am today through Nov. 7, and at 8 on Nov. 8, in Kresge Auditorium. Tick-

ets: \$10 general, \$5 students and seniors. Telephone: 253-3623 or 427-0060, x5018.

Ongoing Theater

The Circle, by Somerset Maugham, continues Wednesdays through Sundays through Oct. 27 at the New Repertory Theatre, Newton. Tickets: \$12-\$20, depending on day. Telephone: 332-1646.

First Night, Jack Neary's acclaimed romantic comedy, plays through Dec. 31 Wednesdays through Sundays at the Theatre Lobby, 216 Hanover Street, Boston. Tickets: \$20.50-\$15.50, depending on date and time; students \$10 with valid ID. Telephone: 227-9872.

Forever Plaid, the story of a semi-professional harmony group, the Plaids, continues indefinitely Tue.-Fri. at 8, Sat. at 7:30 and 9, Sun. at 3 and 7:30, and Thru. at 2 at the Terrace Room of the Park Plaza Hotel, 64 Arlington Street, Boston. Tickets: \$22.50 and \$27.50. Telephone: 357-8384.

The Ideal Husband, Oscar Wilde's barbed portrait of British uppercrust so-

On The Town

Compiled by Deborah A. Levinson

ciety, continues through Nov. 30 at 8 at the Back Alley Theater, 1253 Cambridge Street in Inman Square. Tickets: \$15, \$10 students and seniors. Telephone: 576-1253.

ImprovBoston, Boston's longest-running improvisational comedy troupe, continues its late-night performances Thursdays and Sundays at 8 at Play It Again Sam's, 1314 Commonwealth Avenue, Boston, and 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.

The Music Man, a musical about a con man who poses as a bandleader in a small town in Iowa, continues through Nov. 24 at the Wheelock Family Theater, 180 The Riverway, near the Fenway. Performances Fridays at 7:30, Saturdays and

Sundays at 3, and Nov. 16 at 7:30. Telephone: 734-4760.

My Sister in this House, the story of the intricate and intimate emotional relationships between four women resulting in an outrage of violence, runs Oct. 30 through Nov. 2 at 8 at the Brimmer Street Studio Theater, 69 Brimmer Street, Boston. Tickets: \$8 general, \$5 Emerson students. Telephone: 578-8785.

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 Warrenton 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. Tele-

phone: 426-6912.

Sheer Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton 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.

★★★ CRITICS' CHOICE ★★★
The Snow Ball, A.R. Gurney's play about a ballroom dancers' reunion, plays through Oct. 20 at the Huntington Theatre, 264 Huntington Avenue, Boston. [See review this issue.] Tel.: 266-0800.

The Three Sisters, Anton Chekhov's classic play about three young women who long to escape their smothering provincial life, runs through Oct. 13 at 3, 7, and 8 at the Spingold Theater, Brandeis University, on South Street in Waltham. Tickets: \$6-\$10, depending on date of performance. Tel.: 736-3400.

Ongoing Exhibits

ON CAMPUS

Jana Sterbak: *States of Being*, a 10-year overview of the Czech-born Canadian artist's work, and *May Sun: Artist-in-Residence*, an exhibit of politicized multi-media work, continue through Nov. 24 at the List Visual Arts Center in the Wiesner Building. Gallery hours: weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

Upcoming Events

Bodeans at Avalon on November 6. Kronos Quartet at Jordan Hall on November 8. Squeeze at Avalon on November 11. Morrissey at the Centrum on November 12. Billy Bragg at the Orpheum on November 14. Burning Spear at the Berklee Performance Center on November 15. Fishbone and Primus at the Orpheum on November 18. Tin Machine and The Neighborhoods at the Orpheum on November 20. Rickie Lee Jones at Sanders Theater on November 20. Bruce Cockburn and Sam Phillips at the Orpheum on November 23. Siouxsie and the Banshees and My Life with the Thrill Kill Kult at the Orpheum on November 30.



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sports

Cross country places fourth

By Amy Rovelstad

The women's cross country team put in a gratifying performance this past Saturday at the New England Women's 8 Championship. With 124 points, MIT placed fourth in a field of strong competitors.

Brandeis University, with one of the highest ranked Division III teams in the country, won the meet with 26 points, followed by Smith College (45 points) and Wellesley College (89 points). Mt. Holyoke College and Worcester Polytechnic Institute, teams which had beaten MIT in previous meets, finished next with 129 and 141 points, respectively.

The Wellesley course made for an unusual but fast race. It started with a short sprint across a

soccer field, then quickly funneled down to a narrow three-meter path as the runners circled a field hockey field, then followed a broken sidewalk to a path in the woods.

For the next two miles, squirrels were nearly the only spectators as the runners raced around a lake on dirt paths through woods blooming with full New England color. The first two and a half miles were either a gradual downhill or flat, which left the last half mile to make up the difference in altitude. Two steep grades in the last tenth of a mile tested the runners' strength to the very end.

The MIT runners emerged from the woods to cross the

finish line in very good times. Nicole Freedman '94 earned conference honors by placing third in 19:21. Many of the other runners clocked near their best times ever, despite the grueling finish. Amy Rovelstad '92 and Agnieszka Reiss '95 finished 23rd and 31st, respectively. Evelyn Kao '95 moved up to take 4th for MIT, finishing just two seconds ahead of Marjorie Delo '95.

"We got their attention," said coach Joe Sousa. "We'll be the team to watch for in the near future." The team has two meets left in the season, which ends Nov. 16th.

Amy Rovelstad '92 is a member of the women's cross country team.

Alumni face varsity fencing

By Sara Ontiveros

The ninth annual alumni-varsity fencing meet took place on Oct. 26 at high noon in the fencing room. The varsity team was out in full force, along with a dozen alumni from as far away as California.

The women's varsity fencing team, returning from a winning season last year, dropped the first round to the alumni, and picked up only a single bout in the second round, to give the alumni a 7-1 lead at the half. The returning alumni, Chris Chu '88, Cat Chow '88, Linda Ystuenta '88 and Laura Armstrong '90, finished the meet with an 11-5 victory. Contributing to the five varsity victories were team captain Felice Swapp '92 with one bout, Sara Ontiveros '93 with two, Ronke Olabisi '93 taking one and Yzu-Yi Chen '95 with one.

On the other side of the room,

the men's varsity fencing team, led by Captain Henrik Martin '93, broke an eight-year jinx by losing to the alumni 8-19 bouts instead of 7-20. The alumni (which included some NCAA Nationals qualifiers) swept the foil 9-0, and the sabre and epee both 5-4.

Fencing for the alumni were Jason Bochinski '88, Jae Sang '88, Carl Williams '88, Mitch Messer '85, Barry Bassin '89 and George Mitsuoka '87. Contributing to the four varsity epee victories were Ed Chin '92 with two, Captain Henrik Martin '93 with one, and Will Chavez '94 with

one. The four varsity sabre victories were taken by Charles Baroud '93 with one, Mark Hurst '94 with two bouts and Rene Despinos '94 with the other bout. Directing the meet were alumni Ri Romano '83, Joe Harrington '88 and Nathan Abramson '90.

"We hope that since we let them win, they'll give us a lot of money," Swapp said. The fencing team is trying to raise enough funds to face the California Institute of Technology in Pasadena this January.

Sara Ontiveros '93 is a member of the women's varsity fencing team.

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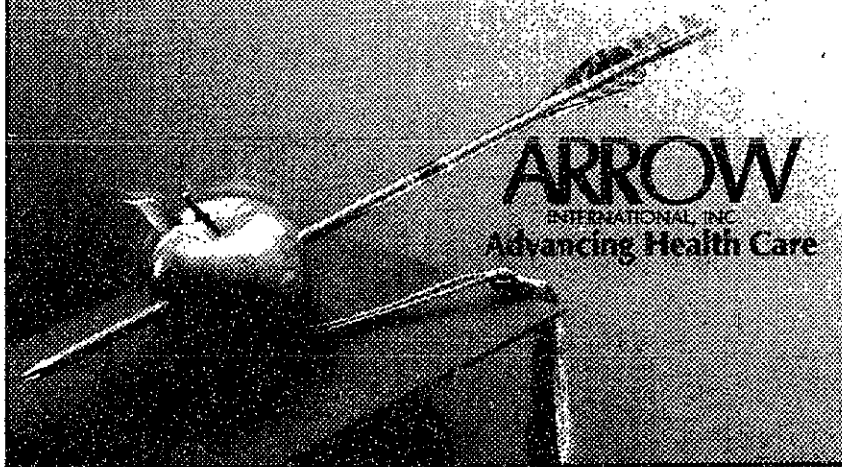
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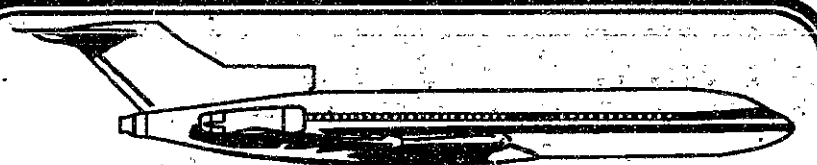
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