



David M. Watson/The Tech

President Paul E. Gray '54 accepts a \$15,000 check from the Graduate Student Council targeted for graduate housing. Presenting the check are (left to right) James Hickman G, GSC President Norman Wereley G, and Nancy Hack, of the Alumni Association. The money was raised in last fall's telethon.

## ROTC branch allows limited service

By Irene C. Kuo

Seniors in the Air Force Reserve Officers' Training Corps will for the first time have the option not to enter active duty, as a result of the Air Force's efforts to reduce the number of its officers.

Although other branches of the military face year-end strength cuts, the Air Force is the only one pursuing this course of action.

The available alternatives depend on whether or not the student is on scholarship, according to Major Steve Hampton, director of public affairs at AFROTC headquarters in Montgomery, Alabama.

Scholarship students may be released from their contracts upon agreeing to repay the amount of scholarship they received, he said.

Non-scholarship students may be released without further obligations. "They may walk away and be released from active duty with no hard feelings," Hampton continued.

Both scholarship and non-scholarship students may enter active duty in the Air Force. Both types of students may also enter the reserves program. Reserve duty requires only one weekend of monthly training and two weeks of summer training on a military base over a four-year period, Hampton said.

### Reserve program more popular at MIT

According to several students, 40 to 50 percent of those in the AFROTC program at MIT favor the idea of joining the reserves because of its flexibility.

"Seemingly, more students at MIT are looking into it [the reserves option] than students at any other school," said AFROTC student Jerry L. Martin G.

"We're qualified to do a lot of things," he said. Students could serve out their commitments

while on another job or attending graduate school, Martin noted.

"People at MIT have the greatest incentive to join the reserves. For the Air Force, it's a huge waste of its best personnel," said Michael Saylor '87. Because of

(Please turn to page 2)

## Divestment protester abandons his appeal

By Andrew L. Fish

Arnold Contreras '83, who was arrested for resisting the demolition of an anti-apartheid shantytown on Kresge Oval last March, has abandoned his appeal of a guilty verdict of trespass after notice.

Contreras on Feb. 9 agreed to accept the conditions that had been offered to him immediately after arrest. Cambridge Judge Arthur Sherman continued the case without a finding of guilt or innocence until Aug. 1. Sherman also imposed fines of \$87 — \$72 for court costs and a \$15 victim witness fee.

Contreras had rejected these same conditions twice before: when he was arrested in March and when Sherman found him guilty last May.

"I decided that it was better to be a part of the political movement than to be in jail," Contreras said.

Because Contreras' case was not tried before a jury, the judge's guilty verdict in May was not final, according to Jay Barton, Contreras' attorney.

Eight protesters had been arrested on March 14, when they resisted the demolition of the shantytown which had been erected 12 days earlier. Six agreed to the terms given to Contreras at that time. Contreras and Lawrence K. Kolodney '85 had their cases voluntarily continued for trial.

Kolodney and Contreras argued that they had not directly interfered with the shanty demolition. All testimony at their trial generally agreed that Contreras was moving around the shanties and that Kolodney was taking photographs before they were arrested.

Sherman found Kolodney innocent and Contreras guilty at that time. Contreras planned to pursue a jury trial but changed his mind.

Contreras hoped his court costs would be paid by a fund raised by Willard R. Johnson, professor of political science, for the arrested students.

III '55, the executive officer of the Department of Electrical Engineering and Computer Science.

Spring registration is usually about double of that in the fall, said Professor Rodney A. Brooks. Last fall, about 195 people took the course.

The correlation between freshman registration in 6.001 and eventual enrollment in the EECS department is unknown, Hennie said. But there is some relation between enrollment in the introductory EECS class and interest in the department, he conceded.

Last spring, Director of Admissions Michael C. Behnke said he expected interest in EECS among freshmen to decline this year, but there has been no noticeable decline in 6.001 enrollment.

Concern over EECS overenrollment (Please turn to page 2)

## Student murdered at MIT

### Roxbury man stabs Northeastern freshman

By Ben Z. Stanger

Michael P. Harris was arraigned yesterday in Cambridge district court on murder charges for the stabbing of a Northeastern University freshman in the MIT Student Center.

The victim, 18-year-old Ignacio St. Rose, died Saturday at 4 am of multiple stomach wounds, about three hours after he was stabbed, according to Robert Dilorio of the MIT News Office. St. Rose lived in Northeastern's White Hall and was a resident of Brooklyn, New York.

The incident took place at a dance sponsored by Alpha Phi Alpha — a national black social fraternity with chapters at MIT

and NU. Over 200 people attended the party.

No alcohol was served at the party, and everyone entering was required to show a valid college identification, according to Dilorio and Director of Campus Activities Barbara M. Fienman. The decision not to serve alcohol was made by the fraternity, Fienman said.

Apparently, a dangerous situation developed when Harris took a photograph of St. Rose's date, which set off a shouting match, Dilorio said. At 12:49 am, the organizers of the party ejected Harris and St. Rose, who were each followed by 10 to 15 friends. Another dozen people standing outside put the total number at 50 to 60, Dilorio said.

A fight broke out "almost instantaneously," Dilorio continued. The two Campus Police officers stationed at the party called for Cambridge Police and Campus Police backups, who arrived within several minutes.

"He's got a knife," somebody shouted, and four people broke away from the crowd, Dilorio said. Campus Police officers pursued all four, and one of them turned out to be Harris, who carried a camera in his possession.

Campus Police Officer Cheryl Vossmer, a licensed emergency medical technician, turned and saw St. Rose bleeding and being

held up by his two friends. She had him lie down and tried to stop the bleeding while waiting for an MIT ambulance to arrive. From there he was taken to Cambridge Hospital where he died at 4 am, Dilorio said.

After the stabbing, the police cordoned off a 10-foot square section by the west elevator on the second floor of the Student Center.

### Fraternity not held responsible

College ID is generally required for parties in the Sala, but keeping alcohol out of the party was Alpha Phi Alpha's idea, Fienman said. MIT does not prohibit dispensing alcohol at parties in the Sala.

There are no plans to remove any of the fraternity's party privileges, according to Fienman.

Harris, who was charged first with assault and battery and later with murder, claimed to be a Roxbury resident attending North Carolina State University. The Cambridge Police have been unable to confirm both pieces of information, and North Carolina State University does not have him listed as a registered student.

Representatives from the Campus Police and Alpha Phi Alpha declined to comment on the case.

Harris, age 19, is being held without bail pending his hearing within the next ten days, Cambridge Police said.

## WMBR will begin news program after long halt

By Mary Condello

WMBR, MIT's student run radio station, has restarted its news coverage after a six week hiatus. News coverage had been terminated, in part because the station discontinued the Associated Press Wire Service, which had been used heavily by the news department, said Shawn Mamros '88, general manager of WMBR.

But "the most immediate reason [for terminating coverage] was that most of the news department had resigned," Mamros said. The news department has "been on a downward slide for a while," he explained.

In the late 1960s the news department was very good, Mamros said. But the director of the award winning department left after ten years, in 1979 or 1980, he said.

The news department's dependence on the AP wire became so great that reporting on local events was virtually nonexistent, Mamros said. The news staff read about the dedication of the

Ronald E. McNair Building off the AP wire rather than reporting on it.

WMBR has now allotted a half hour per week for news coverage. News broadcasts will be aired from 8 to 8:30 pm each Wednesday, beginning tomorrow. Danny Fain '88, the news director, formulated a program consisting of 15 minutes of current events, 5-10 minutes of features including sports and reviews, and 5-10 minutes of a calendar of upcoming events and weather.

The current events will focus on MIT and Cambridge events. This differs from the past coverage using the AP wire which focused on national and international news. "The listeners will be better served by more direct reporting and more issues of local interest," Fain said.

### Station's financial woes

Financial problems also played a part in the decision to cancel the wire subscription. WMBR re-

(Please turn to page 2)



Mark Virtue/The Tech

The 6.001 laboratory in Building 34.

## inside

The Opera Company of Boston presents a modernized version of Julius Caesar. Page 8.

Plays at the American College Theatre Festival. Page 9.

The Academy of Ancient Music delivers a suburb performance of Mozart. Page 12.

## WMBR will restart news coverage

(Continued from page 1)  
ceives 50 percent of its funding from MIT and raises 50 percent through listener contributions. The cost of the AP wire is \$4500 per year, which represents one-fifth of the total funding supplied by MIT. But the news department was not raising one-fifth of the contributions. "They haven't done their share," Mamros declared.

"Given the present financial situation and the way the news department has been, we just can't justify the cost of the wire," Mamros said.

After suspending the AP wire for three months, from Novem-

ber 1985 until February 1986, WMBR began splitting the cost of the wire with *The Tech*.

The station is now spending a great deal of money to replace equipment built in the late 1950s and early 1960s, Mamros noted.

WMBR is licensed by the Federal Communications Commission as a non-commercial, educational station. As a non-commercial station, WMBR is not permitted to advertise. "College radio, in general, always has some funding problems," Mamros said.

Mamros thinks funding problems would be alleviated if WMBR were able to advertise. He also thought students might

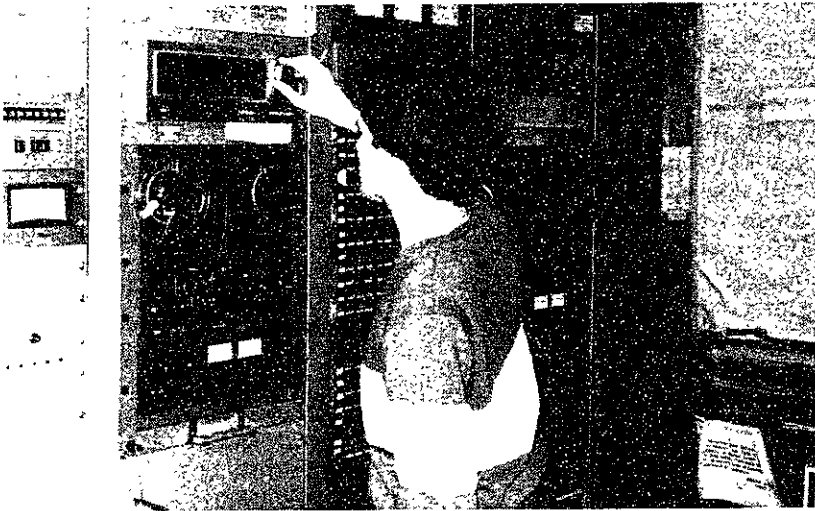
be more motivated to work at the station if they obtained academic credit.

### Other stations' funding

WERS, Emerson College's student-run radio station, does not receive direct college support, according to Ivy Lee Ward, the station's public affairs director. Funding takes the form of listener contributions, record promotions, live music hours, and fund raising such as t-shirt sales.

Emerson students can obtain credit for holding various positions at the station.

WHRB, Harvard's student run radio station, is a non-profit, commercial station. All of the funding is derived from advertisements. There is no direct funding from Harvard, said Fred Little, who works on sales and classical music.



Danylo Kihiczak/The Tech

General Manager Shawn Mamros '88 working at WMBR. The radio station will restart news coverage tomorrow.

## ROTC students allowed to enter limited service

(Continued from page 1)  
the reserves option, the Air Force is losing many MIT graduates to graduate school and industry, he noted.

"It's distressing from the Air Force's point of view, but it's a grant from heaven for most of us," said Saylor, who would not be able to attend graduate school at MIT if he were to enter active duty.

Other students do plan to become active duty officers. "I love the Air Force, and I want to make it a career," said Chris Reed '87.

"I want to be an Air Force officer, and I see no reason to change," said another senior. Pi-

lots are not excluded from the options program but are also not as affected by the strength cut mandated by Congress, he noted.

In order to meet the strength cut, the Air Force could have increased the number of officers leaving active duty. But it decided to reduce the number of incoming officers instead.

"We looked at what produced the most commissioned officers and decided to implement the options program there," Hampton said. According to his estimates, AFROTC produces about 3000 commissioned officers, the US Air Force Academy 1000 and officer training programs 1500-2000

## Registration stabilizes in an introductory Course VI offering

(Continued from page 1)  
rollment led to a proposal to restrict the majors of some incoming freshmen. In part because of Behnke's assurances, the Committee on Undergraduate Admissions and Financial Aid voted last May not to implement the EECS restrictions for the Class of 1991.

6.001 was designed by Professors Gerald J. Sussman '68 and Harold Abelson PhD '73 to teach students how to think in terms of "abstraction and modularity."

In general, 6.001 is taught to promote skills necessary to all engineering methodology, Sussman said.

Professor Louis B. Braid '69 and Brooks are currently teaching the course. It is required of all EECS majors and it encompasses many facets of the department, Brooks said. It gives students a "taste of everything in Course VI," he said.

6.001 students use the Chipmunk system, which consists of 50 Hewlett-Packard single-user machines.

The course teaches about the methods and techniques used to control "the intellectual complexity of large software systems," according to the preface of the 6.001 textbook.

The 6.001 programming language, Scheme, is a combination of Lisp and Algol, and is used to teach structure and other points

of procedures and methods.

Three-fourths of all undergraduates at MIT take 6.001 at some point in their college careers, Brooks noted.

## University of Alabama at Birmingham

Dr. Frank Griffin will be available at the Office of Career Services 12-170 from 9:15 to 11:00 am Monday, March 2, to discuss the MD/PhD and MD programs at the University of Alabama Medical School.

Interested students should contact Ms. Jeannette Gerzon at the Office of Career Services x3-4737 for further information.

## Free Samples of Yoplait Yogurt, Win Yoplait T-shirts

### WHERE:

Lobdell

Morss Hall

### WHEN:

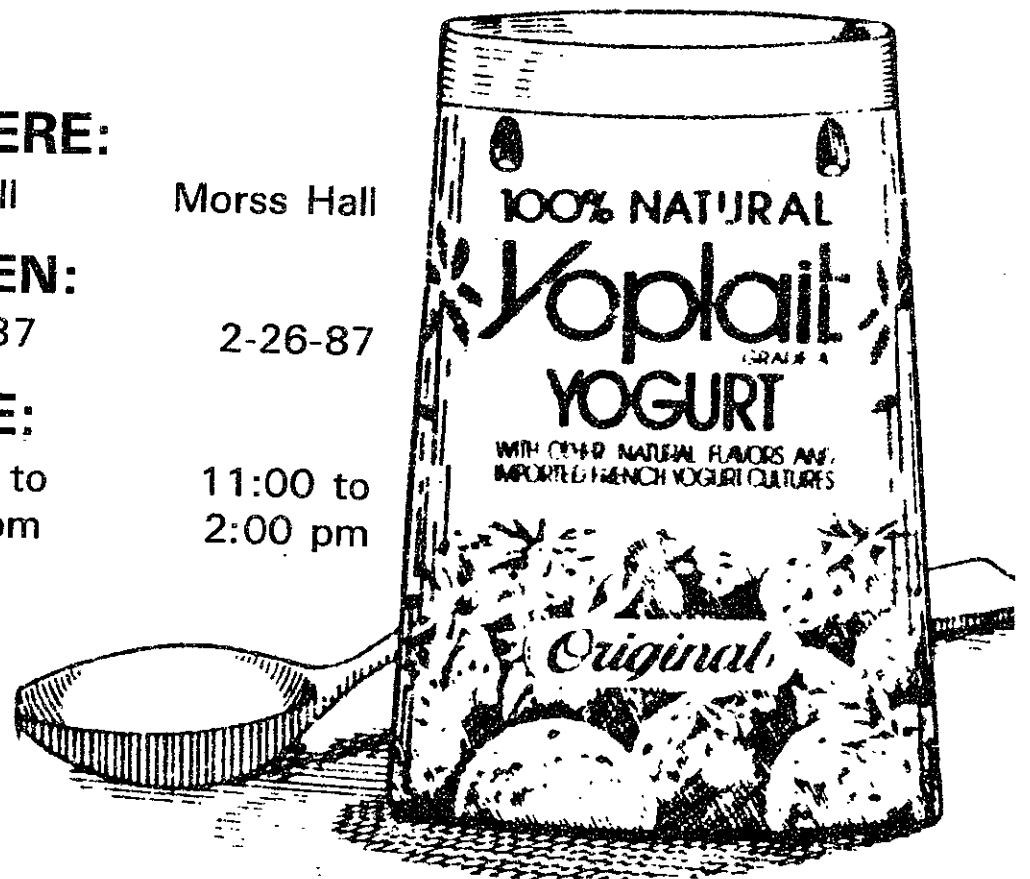
2-25-87

2-26-87

### TIME:

11:00 to 2:00 pm

11:00 to 2:00 pm



## HUGHES ON CAMPUS

Thursday, February 26

9am to 3pm

Student Center

(Mezzanine Lounge)

One day only. Please bring 6 copies of your resume.

INFO & SIGN UP DAY





# news roundup

from the associated press wire

## World

### Syrians battle Druse militia

Syrian troops shot it out with defiant Druse gunman in West Beirut yesterday. It was the first serious challenge to the Syrians, who entered Beirut Sunday to stop fighting between rival factions. Police reported that three Syrians and three Druse were wounded in the skirmish. The cause of the clash is unknown. (AP)

### Libya declared winner

Libya's official news agency is claiming that Libya has come out the winner after last year's US bombing raids. In a long anti-American commentary today, the news agency *Jana* said the air raids were "in vain" and the US government has wound up embroiled in political scandals. (AP)

### Begun returns to Moscow

Freed Soviet dissident Josef Begun received a hero's welcome at a snowy railroad station in Moscow yesterday. Begun vowed to keep up the fight for Jewish emigration and human rights until all political prisoners are free. Begun arrived by train after he was released from prison last week. He expressed a desire to emigrate to Israel, but authorities made no promises. (AP)

### Trial of "Arab fighter" begins

In Paris, a trial began today for a Lebanese man accused of directing the murders of American and Israeli diplomats in the French capital. In an opening statement, Georges Ibrahim Abdallah described himself as an Arab fighter, and denounced what he called "Yankee executioners" in his homeland. A group demanding Abdallah's release has claimed responsibility for a series of bombings in Paris last September that killed 11 people. (AP)

### Jagger and Hall to marry

A published report quotes model Jerry Hall, who was cleared last week of drug charges in Barbados, as saying she is going to marry her long time companion, rock star Mick Jagger. The *New York Post* quoted Hall as saying a date has been set. The Texas model did not say where the honeymoon would be, but commented that Barbados was out of the question. (AP)

### Pasternak reinstated by SWU

More than 25 years after his death, author Boris Pasternak has been reinstated by the Soviet Writers' Union Sunday. The reinstatement was the latest in a series of government actions upgrading Pasternak, who died in disgrace in 1960. In 1958, Pasternak won the Nobel Prize for literature following the publication of *Doctor Zhivago*, which resulted in his expulsion from the writers' union. (AP)

## Nation

### Regan hangs on to job

President Reagan's embattled chief of staff continues to hold onto his job. But sources close to First Lady Nancy Reagan predict Donald Regan will soon leave because she is determined that he must go. The first lady is said to be unhappy with the way Regan has handled the Iran-contra affair. As the rumors intensify, White House Spokesman Marlin Fitzwater said the President has not asked Regan to quit. (AP)

### Governors meet with Reagan

The nation's governors met with President Reagan at the White House to discuss welfare reform. The governors felt Reagan agreed with the less costly elements of their work-oriented welfare reform proposal. But the President did not agree with their call for a national standard for welfare benefits. Both Reagan and the governors plan to submit reform proposals to Congress today. (AP)

### Gephardt announces candidacy

Missouri Congressman Richard Gephardt became the first major Democrat to officially announce his candidacy for President. Gephardt told hundreds of cheering supporters in St. Louis yesterday that although he is a dark horse, he intends to win the Democratic nomination through hard work. (AP)

### Star Wars negotiations on hold

The White House said "Star Wars" negotiations with the Soviet Union have been put on hold until Congress and US allies are consulted about testing new technology for the program. US arms control advisors are travelling to Europe, Asia, and Australia to discuss the tests with government leaders. The negotiations are virtually deadlocked over the issue of the missile defense system. (AP)

### Midwest shows economic strength

A new study shows surprising economic strength in sections of the nation's heartland. David Berson of Wharton Econometrics said his survey found a number of Midwest states, such as Michigan and South Dakota, doing well. But he cautioned that the success does not signal a resurrection of the region's manufacturing industry. He noted that the nation is shifting from an economy based on manufacturing to one based on service industries, and regions that have lost manufacturing jobs may still be strong in the service sector. (AP)

### Court will hear death penalty case

The US Supreme Court has agreed to decide whether the death penalty should be applied to convicted murderers who committed their crimes before they became adults. The Justices agreed to hear the appeal of Oklahoma death row inmate William Wayne Thompson, convicted of a murder committed when he was 15. Thompson's appeal said executing teenagers is cruel and unusual punishment. (AP)

### Court will rule on handicapped

The Supreme Court has agreed to study the power of public school officials to expel or suspend emotionally handicapped students for disruptive behavior.

The Justices will hear an appeal by the California Superintendent of Public Education challenging a ruling that limited the authority of school official in such cases. An appeals court ruled in July that under a 1982 Federal Law handicapped students may not be expelled for conduct caused by their emotional disorders. (AP)

### Half of high school students use pot

A annual survey showed that about half of high school students had smoked marijuana last year, a slight decline from last year. Cocaine was the second most-used drug among regular drug users. (AP)

### Chicago holds primary today

Today's Democratic mayoral primary in Chicago pits incumbent mayor Harold Washington against former mayor Jane Byrne. Washington voiced concern that his political foes may try to steal the election. Byrne is scoffing at polls that put Washington in the lead. (AP)

### Americans recognize cancer risks

A poll commissioned by the American Cancer Society indicates that most Americans now recognize that obesity and poor nutrition increase the risk of cancer. But 51 percent of those questioned still believed they could do little to change that risk. Blacks and Hispanics were the most pessimistic, with most saying they could do nothing to improve their odds against cancer. (AP)

## Sports

### Royals manager resigns

Dick Howser decided to resign as manager of the Kansas City Royals after two days of spring training. Howser, who was trying to come back after treatment for a malignant brain tumor last year, said managing was "too much, too soon." Third base coach Billy Gardner has been named as Howser's replacement. (AP)

### Free agents in limbo

While most players are either in spring training camp or preparing to report, some top name players are in limbo. They are free agents who are finding no takers for their services.

Bob Horner is trying to stay in shape by attending a morning aerobics class in Dallas. He received an offer of \$800,000 from San Diego, but turned it down because it was \$1 million less than he made last year with Atlanta.

Other players who are on the outside looking in include Tim Lincecum, Ron Guidry, Bob Boone, Lance Parrish, Andre Dawson, Doyle Alexander, and Rich Gedman. (AP)

### UNLV retains top spot

The University of Nevada-Las Vegas (28-1) is still the top team in men's basketball. The Runnin' Rebels led off this week's AP poll with 49 of a possible 64 first place votes. Rounding out the top ten were North Carolina (25-2), Indiana (23-2), DePaul (25-1), Temple (28-2), Purdue (20-3), Iowa (23-4), Georgetown (21-4), Pittsburgh (22-5), and Alabama (21-4).

### Nets forward is okay

New Jersey Nets forward Orlando Woolridge may be back in action later this week. A bone scan on his left leg showed no signs of breaks. Woolridge injured the leg in a game with Golden State last Thursday and was forced out of action on Saturday. He will miss two more games this week. (AP)

## Local

### Union opposes hiring of consultants

Union representatives asked Massachusetts to curb the hiring of consultants. Lobbyist Peter Lyons told a legislative committee yesterday that the hiring is just a way of putting friends on a payroll. He represented the National Association of Government Employees before the Committee on Public Service.

Jackie Cooke of the American Federation of State, County, and Municipal Employees told the committee that use of consultants is just a way to get around civil service and avoid paying benefits to state workers.

In his budget address, Governor Michael Dukakis asked lawmakers to change 1200 consultant jobs into permanent positions. The committee is studying several bills on the issue. (AP)

### UMass probes anti-Semitism

The University of Massachusetts at Boston is probing several anti-Semitic incidents on campus. They include the appearance of swastikas on doors and bulletin boards and anti-Semitic letters sent to faculty members.

Chancellor Robert Corrigan said he believed the incidents were isolated. He said the university will not tolerate threats to the rights and beliefs of any member of the community. (AP)

### Robbery suspect in custody

Boston police say a man being held in Cambridge is implicated in a month-long series of robberies in downtown Boston. Officers say warrants were issued Saturday against 21-year old Marcu Reese in connection with nine of the break-ins. Reese is in custody in the Middlesex County Jail after his arrest in Cambridge for a hold-up. Boston police say the robberies took place between Jan. 9 and Feb. 10. In one case, the robber hit the same store three times. (AP)

### Poll finds Dukakis gaining on Hart

A new poll finds Massachusetts Governor Michael Dukakis gaining on fellow Democrat Gary Hart now that New York Governor Mario Cuomo has taken himself out of the presidential race. New Hampshire voters were surveyed for *The Boston Herald* and WBZ in Boston two days after Cuomo declared he's not a candidate. The poll shows Dukakis nine points ahead of where he was in another poll a week earlier. But Hart still leads Dukakis 41 percent to 28 percent. (AP)

## Weather

### A quiet stretch

Once again we are looking at a long stretch of fair weather which should last throughout the week. Windy conditions will accompany mostly sunny skies today and tomorrow. More clouds and less wind are in store for Thursday. Seasonable temperatures and dry weather will be the rule for the week.

**Tuesday:** Mostly sunny and windy. Highs 35-40°F (2-4°C).

**Tuesday night:** A few clouds, breezy and cold. Lows near 25°F (-4°C).

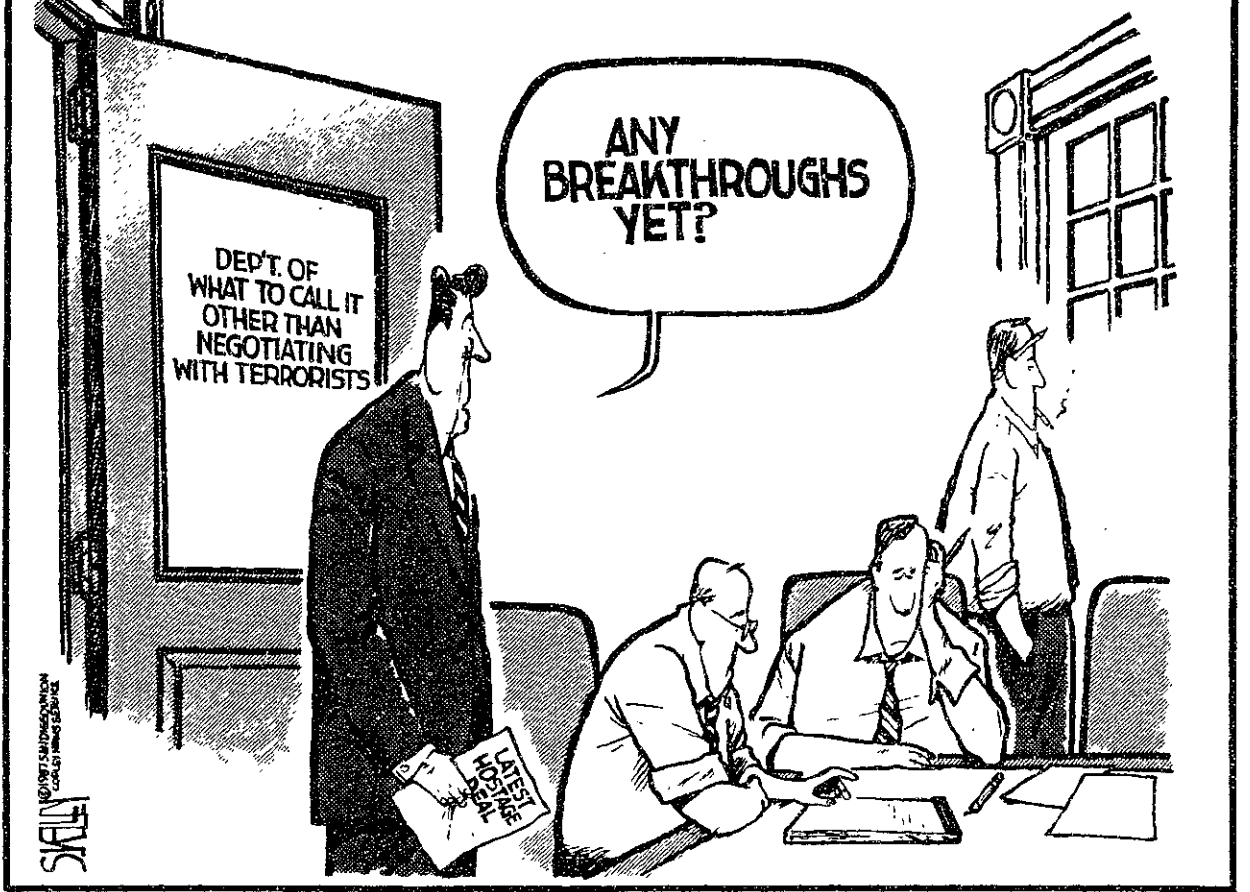
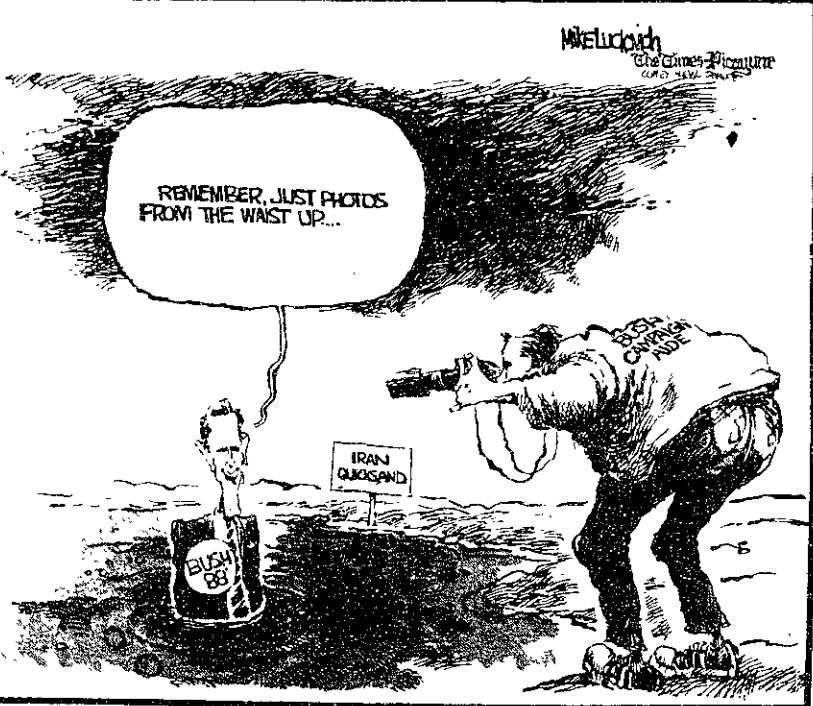
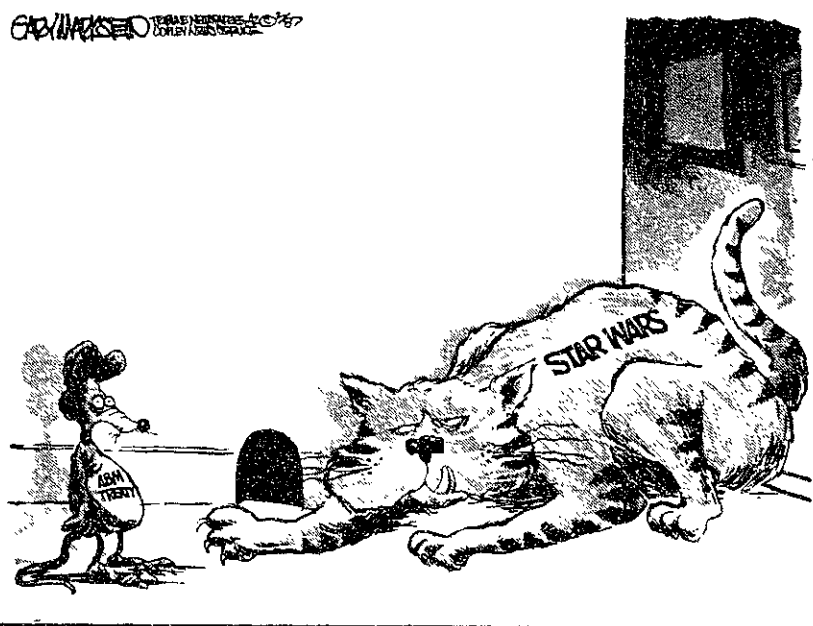
**Wednesday:** Mostly sunny with diminishing winds. Highs 35-40°F (2-4°C).

**Thursday:** Quite a few clouds but dry and a little milder. Highs 40-45°F (4-7°C).

Forecast by Chris Davis

Compiled by Andrew L. Fish  
Jai Young Kim

# opinion



## feedback

### Institute benefits from Lincoln Labs

To the Editor:

I would like to express some personal opinions about Draper and Lincoln Laboratory. Your Wednesday, Jan. 21, 1987 article, "Ties with Lincoln questioned," shows that the ghost of the Draper Laboratory divestiture has returned to its haunt.

I believe that the Draper Laboratory divestiture occurred only because MIT's leaders at the time lacked the fortitude to properly deal with the violent and destructive activities of some students (who should have been expelled) and some faculty (who should have been fired for cause).

When MIT divested itself of the Instrumentation Laboratory (now Draper Laboratory), the administration claimed that Draper did not "fit in" with MIT. Professor Louis D. Smullin '39 and Richard A. Cowan G advance the same argument with respect to Lincoln Laboratory.

They ignore the fact that thousands of MIT students received, and continue to receive, part-time jobs, training and thesis supervision at Draper and at Lincoln.

Smullin's statement that "the intellectual coupling between MIT and Lincoln Laboratories is very small" repeats the fallacious argument used at the time of the Draper divestiture.

Draper was divested only because the MIT administration did not have the courage to cope with violent left-wing ideologues. The divestiture made no more academic, intellectual or financial sense at that time as the proposed divestiture of Lincoln Labs now.

One suspects that Lincoln's lack of suitability (and Draper's) derives primarily from Lincoln's (and Draper's) participation in the defense of this country.

Despite MIT's protestations to the contrary, the main reason that Lincoln wasn't divested along with Draper in the early 1970s was that the riots took place in Cambridge and did not extend all the way to Lexington.

MIT receives enormous academic value from Draper and Lincoln, if for no other reason than the fact that its students receive on-the-job training at the cutting edge of modern technology. The description of Lincoln as "... nothing other than a 'high-tech job shop' " borders on high comedy.

MIT, and especially its students, have paid an enormous

price for the Draper divestiture. Draper's recent annual reports typically show a surplus on the order of \$18,000,000.

If, in the absence of divestiture, MIT would have re-invested half the surplus in the Laboratory, and used the remainder to offset general Institute overhead, then MIT could reduce the tuition of each of its approximately 8000 undergraduates and graduate students by about \$1250 per year.

The loss of \$5,500,000 from the divestiture of Lincoln (assuming that this figure is the net reinvestment), will cost each student an additional \$675 per year. With MIT's tuition continuously rising faster than the inflation rate, one wonders why Smullin and Cowan want to eliminate operations that would keep tuition down.

Perhaps it's because these tuition increases mean very little to the faculty and staff who make divestiture decisions; their children go to MIT at greatly reduced cost anyway. Besides, even if MIT did not "get anything except money" from Lincoln, so what? It gets very little other than money from its estate, corporate stock, or other investments.

One final point — Cowan seems very upset that MIT participates in the defense of this country. But why shouldn't it? Doesn't MIT benefit from all ad-

vantages of being a part of this great free society — a society whose government Cowan can so freely criticize without being sentenced to jail or a psychiatric hospital?

As for "the Reagan administration's first-strike nuclear policy," this is nonsense. Americans have never been very good at killing people, even during war. More people have died in Vietnam, Cambodia and Laos under three years of Communist peace than died there during twelve years of American war.

We had first strike, in fact "only-strike" capability in the late 1940s, and we didn't use it. Our concern today must be that the Soviets can develop a first strike capability. After 70 brutal and bloody years of Soviet oppression, isn't it time for America's ivory tower academics to finally recognize the differences between the relatively minor failings of free societies such as ours, and the extreme evils of Communist police states?

While trying to divorce himself and the Institute from the defense of this country, perhaps Cowan should reflect on one great lesson of human history, a lesson which dates as far back as the time of Moses: People who aren't willing to fight for freedom don't get to keep theirs very long.

Edward Friedman '57  
Staff Member  
Draper Laboratory

## The Tech

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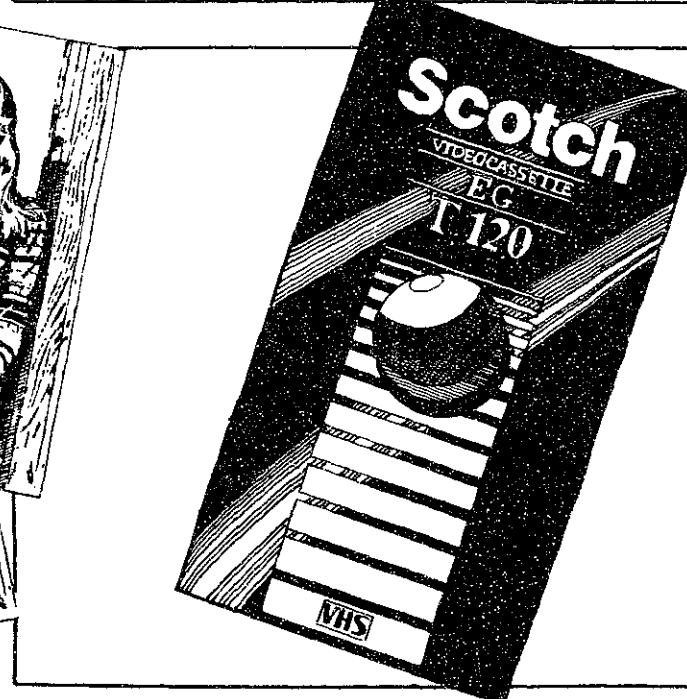
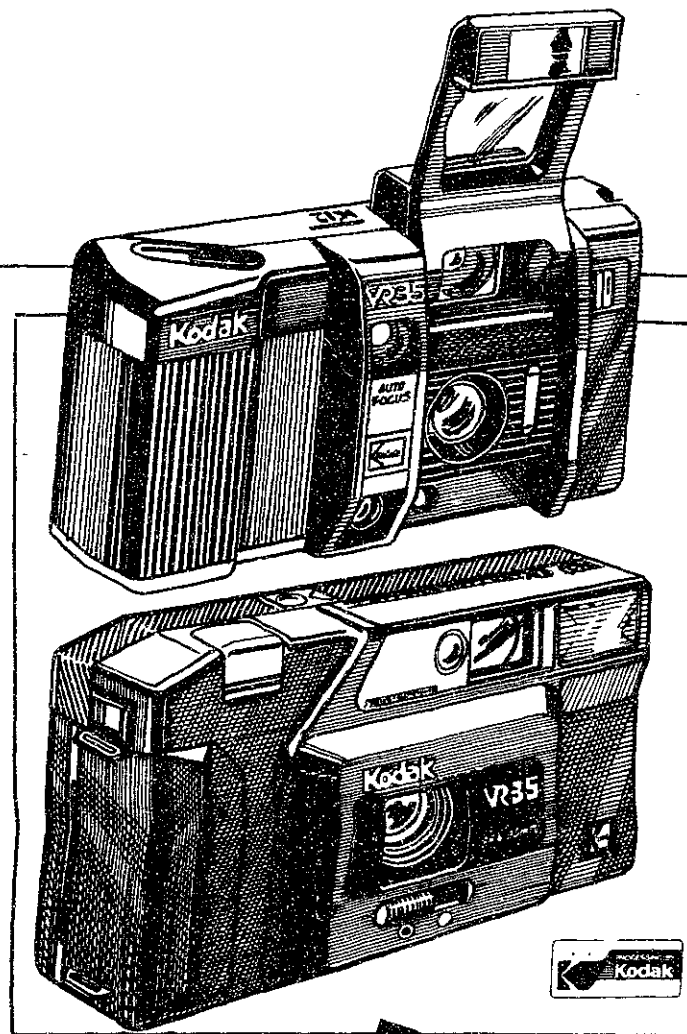
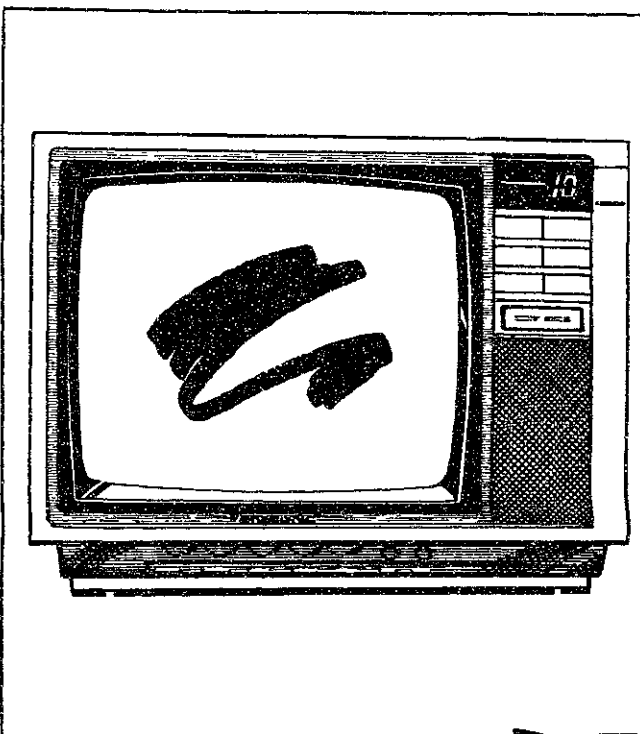
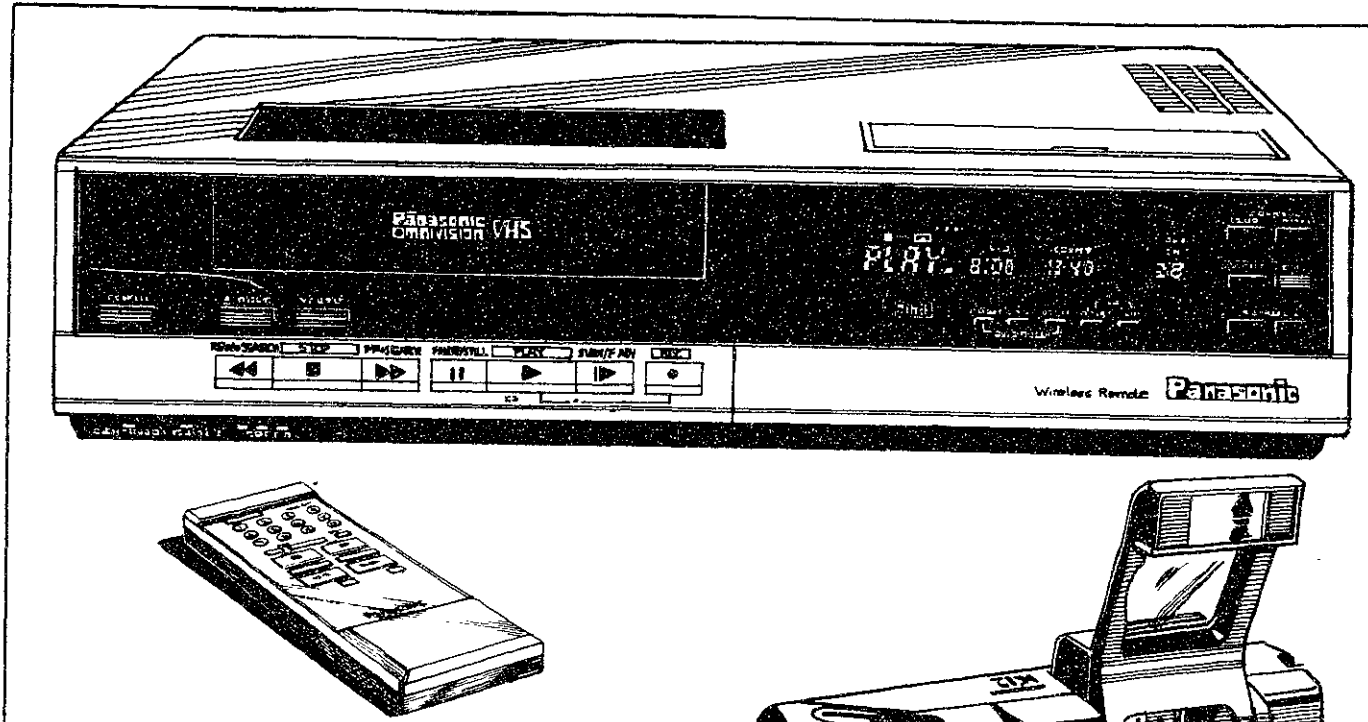
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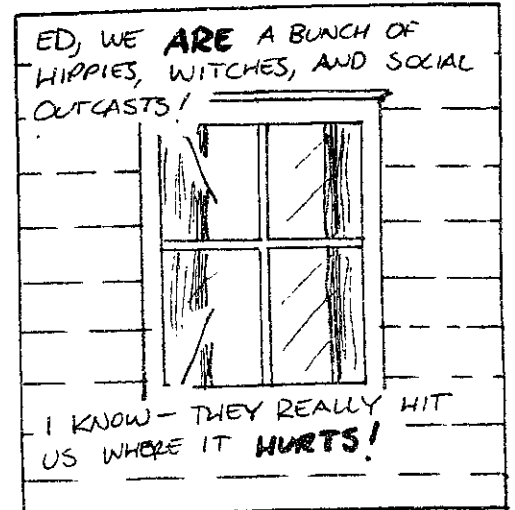
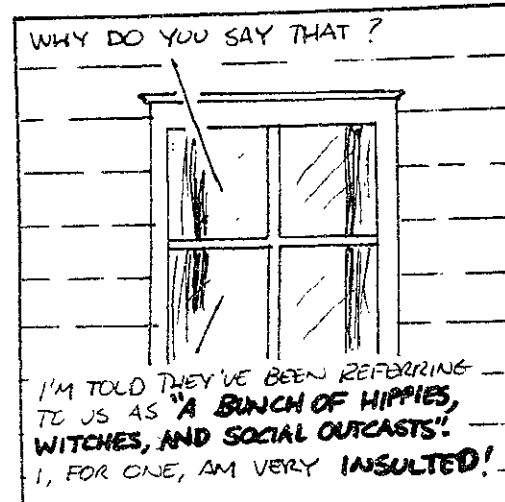
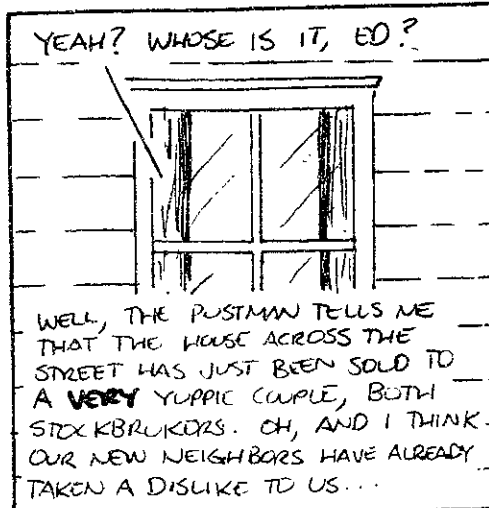
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By V. Michael Bove



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THIS COMIC STRIP BEGAN WITH A DREAM THAT WE ALL CREATE REALITY WITH OUR THOUGHTS. BY CREATING THIS COMIC STRIP, I WANTED TO SEE HOW I COULD INFLUENCE MY OWN REALITY.

I HOPE THAT YOU WERE AMUSED BY THIS COMIC STRIP. A FEW OF THE REALITIES I'D HOPED TO CREATE HAVE COME TO EXIST. ONE OF THE MOST IMPORTANT REALITIES IS THE END OF THIS STORY.



THIS STRIP HAS HELPED ME KEEP A GRIP THROUGH TWO DEGREES HERE AT MIT. NOW THAT I AM GRADUATING I AM GOING TO STOP DOING THIS COMIC STRIP AND DO THINGS WHICH I HAVE BEEN PUTTING OFF.

IF YOU LIKE MY ARTWORK, WATCH FOR IT. IF YOU JUST LIKE **FRED**, YOU CAN DRAW HIM YOURSELF. BUT WHY BUY INTO MY REALITY WHEN YOU CAN CREATE YOUR OWN?

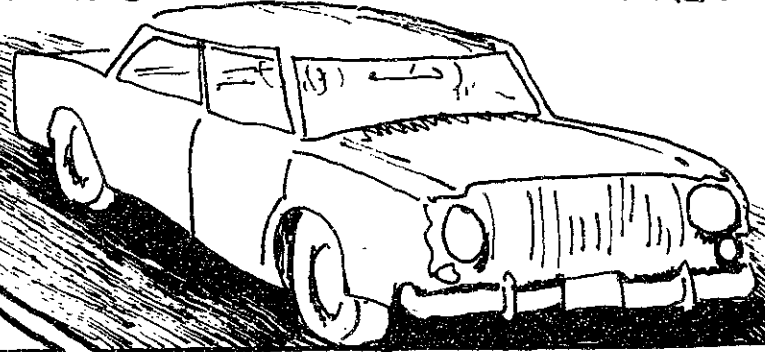
ENOUGH TALK. (ACTUALLY I HAVE TO DRAW THIS ALL TONIGHT AND WORDS ARE FAST) NOW FOR SOME **ACTION!**

IN THE FOLLOWING WEEKS, PETE QUIT HIS JOB AT LIVERLESS.



I'M SICK OF HAVING SO MUCH PAPERWORK THAT I CAN'T DO ANY RESEARCH. I'LL GO GET A FACULTY POSITION AND HAVE ALL THE TIME IN THE WORLD.

TIM & LIZ NEVER MADE IT ALL THE WAY BACK FROM LIVERLESS. THEY VISITED FRIENDS IN THE WEST AND ARE STILL THERE.



MIKE MEK MAN CAME BACK TO MIT ALL RIGHT. HE HAD BEEN REGISTERED FOR 420 UNITS AND HAD TO EXPLAIN WHERE HE HAD DISAPPEARED TO.

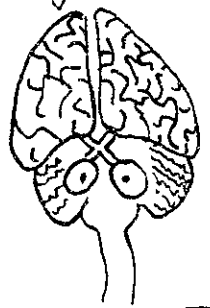
BUT... DON'T YOU UNDERSTAND WAVE-PARTICLE DUALITY?



KID, I JUST WORK HERE. I DON'T MAKE THE RULES.



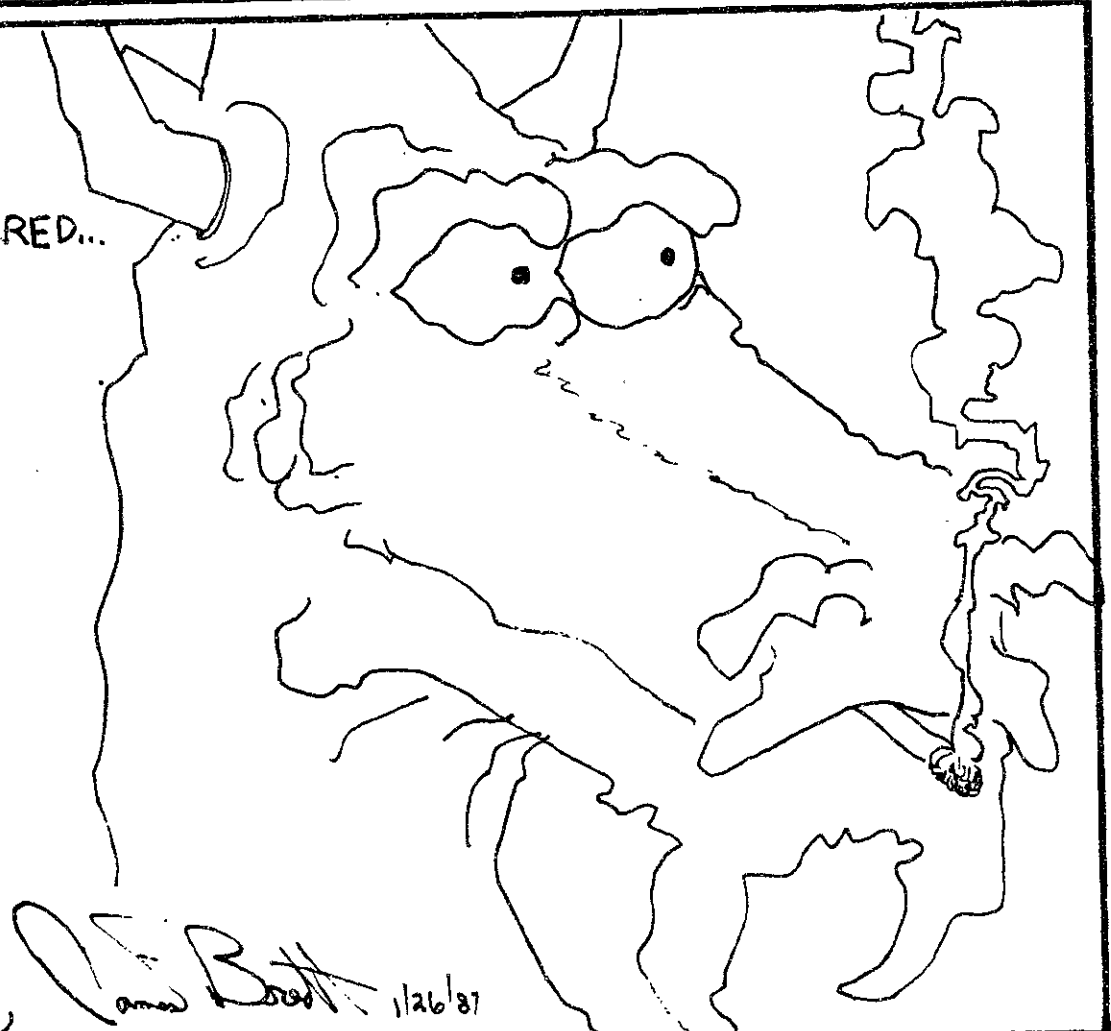
...HOW ABOUT THE EXCLUSION PRINCIPLE?



JOE THE RAT IS, AS HE WAS AT THE BEGINNING; OUT OF WORK.



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SOME OF YOU MAY NOT KNOW THAT THE **LEGEND OF FRED** IS AN EPIC WHICH IS COMPOSED OF MANY BOOKS. THIS IS THE END OF BOOK TWO; MERELY AN INTRODUCTION. WATCH FOR BOOK THREE. (SOMEDAY) MUCH LOVE,

1/26/87



## First act of Handel's opera indulges in adolescent nonsense

### JULIUS CAESAR

An opera written by Handel.

Produced by Peter Sellars.

Conducted by Craig Smith.

Presented by the Opera Company of Boston on Sunday, February 22.

By JONATHAN RICHMOND

**W**HEN JULIUS CAESAR runs onto the stage carrying a stuffed animal, ready to give a major televised foreign policy statement, we know that director Peter Sellars is once again up to his self-indulgent adolescent nonsense.

Handel's music lives for the meaning it contains — it points away from itself to fathom the complexities of human experience. The insecure and frequently insubstantial Peter Sellars, on the other hand, wants to draw attention to himself, and therefore frequently detracts from the dramatic power of the music.

The first act of his Opera Company of Boston's production was seriously marred by overacting, misplaced flamboyance and plain silliness at the cost of attention to the score. Few members of the cast went beyond the superficial, with Jeffrey Gall's rendition of the title role a particular disappointment. His *Vi tacito e nascosto*, for example, was sung in declarative fashion, a speech made while sitting at a table with a bright-green cloth. Anyone who knows Janet Baker's inward-looking, contemplative reading of this aria for the English National Opera production would have to find Gall's account deeply unsatisfactory.

Susan Larson's singing of Cleopatra's role during the first act was also less than inspiring — it would have been improved if she had paid more attention to her vocal chords and less to her legs, snake and bright pink inflatable rings.

Only Mary Westbrook-Geha, in the part of Cornelia, wife of the slain Pompey, shone consistently before the first intermission. Her *Priva son d'ogni conforto* was done with great sensitivity while *Ahime!*

*Vile e negletta* communicated a stark sense of loneliness and was stunning in its intensity.

The act's final number, a duet between Cornelia and her son Sesto (Lorraine Hunt), was also the best, for here at last we had a telling study of human relationships. Against conductor Craig Smith's velveteen orchestra, Larson and Hunt duetted movingly; we had at last arrived at the core of Handel's art.

Handel and Mozart share the ability to express themselves with pure musical effect. Both use subtle musical weaponry to mind-bending psychological effect. And for both, the truth of their drama is to be found not in the surface physical movements of their characters, nor necessarily in the words that are sung, but in the music produced. "Julius Caesar," like "Cosi fan tutte," moves to increasingly deeper levels as the performance progresses and

more layers of artifice are peeled away.

It was with the heightened tensions of the second act of "Julius Caesar" that the Opera Company's production changed direction and took off. The lighting was lower and focused on the central protagonists. There was less pranking about, thus more opportunity to attend to the drama unfolding between the characters and to become a part of their world.

(Please turn to page 12)



A scene from the Opera Company of Boston's production of Handel's "Julius Caesar."

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## ARTS

# Shakespeare Ensemble again shines in New Hampshire

**A MIDSUMMER NIGHT'S DREAM**  
Presented by the MIT Shakespeare Ensemble at the American College Theater Festival in New Hampshire

By JULIAN WEST

**W**HETHER YOU ARE SEEING "A Midsummer Night's Dream" for the first time or the dozenth, the MIT production has something for you.

For those new to the material, perhaps even new to Shakespearean comedy, the MIT production had a clarity which came only with complete command of the material. The audience had no trouble following the follies of the lovers, or appreciating the actions of the clownish mechanicals. In some senses, also, it was a definitive version of "Dream," with a traditional approach to set and costuming, and to the worlds of court and fairyland. It featured a rollicking production of the farcical play-within-a-play.

Yet for those familiar with the midsummer madness, the production had some new twists. The interaction between the two onstage worlds was peculiarly well defined. And by reordering some of the scenes, director Derek Campbell had found a new angle on the dream motif,

making the entire play a dream-within-a-dream.

The 20 actors had a keen sense of teamwork befitting a group called the Shakespeare Ensemble. They reacted well to each other, letting their lines follow naturally after those of their partners. And when a dozen players appeared at once, all maintained complete concentration and reacted to onstage events in character.

It is hard to single out any one actor for praise beyond that which is due to all. But one performance was thrust to our attention: Carl Kraenzel '87 as Oberon, King of the Fairies. Kraenzel was a very paragon of subdued sensuality as he manipulated the play.

Oberon asserted his control of the action even before the play began. As the audience entered, five actors already slept on the stage. Fairies entered and moved about them, improvising ethereal hand gestures and quick, bright movements.

The parallel actions of Oberon, overseeing the procedure, were perfectly clear. He controlled the action, speaking with his hands. His deft motions resembled those of a puppet master whose twisted fingers create delicate movements in his marionettes.

When the sleeping lovers woke announcing "let us recount our dreams," the in-

trigue was made clear. A dumbshow of "A Midsummer Night's Dream" had been played out, not in front of the audience but in the sleepers' heads, their dreams manipulated by the busy fairies.

The scene of sleepers waking is in fact from Act IV, but had been borrowed to form a prologue. When it recurred during the full performance of the play, the action of dream-within-a-dream was complete.

The fairies in this production manipulated not only the courtly lovers, but the would-be actor and braggart Bottom (Stephen Genn '87) as well. When Bottom called for his comrade Peter Quince, he instead got a fairy who donned a hat and assumed Quince's role. Similarly, all the mechanicals were fairies in disguise, playing games with bully Bottom. The triumph of fairyland over the play was complete.

As was the triumph of fairyland over the theater. The set was overhung with a giant veined leaf, placing the whole in the scale of the fairies. Coupled with fine lighting, which gave everything a foresty, blue-green look, and splendid music and cricket effects, the set transported us to fairyland.

Within this setting, the costumes dazzled. The gossamer fairy costumes seemed to be spun of nothing, and made excellent use of asymmetric design. This carried over to the Athenian garments, which gave

a feeling of youthful frivolity to the lovers.

From a performance of uniformly fine ensemble acting, it is hard to isolate particular performances, but some scenes fairly leapt out at the audience. The scene between Helena and her unrequiting love object Demetrius was an early crowd pleaser, which Maria Kojic '89 and Eric Ristad G played to the hilt. When he threatened her in suggestive fashion, she invited his attention, then gained the upper hand, threatening to rape him.

Demetrius also had a fine line after being decked by Hermia (Gretchen Baier '87). He responds from the floor, "there is no following her. . . I will remain awhile." Such an original interpretation of a line was not uncommon in this production.

The fourth lover, Lysander (Tom Darci '87), was particularly natural in his speech patterns. The four lovers' big fight scene produced an appropriate finale before the intermission, and the broad physical performance of it drew much sympathetic laughter.

The Oberon and his helper Puck (whose role was played down in this production) gently gathered the lovers together, and they slept soundly through the intermission, as through the prologue. This was one reason for placing the intermission so late, another being that the lovers' fight scene provides a finale which balanced nicely with the mechanicals' play in the second half.

The one argument against it was that the essential conflict was resolved before the intermission. This reduced the second half to an epilogue. But what dessert! It mostly consisted of a side-splitting performance of "Pyramus and Thisby," the play-within-a-play produced at the Duke's wedding by Bottom and the mechanicals.

Imagine the worst possible parody of "Romeo and Juliet" and you have "Pyramus and Thisby." Then imagine the best possible performance of it, and you are not far from what we saw in this production.

Joshua Lubarr '87, whose character played Thisby, quite stole the show from Bottom's Pyramus. With a conspiratory gesture to the audience, he quickly gained our sympathy, then his comic acting went from strength to strength until eventually every action was earning a roar of approval.

Bottom's best performances were in earlier scenes, particularly his first appearance, when he assumed hilarious voices to attempt a one-man rendition of "Pyramus and Thisby."

The list of fine moments goes on. This "Dream" was truly a comedy with something for everyone.

## Material of one-acts interesting then inadequate

**CLYTEMNESTRA, OR CRIME**  
Written by Margaret Yourcenar and translated by Dori Katz.

A dramatic monologue starring Phoebe McBride, presented by Trinity College at the American College Theater Festival in New Hampshire.

**LETTERS TO EM**

Written by Rhonda Larson-Martin. Presented by the Boston Conservatory at the American College Theater Festival in New Hampshire.

By JULIAN WEST

**T**HE AMERICAN COLLEGE THEATER Festival began two weeks ago with two original one-act pieces. Both were performed in the Studio Theatre, in keeping with their rather experimental nature. However, while the first experiment succeeded, the second did not.

"Clytemnestra" was barely a play at all, but rather a staged reading of the old Greek legend of a woman who kills her husband. But the piece, based on Marguerite Yourcenar's modern version of events, was peculiarly well adapted to performance in a studio theater.

Phoebe McBride, playing Clytemnestra, addressed the audience as "gentlemen of the jury" with a defiant, regal air. Suddenly, the theater looked very like a court room, with the audience becoming at once the gallery and the jury. In a red dress evoking both her royalty and her crime, Clytemnestra confronted observers of history and its judges.

Clytemnestra's defense of her crime was as inspired as it was brutal and honest. She described how, with a commitment unknown to this century, she lived her life entirely for the love of her husband Agamemnon. Everything she did, even before meeting him or after he left for the Trojan War, was for his sake.

This included the seemingly faithless acts of taking a lover, a woefully inadequate man compared to the godlike husband of her memory, and of plotting the murder of a man who had become a stranger.

McBride performed with a queenly bearing, never losing her composure. Clytemnestra's deep sensuality became an ever present factor. There was strong emotion here; yet she was profoundly unmoved by anything other than the thought of her husband. McBride even shrugged off the untimely death of her daughter as a necessary sacrifice to her husband's will.

The sound and lighting crews engineered a dramatic entrance for the queen who

lived watching the sea, with backlighting and a thunderous sea storm. But thereafter McBride was on her own, to shine with her own radiance.

The second half of the program went off less well. By contrast to the stark simplicity of "Clytemnestra," the Boston Conservatory's "Letters to Em" was performed by a full company with technical backup including spot lighting, a live piano and a slide projector.

Based on the letters received by a Virginia woman in the period after the US Civil War, "Letters to Em" tried to be a musical and a staged reading at one and the same time. The most it could manage was to swing disharmoniously between the two genres.

The music, including a number of well known Southern tunes, was merely an adjunct to the story. Most of it could easily have been removed. Yet take it away, and we would have been left with little more than a series of letters from Emma's family, urging her to write more often and to come visit her Virginia home. While not disapproving of her Yankee husband, her family is sure that Emma cannot be happy up North, and urges her to come on down

for some fried chicken and corn bread. Which leads us to wonder whether there was really enough material here for a play to begin with.

But even judged by its own standards, "Letters to Em" was a disappointment. The letters, while of historical interest, had little to say to a theater audience. And the music was often out of place. Even in the South, presumably, people do not grin quite so much when they sing in church for instance.

Another distraction was provided by the slides, which were projected on a screen at the back of the stage. These invited our attention every time the action slowed, as though the director, Denise Ryan, subconsciously realized that she would have difficulty keeping our attention. Some of the slides were of genuine interest, others were moody scenes of snowy fields. She would have done better to pick ten or fifteen of the best and display them in the lobby.

The company performed the material they were given with a uniform adequacy but stopped short of brilliance. The singing was excellent, and acting by and large good. Yet it was not enough to overcome the inadequacies of the text.

## New rendition of Greek tragedy is too contemporary

**IPHIGENEIA**

Presented by the Keene State Theatre at the American College Theater Festival in New Hampshire.

By JULIAN WEST

**I**N THEIR NEW PRODUCTION OF Euripides' tragedy, Keene State Theatre had promised us an "Iphigeneia" for the eighties, and we got it. The MTV version. Build an elaborate set, stock it with pretty chorus girls who are not afraid to shake it, ignore the words, and there you have it — a cross between a Greek tragedy and a music video.

The audience knew it was in trouble when it saw the set. Perhaps someone saw a photo of the London set for "Troilus and Cressida" and tried to copy it. All the design elements were there: the enormous window, the staircase, the gloomy interior. But in "Troilus," the dilapidated set represented literally a requisitioned house unrenovated during the 10-year siege, and symbolically the decaying morale — and morals — in the Greek camp. What exactly did this monolithic set have to do with the story of a general preparing to sacrifice his daughter for the gods' assistance on a military vendetta?

And what was to be made of the car parts strewn seemingly at random about the set? Was this a requisitioned body shop, or a gory symbol of death?

The chorus was also visually annoying, decked out in "contemporary" costumes somewhere between street punk and Cyndi Lauper. Director Edith Notman seemed to feel that making a play contemporary re-

quired no more than using eighties costumes and setting it in a body shop. In reality, there is much more which can be done with "Iphigeneia." The characters of both Iphigeneia and her mother Clytemnestra show real strength, and the play could easily produce relevant feminist and anti-war statements.

That this production did not was primarily the fault of the actors. The performances were almost uniformly weak. Dane Marc Button was quite good as the tortured warrior-king Agamemnon, showing real pain and indecision. Even so, some of his lines were unmotivated, as when he pointed offstage to the Greek ships. He was meant to explain his fear of an uprising if he did not follow in his pledge, but it sounded as though he simply did not want to let the side down. Button sometimes seemed more interested in talking to the audience than to his wife, and at one particularly embarrassing point, he drew a laugh at the height of the drama.

Anni Luneau had her moments as the doomed Iphigeneia. When she arrived, she was too wide-eyed and bouncy by half, and at the end we could not tell whether she had accepted the role of sacrifice to the gods of war, or of martyr in the cause of peace. But in between, father and daughter had some powerful scenes together.

But these two had no support at all. The old slave (John Grow) had perfected his crippled walk (though he was once asked to run) but delivered his lines with no emotion. Achilles simply delivered his — every line, including a marriage proposal,

might just as easily have been read out of a book.

Danielle M. Fournier at least tried to bring some feeling to the part of Clytemnestra, but showed no inner strength. She asked demanding questions, but with no apparent interest in the answers. Her movements were also hampered by a dress which was far out of place.

The director, Notman, clearly decided early on that the chorus had nothing to say to us, so the choristers did not speak. Rather, an ethereal voice floated disembodied out of a tape recorder, while disharmonious mood music and the babbling of chorus members made it impossible to hear a word.

In effect, the choruses became musical interludes in which the supporting cast cavorted for our entertainment on stage. This was a mistake. The Greek chorus should do more than advance the plot. It comments, often with great wisdom, on the action. In this case, the sarcastic tone of the chorus was lost to us.

The chorus also serves to indicate the rapid passage of days between acts. Musical interludes not withstanding, time passed very slowly during the yawning gaps in the action. Consequently, the entire drama seemed to be played out during our two hours in the theater, giving it an aura of unbelievability.

Not only was the chorus given inappropriate tasks, it performed these poorly. There was no good dancing, or even good body movement. The dumbshow in which they reenacted the offstage events of Iphi-

(Please turn to page 13)

ARTS

# THE STILL CENTER OF THE TURNING WORLDS



There is a still center of Eternity. A place where all pasts, presents and futures meet. This intersecting point of knowledge and experience, pleasure and pain, mortality and immortality has been described and referred to in a variety of different ways by mystics, prophets and teachers who have experienced it.

Some have described it as God or Heaven. Others have referred to it as Nirvana or Tao. In Zen it is called Zen mind or Enlightenment.

While names, descriptions and methods for reaching the still center of being vary greatly, the ultimate worth of this awareness is agreed upon by all who have shared it. The experience of the still center of being brings freedom, self-control, balance and power to those who have attuned their lives to it.

Zen is the study of the Ten Thousand States of Mind and of Enlightenment, the still center which lies beyond the Ten Thousand States of Mind. It is a highly personal study which brings clarity and purpose into the lives of those who practice it.

Zen Buddhist thought has had a profound influence upon Chinese and Japanese history and culture. A great deal of the current success of the Japanese corporate mind stems from the effect of centuries of Zen practice in Japan. Martial arts, dance, poetry, the tea ceremony and many other forms of personal, athletic and artistic expression have been given birth to by Zen mind.

Zen is a highly refined and artistic approach to the meaning of life. It isn't necessary to learn Oriental customs or to speak the Japanese language to successfully practice it. All that is required is an open mind, patience, a good sense of humor and an intense desire for self-improvement.

I have written a free booklet about Zen for the "computer age," called "Zen Mind and Enlightenment." In it I discuss Zen in more depth and describe both contemporary and traditional methods I employ in teaching Zen at seminars and in private practice.

If you would like to learn more about Zen and the wonders of your own mind, call or write for this free booklet today.

Find the still center of your own being. Study Zen.

Zen Master Rama

WITH ZEN MASTER RAMA

Friday, February 27, 1987

7:30 pm to 10:30 pm

Berklee Performance Center

136 Massachusetts Ave., Boston

Tickets \$10 at the door

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Photo © 1986 Harry Langdon





## Academy of Ancient Music builds to magnificent Mozart finale

**ACADEMY OF ANCIENT MUSIC**  
Conducted by Christopher Hogwood.  
With the chorus of the  
Handel & Haydn Society.  
At Symphony Hall on Friday, February 20.

By JONATHAN RICHMOND

**I**F EVER WE STAND A CHANCE OF knowing Mozart, it will be through performances such as that of the 40th Symphony delivered by the Academy of Ancient Music last Friday. To a work of limitless depth, conductor Christopher Hogwood brought an interpretation of breathtaking revelation.

Its power lay in the fact that the music *qua* physical-sound-produced-by-tortured-cat-gut melted away to expose the pure symbolic content of the musical message. It was an ecstatic message, one of concentrated torment transcended by rapturous joy. Above all, to listen to the Academy playing this symphony was to be party to an uplifting experience, one of beauty and refreshment.

There was a sense of precision from the opening measures of the first movement. Hogwood's architecture was finely-crafted and perfectly balanced. Each orchestral voice spoke with a clarity all its own while relating to the others organically, drawing on while simultaneously enriching its partners. The *Andante* was particularly moving; the tensions in the *Menuetto and trio*

were brilliantly controlled. The closing movement presented the most sublimely played of oboe melodies, exhilarating horn music, and string playing that bound the ensemble together and left the audience inescapably happy at the work's conclusion.

The earlier part of the concert had been of less felicitous proportions. Schubert's "Symphony No. 5," with which the evening had begun, was quite disappointing. The performance had an elegance of form but little content. The Academy played the right notes, but did so dryly and with little interest or expression.

Haydn's "Cello Concerto in C," was similarly bland. The soloist, Christophe Coin, rarely ventured below the surface of the work, and also showed a less than impressive technique. There were moments in the *Adagio* when cello and orchestra interacted pleasurably, but these were too few and failed to mitigate the overall lack of brilliance to Coin's approach.

The Handel and Haydn Society chorus joined the Academy for two Mozart works. The *Jesu, wahrer Gottessohn* from *Grabmusik*, KV. 42 was unexceptional. *Ave Verum Corpus*, KV. 618 was, however, done to great effect. The orchestra played

a gently, spiritual role, its silky textures providing an inspiring backdrop for the chorus. Choral singing was of a high standard, matching Hogwood's band in both clarity and depth. It was this performance, perhaps, that moved the orchestra to attain the heights achieved in the "Symphony No. 40" with which the concert ended. It is this symphony that will forever remain in the hearts of those who attended, as testimony to the essence of Mozart, to the inexhaustible profundity of musical expression, and to the special talents of Hogwood's extraordinary band.

## Second act of "Julius" progresses to deeper levels

(Continued from page 8)

Larson now showed remarkable flexibility. Her golden tones were sweet and seductive as Cleopatra lured Caesar in *V'adoro, pupille*. The harp in the onstage orchestra consummated her electric sensuality. Later on, as the truth dawns that she is truly in love with Caesar, Larson's singing took on a new, self-questioning, maturity. "If you do not have pity on me, just heaven, I will die" Cleopatra sings. "Give peace to my torments or this soul will expire." As Larson explored every nuance of this text, it was hard to avoid a comparison with Fiordiligi's struggles in *Per pietà* (in "Così fan tutte"). Both Cleopatra and Fiordiligi have to come to terms with a love they can no longer deny, and both do it to divine music. Led on by refined

strings and gossamer winds, Larson's voice became closely personal, undressing deceit and exposing the audience to Cleopatra's inner yearnings.

Jeffrey Gall's performance also grew in stature as the afternoon progressed. His vocal dexterity was clearly extraordinary, and some passages were powerful. Overall, however, his voice seemed miscast, and the relationship of Caesar to Cleopatra was not as closely studied as that of Cornelia to Sesto.

Drew Minter — his voice projected through musical fangs — was wonderfully wicked as Tolomeo and here, perhaps, Peter Sellars has earned his license to be wacky. The punk outfit, swimsuit, and serpentine body movements were evocative,

and they worked both because they meshed with the music and because Minter is such a skillful singer.

Sellars could not, unfortunately, resist another dose of out-of-place cuteness before the opera's conclusion. He doubtless had a supply of tomato ketchup left over from his Castle Hill "Così" and a can of the substance was emptied over the slain Tolomeo (who, despite the ketchup stains, mysteriously returned to life to join in the *Finale*). We also witnessed a joyous Cleopatra frolicking about in silver hot pants and playing with sacks marked with a large dollar sign and "Credit Suisse" respectively. The final chorus, however, was simply glorious and quintessentially Handelian.

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## ARTS

## Maine Masque brings out the "Ecstasy" of fine character portrayal

### THE ECSTASY OF RITA JOE

Presented by the Maine Masque Theatre at the American College Theater Festival in New Hampshire.

By JULIAN WEST

THE MAINE MASQUE THEATRE'S performance of "The Ecstasy of Rita Joe" was a fine production of a play with a lot to say about life for Native Americans in modern society. The play is a tragedy, about a woman condemned to a meaningless life and an early death. Yet it is not because of a tragic character flaw that she must suffer, but because she is an Indian and a woman.

The plot, which is highly episodic and was a little hard to follow, revolved around a young Indian named Rita Joe. She is lost and adrift in the modern world, and periodically finds herself before the courts for minor offenses: vagrancy, prostitution, stealing.

The play is a confusion of events in her life, and in her memory. She has some nice memories, of an adolescent trip to a drive-in, or of a visit to a cemetery with her lover, but they are the high points in an

otherwise unhappy life.

The action was hard to follow in places, especially in the first act. For instance, at one point Rita Joe was asked by the courts to find a character witness. But the audience heard little more about it, and a subsequent reference was almost thrown away.

The audience did, however, get a good sense of the characters, the principal two being Rita Joe and her lover, Jaimie Paul.

Cate Davis was exemplary in the role of Rita Joe. She was meek in the face of an incomprehensible establishment, but stubborn and resourceful at the same time. She seemed genuinely committed to her goal of returning home, and anguished by her separation from friends and family.

Jaimie Paul was also a strong character, an uneducated Indian who nevertheless has leadership potential. Al Proia really came into his own in the role after the intermission. In one fine scene, he took the initiative in refusing to accept handouts from a white social worker. Proia hovered on the edge between control and violence throughout the scene. He also made the most of his humorous lines, drawing laughs with one speech about a frivolous television advertisement.

But the two were at their best in their scenes together, when showing their love, or when he tried to comfort her.

The supporting performances, though, were undistinguished. As this was primarily Rita Joe's story, these might have been overlooked, except that some of the roles help to define the action of the play. The magistrate (played by Steven Manchester Carignan), for instance, embodies the big white city, and it was not sufficient for him merely to be unsympathetic and stony faced.

Symmetrically, Rita's father (Paul Savoie) represents the Indian reservation, and the casting of a weak and inexperienced actor in the role left the play dangerously unbalanced. The audience, used to such things, could fill in the lure of the

big city, and we could picture Rita drifting down the streets of downtown Vancouver. But what did the reservation, tradition, and native culture mean to her?

The lesser parts were played by a superior cast with a good sense of teamwork, but they could not cover for the flaws in the larger supporting performances.

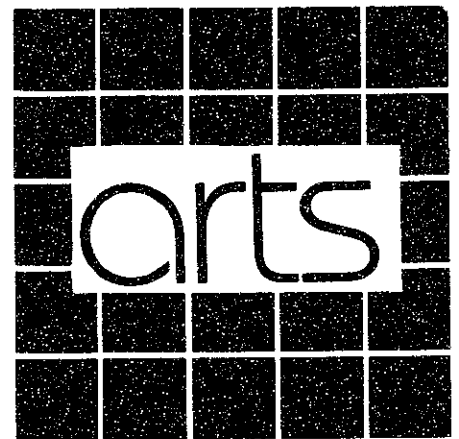
The set was splendid, and was used to great effect. It was largely bare, allowing for great flexibility in staging the episodic text. A little more support from lighting would have helped to break up and direct the action, however. A barren mound with steps up to a metal footbridge filled in adequately for both city and country scenes. The mound was effectively employed in place of a raked stage, but was also used as an element of set design — a hillock, for example. The whole was used to excellent effect in the climactic scene.

Two striking impressionistic totem poles dominated the scenery. Their construction from scrap metal evoked at once the ugliness of the city and the simple practicality of native culture. They had an authentic look, as did the Indian costumes, although some looked a little stagey. The makeup job on the native characters was impeccable.

The music, written by Ann Mortifee and sung by Brian Quiron and Maré Bird, was pleasant but not always appropriate. It helped to break between scenes, but sel-

dom said anything which advanced the plot or the characters. When it did, it erred in the other extreme, giving away early on a crucial plot development from the very end of the play.

But this did not matter so much. This production was not so much about plot as about character. It was unfortunate that one half of Rita Joe's character, her Indian heritage, was left undefined until late in the play, but this is excusable. Davis and Proia were more than capable of carrying the production.



## A modernized "Iphigeneia"

(Continued from page 9)

geneia's sacrifice was simply embarrassing, and reiterated some visual ideas the audience had already seen. No chorus member was striking enough to escape the sea of faces.

Other directorial decisions were equally suspect. Blocking was awful, lacked focus, and did not use the stage space effectively.

The stairway was employed only as an afterthought toward the end of the play. Some of the business, such as Agamemnon's with the letter, or Menelaus' with the chorus women, was too literal an interpretation of the spoken lines.

In the end, "Iphigeneia" became an unwilling sacrifice to the director's folly.

# SENIORS

**MARCH 1, 1987** is the deadline for **graduating seniors** to submit Phase One or Phase Two papers to the Committee on the Writing Requirement.

**No degrees** will be awarded in June to students who have not completed the Writing Requirement.

Margaret MacVicar, *Dean for Undergraduate Education*  
William T. Peake, *Chair, Committee on Academic Performance*  
Kenneth Hoffman, *Chair, Committee on the Writing Requirement*

## ARTS

## On the Town

## Ongoing

## THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
The MIT Community Players present "The Lady's Not For Burning," by Christopher Fry. Described as a "comedy in verse," this is a story which takes place in medieval England and revolves around Thomas Mendip, who wants to be hanged despite having committed no crime, and Jennet Jourdemayne, who does not want to be burned for the witchcraft she is accused of. At 8 pm at the Kresge Little Theater. Feb. 26-28. Tickets: \$6/\$5 with MIT ID. Telephone: 253-2530.

Beau Jest Moving Theatre, a company dedicated to a style of movement theater that combines singing, acting, dance, mime, and satire, returns to Boston at the New Ehrlich Theatre, 539 Tremont St., Boston. Wed-Sat nights at 8 pm and Sun at 2 pm. Continues until March 1. Tickets: \$7 & \$10. Telephone: 482-6316.

The battle of the sexes becomes a battle over sex in Salem State Theatre's production of the classic Greek comedy, "Lysistrata," showing Feb. 26-28 and Mar. 5-7. At the Mainstage Theatre of Salem State College, 352 Lafayette Street, Salem. Tickets: \$5 general, \$3 seniors and children. Telephone: 744-3700.

"Candida," by George Bernard Shaw, is a comedy about a very wise and desirable woman surrounded by her husband and a very brash young man infatuated with her. At the Lyric Stage, 54 Charles St., Boston, through March 8. Call 742-8703 for performance times and ticket prices.

The American Repertory Theatre presents the premiere of Ronald Ribman's "Sweetable at the Richelieu," a play set in a gracious and elegant European spa which features a cast of bizarre, touching, and mysterious characters. Continues through March 15. Also being shown is "The Day Room," by Don DeLillo, a comic puzzle about two men sharing a hospital room who worry that "all the world's a stage." Continues through March 18. Also being presented is "End of the World with Symposium to Follow," by Arthur Kopit, a darkly funny play about how our nuclear strategy can thrill us to death — a comedy of annihilation where show business contemplates the Big Sleep. Through March 18 at 64 Brattle Street in Cambridge. Tickets: \$12-\$15. Telephone: 547-8300.

"Nite Club Confidential," by Dennis Deal, is a fresh, funny, fast-paced musical that parodies the sophisticated night club scene. At 7:30 pm at the New Move Theatre, One Boylston Place, Boston, for a four-week engagement. Tickets: \$19.50-\$26.50. Telephone: 423-5572.

## EXHIBITS

"My Boyfriend is a Photographer," by David Small '87 and Michael McKenna '87, continues at the Jerome B. Weisner Student Art Gallery on the 2nd floor of Student Center until Feb. 24.

"Images for Survival," a poster exhibition commemorating the 40th anniversary of the dropping of the atomic bomb on Hiroshima, continues at the Conpton Gallery between Lobby 10 and Lobby 13 until March 20. No admission charge. Telephone: 253-4444.

The Bauhaus exhibition, a collection of buildings, paintings, tables, teapots, weavings, sculptures, metal work, graphics, and advertisements envisioned and created by a small group of students in the famous workshop/school in pre-Hitler Germany, continues at the MIT Museum until Feb. 28. No admission charge. Telephone: 253-4444.

An exhibit of lithographs by Josef Albers entitled "homage to the square" is presented by Bauhaus Boston at the Carpenter Center at Harvard University. Continues through Feb. 24.

"Tony Smith: The Shape of Space," an exhibition celebrating the monumental painted steel sculpture "For Marjorie," continues at the Bakalar Sculpture Gallery at the List Visual Arts Center, 20 Ames Street, until April 5. Telephone: 253-4400.

"Krzysztof Wodiczko: Counter-Monuments," a presentation of large photographic documentation of projected slides on buildings, continues at the Hayden Gallery at the List Visual Arts Center, 20 Ames St., until April 12. Telephone: 253-4400.

"Out of Eastern Europe: Private Photography," a selection of "semi-official" contemporary photography by independent artists from East Germany, Czechoslovakia, Hungary, and Poland, continues at the Reference Gallery at the List Visual Arts Center, 20 Ames Street, until April 12. Telephone: 253-4680.

An exhibit of paintings by Richard Abbotto, abstracted images concerned with the integral nature of paint and resolved mark making, at the Basement Gallery, 449 Cambridge St., Allston, continues through Feb. 28. No admission charge. Telephone: 277-4618.

"Power & Gold: Jewelry from Indonesia, Malaysia, and the Philippines," an exhibition of jewelry from Southeast Asia presented in the context of village cultures where ritual jewelry embodied a deeper cultural significance, continues at the Museum of Fine Arts until March 22.

"Glass Works," an exhibit by Diane Wignall, continues at The Boston Gallery, 300 Walnut Avenue, Roxbury, through April 12. Admission: \$1.25 adults, 50¢ seniors & children. Telephone: 442-8614.

\*\*\* CRITIC'S CHOICE \*\*\*  
The latest work by Richard Avedon, photographs entitled "In the American West," continues at the Institute for Contemporary Art, 955 Boylston Street, Boston, through April 26. Open Wed through Sun — 11 am to 5 pm, Thur and Fri — 11 am to 8 pm. Admission: \$3.50 adults, \$2 students, \$1 seniors/children. Telephone: 266-5151 or 266-5152.

The exhibition of important drawings from the late fifteenth to early twentieth century, entitled "Selected Drawings from the Collection," continues at the Isabella Stewart Gardner Museum, 2 Palace Road, Boston, until June 1. The exhibit includes Michelangelo's late "Pietà" and Raphael's "Papal Procession." Admission: \$3 suggested donation. Telephone: 566-1401.

## FILM

The Institute for Contemporary Art, in collaboration with the Goethe Institute, presents the Boston premiere of Edgar Reitz's epic, 16 hour long family chronicle, "HEIMAT," unanimously voted the Critic's Prize at the Venice Film Festival. Segments of the film can be viewed over five separate evenings (Feb. 21-27). Series tickets: \$15 general, \$12 ICA members. Telephone: 266-5151 or 266-5152.

## Tuesday, Feb. 24

## POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Stevie Ray Vaughan and Double Trouble perform at 7:30 pm at the Metro, 15 Lansdowne St., just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2424.

Ambassador of Nigerian music and African culture, master drummer Babatundé Olatunji performs along with 14 dancers and musicians in traditional garb at 7 pm and 10 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$9.50 advance/\$10.50 day of show. Telephone: 497-8200.

## LECTURES

The Museum of Fine Arts begins a lecture series entitled "Small Masterpieces of the Middle Ages from 10:30-11:45 am at the Mabel Louise Riley Seminar Room. The lecture series continues March 3rd, 10th, & 17th. Tickets: for the entire series, \$30 members, \$35 non-members. Telephone: 267-9300, ext. 306.

## CLASSICAL MUSIC

The New England Conservatory Contemporary Ensemble performs "The Old and the New" at 8 pm at Jordan Hall. No admission charge. Telephone: 262-1120.

Jonathan Cohler & Charles Neidich, duo clarinet perform at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested contribution. Telephone: 734-1359.

## THEATER

The Boston University School of Theatre Arts presents the musical "City Muzik" at 8 pm at Studio 210. Continues through Feb. 28. Tickets: \$6 & \$5, \$4 with BU ID, \$3 students and seniors. Telephone: 266-3913.

## FILM

The Harvard Film Archive continues its Tuesday series "French Films with Jean Cocteau's 'Orphée' (1949) starring Jean Marais and Maria Casares at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street, Cambridge. Tickets: \$3. Telephone: 495-4700.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Brattle's tribute to Shohei Imamura continues with "Karayuki-San" ("The Making of a Prostitute," 1975) at 6:15 & 10:00 and "Sandakan-8" (1979) at 4:00 & 7:45. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double feature. Telephone: 876-6837.

The Somerville Theatre shows a western doublebill with Howard Hawks' "Red River" (1948) starring John Wayne and Monty Clift at 7:30 and Sam Peckinpah's "Ride the High Country" (1962) at 5:40 & 10:00. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

## Wednesday, Feb. 25

## POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
The Chameleons UK perform with The Mighty Lemon Drops at 8 pm at the Metro, 15 Lansdowne St., just across the street from the entrance to the bleachers at Fenway Park. Tickets: \$9.50 advance/\$10.50 day of show. Telephone: 262-2424.

Saxophonist Stan Getz performs at 7 and 10 pm at Nightstage, 823 Main St., Cambridge. Tickets: \$11.50 advance/\$12.50 day of show. Telephone: 497-8200.

## CLASSICAL MUSIC

The Boston University Woodwind and Brass Choirs perform at 8 pm at the B.U. School of Music Concert Hall, 855

Comm. Ave., Boston. No admission charge. Telephone: 353-3345.

The New England Conservatory Repertory Orchestra performs works by Schubert, Massenet, and Dukas at 8 pm at Jordan Hall, 30 Gainsborough St., Boston. No admission charge. Telephone: 262-1120.

## EXHIBITS

Exhibited at the Weisner Gallery, on the 2nd floor of the MIT Student Center, is "Image-Making Colloquium," winning entries from the contest. Continues through March 11.

## FILM

The Harvard Film Archive continues its series "Classics of Silent Cinema" with two great German films by F.W. Murnau, "Nosferatu, a Symphony of Horror" (1922) at 5:30 pm and "The Last Laugh" (1924) at 8:00 pm. At the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets: \$3 & \$4. Telephone: 495-4700.

The Brattle resumes its series entitled "Mad Love with 'Dark Passage' (1947, Delmar Daves) starring Bogart & Bacall at 5:45 & 10:00 and 'A Woman's Face' (1941, George Cukor) with Joan Crawford at 3:45 & 8:00. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents "The Year of Living Dangerously" (1983) starring Mel Gibson and Sigourney Weaver at 7:45 and "Salvador" (1985) from the director of "Platoon" at 5:30 & 10:00. Also being shown Feb. 26, At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

## Thursday, Feb. 26

## POPULAR MUSIC

Run 21, Poison T, and XLR8 perform in an 18+ ages college night party at Jacks, 952 Mass. Ave., Cambridge. Telephone: 491-7800.

Strawdogs, Freeze, and Gingerbread Boys perform in an 18+ ages show at the Rat, 528 Comm. Ave., in Kenmore Square. Telephone: 536-9438.

Steve Weinstein & the 4th Boat Band, Fresh Push, and Five-O perform in a record release party at T.T. the Bears, 10 Brookline St., Cambridge. Telephone: 492-0082.

## CLASSICAL MUSIC

The Dinosaur Annex Music Ensemble performs works by McKinley, Wheeler, Ran, Martino, and Hyla at 12:05 pm at the MIT Chapel. No admission charge. Telephone: 253-2906 or 253-ARTS.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Boston Symphony Orchestra with Seiji Ozawa and cellist Mstislav Rostropovich perform works by Boccherini, Strauss, and Prokofiev at 8 pm in Symphony Hall. The program is also repeated on Feb. 27 at 2 pm. Tickets: \$14.50-\$38. Telephone: 536-2412.

Pianist Jennifer Eley, Anne and Aaron Richmond Competition Recital winner in 1985, gives a recital at 8 pm at the B.U. School of Music Concert Hall, 855 Comm. Ave., Boston. No admission charge. Telephone: 353-3345.

An Evening with Boris Goldovsky is presented at 8 pm at Northeastern University Ell Center Ballroom. Tickets and Information: 437-2247.

The New England Conservatory Wind Ensemble performs at 3 pm at the Gardner Museum, 280 The Fenway, Boston. There is no admission charge. Telephone: 262-1120.

## THEATER

Gilbert and Sullivan's "Iolanthe" is presented at 8 pm at the Boston Conservatory Theater, 31 Hemenway St., Boston. Continues through March 1. Tickets: \$7 general, \$4 students and seniors. Telephone: 536-6340.

"Forbidden Broadway 1987," the newest updated version of Gerard Allessandrini's hit musical comedy revue, opens today at 7:30 pm at the Terrace Room of the Park Plaza Hotel. Tickets: \$15-\$21.50. Telephone: 357-8384.

## LECTURES

Poet Amy Clampitt will give a reading from her work at 5:30 pm at the B.U. School of Nursing Curtis Auditorium, 635 Comm. Ave., Boston. No admission charge. Telephone: 353-2510.

## FILM

The MFA continues its series on Italian Comedy with "La visita" (1963, Antonio Pietrangeli) at 5:30 and "Una vita difficile" ("A Hard Life," 1961, Dino Risì) at 8 pm. Tickets: \$3 members, \$3.50 non-members. Telephone: 267-9300, ext. 306.

The Harvard Film Archive continues its salute to Soviet film with a lecture entitled "Freedom of Expression in Soviet Cinema" at 5:30 pm and "Oblomov" (1981, Nikita Mikhalkov) at 8:00 pm. At the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets: no charge for the lecture, \$3 for the film. Telephone: 495-4700.

Fritz Lang's "Human Desire" is presented at 8 pm at the Harvard-Epworth Methodist Church, 1555 Mass. Ave., Cambridge. Tickets: \$2 contribution.

## Undergraduate Association News

## FORUM ON THE FUTURE OF THE CREATIVE ARTS AT M.I.T.

Thursday, February 26, 4 to 6 pm, 34-101

As you may know, MIT is currently undertaking a major reappraisal of its undergraduate program, with the aim of improving the balance and integration of science, technology, the humanities, and the arts. In the context of this reappraisal, Provost John Deutch has convened a committee to evaluate what opportunities we are providing — and what opportunities we could be providing — for doing, studying, and observing the arts at MIT.

A few of the topics that the committee has begun to consider:

- the relationship between academic programs in the arts and related cocurricular activities.
- the need for significant increases in rehearsal and performance space for the performing.
- a possible merger of the current Music Section with the academic programs in Drama and in Dance.
- the recent decline in faculty and resources devoted to the traditional visual and related arts, despite a sustained, high, and unmet student demand for classes in these areas.

The forum on Thursday, which is being sponsored by the UA and the GSC, will give you a means to voice your opinions directly to members of the committee.

## UA Elections

Elections are Wednesday, March 11.

Don't forget to vote!

## ATTENTION

Student Center 4th Floor Renovation  
OPEN FORUMSMar 3 7-9 pm  
Mar 10 7-9 pm

in Student Center Rm 400.

The Student Center will shortly be undergoing renovations. Current plans for the renovation of the building call for the elimination of at least one office on the 4th floor due to safety and egress issues. We need your input.  
PLEASE ATTEND!

The Undergraduate Association  
student government at MIT x3-2696 W20-401 (4th floor of the student center)



## ARTS

## On the Town

The Brattle continues its *Mad Love* series with "Mildred Pierce" (1945, Michael Curtiz) starring Joan Crawford at 5:15 and 9:55. Also being shown Feb. 27. At 40 Brattle St. in Harvard Square. Tickets: \$4. Telephone: 876-6837.

Friday, Feb. 27

## POPULAR MUSIC

NRBQ and Incredible Casuals perform at the Paradise, 967 Comm. Ave., Boston at 8 pm. Telephone: 254-2052.

Max Creek performs in two shows at 10:00 and 12:00 midnight at the Channel, 25 Necco St., Boston. Tickets: \$5.50 advance/\$6.50 day of show. Telephone: 451-1905.

Chain Link Fence with guests The Wait, Look One Look, and Tek Yoka Hanna perform at Jacks, 952 Mass. Ave., Cambridge. Telephone: 491-7800.

Divine Horsemen perform with Titans at the Rat, 528 Comm. Ave. in Kenmore Square. Telephone: 267-4156.

Three Colors, Treat Her Right, and Information perform at T.T. the Bears, 10 Brookline St., Cambridge. Ticket prices and information: 492-0082.

## JAZZ MUSIC

The MIT Experimental Music Studio presents the first Boston appearance of Anthony Davis and Episteme at 8 pm at Kresge Auditorium as part of the Computer Music Series. Tickets: \$7 general, \$4 students/seniors/MIT. Telephone: 253-7418.

Claude Bolling performs in concert with an all-star quintet at 8 pm at the Somerville Theater. Tickets: \$13.50 general, \$15.50 reserved (add \$1.50 day of show). At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

## CLASSICAL MUSIC

The Brandenburg Ensemble performs works by Bach and Telemann at 8 pm at Symphony Hall as part of the Wang Celebrity Series. Tickets: \$16.50-\$19.50 (see also the reduced ticket prices offered through The Tech Performing Art Series). Telephone: 266-1492.

The Mystic Valley Orchestra present a concert featuring the New England premiere of "Huatzu Hill" for Soprano and Chamber Orchestra by Marilyn Bliss, as well as works by Stravinsky and Mozart. At 8 pm at Cary Hall, 1625 Mass. Ave., Lexington. Tickets: \$6 (\$4 seniors/students). Telephone: 924-4939.

Guitarist Robert Brightmore performs at 8 pm at the Boston Conservatory Concert Room, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

## DANCE

Benita Bike's DanceArt Company will present an evening of modern dance at 8 pm at the Joy of Movement Theatre, 536 Mass. Ave., Cambridge. Performance is repeated on Feb. 28. Tickets: \$7. Telephone: 899-9348.

\*\*\* CRITIC'S CHOICE \*\*\*  
"Duck Days," a full length piece for four dancers about the coexistence of opposites, is presented at Longwood Theatre, 364 Brookline Ave. at Longwood Ave. in Boston. Also being shown Feb. 28. Tickets: \$7. Telephone: 491-4503.

## EXHIBITS

"Elegies: Sleep • Napalm • Night Sky: Works from Twenty-Five Year" by Rudolf Baranik opens today at the Boston University Art Gallery, 855 Comm. Ave., Boston and continues through April 5. There is no admission charge. Telephone: 353-3329.

## FILM

The MFA's film series on Italian Comedy continues with "L'ape regina" ("Queen Bee," 1963, Marco Ferreri) at 5:30 pm and "Il sorpasso" ("The Easy Life," 1962, Dino Risi) at 8:00 pm. Tickets: \$3 members, \$3.50 non-members. Telephone: 267-9300, ext. 306.

The French Library finishes its film series entitled *Valentines on Screen* with "Mayerling" (1937, Anatole Litvak) at 8 pm. Also being shown March 1. At 53 Marlborough St. on the corner of Berkeley. Tickets: \$2.50 members, \$3.50 non-members. Telephone: 266-4351.

The Harvard Film Archive continues its salute to Soviet film with "Sheherazade's 1001st Night" (1984, Takhir Sabirov) at 7 pm and "Farewell" (1982, Elem Klimov) at 9 pm. At the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets: \$3. Telephone: 495-4700.

Saturday, Feb. 28

## POPULAR MUSIC

The Kinks with guest John Eddie perform at the Wang Center at 7:30 pm. Tickets: \$17 & \$18. Telephone: 523-6633.

Southside Johnny and the Asbury Jukes perform at the Channel, 25 Necco St., Boston. Tickets: \$8.50 advance/\$9.50 day of show. Telephone: 451-1905.

A Ska-Reggae-Rock dance party with Slim Skala Bim, Plate O' Shrimp, and Happy Campers is presented at Jacks, 952 Mass. Ave., Cambridge. Telephone: 491-7800.

The Zulus, Golden Dawn, The Down-siders, and What Now perform at the Rat, 528 Comm. Ave. in Kenmore Square. Telephone: 267-4156.

The Five, The Big Dipper, and Slaughter Shack perform in an 18+ ages show at T.T. the Bears, 10 Brookline St., Cambridge. Telephone: 492-0082.

Myths & Rhythms, a Latin American Musical Odyssey starring Alejandro Rivera & Forteleza is presented at 8 pm at the Somerville Theatre, 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

## CLASSICAL MUSIC

The Ederly Duo perform works by Mozart, Beethoven, and Strauss at 8 pm at Kresge Auditorium. No admission charge. Telephone: x3-2906 or x3-ARTS.

The Boston Symphony Orchestra with Seiji Ozawa and cellist Mstislav Rostropovich perform works by Vivaldi, Lutoslawski, and Dvorak at 8 pm in Symphony Hall. Tickets: \$14.50 to \$38. Telephone: 536-2412.

\*\*\* CRITIC'S CHOICE \*\*\*  
Kodo, Demon Drummers of Sado Island, Sea of Japan, perform at 8 pm at the Northeastern University Alumni Auditorium. Tickets and Information: 437-2247.

## FILM

Th Harvard Film Archive continues its salute to Soviet film with "Trial on the Road" (1971, Alexei German) at 7 pm and "Blue Mountains" (1984, Eldar Shengelaya) at 9 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy St., Cambridge. Tickets: \$3. Telephone: 495-4700.

The Brattle continues its *Mad Love* series with a Bette Davis double bill, "Beyond the Forest" (1949, King Vidor) at 3:30 & 7:50 and "All About Eve" (1950, Joseph Mankiewicz) at 1:00, 5:15, 9:45. Also being shown March 1. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Sunday, March 1

## POPULAR MUSIC

Treat Her Right performs at Jacks, 952 Mass. Ave. in Cambridge. Telephone: 491-7800.

The Boys of the Lough perform their native Irish & Scottish music in concert at 8 pm Sanders Theater, Harvard University. Tickets: \$9.50 advance/\$10.50 day of show. Telephone: 862-7837.

A Heavy Metal show is presented with Megadeth, Flotsam & Jetsam, and Knightmare at the Paradise, 967 Commonwealth Ave. in Boston at 8 pm. Telephone: 254-2052.

## CLASSICAL MUSIC

The MIT Chamber Players perform works by Ravel and Schoenberg at 4 pm at Kresge Auditorium. No admission charge. Telephone: x3-2906 or x3-ARTS.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Julliard String Quartet performs works by Debussy, Brahms, and Dvorak at 3 pm at Jordan Hall as part of the Wang Celebrity Series. Tickets: \$16.50 and \$17.50. Reservation and information: 536-2412.

The Pro Arte Chamber Orchestra, with violin soloist and conductor Rafael Druian, performs works by Barber, Haydn, Schubert, and Vivaldi at 3 pm at Sanders Theater, Kirkland & Quincy Streets, Cambridge. Tickets: \$8, \$10, \$12, and \$15 (\$2 discount for seniors/students). Telephone: 661-7067.

Mandolinist Neil Gladd and pianist Betty Bullock perform at 8 pm at Paine Hall, Harvard University as a presentation by Plucked String Concerts. Tickets: \$8.

The Wellesley College Choir performs in the Dober Memorial Concert at 8 pm at Wellesley College, Houghton Memorial Chapel. No admission charge. Telephone: 235-0320, ext. 2028.

The Boston Village Gamelan perform traditional music of Java at 3 pm at the Museum of Fine Arts, Remis Auditorium. Tickets: \$10 (\$8 students/seniors/members). Telephone: 267-9300, ext. 306.

"New Work of Tison Street" is performed by the Apple Hill Chamber Players as part of the New American Music Festival at 8 pm at the Northeastern University Alumni Auditorium. Tickets and Information: 437-2247.

The New England Conservatory presents a faculty recital with tenor Richard Conrad at 8 pm at Jordan Hall, 30 Gainsborough St., Boston. No admission charge. Telephone: 262-1120.

## EXHIBITS

An exhibition of paintings by Michael Russo opens today at Northeastern University Art Gallery, 213 Dodge Library, and continues through March 21. Telephone: 437-2355 or 437-2347.

## FILM

The Harvard Film Archive continues its salute to Soviet film with "My Home in the Green Hills" (1986, Assya Suleyeva) at 5:30 and "Come and See" (1985, Elem Klimov) at 8:00. Also continuing is the series *Film Realities*, this week focusing on Spain with "To Die in Madrid" (1965, Frederic Rossif) at 5:30 and "The Hunt" (1966, Saura) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets: \$3. Telephone: 495-4700.

\*\*\* CRITIC'S CHOICE \*\*\*  
"Rate It 'X'," a film with a unique look at sexism in America, kicks off the Somerville Theatre's annual *Women's Film Series*, this year entitled "Shattered Illusions." Continues through March 5. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Blake Edwards' "Operation Petticoat" (1959) with Cary Grant and Tony Curtis is being shown at 8 pm at the Harvard-Epworth Methodist Church, 1555 Mass. Ave., Cambridge. Tickets: \$2 contribution.

Monday, March 2

## CLASSICAL MUSIC

The New England Conservatory presents its "First Monday at Jordan Hall" concert which includes works by Dowland, Simpson, Mozart, and Schumann. At 8 pm at Jordan Hall, 30 Gainsborough St., Boston. No admission charge. Telephone: 262-1120, ext. 257.

D'Anna Fortunato, mezzo soprano, performs a recital at 8 pm at the B.U. School of Music Marsh Chapel. No admission charge. Telephone: 353-3345.

## EXHIBITS

An exhibit of plaster reliefs by Julie Graham opens today at the Northeastern University Richards Gallery and continues through April 3. Telephone: 437-2249.

## FILM

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard Film Archive continues its Monday film series *American Classics* with Orson Welles' "Citizen Kane" (1941) at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets: \$3. Telephone: 495-4700.

The Brattle continues its *Mad Love* series with a kiss-kiss, film noir double bill, "Kiss Me Deadly" (1955, Robert Aldrich) at 3:45 & 7:45 and "Kiss of Death" (1947, Henry Hathaway) at 5:45 & 9:50. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

Tuesday, March 3

## CLASSICAL MUSIC

"Ein Liedabend," an evening of solo works, is performed at 8 pm at the B.U. School of Music Concert Hall, 855 Comm. Ave., Boston. No admission charge. Telephone: 353-3345.

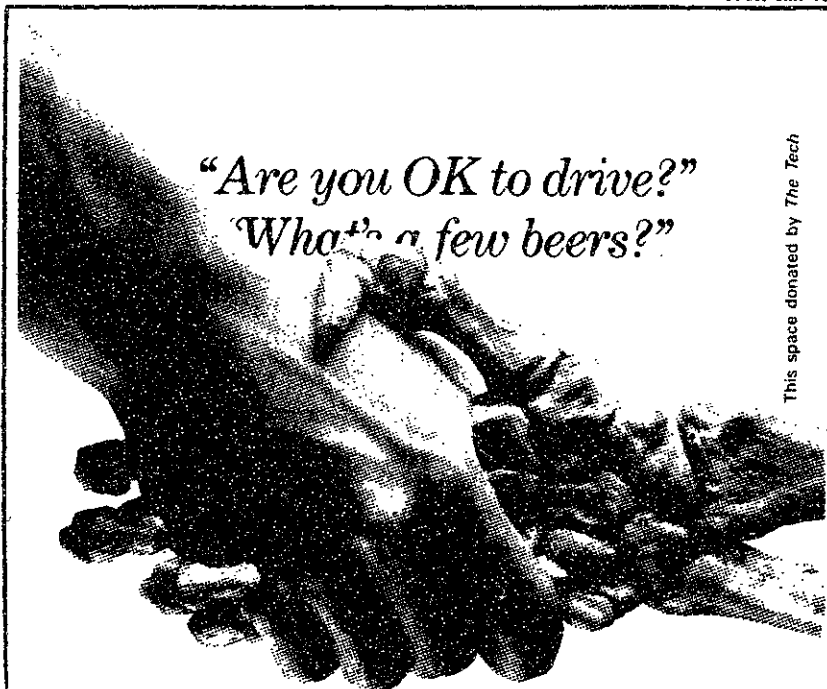
## FILM

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard Film Archive continues its Tuesday series *French Films* with Max Ophüls' "Lola Montes" (1955) at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets: \$3. Telephone: 495-4700.

The Brattle finishes off its *Mad Love* film series with a Robert Mitchum double bill, Otto Preminger's "River of No Return" (1954) with Marilyn Monroe at 6:05 & 10:00 and Nicholas Ray's "The Lusty Men" (1952) at 4:00 & 7:50. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

COMPILED BY PETER DUNN

ARTS



"Are you OK to drive?"  
"What? a few beers?"

This space donated by The Tech

CLUE #6  
69ME;25B;SM:14

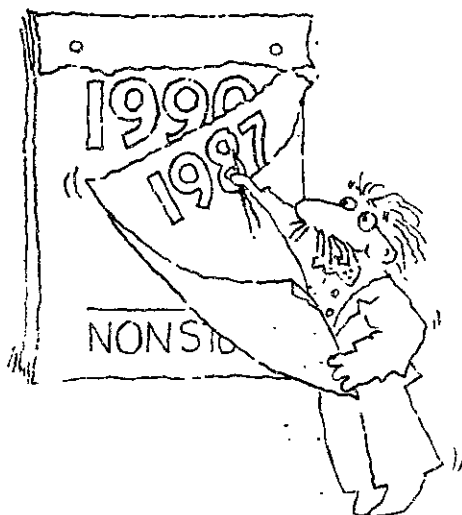
ATTENTION  
CLASS of 1989

The Class of 1989 Ring Committee, in conjunction with the Ring Premiere, challenges their classmates to be first to solve "The Rat's Riddle." In the upcoming issues of *The Tech*, clues leading to the name of a distinguished MIT alumnus will be published in this cartoon, "The Rat's Riddle," named after the "Brass Rat" ring. Members of the Sophomore Class are invited to solve the riddle by piecing clues together and arriving at the correct alumnus name. The first student to correctly identify the alumnus will receive his/her YOK ring free.

## THE RAT'S RIDDLE

Mail entries to:  
Jostens - "Rat's Riddle" - Box 331 - Foxboro, MA 02035

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# ARTS

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## The Tech Performing Arts Series

A service for the entire MIT community from *The Tech*, in conjunction with the MIT Technology Community Association.

Special reduced-price tickets now available for the following events:

### Brandenburg Ensemble

The Brandenburg Ensemble, under the inspired direction of its conductor Alexander Schneider, will perform works of Bach and Telemann in Symphony Hall on Friday, February 27 at 8 pm. Soloists with the Brandenburg in Boston will be Cecile Licad, piano; Marya Martin, flute; and Todd Phillips, violin. The concert is a presentation of the Wang Celebrity Series. *MIT price: \$5.00*

### The Musicians of Swanee Alley

The Musicians of Swanee Alley perform in a program of music from Shakespearean England entitled "Of Byrdes, Bees, Battles, and Beauties" in Jordan Hall on Saturday, February 28 at 8 pm. Co-presented by Charles River Concerts, Inc. and WBUR-FM. *MIT price: \$5.00*

### SinfoNova Chamber Orchestra

Works by Mozart and Stravinsky alternate in the SinfoNova Chamber Orchestra's third concert of the 1986-87 season, Music Director Aram Gharabekian conducting. Guest soloist, baritone James Maddalena, is featured in two Mozart arias. In Jordan Hall on Friday, March 6, at 8 pm. *MIT price: \$5.00*

Tickets will be sold by the Technology Community Association, W20-450 in the Student Center. If nobody is in, please leave your order and your phone number on the TCA answering machine at x3-4885. You will be called back as soon as possible.

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**The Tech**

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Institute Mail - ☐ 2 years \$13 ☐ 1 year \$8.

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# M.I.T.

MULTIPLE CHOICE TEST

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a. At ROSEMARY ☐

Lunch Mon.-Fri. 11:30-3:00  
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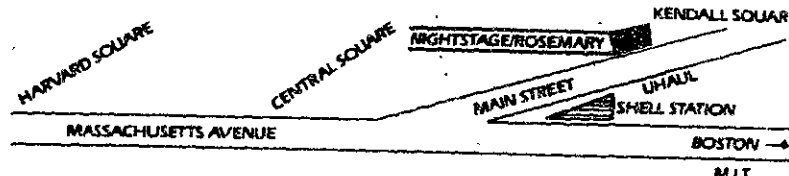
c. Buy first entree ☐

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d. All of the above. ☐



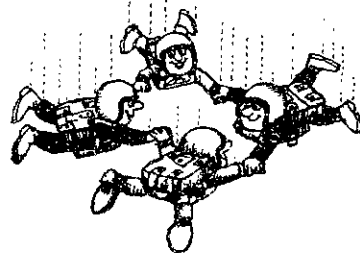
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**Monday, March 9  
Dinner/Discussion**

Mass  
Sundays 9-12-5  
MIT Chapel

## comics

Soup

By Chiu Jeng



## STUDENT TELETHON UPDATE

WEEK 1: \$70,574.00

119 callers 2,219 Alumni/ae Contacted

Top Caller Joe Zahavi won Brunch at the Ritz-Carlton

WEEK 2: \$52,304.64

96 callers 1,849 Alumni/ae Contacted

Top Caller Risa Bobroff won Brunch at the Hyatt Regency

TOP GROUPS ■ ADP 1036 PTS ■ ZBT 1008 PTS

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American Cancer Society



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# MIT Alternative Jobs Fair '87

Keynote address by Lester Thurow: "The Impact of the Deficit Budget on the American Economy and on Job Prospects"

Thursday, February 26, 8pm Room 34-101

Jobs Fair:  
Friday, February 27, 10am - 3pm Lobby 13

**Workshops:** (to be held in room 10-105, the Bush Room)

Bringing Your Conscience to Work	11am
What is Public Interest in Science	12noon
How to be a Socially Responsible Entrepreneur	1pm
Careers in Science Journalism	2pm

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# sports

## Men's hockey skates by Skidmore

(Continued from page 20)

Skidmore banished that thought from the minds of the MIT players when at the 8:50 mark a pass from the left point found a Skidmore forward wide open in front of the MIT net. Gasparini managed to block the initial shot but could not stop the second as the rebound was lifted into the upper right corner. The score was again tied, now at 3-3, with a formidable task lying ahead for the Beavers.

With less than five minutes left to play, the golden opportunity presented itself: Skidmore was assessed two simultaneous penalties, thus giving MIT two full minutes of five-on-three advantage. In the minds of the spectators, if the Beavers did not score here, then they did not deserve to win.

The MIT players suddenly caught fire. Their passes became cleaner, their shots more accurate. But Skidmore did not go down without a fight. Despite several excellent scoring chances, the Beavers were again and again stopped by equally excellent defense and goaltending.

As the penalties wound down and the clock began ticking off the last three minutes of play, it looked certain that the crowd would have to further wring its hands and tear its hair through another period of overtime.

The two Skidmore penalties had been killed, and the two Skidmore players were rushing onto the ice. A crowd was on the Skidmore crease; the puck had found its way to the net several times only to be repulsed by the Skidmore goaltender.

There was a skirmish, then all of a sudden all the MIT players on the ice were jumping up and down, waving their arms and sticks in the air. Just two seconds after Skidmore had killed both its penalties, Brian Balut '87 had jammed the puck into the net to again give MIT the lead.

With three minutes left to play and the Beavers nursing a one-goal lead, Skidmore redoubled its efforts. These last minutes proved to be the most electrifying; time and again it seemed that Skidmore would score as open net opportunities presented themselves. But these holes quickly filled as Gasparini made sliding saves, and MIT players lunged to block the shots.

With only one minute left, Skidmore was forced to pull its

goaltender, leading to the final goal of the game.

With a mere 16 seconds left to play, in what appeared to simply be an attempt to clear the puck out of the MIT zone, Balut scored the final goal of the game as the puck lazily drifted into the empty Skidmore net. Balut had scored both the winning and insurance goals. The game was finally over, a fitting and exciting end to an exciting season of men's hockey.

## Women's gymnastics loses in two matches

(Continued from page 20)

tion. Despite these strong individual performances, Bridgewater State's depth and experience overtook MIT to win with a final score of 143.15 to 119.35.

### Team meets Salem State

Last Wednesday night, MIT met rival Salem State for the second time this season. Determined to lessen the gap between the two teams, the MIT gymnasts set out to have their finest performances of the season.

Taking her third victory of the season in the event, Arnold again took first place in the vault, receiving an 8.05 for her one-and-a-half twisting vault. Also lending her talents to the vaulting squad was Schnek, who scored her personal best this season, 7.75 on a front handspring vault. Arnold continued to excel, tak-

ing second place on both the uneven bars and the balance beam with solid scores of 7.50 and 7.65. Arnold took fourth place in the all-around competition with another season's high score of 29.85.

Also turning in personal bests for the season were Grant and Catherine Rocchio on the floor exercise with scores of 4.00 and 7.00.

MIT had its highest team score for the season with a 121.55 but did not manage to catch up to the impressive totals of Salem State, which won the meet with a 150.85. The MIT women gymnasts will be working extremely hard for the next two weeks preparing for the New England Championships on March 7 at the Coast Guard Academy.

(Editor's note: Catherine Rocchio '89 is a member of the women's gymnastics team.)

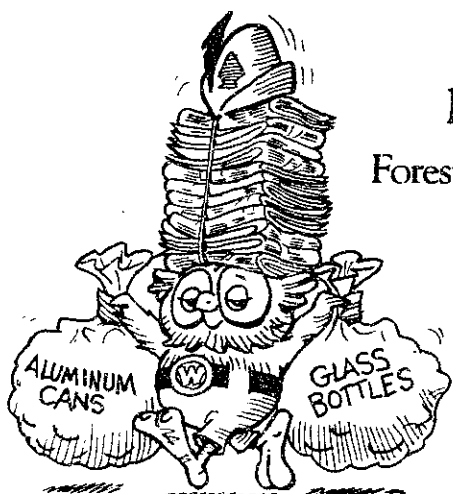
LOVE  
LOVE  
GIVE  
TO THE  
MARCH OF DIMES

THIS  
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Give a hoot.  
Don't pollute.

Forest Service, U.S.D.A.

Use your head.  
Smart people recycle aluminum,  
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### CLUE #7

If only I could find a way  
I'd feel like I'm the man you believe I am  
And it gets harder every day for me  
To hide behind this dream you see  
A man I'll never be



### RULES

Only members of the 1989 undergraduate class may enter. Members of the Ring Committee are not eligible. One answer per envelope allowed. Winning entry will be determined by the earliest postmarked envelope sent to address below. The name of the distinguished Alumnus, name of first student to solve the riddle, and explanation of clues will be announced at the Class of 1989 Ring Premiere, March 5 in the Bush Room. BONUS - The first person to correctly explain all the clues and identify the Alumnus will receive his/her 10K ring free.

THE RAT'S RIDDLE

Mail entries to:

Jostens - "Rat's Riddle" - Box 331 - Foxboro, MA 02035

## CALLING ALL SENIORS

A Committee on the Writing Requirement  
REMINDER:

## THE ABSOLUTE DEADLINE

FOR SENIORS SUBMITTING PHASE II  
and/or PHASE I PAPERS  
IS

MARCH 1, 1987

We will not accept new papers (either phase) from  
Graduating Seniors after March 1, 1987.

• • • • •

The Writing and Communication Center offers  
SPECIAL REVISION SEMINARS March 2, 9,  
16 from 6-7 pm, 14N-317,  
x3-3090.

## Coop Nominations

The Board of Directors of the Harvard Cooperative Society has 23 members, of whom 11 are students from M.I.T. and Harvard, 11 are members of the faculty and staff or alumni of M.I.T. and Harvard, and one is the President of the Society. The following persons have been nominated by the stockholders of the Society to serve as Student Directors during the 1987-88 school year.

### HARVARD AND RADCLIFFE COLLEGE STUDENTS

Jeffrey A. Cooper, '90  
Bonnie B. Huang, '89  
Kevin G. Volpp, '88  
Tamara Y. Woolfork, '88

### HARVARD GRADUATE STUDENTS

Glenn Adelson, '90  
Steven G. Petitpas, '88  
Stephen R. Pierce, '88

### M.I.T. UNDERGRADUATE STUDENTS

Darian C. Hendricks, '89  
Manuel Rodriguez, '89

### M.I.T. GRADUATE STUDENTS

Brian Z. Lando, '88  
Mark W. Phillips, '88

### PROCEDURE FOR ADDITIONAL NOMINATIONS FOR STUDENT DIRECTORS

Additional nominations for student directors may be made by the petition process. Petitions for student directors must be validly signed by at least 100 student members and filed with the Clerk of the Society (by leaving the petition at the President's office in the Harvard Square Store) no later than 5 p.m., March 16, 1987.

Ballots will be distributed in April to all student members for the purpose of electing eleven from the whole list of nominees. If you are interested in becoming a petition nominee you should promptly acquire petition forms and instructions from the cashier's office in any of the Coop stores between the hours of 9:30 a.m. to 5:00 p.m., Monday through Friday. Remember that completed petitions cannot be accepted after 5 p.m. March 16, 1987.

the  
Coop

We've got it!

# sports

## Offense shines as women's hockey triumphs

By Peter Dunn

The MIT women's hockey team put on an impressive display of offensive power as it trampled over the University of Connecticut last Thursday at the New Athletic Center by a score of 6-0.

If this were Hockey Night in Canada on CBC, we would have a hard time choosing an MVP between Jennifer Smith '87, who scored a hat trick and Kelly Grant '86, who was sensational in goal with a shutout.

In the early moments of the first period, the Engineers dominated play in the UConn zone. They continually intercepted UConn passes off the boards, producing many turnovers in the UConn and neutral zones. The MIT players seemed to be choosing their shots carefully; the few shots they got on goal were often excellent scoring opportunities.

The first half of the period seemed a stalemate despite the Engineers' control of the play. They kept UConn out of the MIT zone but found trouble at the other end of the rink, redirecting passes from the corners into the net. The dam then sud-

denly broke open with two quick goals halfway through the period.

At the 9:14 mark a deflected shot from close in by Alice Biber '89 was jammed in by Smith.

Just eight seconds later Catharina Biber G won a faceoff in the UConn zone and put a shot through the goaltender's legs. These would prove to be the only goals the Engineers would really need.

Surely dispirited by the Engineers' seemingly effortless goals, UConn let MIT take complete control of the game. UConn could put hardly a shot on goal for the rest of the period, while the Engineers were able to move the puck at will.

With just under three minutes left, Smith put in her second goal of the period by driving along the left boards, into the corner, and toward the net to stuff the puck through the goaltender's legs.

In the early part of the second period a UConn player was sent to the bench for roughing. The puck stayed in the UConn zone during the entire power play but MIT could not put the puck into

the net — UConn kept the play along the boards and the MIT players tied up in the slot. The crowd cheered with excitement as the Engineers over and over again came so close to scoring, only to miss by mere inches.

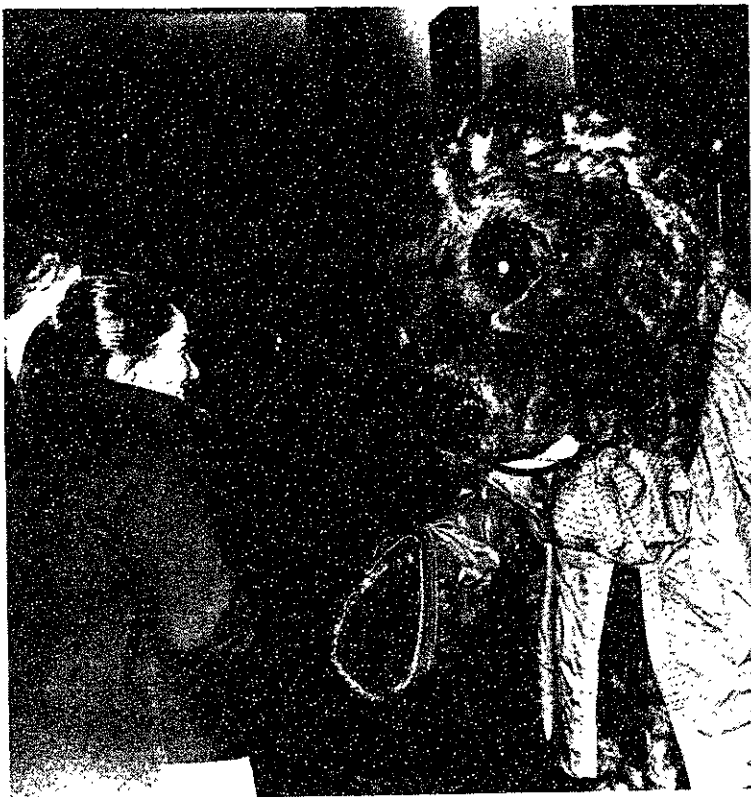
UConn's hopes of reducing the lead were finally dashed when with five minutes left in the period, Smith finished off her hat trick. With another fine display of stickhandling, she wove her

way rink-long around several UConn players to finally beat the goaltender with a shot to the upper right of the net. The last five minutes of play saw tempers begin to rise — offsetting penalties were assessed for roughing and several fights threatened to break out.

MIT controlled the puck well in the corners of the UConn zone in the third period, setting up good scoring opportunities with passes to the slot. This control paid off. With 8:34 left Michelle

Bonugli '88 took the puck into the UConn zone but was pushed wide of the net to the left. After fighting for control behind the net, she finally emerged around the right hand side to stuff the puck in.

The last goal of the game was scored by Alice Biber '89. With two and a half minutes left in the game as she stuffed a rebound into the right of the net after the UConn goaltender failed to smother the puck.



It's the Beaver! The MIT beaver greets students at the SLAM "all-nighter".

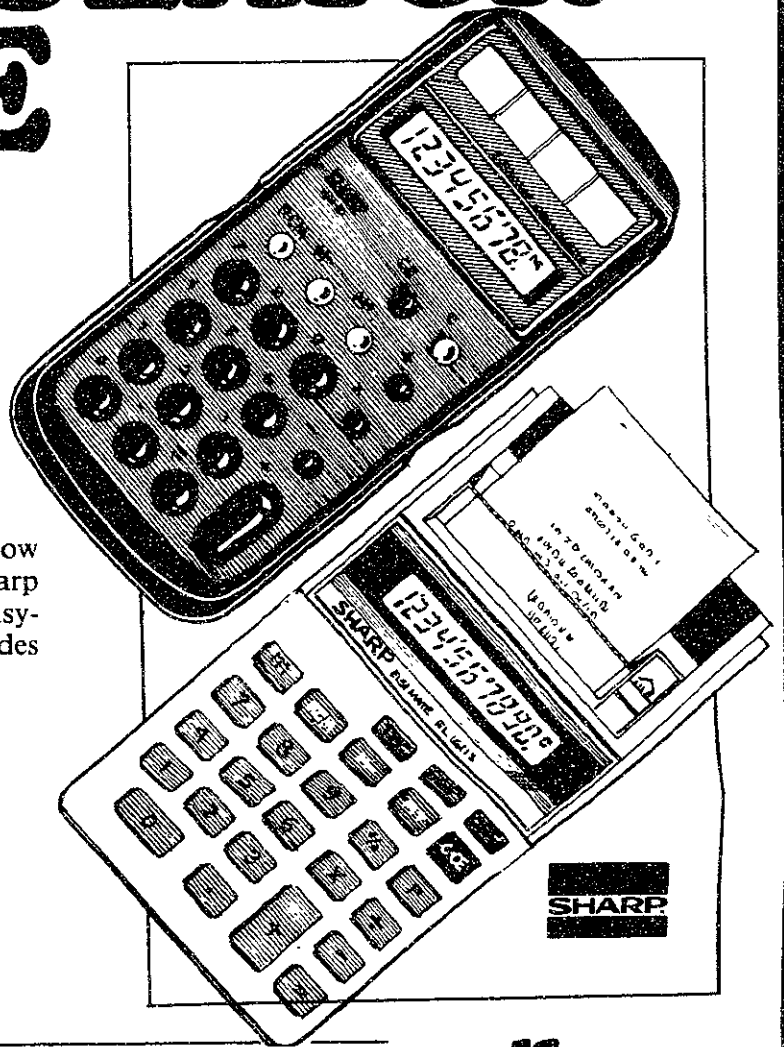
Joyce Ma/The Tech

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| 1:15 pm | The Ecological Problems of Israel<br>Ehud Kalfon, Haifa Teacher's College  |
| 1:45 pm | Research and Development in Israeli High Technology<br>Asher Jospe, Scitex                                       |
| 2:15 pm | Cognitive Psychology: Current Research at Ben Gurion University<br>Dr. David Leiser, Ben Gurion University       |
| 2:45 pm | Coffee Break   |
| 3:00 pm | Public Transportation in Israel<br>Dr. Avishai Cedar, Technion   |
| 3:30 pm | Research in Computer Architecture<br>Dr. Israel Koren, Technion  |
| 4:00 pm | Biochemical and Biotechnological Research in Israel<br>Dr. Elisha Haas, Weizmann Institute & Bar Ilan University |
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# sports

## MIT icers win final match

By Peter Dunn

It was their final home game of the season. The stands of the New Athletic Center were jam-packed with hockey fans hungry for a victory. The MIT men's hockey team had something to prove after their ignominious loss to Nichols the previous Wednesday. And prove it they did.

The Beavers triumphed over Skidmore College last Friday night, winning the game in the final minutes of play. The game was much closer than the 5-3 final score would indicate, with neither team ahead by more than one goal until the last 15 seconds of play. It was an exciting, nail-biter of a game — a fitting conclusion to an excellent season by the Beavers.

It is now taken for granted that MIT, when playing at home, will score in the first three minutes of play — they did it against Tufts (twice), Gordon, Brandeis, Worcester Polytechnic, and Massachusetts Maritime. And they did it again against Skidmore on a goal by Marshall Jackson '87 at the 2:52 mark, beautifully set up by defenseman Rick Russell G.

Russell took possession of the puck at the red line on a turnover from good forechecking. He then stickhandled into the left corner of the Skidmore zone, drawing the defense towards him. Spotting Jackson wide open in the slot, he sent a crisp pass from behind the goal line to Jackson, who easily scored into the open side of the net.

The next ten minutes of play were deadlocked. Skidmore forechecked well, forcing the Beavers into making hurried, inaccurate

passes. This in turn enabled the Skidmore players to force turnovers in the neutral zone, and allowed them to keep the puck in the MIT zone.

In spite of this problem in the MIT offense, the Beavers more than made up for it defensively. Although Skidmore moved the puck well into the MIT zone, the Beavers kept it in the corners, denying Skidmore any good scoring opportunities.

For their part, the Beavers moved the puck up the ice well when they were stickhandling, taking advantage of long passes. In the Skidmore zone they checked aggressively, whereas the Skidmore players did not return in kind. This often produced good scoring opportunities, but sometimes led to three-on-two and two-on-one Skidmore breakaways.

The score was again evened after first penalty of the game was given to MIT on a hooking call. With goaltender Peter Gasparini '88 screened, a low slapshot from the right point found the left corner of the net only 13 seconds into the power play.

Skidmore took the lead at the 16:36 mark, when an MIT defenseman lunged at the puck at the Skidmore blue line, only to be beaten to set up a breakaway goal.

Fortunately, the Beavers again tied the game with less than a minute to play in the period. A shot from the right point from Jeff Bates '90 was deflected to the front of the net by the Skidmore goaltender, only to be put in through the goaltender's pads by

Rich Zermani '87 on a backhand from 10 feet out.

MIT regained the lead in the second period when Mike Foley '87 scored at the 4:07 mark. In a skirmish in front of the net, Foley was checked off his feet by a Skidmore defenseman, but still managed to scramble onto his knees and jam the puck in. The Beavers would need the goal; Skidmore put on the pressure for the remainder of the period.

What the Beavers had been doing so well during the first two periods of play seemed to decay a little for the first ten minutes of the third. Where earlier Skidmore had been stymied by good defense and good coverage of the slot, MIT was now failing to pick up men at Gasparini's crease and was allowing shots from close in.

Again the Beavers got a power-play advantage early in the period but could not produce the much needed insurance goal. Their forechecking seemed to have lost its enthusiasm and it looked as if MIT would try to simply preserve its lead.



Marc Itzkowitz/The Tech  
Brian Luschwitz '89 moves the puck forward during Friday's game vs Skidmore. The Beavers won 5-3 in their final home game of the season.

## Women's gymnastics tumbles twice

By Catherine Rocchio

The MIT Women's Gymnastics Team finished the busiest week of its season, losing to Bridgewater State this past weekend. Improving their overall performances, the MIT women had their highest team score at an away meet for the season, 119.35.

Turning in their usual excellent routines, Allison Arnold '90 and Rosemary Rocchio '90 took both first and second place in the vaulting event with respective

scores of 8.20 and 8.15. Also in fine form were Debbie Schnek '89 scoring a 7.65, and Charlene Grant '90 scoring a season best of 7.25. Adding their support to the vaulting lineup were Catherine Rocchio '89 and Andy Pease '89, whose scores helped MIT to attain its highest vaulting totals of the season, 38.00 points.

Other fine performances of the meet were Christine Pao '90 on the balance beam with a 3.95, Arnold's solid third place on the

uneven bars with a 6.90. Elizabeth Greyber '89, Pease and Rosemary Rocchio showed their style and grace on the floor exercise with scores of 4.95, 5.25, and 7.60. Rocchio's score earned her second place in the event.

MIT showed its strength in the individual competition with Rosemary Rocchio, Arnold, Catherine Rocchio, and Pease claiming second through fifth place, respectively, in the all-around competition. (Please turn to page 18)

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