

MIT's
Oldest and Largest
Newspaper



The Weather

Today: Cloudy, 45°F (7°C)
Tonight: Possible flurries, 15°F (-10°C)
Tomorrow: Sunny, 20°F (-7°C)
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Volume 112, Number 4

Cambridge, Massachusetts 02139

Tuesday, February 11, 1992



Cynthia J. Downe '96 leaps for a rebound in Thursday's game against Worcester Polytechnic Institute. More photos, page 20.

ILGs Look for New Members To Offset Poor Fall Rush

By Joey Marquez
NEWS EDITOR

In a break with tradition, a number of independent living groups decided to rush for new members this spring. Several factors contributed to the decisions, including an unsuccessful rush last fall, according to several ILG rush chairmen.

"We had a poor fall rush. We received fewer pledges," said Ekrem S. Soylemez '93, Epsilon Theta rush chair. He said that since the rush is ongoing, it is difficult to predict what the results will be. ET hosted a party in December as well

as numerous events during IAP in order to meet a large number of people, Soylemez said.

The Women's Independent Living Group also had a spring rush for many of the same reasons. "We didn't have a successful rush this year and we had some people graduate after the fall term," said Suchita Natarajan '93, WILG rush chair. "We had a lot of space, so we decided to rush." At the end of WILG's rush, which was held during IAP, three bids were extended, all of which were accepted.

Natarajan could not identify any reasons for the poor outcome of

rush last fall, and indicated that it is difficult to pinpoint any specific causes. "It really fluctuates from class to class," she said. This year, "a lot of freshmen wanted to live in dorms."

Both Soylemez and Natarajan said that even though living groups were rushing in the spring, the rules set by the IFC for Residence/Orientation Week still applied. Both agreed that everyone would abide by these rules.

But despite what ILG rush chairs said, Neal H. Dorow, advisor to fra-

Rush, Page 9

Five Teams Plan Candidacy For UA Presidential Election

By Jeremy Hyllton
MANAGING EDITOR

Five teams of candidates announced their intention to run for the offices of Undergraduate Association president and vice-president during the last week and a half. Despite the unusually high number of presidential team candidates, few people have filed to run for class offices, said Raajnish A. Chitaley '95, UA election commission chairman.

Each team must gather about 450 signatures in order to be placed on the March 11 ballot. The registration deadline for all offices is this Saturday, but it could be extended for some offices if no one registers for them.

The announced UAP/UAVP candidates to date are: David J. Kessler '94 and Shally Bansal '93, Emily R. Prenner '93 and Anne S. Tsao '94, Stephen A. Rinehart '93 and Jeremy H. Brown '94, Kai-Teh Tao '94 and Peter Verprauskus '94, and Douglas A. Turnbull '93 and Adam L. Taylor '94.

Turnbull and Taylor said although they were not sure whether

they would run, they began collecting signatures in case they decided to have their names on the ballot. "It's a fifty-fifty thing," Turnbull said. They had registered on the "spur of the moment," and are now deciding if they really want to run.

Candidates will face several issues, both new and old, during the campaign. The biggest issue, according to several candidates, will probably be academic honesty and whether the Institute should adopt an honor code. Other issues mentioned include calendar reform and the housing policy.

Candidates could not make specific comments on these issues because of a UA campaign rule prohibiting them from campaigning before Feb. 22.

High voter turnout expected

The number of teams running for president and vice-president is at a seven-year high. Chitaley hoped that students would be more involved in the election as a result. "Our goal is 100 percent [voter turnout], but we would be more than happy with half the voters," he said.

Turnout for last year's election was 33 percent.

Heavy advertising, drop posters, and two televised events are planned to encourage students to vote. "We're trying to get the candidate forum and the debate televised," said Chitaley.

The debate, scheduled for March 11, will feature all the candidates for UA president and vice-president, and candidates for president of each class. Avik S. Roy '93, editor and publisher of *Counterpoint*, will moderate the debate, and reporters from *The Tech*, *The Thistle*, and *The Analyst* will serve as questioners, according to Chitaley.

At least one person has registered for each of the major class offices, but as of yesterday, there were no candidates for publicity and social chairman in some classes. "I think it's just a matter of encouraging people and getting them to run," Chitaley said. In past years, many candidates have run unopposed.

The election commission plans to enforce its campaigning regulations more strictly this year. In a letter to prospective candidates the commission wrote: "Posting regulations must be followed. Violations will be severely penalized by the commission."

Committee Examines Safety on Campus

Project Awareness Unites Dormitories, Campus Police, and ODSA

By Sarah Keightley
ASSOCIATE NEWS EDITOR

In an effort to increase crime awareness and make the Campus Police more accessible to students, several organizations have formed a committee called Project Awareness. Still in its early stages of development, this campus safety committee is made up of dormitory representatives brought together by the Undergraduate Association Safety Committee, the Campus Police, and the Office of the Dean for Student Affairs.

Project Awareness was created because of the need to talk about personal safety, to publicize Campus Police services and

resources, and to get "many parts of the community working together" on these issues, said Eliot S. Levitt, staff assistant at the ODSA. Furthermore, Project Awareness is looking for student input on safety issues.

Each dormitory is required to send two or three representatives to Project Awareness meetings. Currently, there are about twenty students on the committee. In recent months, Project Awareness has met every few weeks, but Levitt said the group will meet more often in the near future. In addition to meetings, Project Awareness committee members communicate through an electronic mailing list.

Project Awareness hopes to demonstrate that students need to "take a look at crimes in dorms" and to provide "somebody to talk to about crime," said Campus Police Sergeant Cheryl Vossmer. Dormitory residents can ask their Project Awareness representatives questions they have concerning crime prevention.

Project Awareness has received a few requests from InterFraternity Council members who want to get involved. Eventually, the committee hopes to include independent living groups, but "we're starting small," Levitt said.

Vossmer said there were 77 reported thefts in dormitories and

ILGs in 1991. Working to curb this crime, Project Awareness wants students to be "more aware of their own environment," Levitt said. Dormitory residents should be careful because "not all thieves are outsiders."

"People think [MIT] is a great dome that protects everybody," but they forget it is a campus which is open 24 hours a day, Vossmer said.

Anne S. Tsao '94, chairman of the UA Safety Committee, said students tend to "distrust" Campus Police. "We don't like having Campus Police monitor our parties." Students forget that the Campus

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INSIDE

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WORLD & NATION

Harkin a Shoo-In for Iowa

THE BALTIMORE SUN

DES MOINES, IOWA

Iowa Democrats kicked off their party's competition for 1992 national convention delegates Monday night in precinct caucuses across the state, with the only question the size of the victory for native son Sen. Tom Harkin.

Harkin's presidential candidacy effectively drove away other candidates and made state pride the principal drawing card for the caucuses, held in homes, churches, schools, and public buildings in more than 2,300 precincts.

Joe Shannahan, Iowa Democratic Party spokesman, predicted a turnout of as low as 30,000 voters, only about one-fourth as many as showed up for the highly competitive caucuses four years ago. That year the winner was Rep. Richard Gephardt of neighboring Missouri, now the House majority leader and one of several ranking figures in the party who have declined to run this year.

Harkin campaigned right up to convening of the caucuses Monday night in an effort to boost the turnout and draw some measure of national recognition from his uncontested victory here.

Nazi Had Argentina's Blessing

LOS ANGELES TIMES

LOS ANGELES

Argentina's secret government files on Nazi war criminals, released for the first time to the Simon Wiesenthal Center here, show that the German and Argentine governments knew as early as 1956 that notorious Nazi physician Josef Mengele had fled to Argentina but did nothing to apprehend him.

The documents provide the first official confirmation of what many Jewish groups and Nazi-hunters have suspected for years: that Mengele, nicknamed "Angel of Death" for the ghastly experiments he performed on prisoners at the Auschwitz concentration camp in southern Poland, lived for years in Argentina without fear of retribution.

The files show that Mengele, who fled to Argentina under an assumed name in 1949, applied for an Argentine identification card under his real name in 1956 and requested a copy of his birth certificate from the German Embassy the same year, Wiesenthal scholars said Monday. He is believed to have died in a swimming accident in Brazil in 1979, although there is some dispute about the identity of the remains.

Witness Says Military Protected Alleged Noriega Drug Dealers

LOS ANGELES TIMES

MIAMI

Panamanian military officials protected close associates of Gen. Manuel A. Noriega while reporting information to the U.S. Drug Enforcement Administration on lesser-known narcotics suspects, a defense witness acknowledged Monday at Noriega's drug-trafficking trial.

The testimony of former DEA agent James Bramble, who earlier had told jurors of assistance by the former dictator in the war against drugs, was a major boost for prosecutors who are trying to convince the jury that Noriega's cooperation was minimal.

In his third day on the witness stand, Bramble — who has been the chief defense witness so far — was asked by associate prosecutor Guy A. Lewis if Noriega's airport intelligence units ever had reported the comings and goings of Ricardo Bilonick and Cesar Rodriguez, two of the general's alleged co-conspirators in the lucrative drug business.

Blair Bags Gold Again

THE WASHINGTON POST

ALBERTVILLE, FRANCE

As a horde of admirers from home roared their approval Monday night, Bonnie Blair became the first American woman to win back-to-back Olympic gold medals in speedskating.

Blair's easy triumph in the 500-meter sprints garnered the first U.S. medal of the two-day-old XVI Winter Olympics and mirrored her gold-medal run at the same distance in Calgary four years ago, when she also won a bronze at 1,000 meters.

Blair's coach said the win by 0.18 seconds on one of her rare off-days showed just how much better she is than anyone else in the sport today. Blair will be the favorite then, as she was last night, after having won every one of her outings at 500 and 1,000 meters on the World Cup circuit this year.

Blair's time of 40.33 seconds was over a second off the 39.10 world record she skated at Calgary, which still stands. But the ice here was nowhere near as slick as the perfect indoor surface there, and racing was even delayed an hour to let the ice harden as the sun sank.

WEATHER

Coldier and Windier

NATIONAL WEATHER SERVICE

Today: Increasing clouds, breezy and milder. A 40 percent chance of rain or snow showers in the afternoon. High of 45°F (7°C), with southwest winds of 15-25 mph (24-40 kph).

Tonight: Chance of flurries in the evening, then clearing. Low of 15-20°F (-10 to -7°C).

Tomorrow: Sunny and cold, with highs between 20-25°F (-7 to -4°C).

U.S. Claims Returned Haitians Are in No Immediate Danger

By Art Pine

LOS ANGELES TIMES

WASHINGTON

The Bush administration insisted Monday there is no evidence that Haitian refugees being forcibly returned to their country are suffering retribution from the military there, despite reports by United Nations staffers suggesting that they may be.

In separate statements, White House press secretary Marlin Fitzwater and Department of State spokesman Richard Boucher said the United States has investigated such claims and has found no evidence to verify them.

"The State Department has checked all those out and we have not been able to substantiate any of them," Fitzwater said of the reports by U.N. representatives. "We have no evidence that there is that kind of brutality."

Also on Monday, attorneys for the Haitian Refugee Center in Miami asked the U.S. Supreme Court to stop the Bush administration from forcibly repatriating several thousand Haitian boat people who are being kept at the U.S. Naval Base in Guantanamo Bay,

Cuba, and to review the entire case.

At the same time, the Lawyers Committee for Human Rights wrote a letter to U.S. Attorney General William P. Barr, asking him to suspend the repatriation immediately until the U.N. reports "can be fully investigated" and Washington can make assurances that the Haitians "can return in safety and dignity."

The issue of whether the repatriated Haitians are encountering retaliation is important because under U.S. immigration law the Bush administration must accept the Haitians if there is evidence they left to escape political persecution, but it can turn them away if they left for economic reasons.

The administration contends that only a few Haitians out of the more than 15,000 boat people who have fled the strife-torn Caribbean nation since a military coup last Sept. 30 have merited political asylum, and it has sought to return the rest to Haiti.

But groups representing the refugees argue that virtually all of the boat people can legitimately claim fear of political persecution. They charged this past weekend that at least 42 refugees had left Haiti for a second time.

The Lawyer's Committee made public Monday copies of interviews that representatives of the United Nations High Commission on Refugees conducted with repatriated Haitians who said they had been pursued by soldiers, and that their compatriots had been shot.

In one case, a repatriated refugee said soldiers arrested his cousin, who had returned on the same Coast Guard cutter, and then came to the refugee's house looking for him. Later that day, he said his cousin's body was found dressed in army clothing and riddled with bullets.

Although a commission spokesman conceded Monday that his panel had no way to check the detailed reports, which were made following on-site inspections, a U.N. official said the accounts nevertheless seemed disturbing enough "to warrant a review of policy toward the Haitians."

Spokesmen for the Haitians said they were disappointed by the Bush administration's refusal to stop the repatriations. Arthur C. Helton, director of the panel's refugee project, called the Department of State's response "quite cursory and dismissive" and "just wrong."

Haley: The Master Storyteller Whose 'Roots' Ran Very Deep

By Jacqueline Trescott

THE WASHINGTON POST

WASHINGTON

One morning last week Alex Haley stood at a government-issue lectern in an ordinary hearing room in downtown Washington and once again made you feel like you were right on the front porch in Henning, Tenn.

In a deep, velvety voice Haley told the story of Queen Haley, his paternal grandmother, and described her in such lush physical and emotional detail that, once again, a Haley became part of your family. It was your grandmother dipping snuff, swatting and spitting at the lightning bugs, rocking in the pine chair and talking about old times.

And, as Haley listed his various projects — a miniseries on Queen, a series of interviews with black filmmakers, the long-awaited story of Henning — once again you knew something of magnitude was brewing. "Queen was born near Florence, Alabama, on a plantation called the Forks of Cypress," he said. "Her father was the master and her mother a mulatto weaver. She was raised as the servant of her half-sisters. She was what they called 'a child of the plantation.' " After the Civil War, Queen was freed and was chased into a forest. "There she joined three couples, and this was the first time she had ever confronted what being black was. I just can't wait to write that scene."

Haley, who died early Monday in Seattle, where he had been scheduled to speak, pulled us into the drawing rooms of living history and created characters that became part of the American lexicon.

The Autobiography of Malcolm X in 1965 gave us the words and lessons of a complex leader, and a new generation hungry for Malcolm material has made the book a best-seller again. Even further back Haley had let us sit by his side as he talked to Miles Davis in the first structured Playboy interview, and then to Martin L. King Jr., Melvin Belli and Malcolm X. In reading his astonishing conversation with

George Lincoln Rockwell, the leader of the American Nazi Party, you could feel the same chills down your spine that Haley felt and wasn't ashamed to reveal.

And then there was *Roots*. For 12 years Haley, stocky and freckled-bronze, traveled around to book club luncheons and church assemblies talking about his search for his ancestors. All of us who listened, and cared, could recite Haley's stories about earning his first money as a writer by composing love letters for his shipmates in the Coast Guard and the thrill he experienced as he churned the microfilm in the National Archives and saw his great-grandfather's name.

The folklore became fact. The story of his family won a Pulitzer Prize and became a phenomenal bestseller and a miniseries in 1977 with one of the largest television audiences ever. Alexander Palmer Haley now belonged to everyone.

The fame rested nicely on Haley. "I don't let it get to me. I stay within the bounds of where Sister Scrap Green in Henning used to keep people. Once when my father was pontificating about his fraternity key, Sister Scrap said, 'Fine, 'fessor Haley, but what do it open?' All this is nice. ... But I have to keep thinking what do it open?" he said as we drove around Los Angeles in his brand-new Mercedes.

The post-*Roots* period was not the easiest time for Haley. Lawsuits followed his new money. He settled one plagiarism suit out of court and was philosophical about the experience. He didn't like controversy. Last year, when a verbal sparring match erupted between Spike Lee and Amiri Baraka over a Malcolm X film project, Haley said he had turned down a million-dollar deal to do another Malcolm book last spring because he just didn't want to get embroiled in everyone's interpretation of Malcolm's contribution.

The Haley family story continued with *Roots: The Next Generation*, another miniseries, broadcast in 1979. The two adaptations of *Roots* had provided a short-

lived but enjoyable period of full employment for many black actors. It was this proper paternalism that he brought to his recent interviews, airing now on Black Entertainment Television, with the new generation of black filmmakers.

Haley has two brothers in Washington, George, a lawyer who is chairman of the U.S. Postal Rate Commission, and Julius, an architect. When Alex arrived at the Postal Rate Commission for coffee and a brief speech last Wednesday, he sat in the audience. Reminded that George expected him up front, he said "Oh, I do this because it just drives him crazy." It was the last time his brothers saw him.

He looked rested, the kind of penetrating glow that comes from being at sea, which is where Haley retreated to finish many writing projects — the kind of rest you don't expect from someone who keeps a grueling schedule. He didn't look 70.

He stood at the side of the podium, going far beyond his announced time, talking about the ironies of his family's life. A passenger on the train where Haley's father was working as a porter during the summers was so impressed by the father that he sent his tuition of \$480.20 to a North Carolina agricultural college. Once he didn't have to work, Haley's father's grades improved, and he won a scholarship from Cornell University. The man who had helped his father turned out to be an executive of Curtis publishing. "So when I had my first story published by the *Saturday Evening Post*, I went to New York for coffee with the editor, and I just started crying, put my hands up to my face because I realized if the man hadn't helped Dad I wouldn't have been there," said Haley last week.

It was a morning where he shared his gifts once again. He connected with people, displaying wit, and charm, giving all of us a family anecdote that could become our own.

Tyson Found Guilty of Rape, Two Other Charges

By Alison Muscatine
THE WASHINGTON POST

INDIANAPOLIS

An Indianapolis jury Monday night found boxer Mike Tyson guilty of raping an 18-year-old beauty pageant contestant. The jury deliberated for nine hours before rendering its verdict, which included convictions on two counts of criminal deviate conduct.

Judge Patricia J. Gifford asked Tyson to surrender his passport but allowed him to be free on his original bond of \$30,000. She also required him to be at the probation department Tuesday morning for pre-sentencing investigation. She set sentencing for March 6.

Tyson could face a maximum of 60 years in prison. Sources indicated the defense would appeal the verdict.

Shortly before 11 p.m., Tyson entered the courtroom in the Marion County courthouse and, like a boxer entering the ring, marched to the defense table where he has sat for most of the 14-day trial.

Moments later, the jury returned to the courtroom and the foreman identified himself to the judge and handed the verdict to her.

Gifford solemnly read the jury's finding that the former heavyweight champion was guilty of conduct stemming from a sexual assault of a Miss Black America beauty pageant

contestant last July. With the courtroom hushed, Tyson sat with his hands in his lap, his muscles tense and with no expression on his face.

His manager, fight promoter Don King, who had been absent for the entire trial, was in the courtroom when the verdict was read.

Tyson defense attorney Vincent J. Fuller asked the judge to poll the jurors, and one by one they said that they believed Tyson was guilty.

Lead prosecutor J. Gregory Garrison asked the judge to revoke bond for Tyson but Fuller said that was unfair because "Mr. Tyson is a celebrity, he has nowhere to go."

Earlier Monday, after impassioned closing arguments from lawyers on both sides, the jury began deliberating whether to send Tyson to jail or to render him a free man.

Tyson's accuser had not been in the courthouse since testifying at the outset that the boxer, whom she met while competing in the pageant, lured her to his hotel room on a date and forced her to have sex as she tried to fight him off.

Shortly before 9 a.m. Monday, the petite college freshman entered Courtroom 4 with her mother and sat in the front row of the gallery, directly behind the prosecutors' table. Throughout four hours of final arguments, she watched and listened in silence, occasionally blowing her

nose into a handkerchief. Her mother also watched quietly, her eyes filling with tears when Garrison summed up the case.

Tyson, in his customary position at the defense table, glanced toward the women only occasionally.

Arguing on Tyson's behalf, Fuller stood at a podium and, occasionally pounding his fist and raising his voice, argued that the accuser was a sophisticated young woman who knew what she was getting into when she accompanied the 5-foot-11, 200-plus pound boxer to Room 606 of the Canterbury Hotel in the wee hours of July 19.

By contrast, prosecutors portrayed her as a naive and star-struck young woman who was fooled by "a wolf in sheep's clothing." In a high-wire finale in which he invoked Indiana basketball coach Bob Knight, read Supreme Court case law and generated charisma. "Date rape is not half a crime," Garrison said. "It's a violent crime against a woman — a crime that every man must recognize and do everything he can to prevent."

The first presentation came from deputy prosecutor Barbara Trathen, who told jurors that the most "ludicrous" evidence presented by the defense was "the lie" in Tyson's testimony that he told the woman upon first meeting her that he wanted to

have sex with her.

Fuller suggested, was the issue of consent. Not only had the young woman seen Tyson "gyrating his hips" toward contestants during a pageant rehearsal, she also heard Tyson's overt invitation to have sex.

The accuser had ample opportunity to leave when Tyson began making his advances, Fuller said. First she joined him in his limousine, where he tried to kiss her, Fuller said. "It insults your intelligence to be led to believe that a young woman with this woman's intelligence and sophistication would be kissed on the mouth and not leave the car forthwith," Fuller told the jury.

Instead she voluntarily went to the hotel, to the hotel suite, and into the bedroom, he argued.

Fuller recounted the testimony of the hospital chaplain, who said she overheard the woman say there had been some physical contact with Tyson before the alleged rape. The accuser testified that there was no prior physical contact.

What really happened, according to Tyson's lawyer, was that at the hotel "they talked and engaged in foreplay and in consensual sex. But then she gets offended. ... He rolls over and wants to get some sleep. Suddenly she realizes she has been treated like a one-night stand and her dignity is offended. ... She

becomes embarrassed and humiliated by her own conduct."

Garrison ridiculed the defense's claim that the woman was eager to have a sex with Tyson. Garrison reminded the jury that when Tyson called her at 1:36 a.m., the accuser was in bed and tried to reschedule her date. When Tyson said he was leaving the next day, she asked a roommate to accompany her. When the roommate said no, she invited Tyson to their hotel room to talk. When she finally agreed to meet Tyson downstairs, she was still wearing her pink polka-dot pajama underpants and took her camera in case they went to parties with other celebrities. "There she was in bed, lying in wait for poor, defenseless Mr. Tyson," Garrison said, his voice dripping with sarcasm.

The "fatal flaw" in the defense's theory, Garrison said, was that the alleged victim was so offended after her sexual interlude with Tyson that she decided to press rape charges. The defense's claim was that Tyson made love to her and invited her to spend the night, Garrison noted. If her goal from the first moment was to get involved with Tyson, Garrison said, that kind of affection and attention would have amounted to hitting "a home run."

Dow Corning Papers Show Fears of Implant Problems

By Malcolm Gladwell
THE WASHINGTON POST

WASHINGTON

Dow Corning Corp. on Monday released internal memos, letters, and documents that revealed a history of worries that the company's silicone breast implants could rupture under certain circumstances and that the silicone could "bleed" through the outer shell of the prosthesis into the patient.

The company also announced Monday that it was replacing its chairman, John S. Ludington. He will be succeeded by Keith R. McKennon, formerly a vice president of Dow Chemical Co., which is a shareholder in Dow Corning.

"The McKennon appointment reflects the seriousness of the breast implant controversy," said Scott Seeburger, a spokesman for the company. "McKennon has broad executive management experience in public policy and government affairs. That background is very pertinent to a meaningful resolution of the mammary issue."

The company made the 800-page package, which included 27 scientific studies and numerous internal

company documents spanning 25 years, available to the public Monday at the request of the Food and Drug Administration.

Among the contents was a 1987 letter that a Las Vegas plastic surgeon wrote to Dow Corning complaining that while removing an implant from a patient, the silicone inside it "literally ran to the floor" with the "consistency of 50 weight motor oil."

In an internal company memo, dated 1980, a salesman complained that Dow Corning's decision to put a "questionable" lot of saline-silicone "mammarys" on the market "has to rank right up there with the Pinto gas tank."

Dow Corning officials said Monday that the memos contained isolated complaints from a long and overwhelmingly favorable product history, and stressed that all of the scientific studies already had been reviewed by the FDA.

There also was no information in the package to confirm or deny allegations made by some physicians and product liability lawyers that leaky implants could cause autoimmune diseases.

"There isn't anything new here," said Robert LeVier, technical director of Dow Corning.

But the material contained in the more than 80 company documents in the package offer, for the first time, some clues as to why FDA Commissioner David A. Kessler ordered a moratorium on the use of all silicone implants last month, after reviewing the documents himself.

Public concern about the safety of breast implants increased in the past year as the FDA for the first time required manufacturers to provide evidence that their products were safe, and as a number of women successfully sued those manufacturers, arguing that the implants caused a variety of adverse health effects.

Both the FDA and the implant manufacturers agree that more research is needed into the question of what kinds of effect, if any, silicone implants have on human health. FDA officials believe implants pose little or no risk of cancer, but they want further investigation of a puzzling series of anecdotal reports of women with

implants suffering from autoimmune disorders such as rheumatoid arthritis or the skin disease scleroderma.

Neither ailment is uncommon in middle-aged women, who make up a large part of the implant market. Federal health officials want to find out whether it is a coincidence that certain autoimmune diseases show up in those women. Dow Corning is now conducting a major epidemiological study of that question in Michigan.

Many of the questions raised by the documents released Monday, however, involve not autoimmune diseases but the quality of the product.

One issue is rupture. Implants consist of an outer shell filled with liquid silicone gel. When the shell is damaged, the gel can leak out. This happens most often during the operation to insert the implant, when the surgeon accidentally punctures it or squeezes it too tightly. It can also happen if the device is subject to some trauma after implantation.

Another concern is whether or not some amount of gel can "bleed" through the implant shell into the

body.

FDA officials said that after reading the internal company documents in January, they became concerned that they did not have an adequate idea how often and under what circumstances rupture and bleeding occurred. Agency officials were also alarmed, they said, by the extent to which those concerns were shared by people within Dow Corning itself. For example:

• In a 1976 memo, Dow Corning engineer Tom Talcott wrote of his disappointment that at a symposium for plastic surgeons the company "ended up saying the envelopes were 'good enough' while looking at gross thin spots and flaws in the form of significant bubbles. ... When will we learn at Dow Corning that making a product 'just good enough' almost always leads to products that are 'not quite good enough.'"

• In a 1978 memo, a company salesman in the Detroit area reported that four plastic surgeons were experiencing ruptures about 15 percent of the time while implanting what was then a new kind of silicone implant.

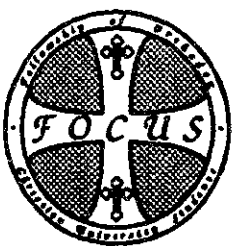


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It brings out the best in all of us.

This space donated by The Tech

Orthodox Bible Study!

Come join us as we study the Gospel of Mark in the spirit of the Apostolic Church



First Meeting
Wed., Feb. 12th
5:30 PM
Student Center
Room 303

Feel free to bring dinner. Followed by Vespers in the MIT Chapel

An activity of the MIT Orthodox Christian Fellowship

DIVERSITY, VARIETY, CHALLENGE

"An unchallenging 8-to-5 job? I couldn't do that!" I came to Woodward-Clyde to work on a diversity of water resource projects - water quality, hydrology, fisheries - I haven't been disappointed yet. Diversity in a career, at least to me, is crucial.



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Eric Strecker,
Senior Project Scientist

Woodward-Clyde is People!

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We will be on campus Friday, February 14.
Please see your career services office to arrange an interview.

OPINION



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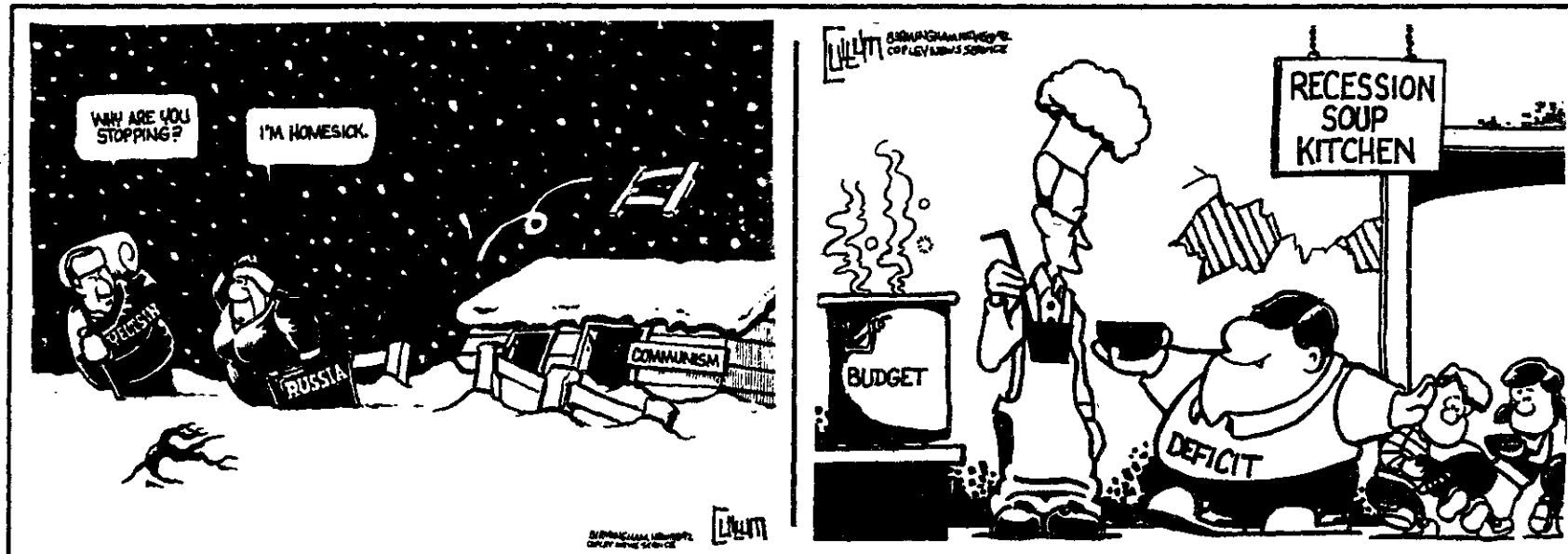
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Explaining the Art of Time Management

By Bill Jackson

OPINION EDITOR

Perhaps it is a bit late, but I would like to explain to faculty and staff members what it is that MIT students want from a class in an administrative sense, and why. To those professors who already know all of this, (thankfully there are a lot of you) you may go back to writing grants. To the rest of you:

Syllabus. (n.) List of topics to be covered in a class, accompanied by the dates each topic will be discussed and any associated readings, problem sets, or tests. Not to be con-

5:00. Dinner, where the conversation takes an hour and 15 minutes because of the fascinating stories he has to tell about Brigitte Neilsen's mucous.

6:17. He calls home. Tells his mom he hasn't got much time to talk: he's been studying for two hours and will be up until 2 a.m. Mom promises to send cookies and hopes he has fun "tooling!" He resolves never to let his mom learn any more MIT slang.

6:34. Decides to take a nap, just for an hour or so, to refresh himself.

10:28. He wakes up, panics, and begins to

to do some serious tooling.

12:30. Letterman. But just until the top ten list comes on.

1:20. He comes to the slow realization, with ten minutes left in the show, that Letterman isn't going to do a top ten list tonight.

1:34. Gets involved in a conversation with the people in the hallway about the nature of God's relationship to man and how one can consciously deal with a Supreme Being who gave life from lifelessness and can snuff out or manipulate lives at will. The conversation is getting pretty deep when suddenly somebody farts and they all crack up.

1:52. He realizes he only has eight minutes to prepare for bed.

1:59. He goes to bed.

10:03 (the next morning.) His friend asks him how long he studied the night before. "About eight hours," he answers.

For those of you who are angry that the above example used the pronoun "he" to refer to the typical student, I'd like to explain that I only did that because men are smarter than women. That was a joke! Don't write letters, please! I meant to say that I only did that as a writing convention, and that in all cases the pronoun could mean a man or a women, except for the part about farting, which women would never do.

So I think it should be obvious that we are well organized, time-management types who need to plan ahead extensively. Which is why we need a syllabus early in the term for each course we take. Because I know how organized we are. Really.

MIT students are not the typical university types. Where stereotypical students tend not to think about tests until a few days before the exam date, most of my MIT friends began studying for spring finals midway through IAP.

fused with what is actually handed out by many professors, which is a general list of potential topics, unencumbered by dates of lectures, problem sets, or tests. We want a syllabus for each class because we are, of course, all anal-retentives who spend great amounts of time organizing ourselves.

To the surprise of many, MIT students are not the typical university types. Where stereotypical students tend not to think about tests until a few days before the exam date, most of my MIT friends began studying for spring finals midway through IAP. For many Institute students, organizational techniques are a suitable replacement for regular exercise, a steady sleep cycle, and a sex life.

As soon as we get a syllabus at the beginning of a semester we tend to take out our X-tra Large Day-At-A-Glance calendars and mark down that we will make a final review for our May 11 test on May 10 from 10:45 p.m. to 12:05 p.m. Then when 10:45 p.m. comes on May 10 we write in a temporary postponement of the final review until 2 or 3 a.m. because we feel a necessary and productive urge to spend the time between 10:45 p.m. and 12:05 p.m. eating chocolate Mallomars and watching "Studs" or "Grudge Match" on Fox.

This is fairly typical of MIT students. Often an MIT student's evening schedule looks something like this:

4 p.m. He returns from classes to begin studying with the happy thought that, if he studies continuously until 2 a.m., he will have done 10 hours of work and can still get seven hours of sleep before his 10 a.m. class.

4:01. He opens his books and begins looking over the material.

4:05. He is overcome by an uncontrollable urge to comprehensively memorize the "Wing-It" flyer that was stuffed into his mailbox that afternoon.

4:15. (Course VI geeks only) A friend calls to discuss the funny mistake a professor made in lecture earlier that day. Imagine, designing that entire complicated circuit when all he needed to do was use a Schmitt trigger and a pot! What a nut!

4:23. He returns to the books.

4:26. He discovers that it is indeed possible to stick pencils into the ceiling of his room.

4:36. Realizing that dinnertime is a mere 24 minutes away, he puts on his sneakers and prepares for the 5 minute walk to the dining room.

4:40. He turns on the radio to catch the last twenty minutes of "Fresh Air" on NPR, where a man is being interviewed about his celebrity mucous collection.

4:55. Walks to dining room.

tool for real.

11:00. What's funnier than physics? More entertaining than engineering? Crazier than Calculus? Certainly not Arsenio Hall. But what the hell, our poor student deserves a break, so he watches him anyway.

11:18. The studio audience finally stops making annoying dog-like noises and Arsenio begins his monologue.

11:30. Off with Arsenio. Now he'll just watch Dennis Miller's monologue.

12:02 a.m. Damn. Miller had Charlotte Rae and Danny Bonaduce on the show, and he just couldn't turn them off. Oh well, time



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Dissents, marked as such and printed in a distinctive format, are the opinions of the signed members of the editorial board choosing to publish their disagreement with the editorial.

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

Letters to the editor are welcome. They must be typed, double-spaced and addressed to *The Tech*, PO Box 29, MIT Branch, Cambridge, Mass. 02139, or by interdepartmental mail to Room W20-483. Electronic submissions in plain text format may be mailed to tech@athena.mit.edu. All submissions are due by 4 p.m. two days before the issue date.

Letters and cartoons must bear the author's signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without the express prior approval of *The Tech*. *The Tech* reserves the right to edit or condense letters. Shorter letters will be given higher priority. We regret we cannot publish all of the letters we receive.

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Additional information about Banker's Trust is available from Bob Weatherall and Linda Stantial.

MIT Students Return to High School ... to Teach

By Pradeep Sreekanthan
CIRCULATION MANAGER

MIT students will return to area high schools this spring, but instead of taking classes, they will be teaching them.

MIT students, alumni, and friends will teach seventh through 12th grade students from the greater Boston area through the High School Studies Program this spring. HSSP, which is sponsored by the Educational Studies Program, is a "great opportunity for students to do something different from the normal high school environment," said coordinator Rebecca L. Berry '95.

HSST will offer courses in a wide variety of subjects ranging from presentations on favorite hobbies to an intensive course in calculus. The "teachers," including both undergraduate and graduate stu-

dents, created the classes in subjects that interested them, choosing their content, format, and level of difficulty. Classes fall loosely into seven categories, including math, science, social science, performing arts, liberal arts, computer science, and a catch-all category called "hobbits."

The program will run for ten weeks, from March 7 to May 9. Classes will meet every Saturday for one-and-a-half to two hours. Over 500 students are expected to join the program, which costs \$20 per student. Registration will be held on Feb. 29 at the Student Center, and all eligible students are urged to join the program.

Students get teaching experience

Since 1969, the High School Studies Program has been part of ESP's drive to improve the educa-

tion process. In addition, HSSP helps MIT students to explore and test their interest in teaching while still in college, since formal certification is not required to be an HSSP teacher. Those interested in pursuing a teaching career will get a flavor of the real thing and those set on a different path can come to appreciate this vocation.

The MIT students involved in HSSP will not earn any money for their efforts. All teaching is done voluntarily, and students involved said "it is a lot of fun."

There are over a dozen HSSP alumni in MIT's freshman class, and the majority of them will be participating in the other side of the program this year.

ESP has teaching tradition

ESP members said the organiza-

tion, which was founded in 1957, has served "over 35,000."

In addition to HSSP, ESP conducts a fall weekend activity called "Splash," where MIT students teach lectures and seminars to junior and senior high school students.

During the summer, a program

called "Junction" brings together motivated high school juniors and seniors, college students, and professionals for rigorous courses. Preparation classes for the Scholastic Aptitude Test and a series of seminars on education are also offered.

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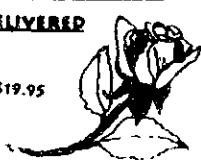
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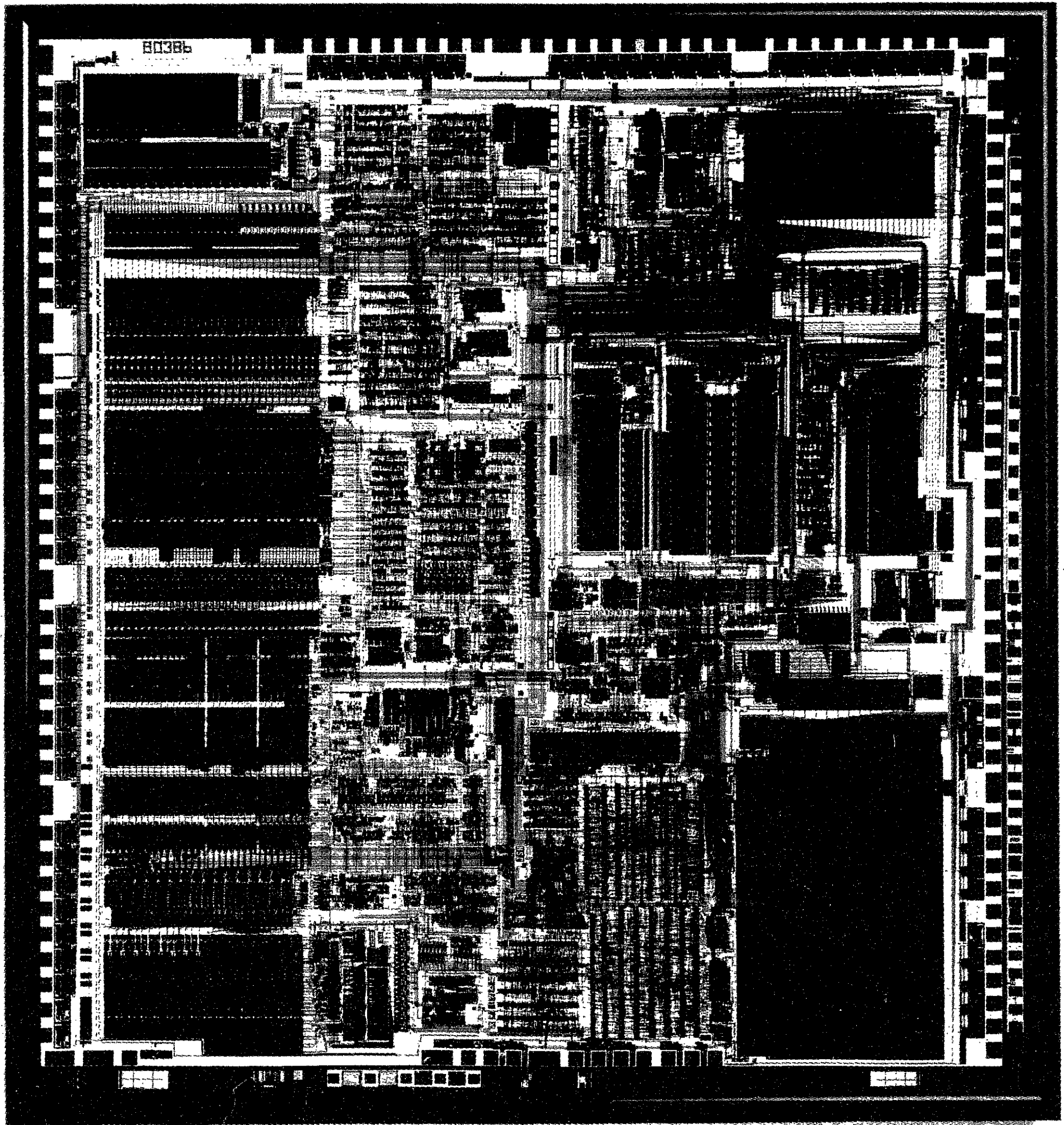
Applications are again being accepted for the position of 1992 R/O Chairperson. This is a full-time summer and part-time spring and fall term internship in leadership offered by the UASO. The Chairperson will work with the two other R/O interns and the UASO staff in creating MIT's Freshman Orientation Program.

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Several ILGs Rush this Spring; Money Is a Factor for Some

Rush, from Page 1

ternities and independent living groups, said that living groups did not have a "bad rush" last fall. "Nobody reports a bad rush," he said, and to call a rush less than successful "depends on a subjective viewpoint." Even if a group fell short of its new member goal, one could still say it had a good rush, he continued.

Money also a factor

Dorow said financial difficulties motivated some ILGs to rush this

spring. He said in order "to operate a facility, you need a certain number of people to pay bills." Fixed expenses are probably the main reason for a spring rush, he said, because adding members to a house lowers the cost for each member.

Residents of Student House, who need six additional members to fill their house to capacity, face such monetary constraints. According to Rush Chair Laura M. Gatewood '93, if six individuals are not found, the house will have to ask graduate students to live there or raise the monthly rent. But instead of hosting

rush activities, Student House has posted flyers to introduce the house. "Pretty much, the house sells itself," Gatewood said.

In general, Dorow said he "encourages groups to rush throughout the year if they find someone who meets their needs and goals" after fall rush has ended.

Spring rush for AXO

Alpha Chi Omega is also rushing this spring, but not because their fall rush went poorly. "We had an excellent rush. We just decided to hold two bids," said Monica B.

Emelko '93, AXO rush chair. Emelko said that since the sorority had the option of holding their bids until the spring and several people had expressed interest in them, the chapter decided to hold an open rush this spring.

Emelko said that AXO would also abide by the R/O rush rules, as well as upholding rules set by the National Panhellenic Conference, a national organization that governs sororities.

AXO President Stefanie A. Spencer '93 said that each sorority is allowed to extend a total of 29

bids and that only two bids could be set aside for the spring. She said that AXO's decision to rush this spring was intentional rather than forced upon them.

Kappa Alpha Theta President Gabrielle L. Rocap '92 said that although her sorority has four bids left over from last fall's rush, the chapter decided not to rush again this spring. "We want to concentrate to make our chapter stronger, and we'd rather wait until the fall to have another rush," she said.

Committee Focuses on Campus Crime

Awareness, from Page 1

Police protects us, she said.

Tsao, who is also UA Secretary-General, said the UA Council can make it mandatory for dormitories to send representatives to Project Awareness, although she said enforcement methods have not been discussed.

Another goal of Project Awareness is to inform students of the services provided by Campus Police. Every October, freshmen are given 18 pieces of literature about Campus Police services. Still, students do not realize what is available, Vossmer said. She wants to inform students of services such as A Safe Ride, ambulance services, crisis intervention, and third party reporting, which is a way to report rape anonymously.

Project Awareness members also want to create an environment where students "feel comfortable talking about safety," Levitt said. "Zero stranger rapes or acquaintance rapes were reported to Campus Police" from January to Sept. 30 last year, Vossmer said. When this statistic was brought up at a Project Awareness meeting, the students were quite surprised, and Vossmer is sure many in the community would be surprised as well.

"Traditionally the administration has taken the major role" in these types of committees, but here "the Awareness chairs run the show," said Levitt, who represents the ODSA on the committee. "All the houses have a distinct character and like to do things their own way," so having students involved in design is important, he added.

Presently, Project Awareness is talking with graduate resident tutors, hoping to arrange study breaks where the dormitory representatives can discuss campus safety with their peers. A Campus Police

officer would be on hand to answer questions, said Vossmer, the CP representative on the committee.

The Housing Department purchased mugs for Project Awareness to distribute. The mugs remind students to lock their doors and have MIT emergency numbers printed on them.

Levitt and Vossmer said they have been talking about the formation of this student committee since last summer. Project Awareness had its first meeting in November and is now beginning the "activity phase," Levitt said.

Project Awareness has many plans for the future, including the

organization of a Safety Week. Other issues, such as more outdoor lighting in certain areas and recognition awards for outstanding Awareness representatives, are being considered. For the long run, both Vossmer and Levitt expressed an interest in creating a crime and safety orientation program for new students.

Albert H. Cheng '92, a Next House representative, said the committee is working on "a real definition of what the group is about." He thinks the group will be effective, "but we have to get more people involved. Right now, we're very much for pushing membership."

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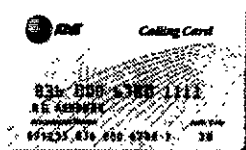
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Wednesday, Feb. 12

CONTEMPORARY MUSIC

Millex 1000, Atomic Cafe, and Peace of Three perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

Augusta Furnace and Sara Laughs perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Adult Children of Heterosexuals and Magnetic Fields perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

Shockra performs at 9 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$6 in advance, \$7 day of the show. Telephone: 497-8200.

Fates Warning and Aggressor perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Martin Sexton Trio, Robert Holmes, and Colleen Sexton perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

JAZZ MUSIC

Critics' Choice

Bobby McFerrin's Voicestra and Take 6 perform at 7:30 at the Orpheum Theatre, Hamilton Place, Boston. Tickets: \$19.50 and \$22.50.

The Elvin Jones Jazz Machine performs tonight and tomorrow at 9, Feb. 14 at 8 & 10, Feb. 15 at 9 & 11, and Feb. 16 at 7 & 9 at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$9-\$14, depending on date and time. Telephone: 661-5000.

Greg Abate Quintet performs at Scullers Jazz Club in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Tickets: \$7. Telephone: 783-0811.

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

CLASSICAL MUSIC

The Longy Chamber Orchestra, conductor Sophia Vilker, with guest harpsichordist Peter Sykes, performs works by Schitke and Bach at 8 at Edward Pickman Concert Hall, 27 Garden Street, Cambridge. No admission charge, but \$5 donation requested. Telephone: 876-0956.

The Boston University School for the Arts presents a student vocal recital of Ein Liedabend at 8:30 at the Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

PERFORMANCE ART

Jennifer Brown and Mark Pugh present Authorities, a multi-media performance event and installation, tonight through Feb. 8 at 8 at Mobius, 354 Congress Street, Boston. Tickets: \$7. Telephone: 542-7416.

THEATER

The Pilgrim Theater presents The Medium, by Sir Peter Maxwell Davies, with mezzo-soprano Jane Strauss, at 8 tonight, Feb. 14, 16, and 21 at the Performance Place, 227 Broadway, Somerville. Tickets: \$12. Telephone: 323-7045.

FILM & VIDEO

The Brattle Theatre continues its series Twins... and Other Siblings with Sisters (1973, Brian DePalma) at 3:45 & 8 and What Ever Happened to Baby Jane? (1962, Robert Aldrich) at 5:30 & 9:45 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

CONTEMPORARY MUSIC

Jackie O, Chloe, and Society of Children perform at 10 in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$5. Telephone: 262-2437.

Laughing Academy, Miles Dethmuffin, Miss Xanna Don't & The Wanted and God's Fools perform at Bunratty's, 186 Harvard Avenue, Allston. Tel.: 254-9820.

Predator, The Purperrators, and The Cry perform at Club 3, 608 Somerville Avenue, Somerville. Telephone: 623-6957.

Birdsongs of the Mesozoic and U.Y.A. perform at Johnny D's, 17 Holland Street, Davis Square, Somerville. Telephone: 776-9667.

THEATER

MIT Dramashop presents Le Bourgeois Gentilhomme, Moliere's satirical look at pretension and social climbing, Feb. 13-15 at 8 in Kresge Little Theatre. Tickets: \$15. Telephone: 720-0082.

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Ant Farm, Jungle Dogs, Zen Gorilla, and Clem Snide perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

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Corrosion of Conformity and Wrecking Crew perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Willie Alexander and the Persistence of Memory Orchestra perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

Letters to Cleo and Darien Brahms perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Pop Skull, The Sirens, Cactus Gallery, and Athena perform in an 18+ show at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Critics' Choice

Uprising perform tonight through Feb. 15 at The Western Front, 343 Western Avenue, Cambridge, near Central Square. Telephone: 492-7772.

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The Elvin Jones Jazz Machine at 9 at the Regattabar. See Feb. 12 listing.

CLASSICAL MUSIC

MIT Chapel Concerts continue with Maricel Lucero, soprano, and Christopher Kane, guitar, performing works by De Falla, Villa-Lobos, Garcia-Lorca, and others at noon at the MIT Chapel. No admission charge. Telephone: 253-4003.

Critics' Choice

The Boston Symphony Orchestra, conductor Seiji Ozawa, with Jessye Norman, soprano, Agnes Baltsa, mezzo-soprano, Luis Lima, tenor, Roberto Scanduzzi, bass, and the Tanglewood Festival Chorus, director John Oliver, perform Verdi's Requiem at 8 tonight, Sat., and Tue. at Symphony Hall, corner of Massachusetts and Huntington Avenues, Boston. Tickets: \$19.50-\$52.50. Telephone: 266-1492.

Thomas Stumpf, piano, performs works by Mozart at 8:30 at the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

Nicolai Lomov, piano, performs works by Beethoven, Scriabin, Rachmaninov, and Glinka at 12:30 and at 3 at the Federal Reserve Bank of Boston, 600 Atlantic Avenue. No admission charge. Telephone: 973-3453.

PERFORMANCE ART

Moment to Moment, Dana Giardella's social satire of life in the 90's told through comedy, song, and dance, begins tonight and runs Thu.-Sun. at 8 through March 29 at the Beacon Hill Playhouse, 54 Charles Street, Boston. Tickets: \$15. Telephone: 720-0082.

Full Moon Confucius, monologues and performances by Dennis Downey, begins tonight and continues through Feb. 15 at 8 (Sun. at 3) at Mobius, 354 Congress Street, Boston. Tickets: \$7 general, \$5 students and seniors. Telephone: 542-7416.

Theatre. Tickets: \$7 general, \$5 MIT/Wellesley students. Tel.: 253-2908.

Roxbury Outreach Shakespeare Experience (ROSE) presents Lorraine Hansberry's Raisin in the Sun, the story of the conflicts and experiences of three generations of a black family, Feb. 13-15 at 8 in Kresge Auditorium. Tickets: \$10 general, \$5 students, \$5 on Feb. 15 with Boston Festival button. Telephone: 524-3272.

Shimmer, an autobiographical monologue by John O'Keefe, runs tonight through Sat. at the Institute for Contemporary Art, 955 Boylston Street, Boston. Tel.: 266-5152.

COMEDY

Emerson Comedy Showcase presents Burnt Toast, Emerson's Comedy Workshop, The Swollen Monkey Showcase, and This is Pathetic at 8 tonight through Feb. 15 at the Emerson Majestic Theater, 219 Tremont Street, Boston. Tickets: \$10 general, \$5 Emerson students. Telephone: 578-8785.

POETRY

Li Young Lee and Stanley Moss read at 7:30 at the Bartos Theatre in the Wiesner Building. No admission charge. Telephone: 225-6126.

DANCE

Boston Ballet presents A Midsummer Night's Dream tonight through Feb. 16 at 2, 7, & 8 depending on date at the Wang Center for the Performing Arts, 270 Tremont Street, Boston. Tickets: \$15. Telephone: 783-0811.

Lecture Series Committee presents Frankie & Johnny on Friday, Feb. 14.

Boston. Tickets:

\$11.75-\$49.75, with student rush tickets available one hour prior to curtain for \$11.75. Telephone: 931-2000.

FILM & VIDEO

The Museum of Fine Arts continues The Magic of Art: The Films of Philip Haas with A Young Man's Dream and a Woman's Secret (1990) and Scenes and Songs from Boyd Webb (1984) at 5:30 and begins Art of Music Video: Ten Years After with Program #2: Music Video and the Politics of Dancing at 7:30 at 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 students, seniors, and MFA members. Telephone: 267-9300.

The Brattle Theatre continues its series Directed by Ingmar Bergman with Cries and Whispers (1972) at 3:30 & 7:50 and Face to Face (1976) at 5:15 & 9:30 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Tel.: 876-6837.

Friday, Feb. 14

CONTEMPORARY MUSIC

The Satinics, One Horse Opera, Our American Cousins, and The Shrubs perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

Sal DiFusco & Friends and Chapter 11 perform at Club 3, 608 Somerville Avenue, Somerville. Telephone: 623-6957.

Critics' Choice

The Dirty Dozen Brass Band perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

The Luna Chicks perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

Michael Nesmith performs at 7:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$12 in advance, \$13 day of the show. Telephone: 497-8200.

70 - Sex, Helicats from

Outer Space, Twisted Roots, and Evol Twin perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Tel.: 536-2750.

Calypso Hurricane perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Critics' Choice

Bullet LaVolta, Six Finger Satellite, Sugar Time, and Toe Tag perform in an 18+ show at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Uprising at the Western Front. See Feb. 13 listing.

JAZZ MUSIC

Carolina Brandis & Friends perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

Jean Carne performs tonight and tomorrow at Scullers Jazz Club in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Tickets: \$15. Telephone: 783-0811.

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

The Elvin Jones Jazz Machine performs at 8 & 10 at the

ON THE TOWN
COMPILED BY DRE

The Ice Theatre of New York performs at 8 at the Walter Brown Arena, 285 Babcock Street, Boston. Tickets: \$18 general, \$9 children nine and under. Tel.: 492-7578.

Kenmore Square, Boston. Telephone: 536-2750.

The Fabulous Heavyweights perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Critics' Choice

Big Dipper, Drumming on Glass, and Jigsaws perform at T.T. the Bear's, Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Uprising at the Western Front. See Feb. 13 listing.

JAZZ MUSIC

The Elvin Jones Jazz Machine performs at 8 & 11 at the Regattabar. See Feb. 12 listing.

Jean Carne at Scullers. See Feb. 14 listing.

CLASSICAL MUSIC

The Trinity Choir, director Brian Jones performs works by Vieme, Bairstow, Parks, Willan, and Boyle at 2:45 at Trinity Church, Copley Square, Boston. No admission charge. Telephone: 536-0944.

Longy Guest Artist Series continues with Judith Kellock, soprano, performing works by Taverer, Weir, Schumann, and Fauré at 8 at Edward Pickman Concert Hall, 27 Garden Street, Cambridge. Tickets: \$5. Telephone: 876-0956.

The ACDA All-Eastern High School Honor Choir, director Paul Salamunovich, performs Maurice Durufle's Requiem at 3:30 at Trinity Church, Copley Square, Boston. No admission charge. Telephone: 536-0944.

The Boston Symphony Orchestra at 8 at Symphony Hall. See Feb. 13 listing.

PERFORMANCE ART

Moment to Moment at 8 at the Beacon Hill Playhouse. See Feb. 13 listing.

Full Moon Confucius at 8 at Mobius. See Feb. 13 listing.

THEATER

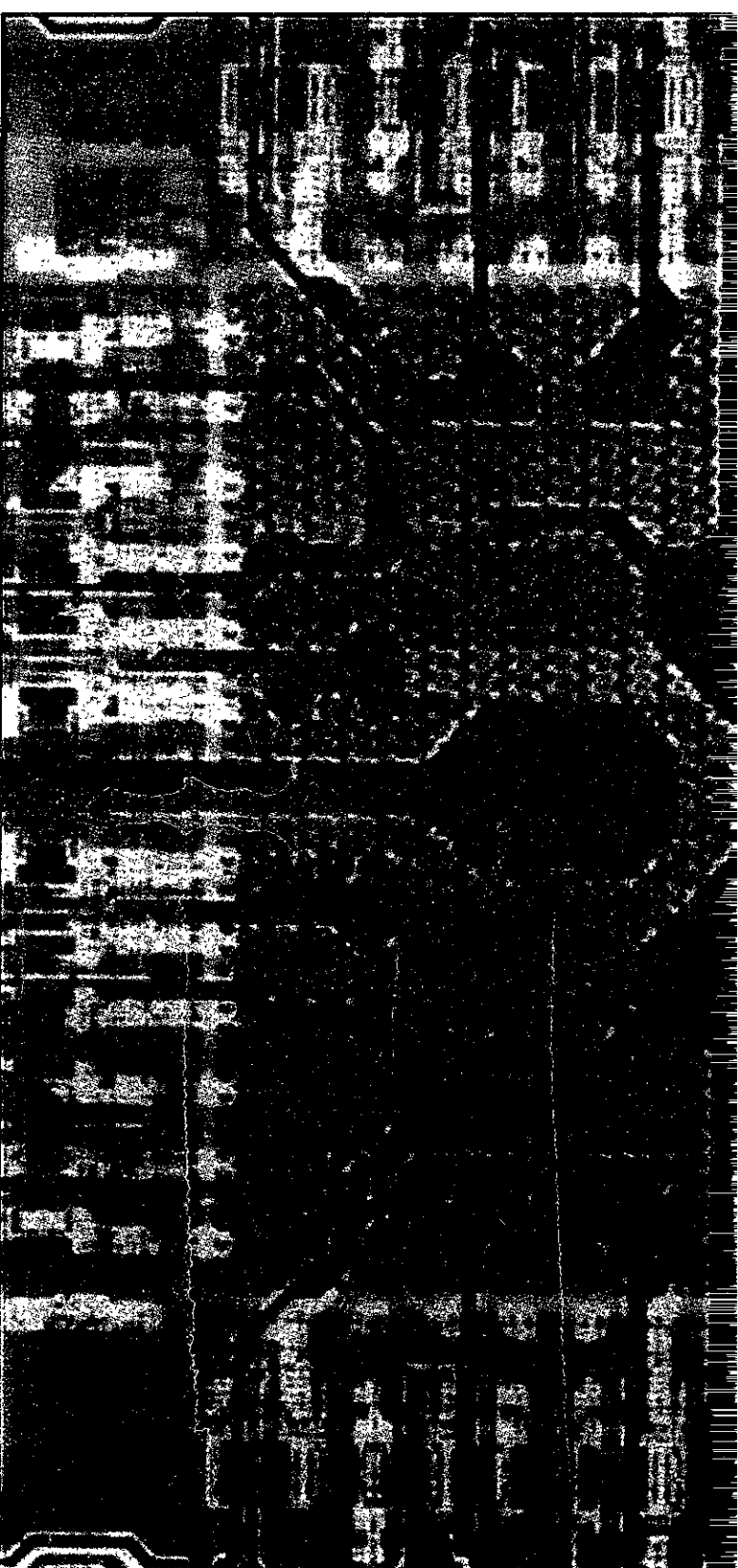
The American Repertory Theatre presents The Seagull, Anton Chekhov's tragicomic masterpiece, tonight through March 21 at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances: Tue.-Fri. at 8, Sat. at 2 & 8, and Sun. at 2 & 7. Tickets: \$17-\$35. Telephone: 547-8300.

Le Bourgeois Gentilhomme at 8 in Kresge Little Theatre. See Feb. 13 listing.

Raisin in the Sun at 8 in Kresge Auditorium. See Feb. 13 listing.

The Medium at 8 at the Performance Place. See Feb. 12 listing.

Shimmer at the ICA. See Feb. 13 listing.



Information Art: Diagramming Microchips runs at the MIT M

DANCE

LECTURES

Critics' Choice

Toni Cade Bambara reads at 7 at the Bartos Theatre in the Wiesner Building. No admission charge. Telephone: 253-4861.

COMEDY

Emerson Comedy Showcase at 8 at the Emerson Majestic Theater. See Feb. 13 listing.

PERFORMANCE ART

Moment to Moment at 8 at the Beacon Hill Playhouse. See Feb. 13 listing.

Full Moon Confucius at 8 at Mobius. See Feb. 13 listing.

Theatrical at the Western Front. See Feb. 13 listing.

Le Bourgeois Gentilhomme at 8 at Kresge Little Theatre. See Feb. 13 listing.

Shimmer at the ICA. See Feb. 13 listing.

E T O W N

ORAH A. LEVINSON

COMEDY

Emerson Comedy Showcase at 8 at the Emerson Majestic Theater. See Feb. 13 listing.

DANCE

A Midsummer Night's Dream at 2 & 8 at the Wang Center. See Feb. 6 listing.

Okay at 8 at the Green Street Studio. See Feb. 8 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents 101 Dalmatians at 7 & 10 in 26-100. Tickets: \$1.50 with MIT/Wellesley ID. Telephone: 258-8881.

The Museum of Fine Arts continues its series Visiting Animator: John Matthews with Curious George, Frog and Toad Together, Morris Goes to School, and Uncle Elephant at 1 at 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 students, seniors, and MFA members. Tel.: 267-9300.

Lolita at 2:15 & 7:15 and The Fountainhead at 5 & 10 at the Brattle Theatre. See Feb. 15 listing.

Le Rouge et le Noir at 8 at the French Library in Boston. See Feb. 14 listing.

Sunday, Feb. 16

CONTEMPORARY MUSIC

Richard Hill and Willie Loco Alexander perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

Girls Night Out perform at 8 & 11 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$13 in advance, \$14 day of the show. Telephone: 497-8200.

JAZZ MUSIC

The Elvin Jones Jazz Machine at 7 & 9 at the Regattabar. See Feb. 12 listing.

CLASSICAL MUSIC

The Royal Liverpool Philharmonic, conductor Libor Pesek and piano soloist Garrick Ohlsson, performs works by Beethoven and Suk at 8 at Symphony Hall, corner of Massachusetts and Huntington Avenues. Tickets: \$15-\$28. Tel.: 482-2595.

Critics' Choice

Pianist Radu Lupu performs works by Brahms, Tchaikovsky, and Mussorgsky at 3 at Symphony Hall, corner of Massachusetts and Huntington Avenues. Tickets: \$28, \$25, \$23, and \$15. Telephone: 482-2595.

Chamber Music at the Isabella Stewart Gardner Museum continues with Corey Cerovsek, violin, and Katja Cerovsek, piano, at 1:30 at 280 The Fenway, Boston. Tickets: \$6 general, \$3 seniors and students. Telephone: 566-1401.

The Pro Arte Chamber Orchestra, guest

conductor Leon Botstein and pianist Blanca Uribe, performs works by Wilson, Stravinsky, and Haydn at 3 at Sanders Theater, Harvard University. Tickets: \$22, \$15, \$8. Telephone: 661-7067.

The 1991-1992 King's Chapel Concert Series concludes with the Choir of King's Chapel, director Daniel Pinkham, and soprano Barbara Wallace, alto Pamela Gore, tenor Michael Calmes, bass Jeffrey Scott Stevens, violist Scott Woolweaver, and organist James David Christie, performing works by Mendelssohn, Puccini, and Dvorak at 5 at King's Chapel, 58 Tremont Street, Boston. No admission charge, but donations requested. Telephone: 227-2155 or 523-1749.

PERFORMANCE ART

Moment to Moment at 8 at the Beacon Hill Playhouse. See Feb. 13 listing.

Full Moon Confucius at 3 at Mobius. See Feb. 13 listing.

THEATER

The Seagull at 2 & 7 at the Loeb Drama Center. See Feb. 14 listing.

DANCE

A Midsummer Night's Dream at 2 at the Wang Center. See Feb. 6 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents Top Gun at 7 & 10 in 10-250. Tickets: \$1.50 with MIT/Wellesley ID. Telephone: 258-8881.

The Coolidge Corner Theatre presents SF/17: The 17th Annual 24-Hour 7 Marathon today at noon (running through noon tomorrow) with Terminator 2 (1991), Late for Dinner (1991), Forbidden Planet (1956), Zardoz (1974), I Was a Teenage Werewolf (1957), Women of the Prehistoric Planet (1965), The Mysterians (1959), Navy vs. the Night Monsters (1966), The Adventures of Captain Marvel (1942), The Atomic Submarine (1959), From Beyond (1986), vintage Bugs Bunny and Daffy Duck cartoons, and a sneak preview of The Lawnmower Man at 290 Harvard Street, Brookline. Tickets: \$23. Telephone: 734-6600.

The Museum of Fine Arts continues its series Visiting Animator: John Matthews with Ralph S. Mouse and Stanley and the Dinosaurs at 1 and continues Women's Perspective: Spirituality and Physicality with Fit: Episodes

In the History of the Body (1991, Laurie Block) at 3 at 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 students, seniors, and MFA members for John Matthews; \$5 general, \$4.50 students, seniors, and MFA members for Women's. Telephone: 267-9300.

The Brattle Theatre continues its series Brando! with The Last Tango in Paris (1972, Bernardo Bertolucci) at 3 & 7:30 and Reflections in a Golden Eye (1967, John Huston) at 1, 5:25, & 9:55 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Tel.: 876-6837.

Le Rouge et le Noir at 8 at the French Library in Boston. See Feb. 14 listing.

Monday, Feb. 17

FILM & VIDEO

Critics' Choice

The Brattle Theatre continues its series Film Noir with The Postman Always Rings Twice (1946, Tay Garnett) at 3:30 & 7:40 and Double Indemnity (1944, Billy Wilder) at 1:30, 5:40, & 9:45 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

Thinking the City: Twelve Views from MIT, investigating urban architecture, begins today and continues through June 30 at the MIT Museum, 265 Massachusetts Avenue, Boston. Museum hours: Tue.-Fri. 9-5, Sat. & Sun. 1-5. Admission: \$2 general, free to MIT community. Telephone: 253-4444.

Ongoing Theater

A Chorus of Disapproval, Alan Ayckbourn's play about a shy widower who joins an opera company, runs through Feb. 16 at 3, 7, and 8 depending on date at the Laurie Theater, Brandeis University, on South Street in Waltham. Tickets: \$6-\$10, depending on date and time. Tel.: 736-3400.

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

Ghosts, Henrik Ibsen's play about a widow trying to lay her past to rest, continues through Feb. 9 at the Lyric Stage, 140 Clarendon Street, Boston. Performances Wed.-Fri. at 8, Sat. at 5 & 8:30, and Sun. at 3. Tickets: \$14-\$18, depending on show. Telephone: 437-7172.

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

show to raise money to bury four of their number, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tue.-Fri. at 8, Sat. at 6 & 9, with matinees Wed. and Thu. at 2 and Sun. at 3. Tickets: \$15.50-\$26.50 general, half-price for seniors and students at Wednesday matinee. Telephone: 426-6912.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tue.-Fri. at 8, Sat. at 6:30 & 9:30, and Sun. at 3 & 7:30. Tickets: \$18 and \$23. Telephone: 451-0195.

You Never Can Tell, George Bernard Shaw's comedy about a lovesick dentist and the people of a seaside resort, continues indefinitely at the Lyric Stage, 140 Clarendon Street, Boston. Performances Wed.-Fri. at 8, Sat. at 5 & 8:30, Sun. at 3. Tickets: \$14-\$18, depending on date. Telephone: 437-7172.

Ongoing Exhibits

ON CAMPUS

Information Art: Diagramming Microchips, a traveling exhibit of the geometric art of microchips, continues through April 5. Crazy After Calculus: Humor at MIT, chronicling MIT's rich history of wit and wizardry, and Doc Edgerton: Stopping Time, photographs and memorabilia documenting the invention and use of the strobe light, continues

indefinitely at the MIT Museum, 265 Huntington Avenue, Boston. Museum hours: Tue.-Fri. 9-5, Sat. & Sun. 1-5. Admission: \$2 general, free to MIT community. Telephone: 253-4444.

New England Character, photographs by Wilson Hu G, continues through Feb. 22 at the Wiesner Student Art Gallery in the student center. No admission charge. Telephone: 253-3913.

Critics' Choice

No Apartheid — Works by Valerie Maynard, an exhibition of 250 untitled works about African culture and racial oppression, continues through March 20 at the Compton Gallery, just off Lobby 10. Gallery hours: Mon.-Fri. 9-5. No admission charge. Telephone: 253-4444.

OFF-CAMPUS

Self-Propelled Dust, recent works by Jon Cummings, continues through Feb. 21 at the Sacramento Street Gallery, 20 Sacramento Street, Cambridge. Gallery hours: 9-5. Telephone: 349-6287.

Homes and Heroes, an exhibition of over 50 photographs by Boston and Amsterdam children, continues through Feb. 21 in the lobby gallery of the Wang Center for the Performing Arts, 270 Tremont Street, Boston. No admission charge. Telephone: 482-9393.

New Impressions, an exhibit of monotypes presented by the Monotype Guild of New England, continues through Feb. 21 at the Federal Reserve Bank of Boston, 600 Atlantic Avenue, near South Station. Gallery hours: Mon.-Fri. 10-4. No admission charge. Telephone: 973-3453.

Ancestral Vision, an exhibition of the works of six Afrocentric artists, including a broad

selection of African masks from a private collection, continues through Feb. 28 at the Fuller Museum of Art, 455 Oak Street, Brockton. Gallery hours: Tue.-Sun. 12-5. Telephone: (508) 588-6000.

Prints by Members of Estampe Du Rhin of Strasbourg, works by residents of Boston's sister city, continues through Feb. 29 at the French Library in Boston, 53 Marlborough Street. Gallery hours: Tue., Fri., & Sat. 10-5, Wed. & Thu. 10-8. No admission charge. Telephone: 266-4351.

Miracles and Mysteries, ten European tapestry weavings focusing on Biblical themes, continues through March 1 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Selections from the Simmons College Art Collection, including artists such as Eduardo Paolozzi and Honore Daumier Miro, continues through March 6 at Simmons College's Trustman Art Gallery, Main College Building, 300 The Fenway, Boston. Gallery hours: 10:30-4:30. No admission charge. Telephone: 738-2124.

Beuys and Warhol: The Artist as Shaman and Star, an exhibition of works by two of the most controversial artists of the 1960s and '70s, continues through March 8 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Seen Through American Eyes, highlighting Wellesley College Museum's holdings of works on paper by American artists, continues through March 15 at the Corridor Gallery of Jewett Arts Center, Wellesley College. Gallery hours: Mon., Thu., Fri., & Sat. 10-5, Tue. & Wed. 10-9, Sun. 2-5. No admission charge. Telephone: 235-0320, x2051 weekdays, x2050 weekends.

Virginia's Children, portraits and artifacts describing the life of Virginia planters' children, continues through March 15 at the Museum of Our National Heritage, 33 Marrett Road, Lexington. Gallery hours: Mon.-Sat. 10-5, Sun. 12-5. Tel.: 361-6559 or 861-0729.

The Art of Drawing, contrasting 75 American and European drawings by artist such as Rembrandt, Picasso, and Goya, continues through March 22 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Currents '92 — The Absent Body, an exhibition of the work of six contemporary artists from five countries, continues through March 22 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours: Wed. & Sun. 11-5, Thu., Fri., & Sat. 11-8. Tickets: \$4 general, \$3 students, \$1.50 seniors and children, \$1 U-Mass Boston and MIT students. Telephone: 266-5152.

Fra Bartolommeo: Master Draughtsman of the High Renaissance, selections of drawings and figure studies on loan from the Museum Boymans-van Beuningen in Rotterdam, continues through April 12 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Photographs from the Persian Gulf, chronicling the work of news photographers within — and beyond — the limits of the Department of Defense press pool, continues through April 26 at the Museum of Our National Heritage, 33 Marrett Road, Lexington. Gallery hours: Mon.-Sat. 10-5, Sun. 12-5. Tel.: 861-6559 or 861-0729.

With Weapons and Wit: Propaganda and Psychological Warfare During World War II, an exhibit marking the 50th anniversary of US participation in World War II, continues through May 17 at the Museum of Our National Heritage, 33 Marrett Road, Lexington. Gallery hours: Mon.-Sat. 10-5, Sun. 12-5. No admission charge. Telephone: 861-6559 or 861-0729.

Romantic and Fantastic Landscapes, 25 eighteenth- and nineteenth-century landscape paintings depicting idyllic scenes of nature, continues through July 5 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Upcoming Events

Mahlathini and the Mahotella Queens at the Harvard University Alumni Hall on February 28. The Allman Brothers Band at the Orpheum on March 3 and 4. Dire Straits at the Worcester Centrum on March 7. The Psychedelic Furs at Avalon on March 10. Richard Thompson and Roger McGuinn at the Berklee Music Performance Center on March 19.



Uprising plays at the Western Front Feb. 13, 14, and 15.

Tuesday, Feb. 18

CONTEMPORARY MUSIC

Holy Rollers perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

JAZZ MUSIC

The Mill/Flor Double Duo, performs at 9 at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$7. Telephone: 661-5000.

Jazzmost performs at Scullers Jazz Club in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Tickets: \$7. Telephone: 783-0811.

CLASSICAL MUSIC

Young Artists Showcase continues with Pamela Dillard, mezzo-soprano, at 6:30 at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Tickets: \$6 general, \$3 seniors and students. Telephone: 566-1401.

The Boston Symphony Orchestra performs at 8 at Symphony Hall. See Feb. 13 listing.

PERFORMANCE ART

Moment to Moment at 8 at the Beacon Hill Playhouse. See Feb. 13 listing.

THEATER

The Boston University School of Theater Arts presents John Guare's The House of Blue Leaves tonight through Feb. 22 at 8 and Feb. 23 at 2 at the Mainstage, Boston University Theatre, 264 Huntington Avenue, Boston. Tickets: \$8, \$6, and \$4 seniors and students. Telephone: 353-3345.

Blue Window, Craig Lucas' play about an unlikely combination of guests converging on a Manhattan dinner party, begins tonight and continues through Feb. 23 at the Merrick Theater, Brandeis University, on South Street in Waltham. Performances at 3, 7, & 8 depending on date. Tickets: \$6-\$10, depending on date and time. Telephone: 736-3400.

The Seagull at 8 at the Loeb Drama Center. See Feb. 14 listing.

FILM & VIDEO

Critics' Choice

The Brattle Theatre continues its series Homo Promo: Lesbian and Gay Images in Cinema with Cruising (1980, William Friedkin) at 4 & 9:15, Homo Promo at 6 and The Hunger (1983, Tony Scott) at 7:15 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

EXHIBITS

THE TECH PERFORMING ARTS SERIES

RADU LUPU, PIANIST

Romanian pianist Radu Lupu performs his Boston solo debut with a program including Brahms' Theme and Variations in D minor and Sonata no. 2 in F-sharp minor, Op. 2; Tchaikovsky's Three Pieces From the Seasons, Op. 37b; and Mussorgsky's Pictures at an Exhibition. A Bank of Boston Celebrity Series event. Sunday, February 16, 3:00pm, Symphony Hall MIT price: \$7

ROYAL LIVERPOOL PHILHARMONIC

Libor Pesek, conductor
Garrick Ohlsson, piano soloist
The 150-year-old orchestra from Liverpool performs Beethoven's Piano Concerto no. 3 in C minor, Op. 37 and Josef Suk's "Asreal" Symphony, Op. 27. A Bank of Boston Celebrity Series event. Sunday, February 16, 8:00pm, Symphony Hall MIT price: \$7

CECILIA BARTOLI, MEZZO-SOPRANO

Italian singer Cecilia Bartoli makes her Boston recital debut with an all-Rossini program. A Bank of Boston Celebrity Series event. Friday, February 21, 8:00pm, Jordan Hall MIT price: \$7

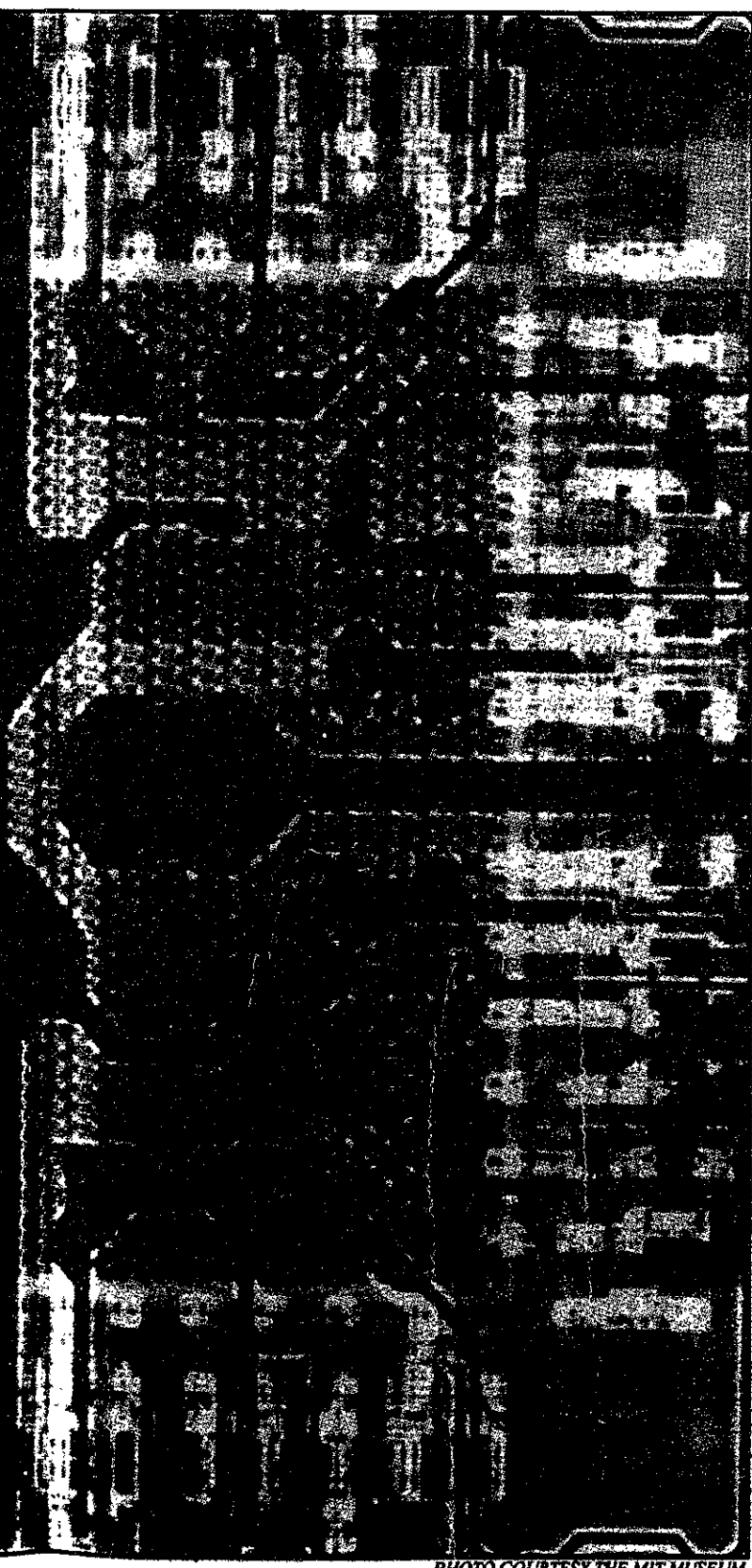


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At this meeting we will go over the basic procedures in our office about applying to medical school and will answer questions that you may have. If you have questions about the meeting please call Ayfer Candeger at 253-4737 or drop by the office in Room 12-185.

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ON-CAMPUS INTERVIEWS

Tuesday & Wednesday
February 25 & 26

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THE ARTS

Gentilhomme full of humor and Dramashop class

LE BOURGEOIS GENTILHOMME

By Molière

Presented by MIT Dramashop

Translated from the French

Directed by Richard McElvian

Starring Adam Goodie and Orin Percus G
Kresge Little Theater, Feb. 13-15

By William Chuang

I walked into this play knowing nothing about it, and not sure at all of what to expect. What I received was an evening of excellent humor and acting from a comedy performance which left me in good spirits and got its message across. I gave it three out of my four stars.

Le Bourgeois Gentilhomme, or *A Touch of Class* is a rollicking comedy about social status and the lengths some go to gain it. Specifically, it is about M. Jourdain (Adam Goodie), a middle-aged bourgeois whose riches, lack of common sense, and infatuation with nobility are at the play's focus. In the opening act, we listen to Jourdain's music master (Richard Davis '94) and his dancing master (John Feland '94) discussing their patron's interest in the arts, his lack of taste, general cluelessness, and of course, his deep pockets. Jourdain himself is blissfully unaware of this, so long as he acts and dresses as "classy" people do. He also takes fencing lessons and studies philosophy (from Thomas Lawrence '95 and Eugene Schuster '94) in his attempt to become a nobleman.

On the domestic front, Madame Jourdain (Charlene Suwanabhand '93) and her maid Nicole (Kelly Blohowiak '95) both have more

common sense, as does Lucile (Sara A. Lederman '95), the Jourdain's daughter. Nicole is a tart young maid who speaks her mind about her father's outrageous tailored new clothes, while Mme. Jourdain is righteously outraged over her husband's expenses, clothes, and foolishness — but she knows that he lost his sensibility about such matters long ago. Count Dorante (Orin Percus G) is a deliciously slimy and scheming court noble who borrows thousands of francs from Jourdain in return for his friendship and the "status" of accompanying a good friend of such high rank. At the same time, the count acts as an intermediary between Jourdain and the widowed Countess Dorimene (Charlene Suwanabhand '93) while actually courting her himself.

But wait, there's more. Add to this the primary love theme between Lucile and her suitor, Cleonte (Ian Dowell '86), and another between Nicole and Cleonte's manservant, Covielle (Tom Klysa C). Cleonte and Covielle are classic in their private discussion of the infidelity of women and courageous love. But when Lucile and Nicole get their hands on them, it is love once again. M. Jourdain does not approving of Cleonte's suit, though, for Cleonte is not a "titled gentleman." Jourdain has great hopes for his daughter — perhaps she will one day marry a Marquis. He holds this position against the wishes of his wife and daughter, and even in the face of Cleonte's pleas.

Though the entire cast shines, Jourdain, Covielle, and Dorante each live their parts most admirably. Adam Goodie is incomparably funny as Jourdain. His character is consis-



MIT Dramashop's strong performers bring out the humor of Molière's *Le Bourgeois Gentilhomme*.

tently infatuated with visions of becoming a "gentleman," but also unsophisticated and bumbling, as the part requires. Covielle is a classic sidekick, and his interpretations had the audience laughing. Also, Orin Percus' performance as Dorante is unbelievable and laudable — he is ingratiating, impeccably mannered, sly, scheming, and oversexed. His seduction of the Countess Dorimene is one of the most powerful scenes in the entire show.

Davis, as the music master, and Schuster, as the philosopher, also turn in convincing impassioned speeches. Suwanabhand is solid as Madame Jourdain, but her lack of an accent can be slightly disconcerting at times, particularly in a dialogue with Jourdain where she verbally swipes at him. The scene where Jourdain meets with his tailor (Tony Le) is a bit marred by slight hesitations in delivery and an inconsistent limp.

The orchestra, an active off-stage component of many scenes, was nicely integrated into the play. Their Baroque music was reminiscent of the courtly players of the Sun King and accompanied the onstage action well. It was hard to notice the lighting because of the superb acting, but this too was well done. The side windows moved from noon to evening without a hitch. The set was also spotlessly integrated into the play. A large painting of M. Jourdain was particularly striking. The arrangement of the props left a reasonable amount of room for the dancers, whose Baroque performance was well choreographed; the mock-Turkish dancing and belly dancers were interesting as well.

Le Bourgeois Gentilhomme is an excellent production, from the translation to the acting to the set. I was quickly absorbed in it, and found myself laughing along with the crowd throughout the play. So if you're in the mood for a good humorous evening, grab a few friends and drop by the Kresge Little Theatre next weekend. You'll come out chuckling and hopefully think a bit the next time you put social status before all else.

MTG offers audience interactive entertainment

CABARET

Tony-award winning musical

By Kander and Ebb

Presented by the MIT Musical Theater Guild
Sala de Puerto Rico

Jan. 31–Feb. 2 & Feb. 6–8.

By Larry McGovern

A musical by the MIT Theater Guild is truly an experience not to be missed. Their latest production, *Cabaret*, was charged with energy and enthusiasm. The Guild aims to have fun with their musicals and the audience.

On performance night, the entertainment begins before the curtain opens. As the audience trickles into the Sala de Puerto Rico, they are greeted — or, more accurately, harassed — by the cast, dressed as if in a German cabaret, complete with German accents. On Thursday night's performance,

the entire audience was denounced for not meeting the dress code created by one audience member who happened to arrive in coat and tie and was held up as an example because of it. Another member of the audience narrowly avoided being thrown out by the outspoken character Max (Joe Bondaryk G), who suspected him of being a communist. The audience knows this is all done in fun and willingly participates.

Cabaret is set in the pre-World War II Kit Kat Klub, a sleazy cabaret where, according to the Emcee (Stephen Peters G), patrons are supposed to go to forget their troubles and enjoy the company of the Kit Kat Girls. The storyline centers around two Americans in Berlin, Clifford Bradshaw (Christopher Drew '94), a frustrated novelist, and Sally Bowles (Jeannette L. Ryan '92), a Kit Kat Girl who falls in love with Bradshaw.

The Musical Theater Guild enjoys audience participation, and the set was designed to

give the audience the impression that they are actually in the Kit Kat Klub. The stage is simple, almost minimalist, in design. The only scenery is a curtain made from magnetic tape surrounded by a border of flashing red lights. A few props are on the audience level, including small tables where customers sit and waiters come by to serve. Many people actually dance, and a few audience members are invited to participate in this as well.

Seeing a musical by the Musical Theater Guild certainly isn't anything like Broadway. Imperfections do exist, such as those created by the size constraints of the Sala de Puerto Rico. Yet the Guild has far more in its favor than weighs against it. Audience-cast interaction in *Cabaret* was high, and the actors, as well as the audience, clearly enjoyed themselves during the show. A Musical Theater Guild performance can be an entertaining, inexpensive end to a stressful week of work at MIT.

Medicine Man's mundane storyline could use some healing of its own

MEDICINE MAN

Written by Tom Schulman

Directed by John McTiernan

Starring Sean Connery and Lorraine Bracco
At Loews Cheri

By Chris Roberge

ARTS EDITOR

Medicine Man, one of the most politically correct adventure films to be released recently, has several good things working for it. The story concerns the search for a cure for cancer, a plea to halt the destruction of the world's rainforests, a romantic comedy, exotic locations, and not least of all, Sean Connery. But the new movie, directed by John McTiernan of *Die Hard* and *The Hunt For Red October* fame, somehow manages to be an exercise in lost causes and missing payoffs. *Medicine Man* is half-baked entertainment that could use some healing itself.

As the film opens, Dr. Rae Crane (Lorraine Bracco) arrives in the Amazon rain forest to meet with Dr. Robert Cambell (Sean Connery), a prominent Scottish biochemist so immersed in his field work that a request for an assistant and a chromatograph is his first communication with the outside world in years. Crane has traveled to Cambell's laboratory, set up in a remote native village, not only to respond to his message, but to investigate his work and determine if his funding should be cut off. Immediately, the two scientists find themselves at odds because Cambell had asked for male help and, to quote the

movie's press release, "A hard-headed female scientist is the last thing Cambell wants around his camp."

Crane begins to warm up to Cambell, whom she first refers to as "Dr. Mengele with a ponytail," particularly after she learns of the significance of his findings. By watching the local medicine man working in the village, Cambell has come across a serum that provides a miraculously effective cure for cancer. However, shortly after witnessing the medi-

cine man's tremendous skills, Cambell stole much of the natives' respect away from him with his modern drugs, and the medicine man, filled with jealousy, left in disgust. Now Cambell can not reproduce the serum, and he hopes that with the help of the talented Dr. Crane, he can discover the elusive ingredient, referred to as "peak 39" because of the mark it leaves on the chromatograph.

As the duo enlists the tribe to help in their search, construction crews make their way

through the jungle toward the primitive research center, representing a cancer on the body of the planet. At the same time, Cambell begins to come to terms with his troubled past, and the two scientists begin to fall in love. *Medicine Man* does a fairly good job of balancing out these subplots, but few of them reach any type of satisfying climax. The romance remains uninteresting, mainly due to a strong lack of chemistry between Connery and Bracco. The deforestation motif is touched upon only slightly and could have used more depth. And the scientific quest storyline, which should provide the film's central pull, suffers from blatantly prominent foreshadowing. It's a definite flaw in a story such as this when the "experts" on the screen are incapable of realizing something even after another character steps forward to tell it to them.

Connery's performance is very strong and enjoyable. He commands the audience's attention as few actors can. But Bracco, who excelled in 1990's *GoodFellas*, seems lost here — not just in the jungle setting, but in a script that affords her none of the character complexity that she is used to.

There is something else fairly troubling about *Medicine Man*. Early in the film, there is an extraordinary scene in which Cambell introduces Crane to the beauty of the jungle and the complicated system of harnesses, platforms, and highwires used to travel through the forest canopy (which he refers to as a



Biochemists Sean Connery and Lorraine Bracco search for cancer cure but fall short in finding romantic chemistry.

Chameleon Street is poignant black film without the gimmicks

CHAMELEON STREET

Written and directed by Wendell B. Harris Jr.
Starring Wendell B. Harris Jr., Amina Fakir,
and Angela Leslie
At Coolidge Corner Theatre

By Omar Green

If you are of the noxious notion that every film produced by a contemporary African-American filmmaker must center around hip-hop, guns, hoods, drugs, gold chains, and young, smart-assed, gang-bangers trying to get ahead in the projects, then you are due for a rather pleasant attitude adjustment. The black experience is much larger than presented in the works of John Singleton, Matty Rich, Mario Van Peebles, or the incorrigible Spike Lee. So take your under-exposed self down to the Coolidge Corner Theater and see *Chameleon Street*!

This film, the debut project of Wendell B. Harris Jr., is a schematic study of the escapades of the infamous Douglas Street, an impersonator of the highest order who used his "gifts" to run con games on the unsuspecting public. No, this is not another Eddie Murphy, hilarious-black-man-berates-stupid-white-society rip-off. There really is a Douglas Street. During the late 1970s and early '80s, he played the roles of a surgeon, civil rights lawyer, Yale coed, and *Time* magazine reporter for the sake of getting at the big money. Street is now serving time in a federal prison after being turned in by his wife.

The film's Douglas Street (Harris) is an unsuccessful but happily married man who installs security systems for his father's com-

pany. He spends his days sitting in the company truck, arguing with his fellow installers, smoking, and listening to his headphones. Actually, the cigarettes and headphones are the only aspects of Street's physical appearance that remain constant throughout the movie. Unsatisfied with his life and prodded by his wife to finally earn some real money, Street hatches an absolutely ludicrous plan to extort money from baseball player Willie Horton. This plan fails miserably, but gives Street the impetus to begin running high-stakes con games by lying about his profession.

The riskiest and most entertaining of these confidence games occurs about halfway through the film, as Street poses as an intern at a local hospital. Portraying a Harvard Medical School graduate, he plays the pretentious Harvard alumnus to a tee. Street even goes so far as to perform a hysterectomy during his tenure at the hospital, using only the *Physician's Desk Reference* he keeps tucked in his pants as a guide. The charade ends only after a routine background check by the hospital reveals him to be a fraud. He is speedily prosecuted and sent directly to jail. But even his imprisonment affords him the need to become something he isn't as he feigns an epileptic seizure to prevent being raped by a fellow inmate.

The remainder of the plot is best left untold; it's what Wendell Harris does with the plot that is truly entertaining. Through superb screenwriting and editing techniques taken right out of art school, Harris portrays the dangers of attempts by African-Americans to achieve the white American bourgeois dream,

with the story of Douglas Street as a backdrop.

As Street, Harris takes on each of the identities imposed on him by his white counterpart, but in the interim slowly loses himself and his relationship with his wife. In one scene, he begins playing the role of the enraged intellectual and wildly insults a drunk white man who has asked him to pimp his wife. He scolds the man for improperly using the word "f**k" and teaches him all the appropriate definitions and articulations of the word as if by rote, all the while endangering the safety of his wife. The scene ends with Street getting beat up, but Harris has made his point by that time — the drunk came to insult a black man he perceived to be his superior, and Street, as the black-icon objectified, becomes what he believes is the only appearance that the drunk is capable of dealing with. Despite Street's fondness for Bauhaus tee-shirts and Cocteau movies, he is anything but intellectual.

Harris further enhances his theme by visually undercutting some of the narrative por-

tions of the film with strikingly simple visual images that occur in repeated groupings. In addition, Harris uses his astonishingly resonant and rich voice for a sparse and disjointed narration by the main character. While these filmmaking techniques are unorthodox by Hollywood feature film standards, they add to the richness of the film and will probably earn Harris some recognition as "the next Spike Lee." But Harris' debut is stronger by far than his contemporary's, in that Harris never tries to psychologize Street (as Lee did with Nola in *She's Gotta Have It*), and in fact, pokes fun at anyone who may attempt to do so through two scenes at the beginning and end of the film. (But I'll save these for those of you who are brave enough to spend the \$6.50.)

I suppose that the best way to describe this film is as good, but not perfect, because of a tendency to drag on a little at the three-quarter mark. It is a brilliant debut by a young filmmaker and deserves all the praise Wendell Harris' head can handle. I only hope his next work will be this interesting.

Connery performs well in *Medicine Man*

Medicine Man, from Page 13

"pharmacological superstore"). The pair glides among the branches far above the jungle floor while Jerry Goldsmith's score swells in the background and Donald McAlpine's camera tracks through the foliage. In this sequence and many others showcasing the native culture, *Medicine Man* is at its best,

transporting the viewer to unfamiliar locations and peoples. Yet for some reason, Tom Schulman's story seems content to insert mundane and formulaic plot developments into this exotic world. *Medicine Man* would have fared better if the sense of fascination and wonder that exists in these few scenes had been allowed to fill more of the movie.

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For more information on these programs and the major business areas available, refer to the General Electric file located in your placement office.

When and Where?

Wednesday, February 12 at the Placement Office

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Boston Ballet puts on a brilliant *Midsummer Night's Dream*

A MIDSUMMER NIGHT'S DREAM

Performed by the Boston Ballet
Wang Center for the Performing Arts
Feb. 6-16

By Kai-Teh Tao

STAFF WRITER

Amid elaborate sets, brilliant dancing, and mystifying smoke, the Boston Ballet's *A Midsummer Night's Dream* opened at the Wang Center last Thursday to stunning success. Choreographed by Bruce Wells, the internationally renowned artistic director of the Pittsburgh Ballet, the production featured a cast of over 30 fairies, sprites, and elves, as well as chorus members Shaye Cohn and Nicholas Shapiro from the New England Conservatory Children's Chorus, who sang the solo roles from the Mendelssohn masterpiece.

The story, based upon the classic Shakespeare play, tells of two men, Lysander and Demetrius, competing for the affections of the same woman, Hermia. Hermia has been betrothed to Demetrius, but loves Lysander. To escape the anger of her father, Hermia and Lysander flee to an enchanted forest outside of the city. Meanwhile, Demetrius hears of their escape from Helena, a woman who loves him. Together, they follow the lovers to the woods, where most of the ballet takes place. A group of amateur actors, led by a boorish weaver, Bottom, joins the crew in the forest to rehearse a play Bottom wrote.

This mortal world is complicated by quarrels between Oberon, King of the Fairies, and his Queen Titania. Oberon orders his mischie-

vous servant, Puck, to make Titania fall in love with the first person she sees, knowing full well that there are mortals in the forest. Puck, through a case of mistaken identity, causes Lysander to fall in love with Helena. He attempts to remedy the situation by charming Demetrius into loving Helena, leaving

Hermia an abandoned and scorned woman. At the same time, Puck transforms Bottom's head into a donkey and places him next to the sleeping Titania, who awakens and instantly adores the donkey-headed Bottom. As in Shakespeare's comedies, the ballet ends happily, with Oberon and Puck undoing all their

mischievous damage by setting things right.

The quality of the Boston Ballet's dancers shows why the company is steadily gaining fame as one of the premier dancing troupes in the country. Daniel Meja successfully steals the show with his role as the devilish Puck. Performing a whole range of leaps, splits, and falls, Meja at times makes one cringe in pain, amazed at the limits of human flexibility. Carla Stalling and Devon Carney demonstrate a strong partnership as the feuding Oberon and Titania, dividing the fairies into two factions, each with their own entourage. Their reconciliation at the end of the ballet coincides with the happy resolution to the story. Susanna Vennerbeck dances delightfully, teasing the audience constantly as the chased Hermia who gets a dish of her own medicine as she is spurned by both suitors. The skilled supporting cast of fairies and pixies, featuring students from the Boston Ballet School, promises the development of many future stars.

A Midsummer Night's Dream was complemented by a performance of the "Allegro Brillante," choreographed by Balanchine and set to the music of Tchaikovsky's unfinished third piano concerto. Trinidad Sevilano and Patrick Armand demonstrated wondrous chemistry during their performance of several difficult spins and steps. The timing was so perfectly set that the supporting cast of ballet dancers blended perfectly with the music, appearing as moving petals of a flower, anchored by the principal dancers. With the final curtain falling, the standing ovation and cheers from the audience brought a fitting conclusion to an enchanting evening.



Boston Ballet Dancers lend beautiful imagery to Shakespeare's comedy.

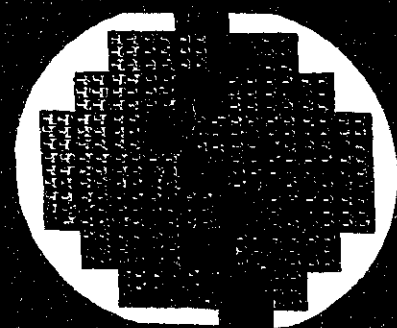
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When and Where?

Tuesday, February 11, 7-9pm
Building 4 Room 149

What else? Light refreshments and handouts.

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Bartoli sings with the erotic rhythm of lovemaking

CECILIA BARTOLI

Recital of Mozart arias with
The Vienna Chamber Orchestra,
Conducted by György Fischer.
London Records, 430 513-2.

By Jonathan Richmond
ADVISORY BOARD

When Cecilia Bartoli sings Mozart, her voice dances with the erotic rhythm of lovemaking. Take Cherubino's "Non so più," which opens her newly-released collection of Mozart arias from London Records. In this aria, the boy-lover Cherubino dotes on the forbidden charms of the Countess, as he sings of love:

*I no longer know what I am
or what I'm doing,
Now I'm burning,
now I'm made of ice...*

Bartoli's voice rises and falls to illustrate the intensity of this impossible infatuation. Her manner of holding back builds up an almost unbearable tension; her breathless climaxes carry the listener away. The tone is of exquisite beauty as well as versatility: the result is pure ecstasy.

"Voi che sapete," the next selection on the disc, is filled with love-lost longing, with palpitations sounded out in the strings adding to the piquancy.

*I don't understand it.
I have a feeling full of desire,
which now is pleasure,
now is torment...
I sigh and I groan
without wishing to;
I flutter and tremble
without knowing why.*

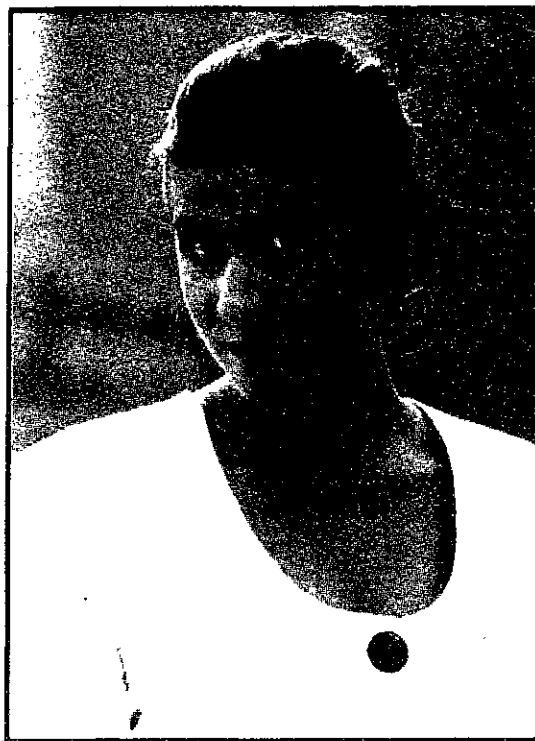
The concert aria, "Chi sa, chi sa, qual sia," K. 582, serves as a showcase for Bartoli's vivid and agile coloratura; it flows into the finely-modulated and suggestively-sung "E amore un ladroncello," from *Così fan Tutte* in which Dorabella naughtily sings of love as a "little thief."

The concert aria, "Alma grande e nobile core," brings a change of pace. Bartoli delivers the textual themes of fidelity, cruelty, and revenge with clarity and power, creating a characterization of seriousness and stature. Orchestral playing here is quite dramatic, the choppy heartstrings sounded on violins aided and abetted by the telling coloration of the winds.

We return now to Mozart's world of balmy love. Zerlina's aria "Vedrai, carina," from *Don Giovanni*, in which Zerlina comforts Masetto, is sung soothingly, but with waves of sensuality continually carrying it forward. "Deh vieni, non tardar," from *The Marriage of Figaro* is given especially fine characterization. In this aria, Susanna pretends to be infat-

uated with the Count, just to annoy Figaro. The piece progresses with a deliberate rhythm which, while beautiful, suggests elements of deceit.

Three arias from *La Clemenza di Tito* come next. The ambience of coolly bubbling clarinets and smoothly moving strings creates the perfect backdrop for Bartoli's sterling singing in Sesto's aria "Parto, parto, ma tu,



Bartoli's arias sensualize Mozart.

ben mio." Bartoli's voice is full of mournfulness for "Deh, per questo istante solo," in which Sesto laments his treachery towards Tito. The singing is fine, sorrow projected in tones of pure rapture. Vitellia's recitative leading to "Non più di fiori," is crustily sung, heightening the pathos when the aria itself arrives. How soft the strings, here! How ravishing the voice! How infectious the rhythm: the sound of the heart! The basset horn obligato played by Peter Schmidl, which illuminates the singing here, is a particular delight.

The disc ends with the concert aria "Ch'io mi scordi di te?" Fiery with drama, Bartoli builds on each element of the complexity of this piece, her voice sowing compelling imagery of intermingling themes of love, pain, and death.

With singing of this unusual caliber and sensitivity and an orchestral performance by the Vienna Chamber Orchestra under György Fischer, which is itself dramatic while delicate, this new recording is a must buy. If you've wondered about the enigma of the God-sent but humanly-frail Mozart projected in *Amadeus*, here is an opportunity to wonder some more, with music of eternal bliss and a humanity that plants the Godly in each of us.

Note: Cecilia Bartoli will be performing in Symphony Hall on February 21. The Tech Performing Arts Series has discount tickets available through the Technology Community Association.

ON THE TOWN: YOUR WEEKLY GUIDE TO AREA ARTS AND ENTERTAINMENT

THE CHALLENGE OF THE DECISIVE DECADE:

THE GLOBAL IMPACT OF HUMANITY

PROF. HENRY KENDALL, MIT

Prof. Lester Thurow, Moderator

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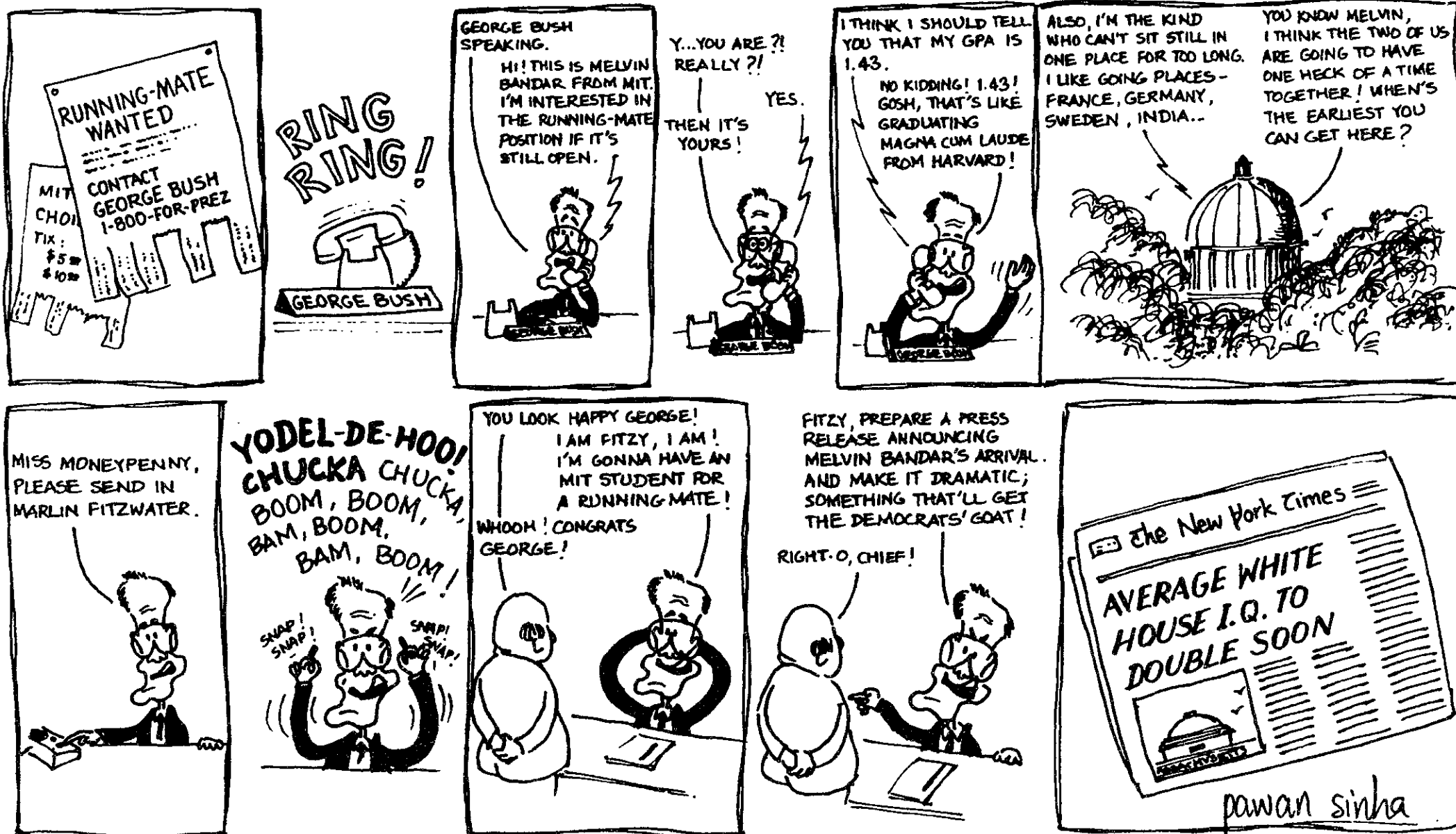
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INSTITUTE AWARDS CONVOCATION

WEDNESDAY, MAY 6, 1992, 3:30 PM, ROOM 10-250

KARL TAYLOR COMPTON PRIZE

The Compton Prizes are the highest award presented by the Institute to students and student organizations in recognition of excellent achievements in citizenship and devotion to the welfare of MIT. They reflect outstanding contributions to the MIT community as a whole, sustained over a significant number of years.

WILLIAM L. STEWART, JR. AWARD

The Stewart Awards recognize outstanding contributions by an individual student or student organization to extracurricular activities and events during the preceding year.

GORDON Y. BILLARD AWARD

The Billard Award is made annually to "a member of the faculty, non-faculty employee or one not necessarily affiliated with the Institute, for special service of outstanding merit performed for the Institute." Nominations for this award should be sent to the Office of the Vice President, Room 3-209, no later than Friday, March 8.

JAMES N. MURPHY AWARD

The James N. Murphy Award is given to an employee whose spirit and loyalty exemplify this kind of inspired and dedicated service, especially with regard to students. Sustained contribution is a criterion for the award, but longevity, in itself, is not.

LAYA W. WIESNER AWARD

The Laya W. Wiesner Award honors the undergraduate woman student who has most enhanced MIT community life.

LAYA AND JEROME B. WIESNER AWARD

The Laya and Jerome B. Wiesner Awards recognize students (graduate or undergraduate), organizations, living groups, or activities for achievement in the creative and/or performing arts. The range of contribution is wide and includes creative work in literature, music, drama, visual arts, photography, film and dance, among other art forms.

THE LOUIS SUDLER PRIZE IN THE ARTS

The Louis Sudler Prize in the Arts is presented to a graduating senior who has demonstrated excellence or the highest standards of proficiency in music, theater, painting, sculpture, design, architecture or film.

THE ALBERT G. HILL PRIZE

The Albert G. Hill Prize is awarded to the minority undergraduate junior or senior student who has maintained high academic standards and made continued contributions to the improvement of the quality of life for minorities at MIT.

IRWIN SIZER AWARD

The Irwin Sizer Award is presented to any member or group in the Institute community to honor significant innovations and improvements to MIT education.

THE EDWARD L. HORTON FELLOWSHIP AWARD

The Edward L. Horton Award is presented to any student group that fosters fellowship within the graduate student community.

GOODWIN MEDAL

The Goodwin Medal is presented to a graduate student whose performance of teaching duties is "conspicuously effective over and above ordinary excellence." Nominations for the Goodwin Medal should be sent directly to the Dean of the Graduate School, 3-138.

SUBMIT NOMINATIONS TO:

THE AWARDS COMMITTEE
W-20-549

**DEADLINE FOR NOMINATIONS IS
FRIDAY, MARCH 20, 1992**

AWARD DISCRIPTIONS ARE AVAILABLE IN W20-549

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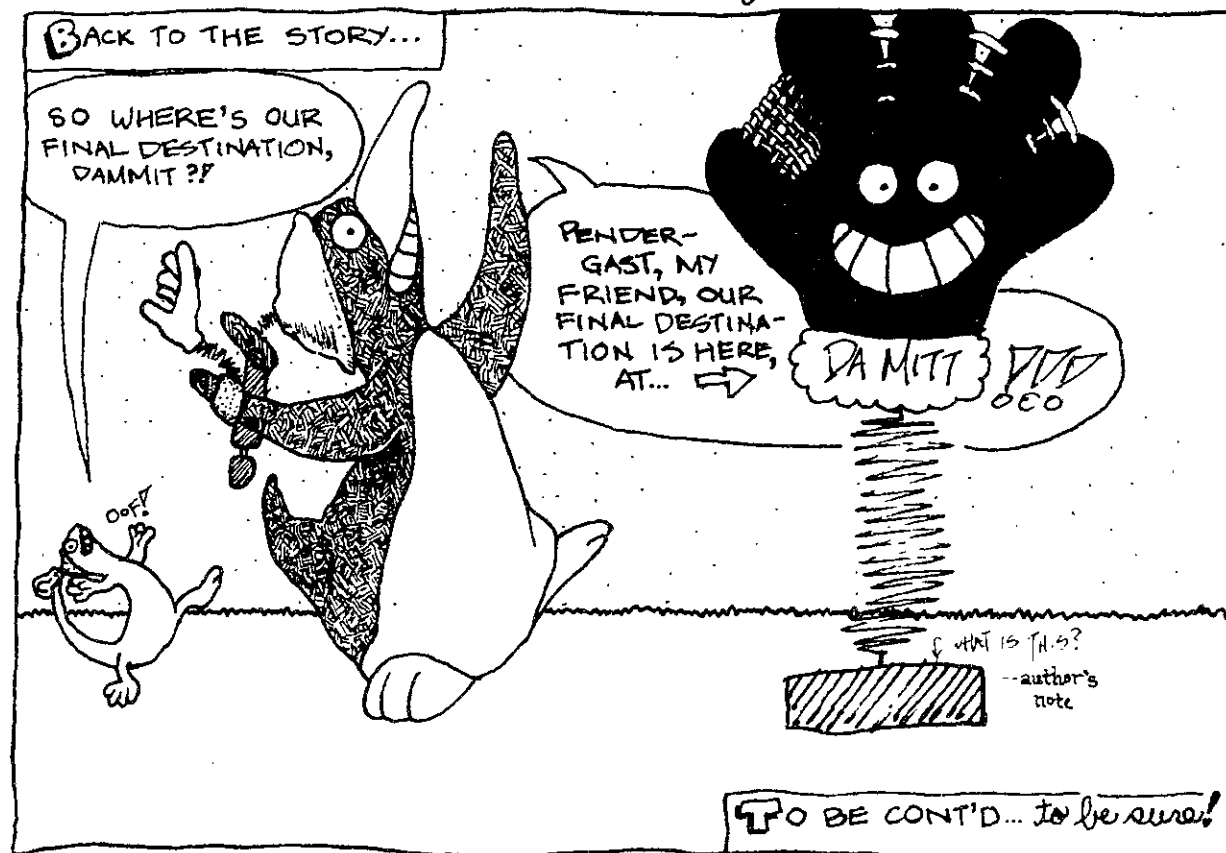
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by: CHERRY OGATA

TO BE CONT'D... to be sure!

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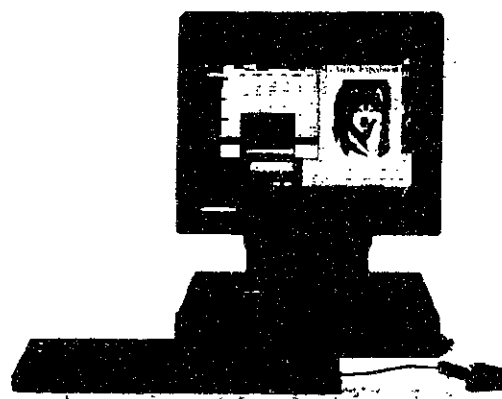
Compact Disk and Record Expo — Top 40, alternative, jazz, oldies, R+B, C+W, Imports. February 16, 1992. 10:00 AM — 5:00 PM. Howard Johnson's, 57 Park Plaza Hotel. For information 617-986-4538. Look for discount coupon in Feb. 11, 1992 Tech.

Apt. Share — Cambridge. \$475.50. Luxury apt. with 2BR, 7 min. walk from MIT. Modern kitchen with dish washer. Large sunny living room and bedroom. 1-1/2 clean modern bathrooms, air conditioning, wall-to-wall carpet. Underground garage and storage in basement. Nice view of Cambridge from balcony. Safe quiet neighborhood. Owned by MIT — you have to be affiliated. Market price ~\$650. Call Jens Petter at 621-1729 (H) or 253-6834 (W).

Mature, responsible woman wanted for in-home baby care. Tues.-Fri. starting March 2nd. Non-smoking. References required. Please call 776-5295 in Somerville.

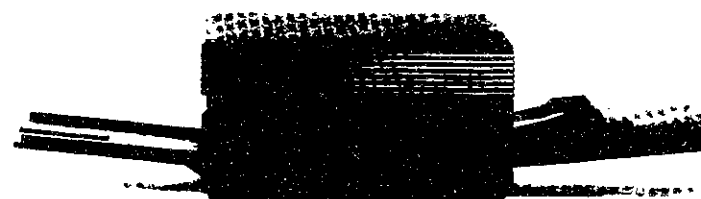
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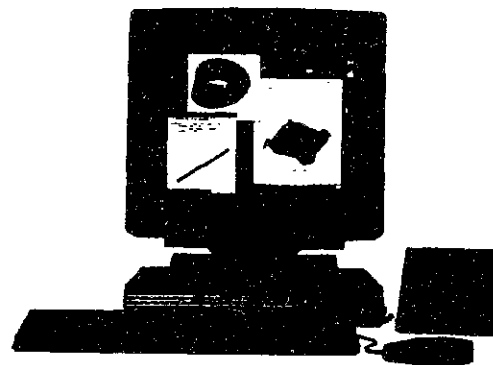
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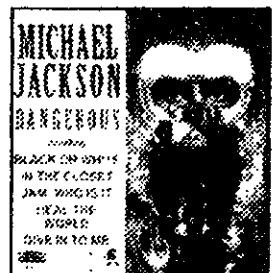
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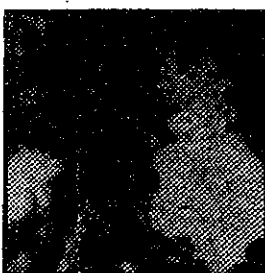
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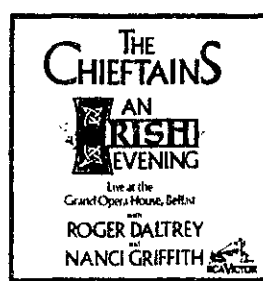
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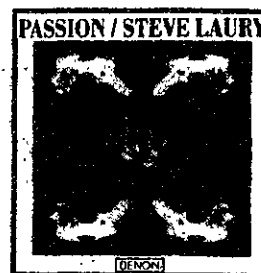
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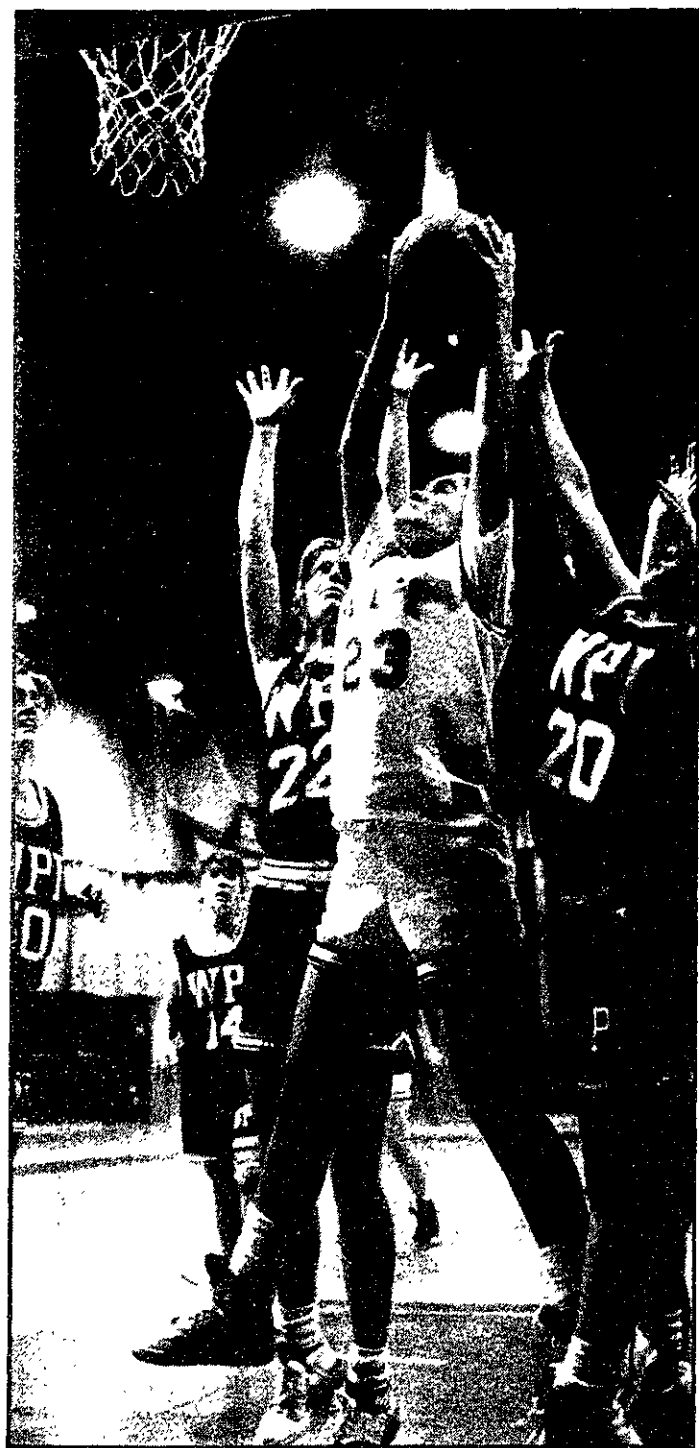
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SPORTS



THE MIT WOMEN'S BASKETBALL

TEAM PLAYED A TOUGH GAME

AGAINST WPI THURSDAY, BUT

CAME UP SHORT, 71-58. TANIA

PINILLA '92 (LEFT) FIGHTS OFF

THE WPI OFFENSE FOR THE

REBOUND. SUSAN WARD '92

(RIGHT) RECEIVES THE BOUNCE

PASS BENEATH THE WPI GOAL

BUT IS BLOCKED BY A DEFENDER.

WARD KEEPS HER HEAD UP AS SHE

DRIVES THE BALL DOWN THE COURT

ON A FAST BREAK.

STAFF PHOTOS BY WILLIAM CHU

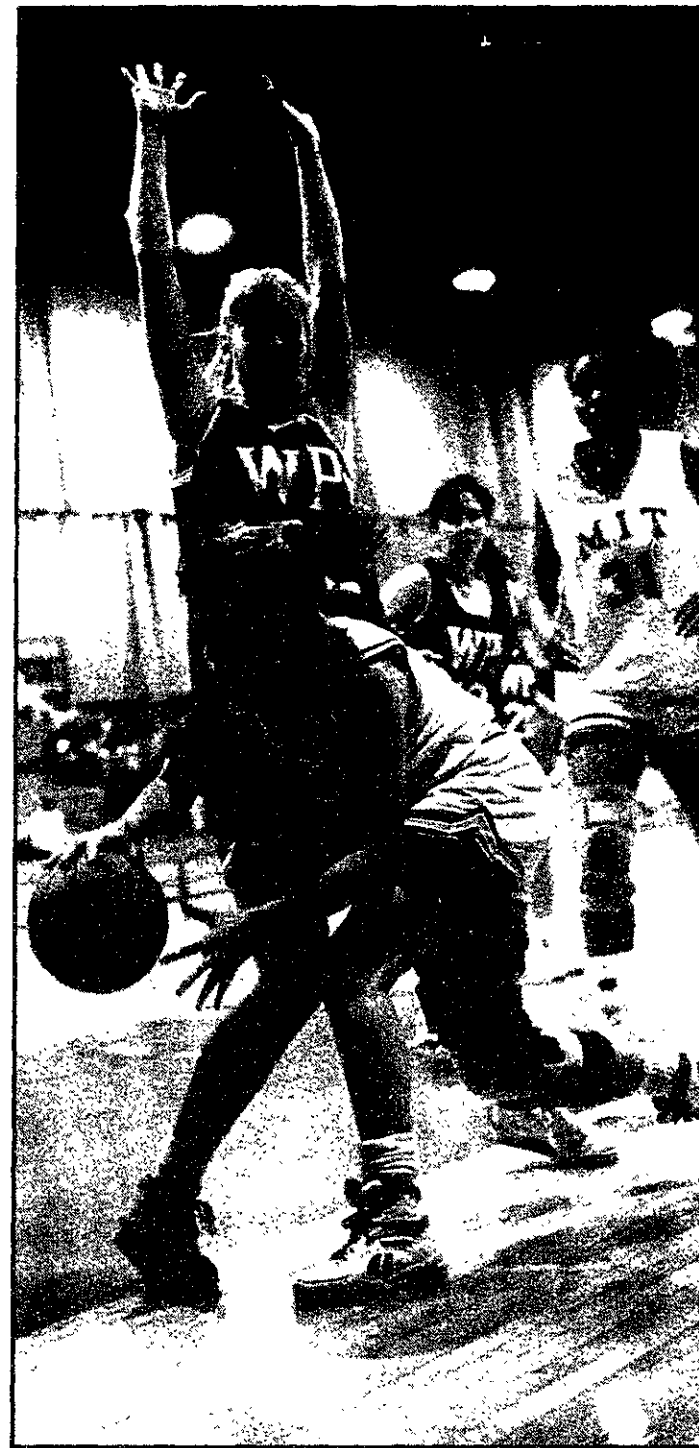
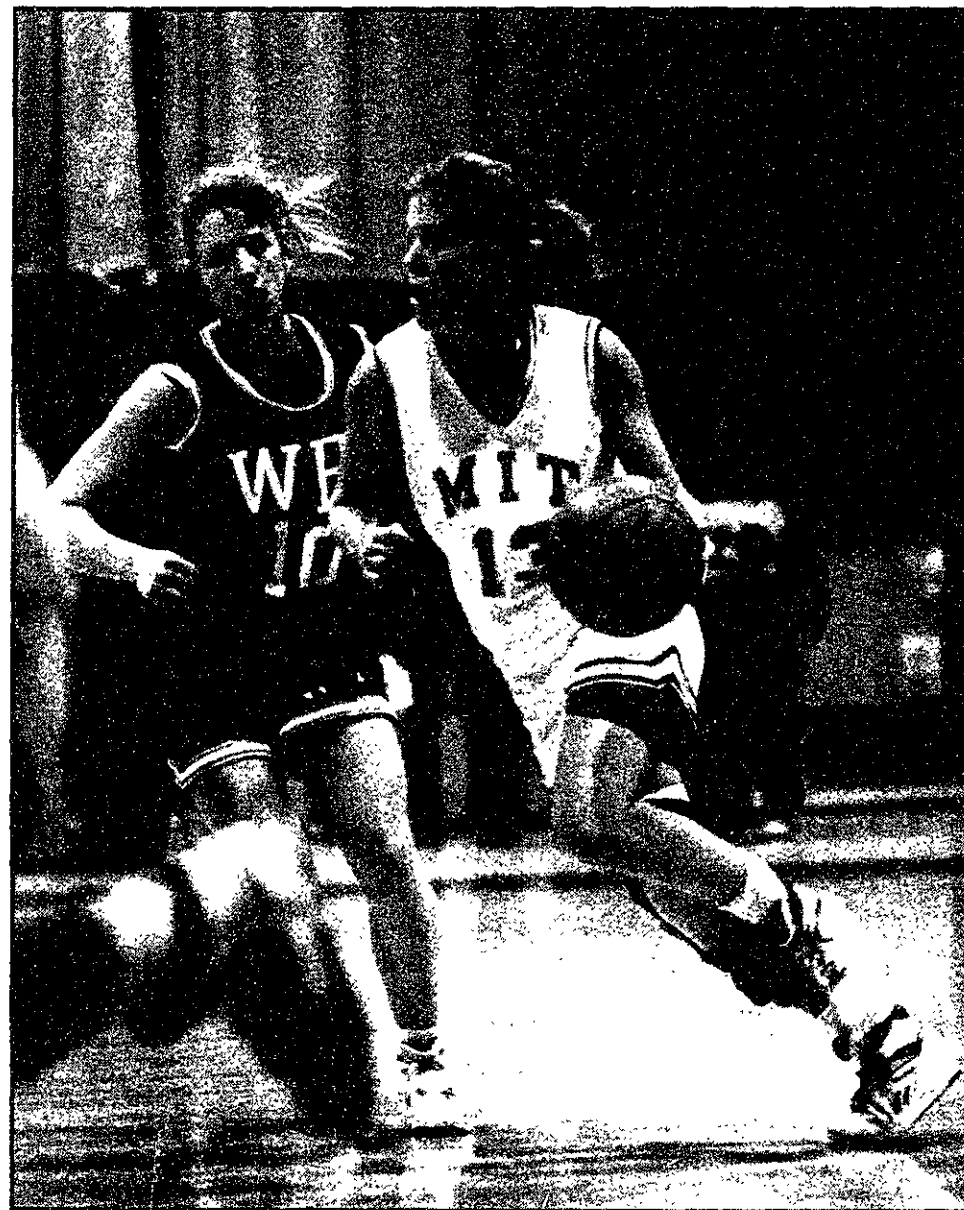


PHOTO BY ANNA G. FORTUNATO
Arthur Merritt '95 checks his aim during MIT's Collegiate Rifle Tournament Sunday. MIT took third in the match with 4415 points overall behind Norwich University and the U.S. Coast Guard Academy Blue Team. Merritt qualified for the NCAA championships.



Boxers Return after 55-Year Absence

By Cecile Pham
TEAM MEMBER

WEST POINT, N.Y.

MIT's boxers are back. On Saturday, Jan. 25, six MIT boxers fought Army boxers at West Point's Arvin Gymnasium — the first time an MIT team has participated in an intercollegiate competition in 55 years. A team of boxers representing the State University of New York at Westchester also took part.

The last time MIT boxed Army was on Feb. 23, 1935, at West Point.

The bouts had no official results, because the meet was intended as a scrimmage. But biased MIT observers felt that three of the MIT

team members won their bouts. One of the MIT boxers, Joaquin Abreu '92, had to withdraw from his bout because of a twisted ankle.

The MIT men fought well and were able to hold their own against opponents with more experience in the ring. These bouts helped prepare the boxers for regional and national tournaments later this spring.

The competition also marked the first time that graduate students were permitted to compete in an event sanctioned by the National Collegiate Boxing Association. The rule allowing graduate students to compete, which was pushed by the MIT Boxing Club, permits graduate students and undergraduates to com-

pete on an equal basis in NCBA sanctioned bouts.

The MIT boxers, coached by Col. Mahadevan Kandiah, were Abreu, Brendan Bellew G, Karl Handelsman G, Haachitaba Mweene G, Caleb Shepard, and Pavel Volfbeyn G.

The MIT Boxing Club meets three times each week in DuPont Gymnasium. For information on attending their workouts, joining the club, or intercollegiate competition, contact Cecile Pham at 225-6733. The Boxing Club is sponsored by the Athletic Department and the Undergraduate Association. Membership is open to anyone in the MIT community.

UPCOMING EVENTS

Wednesday, Feb. 12:

■ Men's Hockey vs. Worcester Polytechnic Institute, 7:00 pm, Johnson Athletic Center.

Join *The Tech* Sports Staff.
Call 253-1541 evenings
and speak to Dave Watt.