

## Students criticize HASS distribution plan

### Many oppose reduced number of offerings

By Katie Schwarz

Several dozen students, who all described themselves as strongly interested in the humanities, voiced doubts and fears about the proposed new humanities distribution requirement at an open forum Friday afternoon.

About 100 students and 20 to 30 faculty attended the forum, which was hastily arranged last week by Dean for Undergraduate Education Margaret L. MacVicar '65 in response to a student petition asking the faculty to delay decision on the proposal. Over a thousand students had signed the petition.

The proposal would require all undergraduates to take distribution subjects in three of five categories: Cultures and Societies; Historical Studies; Literary and Textual Studies; Mind, Thought and Value; and the Arts. About ten distribution subjects would be offered per category each term. The faculty is scheduled to vote on the proposal at its regular meeting tomorrow.

Virtually all the students who spoke felt the proposed requirement would alienate students from the humanities by restricting their freedom to choose subjects they were interested in. Many thought that the new distribution subjects would be large, impersonal, survey courses that would breed only resentment and apathy.

#### Choices vs. core

Much of the criticism focused on the limited number of distribution subjects mandated by the proposal. This year's list of 156 HUM-D's has already been cut to 108 next year, and the proposed system would allow only 50.

Given so few to choose from,

the apathetic would be less likely than ever to encounter a class that excited them, Katherine Williams '90 said. Joseph Vanderway '89 claimed his MIT schedule left too few options already, and Natalia Fuentes '90 said she had little time to take humanities classes beyond the required distribution and concentration, even though she cared about those classes.

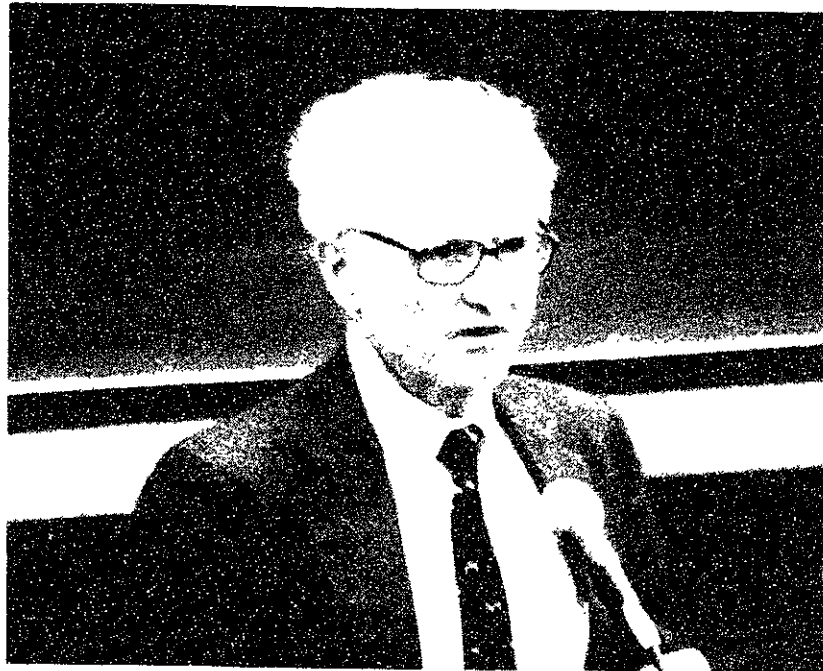
The current proposal is in fact more moderate than many facul-

ty want, responded Professor of History Pauline Maier. Maier chaired the committee which recommended a four-subject distribution requirement in four areas last year.

There are "strong voices" calling for a return to a mandatory humanities core as in the 1950s, Maier said. "Fifty is still a very generous number of alternatives," she added.

Other students attacked the

(Please turn to page 2)



Kyle G. Peltonen/The Tech

Dean of Engineering Jack Kerrebrock addresses a crowded forum on the HASS proposal in room 54-100 Friday. The proposal will be considered at Wednesday's faculty meeting in room 10-250 at 3:15pm.

### Students doubt plan will improve situation

By Katie Schwarz

The Committee on the Undergraduate Program held an unprecedented open meeting yesterday to hear students' concerns about the proposed humanities distribution requirement.

Many of the approximately 30 students who attended did not think the new proposal would be any less susceptible to abuse than the current system. They felt it might not achieve its goal of assuring breadth in students' education, and suggested modifications.

Members of the CUP and other administrators present indicated they still endorsed the proposal, despite a surge of student criticism in the past week and a half. CUP Chairman Margaret L. MacVicar '65 said she had not yet decided whether to ask that tomorrow's faculty vote be postponed to allow more discussion.

S. Jay Keyser, associate provost for educational programs and policy, believed the proposal was necessary because given freedom of choice, students often take a "quite restricted" program.

But "it's awfully hard to get breadth from categories," said Joseph Romm G, a former student re-

presentative on the Committee on Educational Policy (the CUP's precursor). Romm felt it would be more effective to have a committee or advisor check on the breadth of each undergraduate's program.

Other students thought the categories would not ensure breadth because they were too vague and overlapped. "After a couple years the system will decay" and not be very different

from what it is now, said Andrew Borthwick-Leslie '87. A frequent criticism of the HUM-D system has been that the proliferation of distribution fields makes it possible to satisfy the requirement with three fairly similar courses.

CUP member Pauline Maier emphasized that it will be easier to maintain high academic standards in 50 distribution subjects than in today's 150.

(Please turn to page 2)

## Psychology program revised

By Darrel Tarasewicz

A new interdisciplinary program in psychology has been created to fill the void created when Course IX was reorganized as the department of brain and cognitive sciences, according to Dr. Jeremy Wolfe, assistant professor of psychology and chair of the steering committee for the program. The department had been formerly known as the department of psychology.

### "Killing Fields" victim speaks on genocide

By Gloria J. Lee

Dith Pran, the Cambodian photographer whose story was told in the Academy-award winning movie "The Killing Fields," discussed the problem of ongoing genocide last Friday night at Boston University.

Pran, now a reporter and photographer for *The New York Times* and a United Nations appointed goodwill ambassador, spoke of himself as "not a hero, not a politician, but a survivor of the Cambodian holocaust, an eyewitness."

Pran said Cambodians were "a peaceful people" dragged into the war by the actions of the Soviet-based North Vietnamese, the United States, and the People's Republic of China-supported Khmer Rouge.

Under the Khmer Rouge, Cambodia suffered many losses: the loss of people, social structure, and the guiding principle in the Buddhist tenet that one should not kill, Pran said. He described how the Khmer Rouge used starvation as a distraction: if one is starving, one does not think about anything else but finding food to eat.

Pran explained that the Khmer Rouge killed children so they would not grow up "and . . . ask

The purpose of the program will be two-pronged — to aid in undergraduate teaching and bring together faculty with interests in psychology.

The program will change the way the humanities concentration in psychology is administered. Currently, to fulfill this requirement, a student can only choose from Course IX classes. With the new program, the student will be able to include classes that are

run by different departments, Wolfe said.

"Even though the name change [of Course IX] reflected the type of work most people were doing here, we felt it was a priority to maintain a formal presence of the more traditional type of psychology here," Wolfe explained.

Wolfe mentioned that there are currently many psychology-

(Please turn to page 9)

## inside

On the Town listings.  
Page 12, 13.

Record review of  
"Strong Persuader" by  
the Robert Cray Band.  
Page 11.



Lisette W. Lambregts/The Tech

Heather Beck '87 takes centerstage during the Next Act's production of "Sweet Charity" last Friday at Next House.

## Experts discuss gains, dangers of genetics

### Feature

By Paula Maute

Three experts in biotechnology addressed the issue of whether genetically engineered organisms benefit or harm society at a Technology and Culture seminar last Monday at MIT.

Dr. David Glass, director of Patents and Regulatory Affairs at the Cambridge-based Biotechnica International, presented a list of current and potential applications of genetic engineering, which included the possibility of developing a vaccine against Acquired Immune Deficiency Syndrome.

Speaking to an audience of about 50, Glass acknowledged the risks involved in releasing genetically engineered organisms into the environment, but argued

that there are sound ways to control and monitor their effects.

David Pimentel, professor of insect ecology at Cornell University, agreed that genetic engineering holds much promise, but he cautioned that rigorous research must be completed in laboratories and greenhouses before testing organisms in the environment. The delicate balance of the earth's ecosystem could easily be upset by introducing genetically engineered organisms, Pimentel warned.

Professor Sheldon Krinsky, of the department of urban and environmental policy at Tufts University, asserted that code enforcement agencies such as the Environmental Protection Agency are not sufficiently staffed to assess the risks of, approve of,

(Please turn to page 18)

## Weiner to head CIS

By Akbar Merchant

Professor of Political Science Myron Weiner will be the new director of the MIT Center for International Studies, according to the MIT News Office. He will replace Eugene B. Skolnikoff '49, director since 1972, who plans to return to full-time teaching, research and writing in the Department of Political Science.

Dean of the School of Humanities and Social Sciences Ann F. Friedlaender PhD '64 announced Weiner's appointment, effective July 1.

Weiner was head of the Department of Political Science from 1974 to 1977. He is best known for his research on politics in India. He has also served as a consultant to a number of organizations including the National Security Council, the State Department, the Agency for International Development, and the World Bank.

Weiner received his bachelor's degree at the City College of New York in 1951. He received an MA and a PhD from Princeton University in 1953 and 1955, respectively.

The CIS was established in 1951 and supports research on the effects of science and technology on international affairs. Current topics of study include arms control, energy policy, migration and development, Japanese and Chinese science and technology, and international politics and conflict.

# HASS-D forum draws critics

(Continued from page 1)

proposal's stated goal of increasing "common experiences" in the humanities by reducing the number of options. A common experience produced by coercion "is usually really negative," one said. Beth Leibowitz '89 was concerned that a set of common, highly enrolled courses would take faculty away from more advanced electives.

Several students said the proposed requirement would undermine the Admissions Office's claims that opportunities for humanistic study are plentiful at MIT, and would discourage the applicants with broad interests that MIT most wants.

## Faculty defend proposal

The proposal's backers stressed that they wanted to create an atmosphere in which all students valued the humanities, arts and social sciences. "We do not expect to see a diminution of the HASS offerings," said Dean of Humanities and Social Sciences Ann F. Friedlaender PhD '64.

The proposal would not really reduce choice because all 50 of the new HASS-D's would be offered every term, Friedlaender said, whereas some of the current 156 HUM-D's are offered only in alternate years and may be cancelled even when they are offered.

The new HASS-D's will be "innovative subjects, not simply basic surveys" which will be "keyed to the range of students' interests and preparations," Maier said.

A stronger distribution requirement is necessary because students don't take a broad enough selection of courses, Maier said, citing a study of the subjects taken by the Class of 1985.

Jonathan H. Gruber '87, the student representative on CUP, was the only student to take a clear stand in favor of the proposal. "I don't necessarily think that more choices means a better education," he said. "The system's gone out of control."

The more structured HASS-D requirement is "easier for faculty and students together to understand and take seriously," said Jack L. Kerrebrock, associate dean of engineering and chairman of the Commission on Engineering Undergraduate Education.

## "Let us take responsibility for our education"

Students felt the proposal did not give them enough credit for ability to choose courses that make good educational sense. "I don't know why it's assumed that I don't want to know about humanities," one student said.

"We are thinking individuals. We can think what we want from an education," commented Bill Wedemeyer '87.

"You can trust the students to rise to their level of competence," said Andrew Borthwick-Leslie '87. A distribution requirement of only three subjects is insufficient to achieve real breadth anyway, he added.

"Education should be a personalized thing," Regina Valluzzi '88 said. "Let us take responsibility for our education."

## "Confusion and doubt"

The proposal has "many features which are unclear and worrisome to me. I want to be very sure the whole problem is carefully explored," said Anthony P. French, professor of physics. French was active in education reforms in the 1960s, which shaped the current science core.

Some students objected to the proposal's vagueness. It does not specify any way of making sure the subjects would be demanding, said Ken Simons '90.

"You want the faculty to sign a

blank check," charged Seth Gordon '90, referring to the vagueness of the five categories.

"There is no way of avoiding the blank check," answered Richard L. Cartwright, head of the Department of Linguistics and Philosophy and chair of the committee which wrote the proposal now before the faculty.

Matt Wiener '87 was concerned that the proposal would shortchange foreign languages and literatures. It has not yet been decided whether level-IV language subjects would get HASS-D credit under the new system, Friedlaender said.

# CUP meeting opened for students' comments

(Continued from page 1)

Nevertheless, students feared that the new HASS-D subjects would evolve toward specialization and lower standards, as the HUM-D subjects have. "I see no mechanism that's going to ensure that this new system is going to work," said Jonathan Katz '90, chairman of the Student Committee on Educational Policy.

"If you have the thing administered by saints, it would work fine," said Theodore Tso '90.

There is "nothing to maintain that courses don't slip away from their original goals," added Rich Lemoine '88.

Jonathan H. Gruber '87, student representative on CUP, discounted doubts about the proposal's feasibility. "You have to leave some faith in the process," he said. "There will never be any reform unless you trust the faculty."

Keyser believed action on education reform was needed immediately. "I feel the way Canada

Steve Penn G and Scott Salska '86 believed the proposed requirement was being forced on the humanities department by the engineering faculty.

"The proposal came out of a very long deliberative process," Kerrebrock responded. "I don't think it's fair to characterize it as a result of pressure on humanities by engineering."

"I am filled with confusion and doubt by this whole process," said another student. "Students have brought up a number of very important practical points that I don't think have been answered."

must feel when we say we've got to study acid rain some more," he said.

But the faculty must listen to the one to two thousand students who have signed a petition asking the faculty not to vote on the proposal yet, said Undergraduate Association President Manuel Rodriguez '89. Friday's open forum was the first time so many students have spoken out on education reform, he pointed out.

Tso cautioned that approving the proposal tomorrow would be "hitting the ground and running the wrong way."

The humanities distribution proposal is the first potential change in the MIT curriculum to come out of the two-year-old educational reform movement. The CUP will introduce the second change — a minor in the humanities, arts and social sciences for students in science and engineering — at the faculty meeting tomorrow.



Kyle G. Peltonen/The Tech  
Prefrosh and freshmen gather at the ice cream social held in Lobby 13 on Friday night.

# The Ultimate Internships

Many internships are merely opportunities to make photocopies or "gofer" coffee. But Microsoft offers the Ultimate Internships for MBA's, upper-level undergraduates, or graduate students in Computer Science, Applied Math, Applied Physics, or related disciplines.

We have two Ultimate Internship opportunities:

## Product Manager

As a Product Manager Intern, you'll work directly with a Microsoft Product Manager helping market one of our best-selling systems, applications, or languages software. You will have a hand in defining business, product and marketing strategies; developing marketing communications; training, and analysis; and participate in forecasting, profitability analyses, and manufacturing.

## Program Manager

As a Program Manager Intern, you will work with one of our Program Managers to coordinate all aspects of microcomputer software development, from programming and documentation to testing. You'll have a hand in setting design goals; reviewing product specs for consistency; and researching product categories, new technologies, and competitive products.

This is an invaluable opportunity to gain hands-on experience, plus these very tangible benefits:

- Paid internship
- Paid relocation
- Paid health insurance premiums\*
- Health club membership\*

The Ultimate Internships last between June and September, according to your schedule. There are only a limited number of openings, however. So rush your resume and a cover letter to Microsoft. The Ultimate Internships - MKB.

16011 N.E. 36th Way,  
P.O. Box 97017, Redmond, WA 98073-9717.

We are an equal opportunity employer.

And no phone calls, please.



For the duration of your internship only

**Microsoft®**

# M.I.T.

MULTIPLE CHOICE TEST

When does 2=1?

a. At ROSEMARY

Lunch Mon.-Fri. 11:30-3:00  
Dinner Tues.-Thurs. 5:00-11:00



b. With an M.I.T. I.D.

Student Faculty Employee



c. Buy first entree

higher price.

Get second free

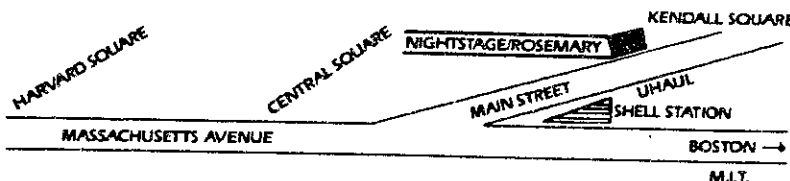
equal or lower price



d. All of the above.



823 Main Street, Cambridge, MA 02139 497-7200



This offer good through April 16, 1987

Available Lunch: Mon. - Fri. 11:30am - 3:00pm

Dinner: Tue. - Thurs. 5:00pm - 11:00pm.



# news roundup

from the associated press wire

## World

### Shultz-Moscow meeting goes into overtime

A top White House official says we'll probably know whether there'll be a superpower summit, following Secretary of State George Shultz's visit to Moscow. Shultz spent more than seven hours yesterday in meetings with his Soviet counterpart, Foreign Minister Eduard Shevardnadze, as well as a Passover meal with leading Soviet Jews. Shultz, according to an American official, raised the issue of KGB spying at the Moscow Embassy. The Soviet News Agency TASS says the spy issue is being used by American hard-liners to scuttle the arms control progress.

### Tension mounts on West Bank

Israeli soldiers stormed a university campus in the occupied West Bank to disperse hundreds of rock-throwing demonstrators. An army spokesman says a Palestinian youth was shot to death. The violent clash comes two days after a firebomb attack that killed a pregnant Jewish woman. The slaying provoked renewed army crackdowns in the West Bank.

### Tutu calls for release of detainees

Black Archbishop Desmond Tutu is defying a decree by South African police — and calling on other South Africans to do it, too. The Nobel Peace Prize winner — who is the highest-ranking Anglican clergyman in South Africa — says that authorities should either release people detained without charge, or should charge them. Under the new police rules, just talking about releasing the detainees is outlawed. But at a church service yesterday, Tutu asked some 700 people if they would join him in his stand — and he was answered with a roar of "Yes!"

### Pope ends Chile visit

Pope John Paul is back in Vatican City after a two-week trip to South America. He has condemned the violence he saw between police and leftist demonstrators in Chile. The Pope added that he was also impressed by the dignity of the Chilean people who attended his outdoor mass in the face of the violence.

## Sports

### Mickey Mantle hospitalized

Former New York Yankees' star Mickey Mantle is listed in fair condition after being hospitalized in Irving, Texas, Sunday night, suffering chest pains. The 55-year-old Mantle first got sick while signing autographs yesterday afternoon in Schenectady, New York. He began to suffer the chest pains while on a flight home to Dallas. According to a hospital spokeswoman at Irvine Community Hospital, Mantle did not suffer a heart attack. He released a brief statement through hospital officials and said, "I am tired, but I am feeling fine."

### Mize wins Masters

Augusta, Georgia-born golfer Larry Mize chipped a shot 30 yards from the second extra playoff hole at the Augusta National Golf Club to beat Greg Norman of Australia for the 51st Masters title on Saturday. The 28-year-old Mize won his first major championship with that magnificent birdie on the 11th hole after he, Norman, and Spain's Seve Ballesteros finished tied at the high score of three-under-par 285. The victory was worth \$ 162,000, putting Mize over \$ 1 million in career winnings. (*The New York Times*)

### Clemens signs two -year contract

Since yesterday's Red Sox game in Fenway Park was rained out, the 1986 American League Champions took the chance to hold a news conference, where they announced the signing of Roger Clemens to a two-year contract. It's believed that last year's MVP and Cy Young Award winner received a deal worth \$ 2 million. Clemens sat out most of spring training in a contract dispute.

### UNLV linebacker killed

University of Nevada-Las Vegas linebacker Andre Dwayne Horn was shot to death Sunday night in Fresno, California. Police say evidence at the scene indicates Horn's death was a "drug-related homicide."

## Nation

### Hart announces candidacy

Denouncing right-wing ideology and narrow special interests, former Colorado senator Gary Hart announced his candidacy for the 1988 Democratic presidential nomination yesterday. Speaking in Denver, Hart said, "I am running because I love my country." He charged that right-wing ideology has skewed the nation's priorities, saying that America in recent years has let personal greed replace a sense of social justice and the national good.

### Texaco files for bankruptcy

Texaco filed for bankruptcy protection Sunday to avoid paying Pennzoil the \$ 11 billion a court says it owes. But on the New York Stock Exchange today it was Pennzoil that suffered the most. Texaco closed down 3½ points. Pennzoil closed down 15½ points.

### Whitehead to visit "Baby M"

Lawyers for Mary Beth Whitehead say she'll resume visiting "Baby M" this week at a secret time and place. The New Jersey Supreme Court ruled Friday that Whitehead, the baby's surrogate mother, should be allowed visitation rights pending her appeal of the custody decision. A lower court awarded custody to the biological father, William Stern.

### "Hill Street Blues" turns in badge

"Hill Street Blues" has answered its last roll call. NBC's critically acclaimed police drama has been canceled, and will air its last original episode May 12. The cancellation of "Hill Street" had been expected, and was announced by the show's production company. The show has won 26 Emmy Awards in its seven seasons on the air, second only to "The Mary Tyler Moore Show" with 29.

### Condoms available to homosexual inmates

The New York Health Commissioner says homosexual inmates in city jails will be able to obtain condoms on request. It's part of a pilot program to prevent the spread of AIDS. The program will also include prison guard and inmate education about the deadly disease. Sexual activity is prohibited in the prison system, but Health Commissioner Stephen Joseph said it would be naive to think it doesn't go on.

### AMA president calls for morality to combat AIDS

A new morality is what's needed to fight AIDS according to the president of the American Medical Association. Doctor John Coury has told a news conference in Detroit people having multiple sexual partners and going to houses of prostitution are "playing Russian roulette." Coury says the stakes are high because the consequence of AIDS is "100 percent death."

### Polygraph tests recommended for embassy guards

A Navy study is recommending that random lie detector tests be given to Marine guards stationed at US embassies. Sources say the report, ordered in the wake of the sex-for-secrets scandal at the Moscow Embassy, also finds that American intelligence agencies must improve cooperation to detect security threats at American diplomatic posts.

### Tariffs against Japan to take effect

There seems no way to avoid it. Starting Friday certain Japanese electronics products are going to cost a lot more. The Reagan administration says there's no chance that penalty tariffs scheduled to take effect Friday will be postponed. A hearing was held in Washington today to determine which items will be subject to the sanctions.

### Hinkley requests Easter pass

John Hinkley, Jr., was in court yesterday, pressing his bid for an unescorted family Easter visit. But strange new details came out about Hinkley's correspondence. The judge was told that Hinkley recently wrote a sympathetic letter to Florida murderer Theodore Bundy. Hinkley also received a letter from Lynette "Squeaky" Fromme, who tried to assassinate President Ford in 1975.

## Local

### State officials favor 55 mph

Leave the 55 mile-per-hour speed limit alone. That's what state officials told a joint legislative committee on public safety yesterday. State Police Commissioner William McCabe says speeding has always been a serious contributing factor in accidents. He told the committee that police often tolerate a little speeding.

### Reagan criticizes Dukakis for Seabrook delay

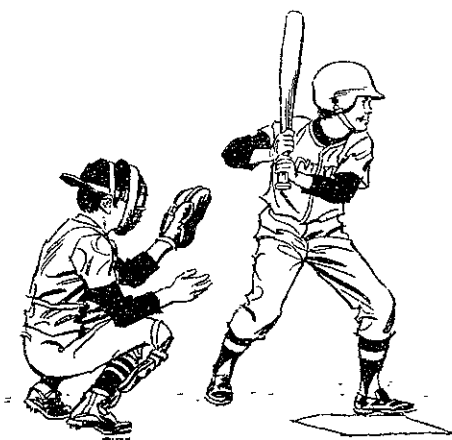
Massachusetts Congressman Edward Markey criticized President Reagan yesterday for saying that Governor Michael Dukakis shouldn't have veto power over the Seabrook, New Hampshire, nuclear power plant. The President discussed the issue in an interview with the Manchester Union Leader. Dukakis has delayed Seabrook operations by declining to file an emergency evacuation plan for Massachusetts communities within 10 miles of the facility. Markey said Reagan three years ago supported the rights of state and local governments in handling evacuation plans without federal interference.

### Amy Carter testifies on behalf of demonstrators

Former president Jimmy Carter's daughter Amy testified yesterday in the trial of 15 demonstrators during an anti-CIA protest. The 19-year-old Brown University sophomore told the Northhampton District that the sight of riot police wearing helmets and holding back dogs drove her to block buses carrying anti-CIA protesters to jail. Outside the courtroom in Northhampton, she said whatever happened, the trial was a victory because people were learning things about Nicaragua they never heard before. She also told reporters that her father is proud of her.

### Boston Five merges with Newworld Bank

Officials of two Boston thrift institutions announced a merger that they say would create the third largest bank in New England. Officers of the Boston Five Cents Savings Bank and Newworld Bank for Savings said they signed a merger agreement yesterday. They said it is subject to approval of share holders and regulators. The new institution would be under a holding company known as the Boston Five Bancorp. The Boston Five has reported assets of \$ 1.9 billion while Newworld lists assets of \$ 1.2 billion.



## Weather

### A brief respite

After the somewhat unexpected winter weather of yesterday, today's abundant sunshine should be quite welcome. It should be enjoyed today, however, because by tomorrow, another storm will be approaching us from the Ohio Valley. The day itself should be basically dry, but look for rain to move in tomorrow night and Thursday.

**Today:** Sunny and breezy, highs in the low 50's near the shore, 60° inland.

**Tonight:** Clear and cool, lows near 40°.

**Tomorrow:** Some sun early, then increasing clouds, highs near 65° inland, but mid-50's near the shore.

**Thursday:** Rain (not snow), highs 50-55°.

Forecast by Chris Davis

Compiled by Jai Young Kim

# opinion

## Editorial

### HASS proposal puts unnecessary cap on HUM-D's

Faculty members will convene in 10-250 tomorrow afternoon to consider a proposal to change the undergraduate Humanities, Arts, and Social Science distribution requirement.

The proposal would reduce the number of distribution categories from 22 to five — and would gradually shrink the pool of HUM-D courses from 108 in the Fall of 1987 to 50 within a few years.

The plan recognizes and remedies some flaws in the current HUM-D system. For example, the consolidation of the 22 categories into five broad categories ensures greater breadth in a student's selection of HUM-D courses. The plan would encourage students to take a varied set of distribution subjects and not three courses confined to a narrow area within Humanities, Arts, and Social Sciences. Students and faculty may haggle over the exact classifications, but, in principle, this aspect of the plan will bring about a positive change in the requirement.

The proposal also tries to restore the distinction between distribution and elective courses. Distribution courses should be aimed at providing students with broad exposure to an academic discipline. In the mid-to-late 1970s, the number of HUM-D's proliferated as professors realized they could increase enrollment by obtaining 'HUM-D status for their courses.

"The more subjects you succeeded in designating as HUM-D, the greater your likely share of the 1600-plus students mandatorily enrolled in HUM-D's for any given semester," reported the Committee on the History of HASS in May 1985. As a result, some courses that have a specialized intellectual focus continue to hold HUM-D status. Some HUM-D courses should and will be re-categorized as electives this fall.

The proposal's solution to this problem is to arbitrarily reduce the number of distribution courses to 50 courses within a few years. The reduction to 50 HUM-D courses represents an artificial and unnecessary cap on the number of HUM-D's offered.

Each course should be judged for its own scope and content, and should not be subject to an overall limit on HUM-D courses. MIT should offer as many HUM-D courses as there are courses that meet the definition of a distribution course. Offering only 10 distribution courses per category excessively restricts students' choice of courses.

One possible reason for reducing the number of HUM-D's is to provide a common humanities experience for undergraduates. The August 1986 Report of the Committee on the HASS Requirements noted, "Since there are so many HUM-D subjects to choose from, the likelihood that a substantial number of students from any living group will be enrolled in the same subject is small . . . As a result, conversations outside class rarely focus on HASS subject matter."

The HASS proposal cannot provide such a common experience because students will still be dispersed among a wide range of courses each semester. Without a true core curriculum, which would further restrict student choice, it is impossible to ensure such a common humanities experience.

The proposal is not satisfactory in its current form. We urge the faculty to amend the proposal by removing the clause that stipulates a reduction to 50 distribution subjects.

Student reaction to the proposal has been strong. Faculty who worked for a long time on the proposal may feel frustrated by the number of students opposed to the proposal.

What the faculty must remember is that students tend to avoid discussing reforms until a concrete proposal is "on the table." Many ideas for changing the curriculum, such as the Marx Committee proposal to create a New Liberal Arts College, and the Committee on HASS's original proposal were never formally proposed as changes to the curriculum and were largely ignored by the student body.

The HASS proposal is one vote from reality — and has not been ignored.



Column/Thomas T. Huang

### Behold, the witching hour

In order to survive at MIT, students must "master the hidden curriculum," says Ben Snyder, a professor of psychiatry who works for the provost.

You can see in his watery eyes that he's been here a long time. He's the guy who studied a group of MIT students in the 1950s and traced their careers into the 1980s.

He implies that the successful student instinctively learns to juggle his or her commitments, figuring out when to skip class, when to punt a problem set, when to pull an all-nighter, when to doze off. The student learns to prioritize these commitments and takes off from there.

From past experience, Snyder warns us that any educational reform that ignores this hidden curriculum has a life expectancy of two to three years.

It's been two years since Provost John M. Deutch '61 announced the new educational initiative. Perhaps the witching hour has arrived. You can hear the wolves howling. Everyone's trying to huff and puff each other's ideological houses down.

Professor Leo Marx's proposal to create a College of the New Liberal Arts has long since fallen by the wayside. The Humanities, Arts and Social Sciences proposal is on the verge of getting bogged down. This is due to a last-minute surprise petition masterminded by a group of humanities majors who contend that the HUM-D changes, in forcing breadth upon the student, would sacrifice individual choice and exploration.

Meanwhile, a lot of students and faculty on this campus still don't understand what the hell's going on. You can count me in on this party.

But Snyder's words have me thinking.

Indeed, the reformers expound the benefits of fewer HUM-D's, and core classes that provide for a common experience, but these changes don't address the traditional survival instincts of MIT students, instincts that may be misguided, that are nevertheless prevalent.

The very success of this educational reform hinges on getting MIT students to involve themselves in their humanities with the same intensity as their technical classes. The very goal of this educational reform is to get science and engineering students asking value questions, thinking in humanistic, as well as techni-

cal, terms.

Yet, a good number of MIT students selectively neglect their humanities and social sciences because they perceive that their careers won't depend on these classes. They've got to spend more time on their technical classes. Call it careerism. Call it survival. Call it a wise allocation of time. Call it what you will.

Simply put, science and engineering graduate schools and companies just don't seem to give a damn about a student's performance in the humanities.

And why should they? This high-tech society we live in is hungry for guys and gals endowed with technical prowess, guys and gals who will program and design and build first and ask questions later.

Much later.

President Paul E. Gray '54 has been fighting this sentiment. Last December, in *The Chronicle of Higher Education*, he wrote: "The growing impact of science and technology on public affairs and human well-being will require that the people who shape or influence those fields appreciate the diversity and complexity of societies and human values and have the ability to understand and respect the economic, political, social, and environmental issues, associated with technical developments and applications of science."

We've got to develop a true

"educational partnership among the technological, artistic, social, and humanistic disciplines."

But eloquence isn't enough. President Gray and Provost Deutch, as the ones with any political clout, you've got to take the lead in this educational reform. I haven't seen either of you take a stand for or against any of these educational proposals.

You've got to convince students that humanities are important and worth their precious time. You've got to convince the science and engineering faculty to encourage students who seek a balanced education.

Most importantly, as the educational leaders of a highly-esteemed technical institute, you've got to speak out, turn this society of atom bombs and space defenses on its head and preach the importance of humanities and social sciences in a technical education.

Otherwise, the wise Ben Snyder, with his disheveled silvery hair and confused smile, will be forced to play the part of a beleaguered college professor who's going down the tubes with American education like a sea captain who's going down with his beloved ship.

Thomas T. Huang G, a student in the department of electrical engineering and computer science, is a former editor in chief of *The Tech*.



## The Tech

Volume 107, Number 18

Tuesday, April 14, 1987

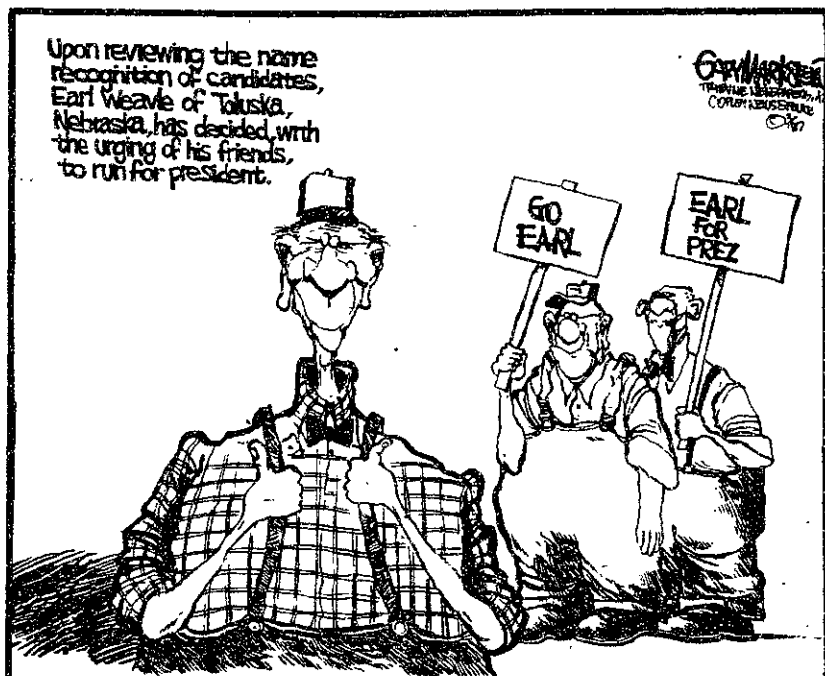
Publisher..... Michael J. Garrison '88  
Editor in Chief..... Earl C. Yen '88  
Business Manager..... Mark Kantrowitz '89  
Managing Editor..... Ben Z. Stanger '88  
Production Manager..... Ezra Peisach '89

The Tech (ISSN 0148-9607) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$14.00 per year Third Class by The Tech, 84 Massachusetts Ave. Room W20-483, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. Advertising, subscription, and typesetting rates available. Entire contents © 1987 The Tech. The Tech is a member of the Associated Press. Printed by Charles River Publishing, Inc.



# opinion

## feedback



## HASS reform tries to do too much

To the Editor:

I read the reports about undergraduate efforts to table the matter of changing the HASS requirement with great interest. Since I first became aware of the scope of the proposed changes in the humanities distribution requirement, I have been puzzled by the lack of student reaction.

Indeed, one of the few public expressions of either approval or disapproval of the reforms on the part of students was a letter signed by former Undergraduate Association President Bryan R. Moser '87 urging us to support the wide-sweeping changes in the humanities curriculum.

I was pleased to note that Moser has recently become more acquainted with the scope of the reforms and is now among those who have lent support to the relatively mild proposal of requesting the faculty to table the reforms.

Although restructuring of the HASS requirement and curriculum will primarily affect future MIT students, many undergraduates have suddenly realized that the elimination of courses or the loss of humanities distribution designation will be fairly immediate.

As a graduate student, there is not much that I can do to actively oppose these reforms, but I urge all undergraduates to acquaint themselves with this issue and to make their views known to their professors.

The major problem with the proposed humanities reforms is that they attempt to address too many different issues. The curriculum review committee has determined not only that the present HUM-D categories fail to fulfill the original intent of the distribution requirement, but also

that the courses grouped under these categories are somehow too broad in their contents and in their approaches to the concept of what a HUM-D is supposed to be.

Presumably, cutting the number of subjects that fulfill the distribution requirement to fifty will allow the administration to exercise more control over content and the amount of student discussion and writing involved. I fail to understand, however, how simultaneously reducing the number of course offerings and the number of categories will encourage students to develop a personal world view, an appreciation for humanistic disciplines, and a sense of the beautiful complexity of a world not broken down into "humanities" and "science."

The present system, while flawed, encourages diversity and permits students to plan coursework that is interesting to them for the sake of their personal development. Even the titles of

To the Editor:

Tomorrow, the faculty will decide whether to accept a proposal to change the humanities requirement — to reduce the current number of humanities distribution courses by one-third from 153 subjects in 23 fields to 50 subjects in five fields.

The proposal grows out of a sense that the current distribution system is "broken." But, will the proposal now under consideration by the faculty "fix it?" Here are a few questions that faculty and students might consider when discussing the merits of the proposal.

• Will the proposal affect MIT's ability to matriculate its most desired high school applicant — those students who love

the proposed categories bore me. I can envision only some sort of general survey courses falling under the headings of "Mind, Thought, and Value" or "Cultures and Societies," and we have all had experiences with courses that cover too much material in too little depth.

Furthermore, distribution courses require a certain amount of writing and class discussion. This concept, while noble in itself, becomes laughable for both the student participant and the overworked professor when class enrollment climbs over thirty.

A philosophy HUM-D that I took as a newly arrived freshman was so overcrowded that class participation was nearly impossible and papers came back with only the most cursory of comments. I came away from this course not with new ideas but rather with a sense of discouragement.

(Please turn to page 7)

## Consider alternatives to HASS-D proposal

To the Editor:

The proposal to change the Humanities, Arts, and Social Sciences Distribution requirement would create more problems than it would solve. The current HUM-D system needs revision and some of the ideas of the HASS-D proposal are worthy of consideration; however, we have some different ideas on how the requirement could be structured.

Diversity of viewpoints is the strength of the humanities. We believe that this variety must be maintained, and that a failure to teach differing opinions would cause the humanities at MIT to

wither. By strictly limiting the number of HASS-D subjects, the HASS-D proposal would inevitably limit the range of viewpoints available in distribution subjects.

We accept the idea that diversity or breadth in the humanities, arts and social sciences is worthwhile, in the same way that competence in math and physics is seen as beneficial for advanced study in science and engineering. We have a couple of ideas on how to encourage this breadth. In both cases we recommend eliminating the HUM-D classification on individual courses but still requiring students to distribute a certain number of subjects or units over distinct areas of study.

• One idea is to keep the five fields outlined in the HASS-D proposal (Cultures and Societies; Historical Studies; Literary and Textual Studies; Mind, Thought, and Value; and The Arts) while removing the concept of a HUM-D or HASS-D course. Students would take a minimum of one course in each of three of the five fields offered. Advanced subjects could have prerequisites of broader or perhaps interdisciplinary subjects.

For example, a course titled Writing Sonnets might reasonably require a previous course in reading or writing poetry. All prerequisites should carry a method of advanced standing so that students do not have to repeat material they already know. It would be expected that prerequisites would not be used to create a *de facto* list of HUM-D's.

• A second idea is for each student to work out a distribu-

and excel in humanities and social sciences, as well as science and engineering?

We simply don't know: to my knowledge, no studies have been done to try to answer this question. However, our past experience with such applicants may be telling.

In recent years, these applicants comprised the majority of students who were accepted to MIT and declined to come. Typically, these students accept offers from top notch universities which boast broad offerings and student interest in the liberal arts. In 1984, such schools captured 49 percent of those applicants who received an offer from MIT but went elsewhere.

The three top alternative schools — Harvard, Stanford, and Princeton — matriculated fully one third of our accepted applicants who turned us down in 1984. Today, these three schools still rank as the top competitors for MIT's applicants.

What are some of the reasons that some students accepted to MIT reject our offer? A study of 1984 applicants conducted by the Admissions Office provides some clues. Not surprisingly, academic quality was the most important factor for our applicants in selecting a college. In their comments on "academics," those students that rejected MIT's offer repeatedly described their view of MIT's educational atmosphere, and humanities offerings, in particular, as narrow, restrictive, and lacking in diversity.

In contrast, those who accepted MIT's offer did not comment on the humanities at all (except for one person who regarded our program very highly), suggesting that the humanities, arts, and social science offerings did not play a major role in their de-

tion individually, as they do for the Concentration Requirement. A distribution advisor would approve a student's selection of a set of courses that would constitute a three-subject distribution. This method has the advantage of completely avoiding arbitrary distinctions and categorizations of courses, and would ensure that the content of the courses chosen be truly different from one another.

HUM-D status has become vague and increasingly meaningless. The act of dividing courses into distribution and elective subjects has proven unwieldy and difficult to enforce. Reducing the number of distribution subjects to a favored number would create a great deal of political infighting within departments. We believe that the outcome of those battles would not necessarily be in the best interests of the students.

When there were 150 distribution subjects, Women's Studies had a hard time being accepted as a valid source of "broad, introductory subjects". What would happen to any other new field in a similar position if the number of HASS-D's were limited? The HASS-D proposal would provide a one time re-evaluation of distribution subjects, but after the dust had settled, what would stop those courses from backsliding?

There are also several philosophical concerns without which we believe any proposal would be meaningless. We firmly believe that curriculum reform must con-

(Please turn to page 7)

cision to come to MIT.

This suggestion is confirmed by an MIT Student Pugwash survey of the same incoming freshman class; although 82 percent of the respondents said they were moderately to very familiar with the breadth of HASS course offerings, 57 percent said these offerings did not influence their decision to come to MIT.

How will our most desired applicant view the proposed changes to the distribution system? Again, we don't know, but we can surmise. The Report of the Committee on the HASS Requirement itself addresses this issue.

In commenting on the wide choice of HUM-D subjects available now, the report states, "This advantage [of wide choice] is important . . . because choice is understood to be a desirable attribute of any college curriculum by contemporary student of high ability. Students expect a similar richness of choice, and can easily find it at other top-ranked institutions. To restrict severely the number of HASS distribution subjects would reduce MIT's attractiveness to those secondary school students able in both science and humanistic studies that the Institute most wants to recruit."

How does the new proposed requirement, compare with those of our strongest competitors? Choice as well as breadth, is preserved in Stanford's distribution requirement. Students must take one course or course sequence in each of five HASS-like fields. Together, these fields offer 292 subjects/sequences; the number of offerings within each field ranges from eight year-long sequences in the Western Culture field to 114 subjects in Literature and Arts.

• Will the reduction in the number of HUM-D courses by two thirds affect class size? It depends. This reduction means that, on average, each new HUM-D will have three times as many students as the old ones. To handle such large enrollments, new HUM-D's could be taught in large lectures accompanied by smaller recitation sections — an option that does not now seem to be favored — or they could be taught in multiple sections to keep the class size down to the legal limit of 25 students per HUM-D class.

The enrollment cap exists in part to make sure that class discussion is possible. If a HUM-D is taught in multiple sections by different faculty members, it is possible that students will not voluntarily enroll in the sections in equal numbers, since some faculty are more popular than others.

How will MIT handle possible enrollment imbalances between sections of the same course? Will it allow student interests to prevail, resulting in some very — and illegally — large (and very small) sections? Or will it enforce the cap by distributing students evenly among sections using a lottery or some other means? Or will MIT raise the cap to reflect new enrollment patterns, should they emerge?

In any case, the School of Humanities and Social Sciences may find it difficult to enforce the cap if current trends continue: nearly one third of the HUM-D's taught at MIT last fall and almost one-quarter of those taught last spring exceeded the enrollment cap of 25. In some fields, overenrollment was particularly notable; half or more of the

(Please turn to page 7)

## Students encourage faculty to attend HASS-D meeting

(Editor's note: The Tech received a copy of this letter addressed to the faculty.)

We write you regarding the forthcoming faculty meeting on April 15. This letter concerns the proposed revision of the Humanities Distribution requirement, scheduled to be voted on at that meeting.

There have been a number of concerns expressed among the MIT student body about this proposal — both about its merits, and the process by which it is being implemented. Enclosed you will find a petition which has been circulating among the student body which gives voice to some of the initial concerns. To date, it has been signed by over 1000 students; the final results will be reported at the faculty

meeting, along with some of the further concerns which have been raised by students.

We believe these concerns should be taken seriously. We therefore urge you to attend Wednesday's faculty meeting, hear what the student representatives have to say, and take these views into account when you cast your vote.

Manuel Rodriguez '89  
President

Undergraduate Association

Jonathan Katz '90

Chair, UA Student Committee

on Educational Policy

Andrew Borthwick-Leslie '87

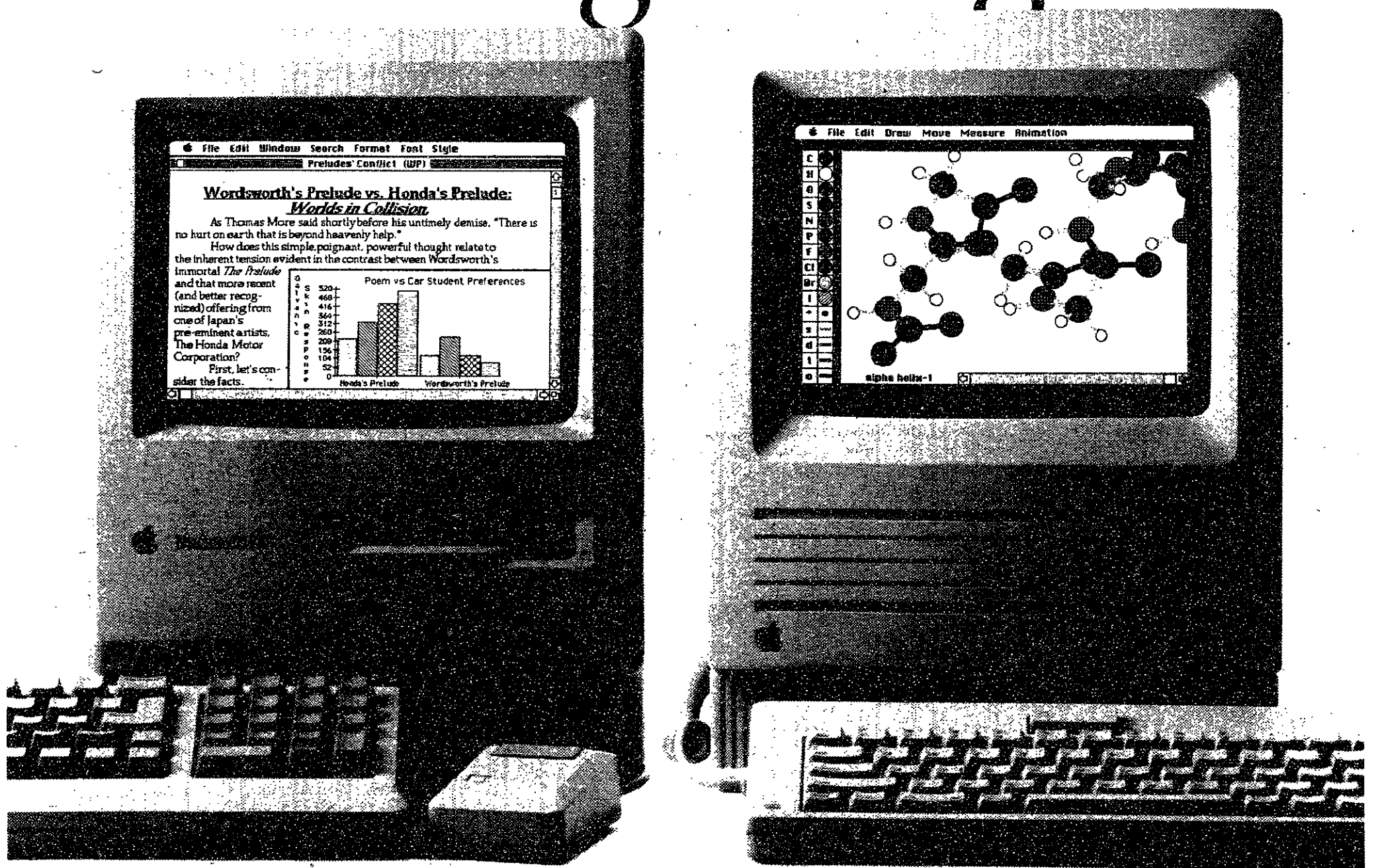
Ad hoc Course XXI

Student Committee

Scott Saleska '86

MIT Student Pugwash

# Now there's more than one way to get through college.



To get ahead in college, it helps if you choose a brilliant roommate. Like a Macintosh™ personal computer. And now there are two models to choose from.

The Macintosh Plus, which comes with one 800K disk drive and a full megabyte of memory (expandable to four).

And the new Macintosh SE. Which

comes with either two built-in 800K drives, or one drive and an internal 20-megabyte hard disk. As well as a choice of two new keyboards.

Inside, the SE also has an expansion slot, so you can add a card that lets you share information over a campus-wide network. Or another card that

lets you run MS-DOS programs.

Whichever Macintosh you choose, you can use the latest, most advanced software. And that means you'll be able to work faster, better and smarter.

No two ways about it.



**The power to be your best.**

Microcomputer Center  
77 Mass. Avenue, Room 11-209  
253-7686  
Hours: 10am - 4pm



# opinion

## feedback

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

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

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

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

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

## Change in requirement will eliminate courses

(Continued from page 5)

What will be the solution to overcrowding in the fifty HASS courses? Will there be a lottery reminiscent of past attempts to limit enrollment in 6.001 or will more humanities courses simply be taught in the lecture and recitation style of physics and math classes?

Reducing the number of distribution classes to fifty will lead to even more uniformity and boring predictability that already plagues some HUM-D subjects. Some professors are so conscious of the HUM-D status of their subjects that they feel obliged to simplify the most difficult concepts to trivialities in order to make them "digestible" for the general MIT student. This situation will only worsen if the number of HASS classes is reduced and control of curriculum is tightened from above to ensure that a subject properly fulfills its function within a category.

A particularly upsetting point of the proposed HASS reform is its effect on the foreign languages. As an undergraduate, seven of my eight required humanities courses were in the Foreign Language section.

The structure of the humanities requirement at MIT permitted me to concentrate in French literature and learn German from scratch. My understanding of cultures, literature, history, and the structure of languages and how we learn them was enhanced by these courses.

The idea that a new HASS literature course, for example, could somehow serve as an umbrella for sections in French, German, Spanish, and Russian is hard to believe. The professors would probably be expected to teach students some common curriculum about the Romantic or Existentialist movements and would be obliged to ignore more specific discussions that place the style and content of the literature in cultural and historical context.

## Faculty should consider alternatives to HASS-D plan

(Continued from page 5)

centrate some of its efforts on re-evaluating the curricula of the individual HASS courses. The total number of humanities courses and faculty should not be reduced. There should be a structure for doing independent work under a faculty member.

Course descriptions should accurately reflect the content of the course in enough detail that other institutions receiving a student's transcript would be able to find out what the student learned, from whom, in what format, and with what time commitment. Blanket language courses with

The restructuring of the HASS requirement will most likely remove the present HUM-D status from all third and fourth level language subjects, making it even more difficult for students to learn a new language and acquire the fluency necessary for study abroad.

A student who wants to take level one through level four of a language by the beginning of a junior-year abroad would receive no HUM-D credit for his efforts despite having learned about a different culture, discussed history and social issues in a foreign language, and written many short papers on literary works.

Clearly we as Americans are already too self-centered and too uninterested in learning about other cultures. I fail to see why MIT, an internationally-known university whose graduates must interact professionally with foreign scientists and businessmen, should encourage the closed-minded view of "Let them learn English if they want to speak to me."

Although I assume those who drafted the HASS proposals did not intend to send this message, the reforms offer only subtle forms of discouragement to students interested in foreign languages and cultures.

I urge all undergraduates to consider how different their experiences with the humanities and social sciences would have been if their choice of distribution subjects had been limited to one of the five categories outlined in the new HASS proposals.

If you have learned a foreign language during your years at MIT, consider especially how much more difficult fulfilling your distribution requirement would have been without HUM-D status for upper level courses. The time to make your voice heard is now, not next fall when the course you planned to take has lost its HUM-D status.

Carolyn Ruppel G

sections in French, German, Spanish, and Russian, as have been suggested by some faculty members, render humanities course titles on transcripts and elsewhere nearly useless.

The ideas outlined here are not yet in the form of a concrete proposal. They reflect a direction that we would like to see the HASS requirement take. We urge the Committee on the Undergraduate Program and the faculty to consider the alternatives we have suggested.

Joseph Harrington '88  
Rich Lemoine '88  
Marya Lieberman '89  
Joseph Vanderway '89

## Proposal raises broad questions

(Continued from page 5)

HUM-D's offered last fall or spring in Linguistics, Philosophy, Traditions and Texts, History, Visual Arts, and the History of Art and Architecture had more than 25 students in them.

In implementing the proposed HUM-D changes, then, how will MIT fulfill the dual goals of fostering class participation and discussion by limiting class size of sections, while at the same time satisfying student preferences for particularly outstanding section leaders?

Will the proposed HUM-D system guarantee breadth in a student's educational program? Maybe or maybe not. Because each student will be required to take one course each in three out of five distribution fields, this means that on average — if students randomly distribute themselves among the five fields — that 60 percent of the student body will have taken a course from each distribution field.

That means that 40 percent of the students do not distribute themselves randomly (as in the current situation) and they take subjects in fields they find most interesting, it is possible that more than 40 percent of the student body will neglect a particular distribution field.

For example, the Committee on the HASS Requirement — the progenitors of the proposed change to the HUM-D system — lamented the fact that 62 percent of the Class of 1985 never took a History subject. This same skewed distribution could emerge under the current HASS proposal. If this is a concern, how will the current proposal solve it?

How will the proposal affect those subjects that lose their current HUM-D status? Those subjects' enrollments might drop if

current trends are predictive.

Presently, subjects within a single HASS field that have HUM-D status have, on average, much greater enrollments than subjects in the same field without HUM-D designation. (This is true in HASS fields which are not popular HASS concentrations). For example, last semester's average class size in Political Science HUM-D's vs. other subjects in Political Science was 34 versus 11 students, respectively.

The reason for this enrollment disparity within fields with few HASS concentrators is that the majority of MIT students take only eight HASS subjects, and only one to two of these eight subjects (depending on the student's program) are HASS electives — that is, neither HUM-D's nor concentration subjects. Thus, unless students can be encouraged to take more HASS electives, subjects that lose their HUM-D designation will likely lose some students, too.

Of course, smaller class size would be a good thing if it promotes more and better class discussions. On the other hand, it could be a bad thing if professors who teach these classes decide or are forced to eliminate them because of low enrollments.

Will the new HASS-D course offerings of any one field be sufficiently varied in levels of advancement to accommodate the different backgrounds and abilities

ties of MIT students?

Yes, this is one intention of the proposal. And how will this be accomplished, given the limit of 10 courses per field?

What do students think about the current and proposed distribution requirement?

We have little data on this, since no large scale survey has been done on this matter. We do know, however, that some students have been unsatisfied with the structure of the overall HASS requirement. The MIT Student Pugwash 1984 survey of undergraduates found that although the majority of students were happy with the number of required HASS subjects (e.g. eight), two thirds said they would take a different combination of subjects if it were not for the structure of the requirement. The survey, however, did not ask students to specify what they would like to take instead.

Many of these questions can not be answered definitively by tomorrow, if ever. But it is important that all members of the MIT community — students, faculty and staff — keep these and other pertinent questions in mind when deciding on a proposal as important as this one. The future health of the Institute depends on the active and thoughtful engagement of all members of the MIT community.

Robin M. Wagner SM '86

**The Tech**  
Established 1881  
**CONTINUOUS NEWS SERVICE  
TO THE MIT COMMUNITY**

## TECH CATHOLIC COMMUNITY

### Holy Week • MIT Chapel



**Holy Thursday**  
8 pm

**Good Friday**  
3 pm

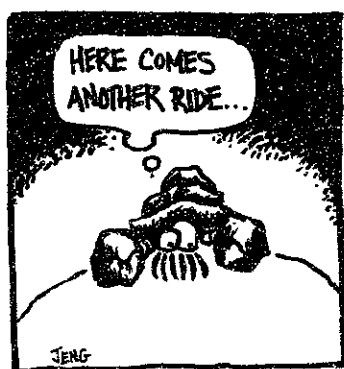


**Easter Vigil**  
10 pm

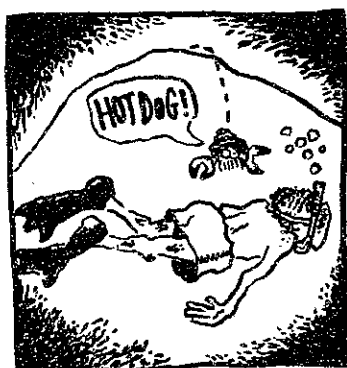
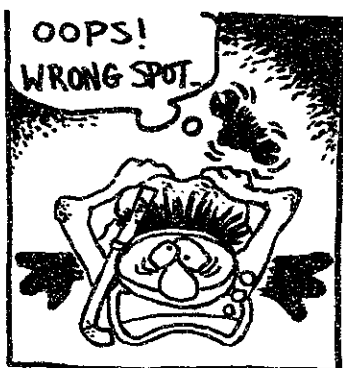
**Easter Sunday**  
9 and 12



# comics



Soup  
By Chiu Jeng



## classified advertising

Classified Advertising in *The Tech*: \$5.00 per insertion for each 35 words or less. Must be prepaid, with complete name, address, and phone number. *The Tech*, W20-483; or PO Box 29, MIT Branch, Cambridge, MA 02139.

**The Tech Subscription Rates:** \$14 one year 3rd class mail (\$26 two years); \$36 one year 1st class mail (\$67 two years); \$40 one year foreign; \$8 one year MIT Mail (2 years \$13). *The Tech*, W20-483; or PO Box 29, MIT Branch, Cambridge, MA 02139. Prepayment required.

**Sexually Transmitted Disease** diagnosis and treatment. Private physician's office. Confidential. Robert Taylor M.D., 1755 Beacon St., Brookline, 232-1459 (on Green Line MBTA).

**Do you need to talk to an attorney?** Consultations for real estate, business and consumer law, trademarks, computer law, contracts, negligence, personal injury, automobile accidents, divorce and civil or criminal litigation. Offices convenient to MBTA in Government Center in Boston. Call Attorney Esther J. Horwich, MIT '77 at 523-1150.

**House Wanted** - Careful family (2 lawyers, 2 kids) from Minnesota needs 3 or 4 bedroom house or apt. from Aug. 1, 1987 to June 1, 1988. Please call 612-647-1174, 9 am to 9 pm, or write: Frost, 1558 Fulham, St. Paul, MN 55108. Also possible HOUSE SWAP for 4 bedroom house very near Univ of MN.

**Immigration attorney/abogado** available for consultation and legal help. Experience with student/business visas, permanent residence, political asylum, deportation defense, new legislation law. Nelson Brill, 44 Bromfield St. Boston. 451-6618 (near all MBTA trains)

**Brown & Finnegan Moving Service.** Local. Long Distance. Overseas. No job too small. Reasonable rates. Frequent trips all NE, NY, NJ, DC, VA, PA. 364-1927 or 361-8185. dpu 1498, icc 1931.

**Back-leg pain, neck-arm pain, sports injuries.** Chiropractic may be effective for these problems. \$35.00 off initial exam for full-time MIT students. Regular fee \$40.00. Steven Bromberg, D.C., One Kendall Square, B.300, Cambridge. 494-1166

**Part Time Research Assistant.** Intelligent, articulate, and personable students required for challenging research assignments in a dynamic international firm of management consultants. Excellent rates of pay, flexible hours. Please submit resume, transcripts and cover letter to: 1430 Mass. Avenue Suite 306-199 Cambridge, MA 02138.

# Honda Owners

- NOW SPECIALIZING IN HONDA CARS ONLY
- ALL WORK GUARANTEED
- HONDA FACTORY TRAINED MECHANICS
- HOURLY RATE: \$6.00 BELOW DEALER

CARL'S SUNOCO

## HONDA HOUSE

209 Broadway, Camb., MA 547-1950  
(NEAR KENDALL SQUARE AND MBTA)

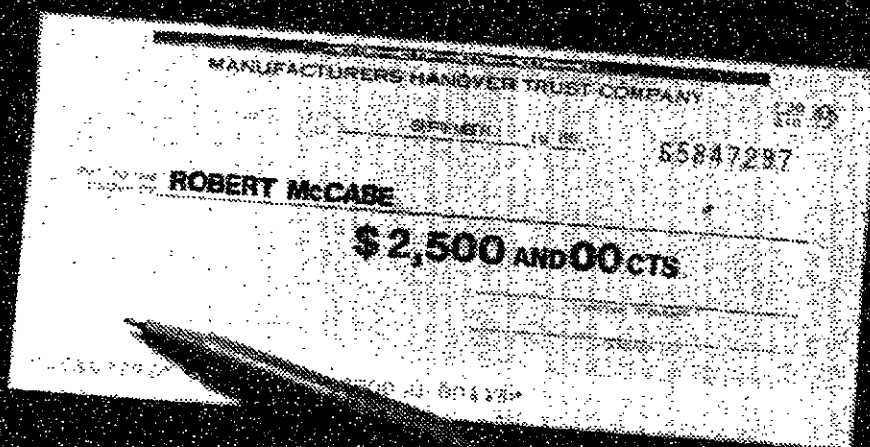
### 5% Off All Labor

On any Honda with this coupon

GET IT DONE RIGHT THE FIRST TIME AND PAY LESS!!

Automatic and standard transmission repairs  
and internal engine repairs are our specialties

## Announcing the quickest college credit you'll ever get.



For all the long classes you've sweated through, and even the ones you're about to, we're offering one form of credit that's sure to be a breeze.

The MH Student Loan.

We've made getting one quick and easy via our state-of-the-art computerized system. Now, not only can we process your application in a record time of 24 hours, but by punching a few buttons, our counselors can tell you the status of your loan in a matter of seconds.

What's more, after you secure a loan with us, you can be secure it will remain with us. Because we would never transfer your loan to some unknown institution like other banks do.

And, if by chance, you already have a student loan with another bank, that's no problem. We can easily consolidate it with

your MH Student Loan. We even have a full staff of education loan experts ready to answer any questions you might have. And some you haven't even thought of yet. On any type of plan you might want.

For instance, if your folks want to help fund your future at college, you might want to check out our special tuition plans from The Tuition Plan. We're the only bank in the business to offer these tailor-made payment plans which include a Monthly Budget Program, a Pre-Payment Program and an Education Loan Program.

So before you make The Big Decision on which bank to go with, take a minute and call us toll-free for a MH Student Loan application. We've made it all very easy. Because college is hard enough.

Call 1 800 MHT-GRAD  
We'll help you get where you want to go.

**MANUFACTURERS HANOVER**

MEMBER FDIC  
EQUAL OPPORTUNITY LENDER





Tom Coppeto/The Tech

And the winner is . . . Unified Engineering (16,003/16,004) Professor Emmett A. Witmer '51 won this year's *Big Screw* contest sponsored by Alpha Phi Omega. Seen here, Witmer is engaged in one of his favorite activities: copying papers for Unified Engineering. Altogether, the *Big Screw* contest raised over \$900 and will be donated to Witmer's favorite charity.

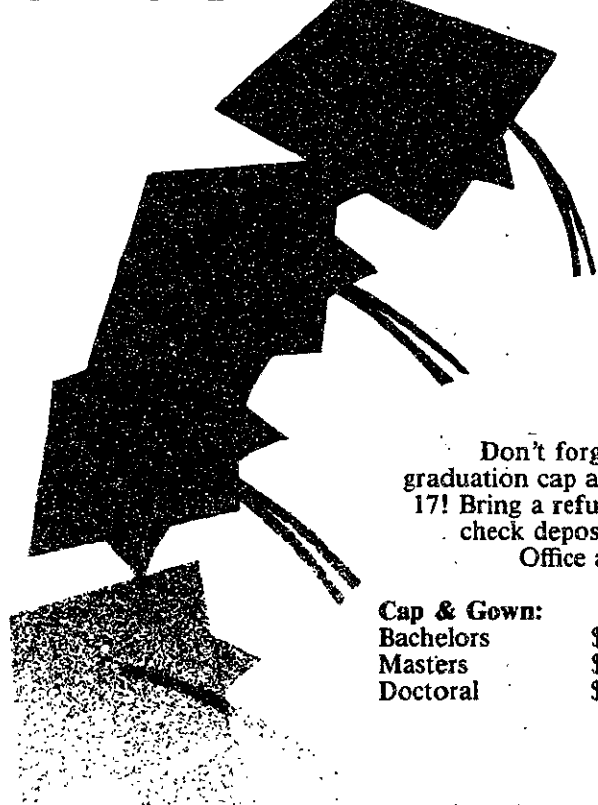
## THE BIG SCREW

### Winners of the APO Big Screw

- 1987 Emmett A. Witmer '51, professor of aeronautics and astronautics
- 1986 Arthur P. Mattuck, professor of mathematics
- 1985 \*Shirley M. McBay, dean for student affairs
- 1984 James L. Kirtley, Jr. '67, professor of electrical engineering
- 1983 Gerald J. Susman '68, professor of electrical engineering
- 1982 Fran Brister, department of chemistry secretary
- 1981 Ted Shifrin '74, lecturer of mathematics
- 1980 Timothy L. Grove, professor of earth, atmospheric, and planetary sciences
- 1979 F. R. McFeely, professor of chemistry
- 1978 Luise Keohane, New House manager
- 1977 John S. Dickey Jr., professor of earth, atmospheric, and planetary sciences
- 1976 Judith Bostock, professor of physics
- 1975 Thomas M. Hill, professor of management
- 1974 Arthur L. Beals '70, Office of Housing and Food Services
- 1973 Paul F. Barrett, Physical Plant superintendent
- 1972 No Award
- 1971 Kenneth Browning '66, Office of Housing and Food Services
- 1970 No Award
- 1969 Kenneth R. Wadleigh '43, dean for student affairs
- 1968 Arthur P. Mattuck, professor of mathematics
- 1967 Arthur P. Mattuck, professor of mathematics

\*President Ronald Reagan received the most votes, but was not an official candidate.

## CAPS & GOWNS



Don't forget to reserve your graduation cap and gown by April 17! Bring a refundable \$5 cash or check deposit to the Cashier's Office at the Tech Coop.

Cap & Gown:	
Bachelors	\$14
Masters	\$15
Doctoral	\$16

MIT STUDENT CTR.  
Cambridge  
M-Sat 9:15-5:30pm

Coop Charge, MasterCard,  
Visa and American Express  
welcome.

**the Coop**  
*We've got it!*

## New psychology program designed

(Continued from page 1)

oriented classes being offered in departments besides brain and cognitive sciences. The program will pool all these classes into one grouping.

"With this organization, if the student wants to take a course in social, environmental, or managerial psychology, he's not going to have to hunt through all the departments. He'll just have to go to one source."

"The classes in Course IX that were allowed to fulfill the requirement were always distinct

from the more scientifically oriented classes in the department," said Dean of Humanities, Arts, and Social Sciences Ann F. Friedlaender PhD '64. Through the program, more socially-oriented psychology courses will be merged together.

The first changes of the new program will be felt in the fall. "Even with 9.00 (Introduction to Psychology) I'm going to start including topics that will encompass the interests of this program and that haven't been covered in the past," Wolfe said.

## Pran delivers account of Cambodian genocide

(Continued from page 1)

vation under the Khmer Rouge: people cutting off and eating raw the tails of living cows, or people eating roots of no nutritional value in order to put something in their stomachs. If it showed more, it would be "too real — no one would watch," he commented.

A Buddhist, Pran said that his belief in his own destiny and in building good will carried him through his ordeal. "This is true in all religions."

Recently, Pran, together with Elie Wiesel and an Iranian delegation, held a press conference addressing the problems of ongoing holocausts. They have sent a petition to 70 countries, asking them to sponsor the action of bringing the Khmer Rouge leadership before the World Court.

"We must," Pran said, "try to stop genocide . . . speak up . . . [and have] the world to recognize that holocausts are still a problem."

"The Killing Fields" doesn't end in two-and-a-half hours. It is

still going on all around the world, especially in the Third World . . . in Lebanon, El Salvador, Afghanistan, Nicaragua . . . It is a story that is universal," Pran said.

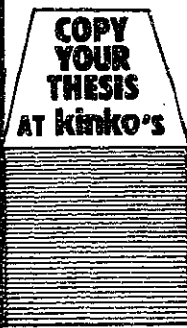
Success of the program will depend on feedback from the students. An example that Wolfe pointed out was that many psychology oriented classes in Course XV are currently graduate courses. He foresees that if enrollment suddenly goes up, these classes may be changed to undergraduate courses or adjusted in some other way.

The second purpose to the program, as Wolfe explained, will be to bring together faculty that have interests in psychology but that are scattered over a wide range of departments.

"We knew that these people existed, but we (Course IX faculty) didn't know how or where to find them," Wolfe said. Currently 24 faculty members have expressed interest in the program. Seminars and colloquia will be held to increase communication between members, Wolfe said.

Save 20% April 20 - 24

On Thesis Quality  
and 20 pd. White  
Paper.



**kinko's**  
Great copies. Great people.  
907 Main Street  
Central Square  
Cambridge, MA  
497-4111

Kinko's wants you to look good!  
We offer high quality CBC, spiral  
and Velo strip binding.



THE FAMILY  
SUGGESTS THAT  
MEMORIAL  
CONTRIBUTIONS  
BE MADE  
TO THE  
AMERICAN  
CANCER  
SOCIETY.

— words that mean people  
want to honor a loved one  
and want to help conquer  
cancer. Send a Memorial  
Gift to your local  
ACS Unit.



This space donated by The Tech

# TheTech's Advertising Department

has immediate openings for assistant advertising managers.

The Tech provides REAL LIFE business experience  
in a low-pressure environment:

- Contact both new and old advertisers.
- Learn sales techniques.
- Take on as much or as little work as you want.

If you are interested in our own little corner of Madison Avenue,  
call x3-1541 and ask for the advertising manager.

MIT students only, please.

# Boston Concert Opera's "Tosca" is devilishly wonderful

## TOSCA

Opera by Puccini.  
Performed by Boston Concert Opera.  
David Stockton, Conductor.  
Thaddeus Motyka, Stage Director.  
Symphony Hall, April 11.

## ATHALIA

Oratorio by Handel.  
Performed by Handel & Haydn Society.  
Christopher Hogwood, Conductor.  
Symphony Hall, April 10 & 12.  
On RCA Records.

By JONATHAN RICHMOND

**T**O THOSE IN SEARCH of a definition of the Devil, Puccini has the answer: he is Scarpia, the nastiest character in all of opera, the very evocation of pure evil. Scarpia has no problems with torturing and killing to get his way. Tosca resists his lust and gives him the embrace of death, but his malevolent power lives on as Tosca's lover Cavaradossi dies before a firing squad and Tosca plunges to her death.

English National Opera's Malcolm Rivers sang Scarpia and made attendance at

the Boston Concert Opera production of "Tosca" worthwhile. Rivers commanded the platform, a presence of undying arrogance. His voice was iron-firm and crystal-clear. Its natural, apparently effortless flow gave a venomous tip to its cool white heat. What could be more wicked than Rivers' rendition of *Ha più forte sapore*, the aria where Scarpia contemplates the joys of bending Tosca to his will?

While Rivers' Scarpia has Cavaradossi tortured in an adjoining room, he whips Tosca into submission with his tongue, his unmoving brutality intensifying and reflecting her hysteria back at her.

There were also strong points to Ruth Falcon's performance of Tosca. Her *Vissi d'arte* was sung with an innocent reflectiveness diametrically opposed to Scarpia's sadistic self-assurance. She was powerful, also, in some of her exchanges with Scarpia, an electricity developing between them suggesting a tighter bond than between Tosca and Cavaradossi.

Colenton Freeman's Cavaradossi was weak. His singing was bland and uncommitted. Furthermore, the quality of Falcon's singing was not as strong as his acting. (Please turn to page 14)

# Demanding "Midsummer Night's Dream" is skillfully performed

## A MIDSUMMER NIGHT'S DREAM

Opera by Benjamin Britten.  
Libretto adapted from Shakespeare.  
Presented by the Opera Theater of the Boston and New England Conservatories.  
John Moriarty, Director and Conductor.  
At the Boston Conservatory Theater, April 9-12.

By JULIAN WEST

**P**UT A DEMANDING OPERA with a score of principal singing roles in the hands of students, and what do you get? Surprise! A memorable performance of "A Midsummer Night's Dream."

I cannot think of another opera with as many major roles. The Boston and New England Conservatories found an entire cast of strong singers not once, but twice,

each cast singing two performances; we saw the Friday night cast. The chorus of Faeries was provided by the Treble Chorus of New England, a children's chorus.

I stand by my claim that all sang well, but perhaps the most notable voice belonged to Oberon (Mark Lee). His voice was very strong on the high end, and rose to otherworldly heights in some of his arias ("I know a bank. . .").

Don J. Bravo was an entertaining Bottom who managed musical excess without letting things get out of hand. His falsetto ("The raging rocks. . .") was particularly well controlled.

Lysander (Stephen Gould) and Hermia (Lesley Wright) likewise had some lovely duets together, beginning with "How now my love. . ." in which they made the most of their exchange of vows ("I swear"). Not at all outclassed were Rebecca O'Brien as Titania and Peter as Puck. (Please turn to page 15)



Ruth Falcon, soprano, performs the title role in Puccini's "Tosca."

**Public Relations • Advertising • Writing  
Audio Visual Production • Graphic Design  
Corporate Communication • Publishing**

If you're considering a career in communication, consider the Public Communication Institute first. Learn the basics of writing, design, and production this summer at PCI.

For more information, contact:  
Public Communication Institute  
Boston University  
College of Communication  
640 Commonwealth Ave., Dept. T  
Boston, MA 02215 617/353-5015

Boston University's  
Public  
Communication  
Institute '87  
July 6 - July 31

## The Lutheran/Episcopal Ministry at MIT

### Holy Week Services

**Holy Eucharist:** Wednesday, April 15,  
5:10 pm in the chapel

**Eucharist:** Foot washing, Thursday,  
April 16, 5:10 pm in the  
basement of 312  
Memorial Drive

**Good Friday Service:** Friday, April 17, at  
Noon in the chapel



## CHEAP FLIGHTS

Flights to: London●Paris●  
Brussels●Rome●Zurich●  
Madrid●Amsterdam●Nice●  
Milan●Geneva

Get your: ● Eurail Pass  
● Britrail Pass  
● International Student I.D.  
● International Youth I.D.  
● International Hostel Pass  
● Let's Go Guides  
● Let's Go Travel Gear  
● Michelin Maps & Guides

# LET'S GO

Harvard Student Agencies, Inc.  
Thayer Hall-B  
Harvard University

Hours M-F, 1-5  
495-9649



## ARTS

# Shake, shake, shake with LA garage music at its best

BY THE LIGHT OF THE MOON

Los Lobos  
On Slash Records.

By MICHAEL J. GARRISON

I LIKED THE SONGS I HEARD off the earlier album by *Los Lobos*, especially the title track, "How Will The Wolf Survive." (Los Lobos means The Wolves, by the way.) But I never bought the album, and now I regret it. These five guys from East LA are really good, especially David Hidalgo, the lead singer who co-writes many of the songs with Louie Pérez.

"By The Light Of The Moon" doesn't have a single bad song on it. As far as I can tell, if handled properly it could be the next "Sports" or "Thriller" five-plus hit album. Then again, some of my previous predictions have not fared so well.

"Shakin' Shakin' Shakes" has to be one of the best party singles of this or any year. This is garage music at its best: arresting vocals, intriguing lyrics, and fantastic, harmonic, shaking music. Just three, simple stanzas with no chorus, each one describing something that shakes. By comparing trees in the wind, a fault "as long as it is mean," and a woman "as sweet as she is rough," the song somehow manages to tell the listener which shakes the most — and it's not the trees or the ground.

"One Time, One Night" opens the album with "a wise man telling stories" in a quiet, haunting song:

*"A lady dressed in white with the man she loved  
Standing along the side of their pickup truck  
A shot rang out in the night  
Just when everything seemed right  
Another headline written down in America  
... One time, one night in America"*

In the same light, "Is This All There Is?" explores "tired souls with empty hands" who are "all searching for the promised land." Like most of the other tracks on the album, as I took notes I wrote, "Also a cool song."

## Guitar-based pop-rock from the Chameleons UK

STRANGE TIME  
By The Chameleons UK.  
On Geffen Records.

By DONALD YEE

"STRANGE TIMES," THE THIRD album and the second American release by The Chameleons UK, is finally out on Geffen Records. It comes two years after their first domestic release, "Script of the Bridge." Judging by the quality of the music on the disc, it was well worth the wait. However, it is a shame that the American audience missed out on "What Does Anything Mean? Basically," the Chameleons' second album, which was released only in Britain.

Specially marked packages contain a six song bonus album in addition to the eleven song main album, for a total of over an hour's worth of music. Such a treat is certainly welcome, especially when some of the "fluffier" material on this album is better than much of the material that now manages to get radio airplay.

The Chameleons (the UK is added to distinguish from a US band by the same name) hail from Middleton, a town near Manchester. Their music is guitar-based pop-rock — reminding one of U2 — yet fresh, unique, and not imitative as their name might suggest. The strength of their songs lies mainly in the instrumental arrangements, since much of the vocals are buried in the mix.

Over a steady rock beat and solid bass line, the Chameleons layer a mix of guitar and brooding keyboards. The guitar ranges from fuzzy power chords to distorted whines to folksy acoustic picking, yet it all works and maintains the Chameleons' signature sound. The synthesized keyboards never take the lead, but they serve to fill out the sound, lending an airy, almost "spacey" atmosphere to many of the songs.

Although the entire album is filled with attractive material, two songs stand out as being exceptionally well-executed and catchy. "Swamp Thing," which opens the second side of the album, starts with a lit-



If all songs in Spanish sound as good as "Prenda del Alma," a pretty love song sung in Spanish, I would not mind never understanding the words (or even knowing where one word ends and the next begins). The English translation almost spoils it — actually he still loves her but they are destined to be apart.

I could go on about all the songs, especially "Set Me Free (Rosa Lee)" and "River Of Fools," which most readers will have heard, and "All I Wanted To Do Was Dance" which may be more obscure but is certainly just as good a catchy number.

Let's face it: I think you should all go out and buy this album. *Los Lobos* is a winner. Me, I'm still looking around for the first one.

## Bluesman Robert Cray and his band are strongly persuasive

STRONG PERSUADER  
The Robert Cray Band.  
On Polygram Records.

By MICHAEL J. GARRISON

THE BLUES ARE NOT AT THE HEIGHT of popularity right now, but that does not mean that innovative blues music is not available. In fact, I unconditionally recommend the latest release from The Robert Cray Band,

"Strong Persuader."

Cray hails from Tacoma, Washington, a most untraditional hometown for the newest rising star in the blues world. His music is likewise untraditional, featuring a more jazzed up rhythm than is normal for blues. But his songs do not lose any of the emotional and sexual charge characteristic of good blues. They are all about sex — or at least women — and most of them are about relationships on the rocks.

Besides the current hit single, "Smoking Gun," there are at least three or four potential hits on the album, and a bunch more which won't be hits simply because they are not as palatable to the pop audience.

Cray has a great voice, and an even better sense of how much pain to mix within his music without turning off the listener. His hot guitar work brings a welcome infusion of the strengths available to other musical genres.

My two favorites from the album are "Right Next Door" and "Foul Play." In the first, Cray reveals himself to be the "Strong Persuader" of the title. He has persuaded the woman next door to have an affair with him, "another notch on my guitar." But her man finds out, and Cray sadly sings that he can hear their hearts breaking right through the thin walls. "She's lost the man who really loves her. I should go to her but what would I say?"

"Foul Play" is the other side of the fence. In it Cray's wife has started staying late at the office, and he suspects she's up to "Foul Play" with her new, young boss. The contrasts between the two songs show graphically how fragile happiness can be no matter who you are.

(Please turn to page 17)

THE CHAMELEONS UK



STRANGE TIMES

ing guitar hook, to which a synthesizer drone, then bass and drum lines are added. It is also one of the few songs where the vocals are audible. Rather than dealing with some horror flick monsters, lead singer Birdy sings of ignoring the real monsters of daily existence.

"In the side streets something's moving/Look around, look around/All around you walls are tumbling down/Stop staring at the ground," he admonishes the listener.

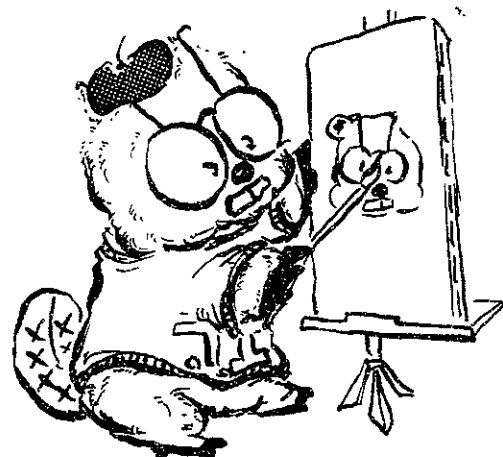
The other outstanding piece, "Tears," is available in two versions, one on the album and the other on the accompanying bonus album. On the main album is the "original" version, a much sparer arrangement with acoustic guitar. The bonus album contains the "full arrangement" with a fuller, more layered sound. Both songs

are very different from one another, and although the full arrangement is probably destined for more airplay, the original version is slightly more appropriate for this moody song.

Given the quality of their tunes, it is surprising that The Chameleons do not have a larger following in the US, especially with the popularity of bands like U2. Although they are receiving some airplay on "new music" and college stations, I have not heard them on mainstream radio yet.

A double album for the price of one is certainly a bargain, so get it while you can; it might be a while before we hear from The Chameleons again. Then again, if enough people buy it, I might be proven wrong.

# ARTS



## ARTS

## Ongoing

## THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
 "The Goodfellers," by Gilbert and Sullivan, is performed by the Harvard Gilbert and Sullivan Players at 8 pm at the Agassiz Theatre, Radcliffe Yard, Cambridge. Presented April 16-18 at 8 pm. Tel: 495-8676.

"Sweet Charity" is presented April 16-18 at 8 pm at Harvard University Winthrop House, Cambridge. Tel: 495-2297.

Federico Garcia Lorca's epic tragedy, "Blood Wedding," where the force of blood is stronger than the will of men, continues at 8 pm at the Loeb Drama Center, Harvard University, 64 Brattle Street, Thursdays through Saturdays at 8 pm until April 18. Tickets: \$5 general, \$4 seniors/students. Tel: 547-8300.

TheaterWorks presents Peter Handke's "Kaspar" at 8 pm at Performance Place, 277 Broadway, Somerville. Continues Thursday through Sunday nights at 8 pm until April 19. Tickets: \$8-\$10. Telephone: 623-5510.

"Mrs. Sorken Presents... ('Ubu Lear' and Other Peerless Classics)," three outrageous new parodies poking at Shakespeare, Tennessee Williams, and Sam Shepard and presented in one fast and furious evening, continue at the American Repertory Theatre, 64 Brattle Street, Cambridge, Wednesdays through Sundays until May 1. Tickets: \$12 and \$16. Telephone: 547-8300.

William Wise's intriguing murder mystery, "A Man With a Raincoat" continues at Salem State College, Callan Studio Theatre, 352 Lafayette Street, Salem, April 23, 24, 25, 30 and May 1, 2. Tickets: \$5 general, \$3 seniors/children. Tel: 744-3700.

Michael Bennett's production of "Dreamgirls," the dazzling and innovative Broadway musical that won six 1982 Tony Awards, continues at the Shubert Theatre, 265 Tremont Street, Boston, for a four-week engagement ending May 2. Telephone: 426-4520.

The world premieres of Ronald Ribman's "The Cannibal Masque" and "A Serpent's Egg," two one-act plays that are simple jewels of drama and suggestive parables completing the trilogy with "Sweet Table at the Richelieu," continue at the American Repertory Theatre, 64 Brattle Street, Cambridge through May 3. Tickets: \$12 and \$16. Tel: 547-8300.

\*\*\* CRITIC'S CHOICE \*\*\*  
 Alan Ayckbourn's "The Norman Conquests," a hilarious glimpse into the eccentricities of the British, continues at the Lyric Stage, 54 Charles Street, Boston, through June 14; Wednesdays through Fridays at 8:00, Saturdays at 8:30, and Sundays at 3:00. Telephone: 742-8703.

"Forbidden Broadway 1987," the newest updated version of Gerard Alessandrini's hit musical comedy revue, continues indefinitely at the Terrace Room of the Park Plaza Hotel. Tickets: \$15-\$21.50. Telephone: 357-8384.

"Nonsense," a musical comedy by Dan Goggin recounting the trials of the Little Sisters of Hoboken, who stage a talent show in order to raise money to bury four of their number who died of botulism and who are currently on ice in the convent freezer, continues indefinitely at the Boston Shakespeare Theatre, 52 St. Botolph Street, Boston. Tickets: \$17.50-\$25.50. Telephone: 267-5600.

"Little Shop of Horrors," the deliberately seedy musical by Howard Ashman and Alan Menken, based on Roger Corman's 1960 B-grade horror film, tells the tale of a blood-devouring vegetable and the nerd who nurtures it. Continues indefinitely at the Charles Playhouse, 14 Warren Street, Boston. Tickets: \$17.50-\$25.50. Telephone: 426-6912.

## EXHIBITS

"On a Grand Scale: Watercolors by Ray Kass," continues through April 16 at the Boston College Gallery, 885 Centre Street, Newton. Telephone: 552-4295.

An exhibit of Japanese Calligraphy and Brush Painting by artists of the Kaji Aso Studio continues at 40 St. Stephen Street, Boston, through April 23. Persons may also participate in a Japanese Tea Ceremony each Sunday from 4 pm to 6 pm. No admission charge except for Tea Ceremony, \$10. Tel: 247-1719.

An exhibit of works by Barbara Blackburn and Bonnie Porter continues through April 25 at The Basement, Boston Food Co-op, 449 Cambridge Street, Allston.

"Ben Thompson & Associates Inc.: 20th Anniversary Exhibit," models, photos, and plans chronicling the history of this exciting architecture firm, continues at the MIT Museum through April 25. No admission charge. Telephone: 253-4444.

The Museum of the National Center of Afro-American Artists presents an exhibit by Robert H. Graham entitled "South Africa and Other Anguish." Continues at 300 Walnut Avenue, Boston, through April 26.

\*\*\* 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, Thurs and Fri — 11 am to 8 pm. Admission: \$3.50 adults, \$2 students, \$1 seniors and children. Telephone: 266-5151 or 266-5152.

"The Art That Is Life: The Arts and Crafts Movement in America" continues at the Museum of Fine Arts through May 31.

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, 250 Beacon Street, Boston, until June 1. The exhibit includes Michelangelo's late "Pietà" and Raphael's "Papal Procession." Admission: \$3 suggested donation. Telephone: 566-1401.

"Russia, the Land, the People: Russian Painting 1850-1910" continues through June 14 at the Fogg Art Museum, 31 Quincy Street, Cambridge. Telephone: 495-9400.

## On The Town

Because The Tech will not be published on Tuesday, April 21, the next segment of "On The Town" will be on Friday, April 24

"The Portrait," an exhibition exploring the idea of the portrait from the ancient Egyptians to the 1980s, continues through April 26 at the Sackler Museum, Harvard University, 485 Broadway, Cambridge. Telephone: 495-2397.

"New Works: Passages," by Prilla Brackett, continues through May 1 at the Newton Free Library, 414 Centre Street, Newton. Telephone: 552-7145.

"Last of the Mandarins: Chinese Calligraphy and Painting from the F.Y. Chang Collection," continues through June 21 at the Sackler Museum, Harvard University, 485 Broadway, Cambridge. Telephone: 495-2397.

"Telegraphic Charismas," portraiture by Jeremy Gardiner combining the accuracy and immediacy of the photograph with the subjective interpretation of the painter and sculptor, continues at the MIT Museum Compton Gallery through June 27. No admission charge. Telephone: 253-4444.

Fine press printers and binders, illustrators, calligraphers, and decorated paper makers contribute to "80 Years Later," the anniversary exhibit of the Guild of Bookworkers continues at the MIT Museum through June 27. Tel: 253-4444.

"Black on Black," an environmental light installation by Beth Galston exploring relationships between architecture and nature, continues at the MIT Museum through June 27. No admission charge. Telephone: 253-4444.

"Artists in the Computer Age," an eclectic selection of works showing the versatility and new possibilities of expression opened by the use of the computer, continues at the MIT Museum through July 31. No admission charge. Telephone: 253-4444.

The Museum of Comparative Zoology presents the "Songs of the Spring Warblers" exhibition at 26 Oxford Street, Cambridge, continuing through the summer. Admission: \$2 general, \$1.50 students and seniors, 50¢ children. Telephone: 495-4473.

## Tuesday, April 14

## JAZZ MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
 The Max Roach Quartet with Max Roach (drums), Cecil Bridgewater (trumpet), Odean Pope (tenor sax), and Tyrone Brown (electric bass) performs at 7:30 and 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200. Also being presented April 15.

## POPULAR MUSIC

A reggae extravaganza with Big Youth and Biddim Trees is presented at 8 pm at the Channel, 25 Necco Street, Boston. Tickets: \$12. Telephone: 451-1905.

The Mentors and Bomb perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Insomula, Slim Chance & The Rumba Ranch Hands, and Miles Dethmoffan perform at Jack's, 952 Massachusetts Ave., Cambridge. Telephone: 491-7800.

## CLASSICAL MUSIC

The Boston University Opera Institute presents the Boston premiere of Jules Massenet's "Cinderella," employing the English translation from Massenet's "Cendrillon," at 8 pm at the Boston University Theatre, 264 Huntington Avenue, Boston. Tickets: \$6 and \$8 general, \$4 seniors/students. Telephone: 266-2549.

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

The New England Conservatory presents Andrés Díaz, cello in an Artist Diploma Recital, performing works by Bach, Debussy, Schuller, and Shostakovich, at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

## FILM &amp; VIDEO

The MIT-Japan Science and Technology Program, the Japan Society of Boston, and the MIT-Wellesley Exchange present "Tora-san" ("Go-Between," Yoji Yamada) at 7:30 pm in MIT Room 10-250 as part of the continuing Japanese film series. Admission: \$2. Tel: 253-3142.

\*\*\* CRITIC'S CHOICE \*\*\*  
 The Harvard Film Archive continues its Tuesday series French Films with Alain Resnais's classic of French New Wave, "Hiroshima, mon amour" (1959) at 5:30 and 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street, Harvard Square. Admission: \$3. Telephone: 495-4700.

The Brattle Theatre begins a four-day Robert Bresson film festival with "Pickpocket" (1958, Bresson) at 5:15 & 8:15 and "Pickup on South Street" (1953, Sam Fuller) at 3:45, 6:45, & 9:45. At 40 Brattle St. in Harvard Square. Tickets: \$4.75 for the double feature. Telephone: 876-6837.

The Somerville Theatre presents two big hits from the summer of '86, "Ferris Bueller's Day Off" at 5:45 & 9:30 and "Crocodile Dundee" at 7:45. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

## Wed., April 15

## CLASSICAL MUSIC

The Boston University Chamber Players present the Muir String Quartet in concert at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The Boston Conservatory Symphony Orchestra performs works by winners of the Student Concerto Competition, by Schubert, and by Brahms, at 8 pm in the Boston Conservatory Theater, 31 Hemenway Street, Boston. No admission charge. Telephone: 536-6340.

Composers in Red Sneakers present Concert 24, featuring "Mime Dances" for chamber orchestra, "Boston Common Brass" for eight trumpets, and "The IRSuite" for clarinets and rhythm section, at 8 pm in Sanders Theater, Harvard Square Cambridge. Admission: \$5 (anyone wearing red sneakers admitted free). Telephone: 782-7760 or 864-4911.

## POPULAR MUSIC

Billy Idol, with special guest The Cult, performs at 7:30 pm at the Worcester Centrum. Tickets: \$14.50 and \$16.50. Telephone: 492-1900 or 720-3434.

The Strangers with guests The Vigil perform at Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Tickets: \$9.50 advance/\$10.50 day of show. Telephone: 262-2424.

Present Tense, Heretix, After the Fact, One Nation, and 4-4 perform at 8 pm at the Channel, 25 Necco Street, Boston. Tickets: \$2. Telephone: 451-1905.

Bird Songs of the Mesozoic with guests Willie Loco Alexander and The Persistence of Memory Orchestra perform at Jack's, 952 Massachusetts Avenue, Cambridge. Telephone: 491-7800.

Cut The Rug, Broken English, She Cried, and Cool Moon perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

No Mind Faculty, Grey March, and Seram perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

## FILM &amp; VIDEO

The Brattle Theatre continues its Robert Bresson film festival with "L'Argent" (1983) at 3:45 & 8:00 and "La Religieuse" (1965, Jacques Rivette) at 5:30 & 9:45. At 40 Brattle Street in Harvard Square. Admission: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents "Repo Man" at 6:00 and 9:30 and "D.O.A." at 7:45. Also being presented April 16, at 55 Davis Square just by the Davis Square T-stop on the red line. Tel: 625-1081.

The Harvard Film Archive continues its Wednesday series Classics of the Silent Cinema with "Storm over Asia (The Heir to Ghenghis Khan)" (1928, V.I. Pudovkin) at 5:30 and "Arsenal (The January 1918 Uprising in Kiev)" (1928, Alexander Dovzhenko) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Admission: \$3 single film, \$5 for the double feature. Telephone: 495-4700.

## LECTURES

Renowned translator and critic of modern German poetry, Michael Hamburger will give a reading at 5:30 pm at the Boston University College of Liberal Arts, Room 202, 725 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-2510.

The Museum of Fine Arts presents a lecture by Luise Vosgerchian, Walter W. Naumberg Professor of Music at Harvard University, entitled "Musical Notation: A Challenge to the Imagination" at 7:30 pm in Remis Auditorium. Tickets: \$6.50 general, \$5.50 MFA members, seniors, & students. Telephone: 267-9300 ext. 306.

## THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
 In Harold Pinter's "Old Times," the fragmented memories of a shattered relationship resurface as a married couple are reunited with an old friend. Opens today at 8 pm at the New Eulrich Theater, 539 Tremont St., Boston. Continues Wednesdays through Saturdays until May 9. Tickets: \$10-\$15. Telephone: 482-6316.

## Thursday, April 16

## POPULAR MUSIC

SCC Strat's Rat presents "Strat Cave" with DJ Kevin Jones from the "Bat Cave" at 9 pm in Lobdell. Free with MIT or Wellesley ID.

\*\*\* CRITIC'S CHOICE \*\*\*  
 Bin Skala Bin, Plate O' Shrimp, Shy Five, The Happy Campers and guests from The Bosstones, Mission Impossible, Oddly Enough, and Classaction perform at 8 pm at the Channel, 25 Necco Street, Boston. Tickets: \$3. Telephone: 451-1905.

Konk performs in an 18+ ages show at Spit, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Garr Lange & The Big Rig, Treat Her Right, and Listener perform at Jack's, 952 Massachusetts Avenue, Cambridge. Telephone: 491-7800.

Classic Ruins, Willie Alexander, The Bags, and The Brood perform in an 18+ ages show at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Things That Aren't Food, Friction, and The Boyz perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

John Hartford, with special guest Ramblin' Jack Elliot, performs at 7:30 and 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

## FILM &amp; VIDEO

The Brattle Theatre continues its Robert Bresson film festival with "Mouchette" (1966) at 5:05 & 8:10 and "Voyage to Italy" (Roberto Rossellini) at 3:40, 6:35, & 9:45. At 40 Brattle Street in Harvard Square. Admission: \$4.75 for the double bill. Telephone: 876-6837.

## LECTURES

The Museum of Fine Arts begins its Thursday evening lecture series entitled "Perspectives on Paintings" wherein the curators of the Department of Paintings provide insight into issues they consider in building and caring for the MFA's collections. The lecture series begins today with "The Impossible Dream: The Curator's Search for Paintings." The series continues April 23 with "A Major Acquisition: The Triumph of the Eucharist by Peter Paul Rubens," April 30 with "Exhibiting Early Italian Paintings: Challenges and Problems," May 7 with "So Much Sargent, So Little Eakins," and May 14 with "French Paintings and Boston Taste." Tickets for the series: \$65 general, \$50 MFA members, seniors, & students. Telephone: 267-9300 ext. 306.

## EUROPE! \$399

- Fly to Luxembourg, with FREE express motorcoaches to Germany, Holland & Belgium • Only '15 by train to Switzerland & France
- Convenient connections via Icelandair to Copenhagen, London, Paris, Frankfurt, Glasgow, Oslo, Stockholm, Bergen.
- Iceland optional stopovers at no extra charge.

Depart May 1 - May 31, June-October  
 departures for as little as \$50  
 additional each way. Restrictions apply.

ICELANDAIR

## CRIMSON TRAVEL

39 JOHN F. KENNEDY ST. CAMBRIDGE • TEL. 868-2600

ATTENTION  
ALL GRADUATE STUDENTS!!!!

The Graduate Student Council will hold hearings for graduate student seats on Institute Committees on Wednesday, April 22 from 3:00 — 6:00 p.m. and Thursday, April 23 from 5:00 — 8:00 p.m. in the GSC Lounge, Walker Memorial, 50-220. ALL INTERESTED GRADUATE STUDENTS ARE URGED TO CALL THE GSC FOR AN APPLICATION AND APPOINTMENT. Please call x3-2195 AFTER APRIL 13 if you are interested or would like more information.

Committee on the Undergraduate Program:  
 (You must have attended MIT as an undergraduate): one opening

Committee on Graduate School Policy:  
 two openings

Committee on Discipline:  
 one opening

Committee on the Libraries:  
 one opening

Commencement Committee:  
 one opening

Corporation Joint Advisory Committee:  
 one opening

find out about

## MAJORING IN

ANTHROPOLOGY/ARCHAEOLOGY  
 FRENCH  
 GERMAN  
 SPANISH  
 RUSSIAN  
 HISTORY  
 LITERATURE  
 MUSIC  
 WRITING  
 STS  
 AREA STUDIES  
 A SELF-DESIGNED FIELD

and let us tell  
 you about the many paths  
 to

## DOUBLE COMPETENCE

at the Humanities/Course XXI Open House

THURSDAY, APRIL 16th

2 - 4 PM

BUSH ROOM (10-105)

information on

Degree Programs

All subjects for Fall 1987

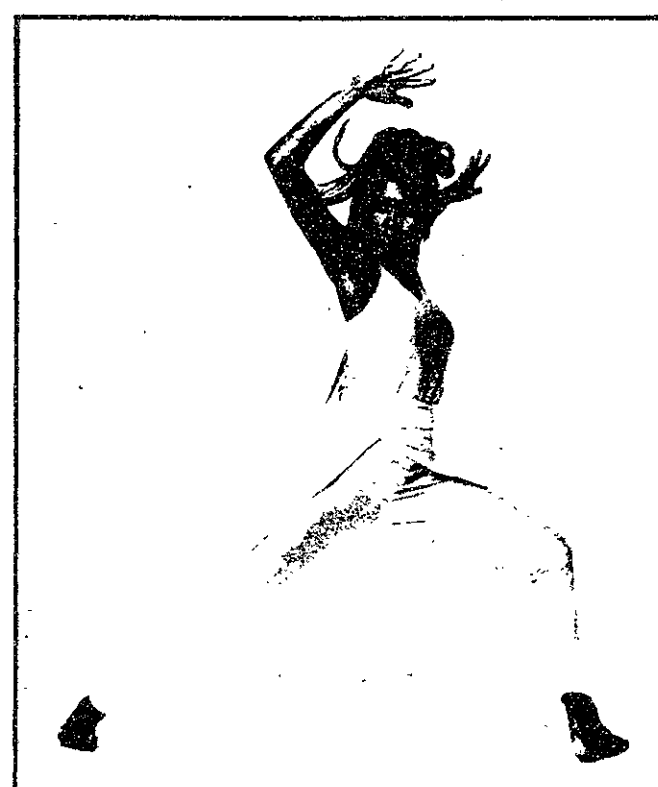
Concentrations

Refreshments Will Be Served



## ARTS

## On The Town



The Alvin Ailey Dance Theater at the Wang Center for Performing Arts, April 21-26.

## CONTEMPORARY MUSIC

T. Wiswanathan, South Indian ethnomusicologist, presents a program of South Indian music for flute and drums at 12:05 pm at the MIT Chapel. No admission charge. Tel: 253-2906 or 253-ARTS.

"Improvised Structures," a half-concert of improvised structures drawn from classical, jazz, ethnic, and avant-garde styles and forms, and "Passing Disturbances," a live performance with audio-tape by sound artist Rick Wolff, are presented at 8 pm at the Cambridge Multicultural Arts Center. Also being presented April 17. Tickets: \$5. Telephone: 731-2040.

## CLASSICAL MUSIC

The Boston University Chorus performs Mendelssohn's "Elijah" at 8 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. Also presented April 17. No admission charge. Telephone: 353-3345.

The New England Conservatory Wind Ensemble performs music of Orff, Beethoven, Schwaner, Bennett, and Badings at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Boston Museum Trio with special guest Sanford Sylvan, baritone, will present selected works of J.S. Bach, Buxtehude, and Purcell at 8 pm at the Museum of Fine Arts. Tickets: \$10 general, \$8 MFA members, seniors, & students. Telephone: 267-9300 ext. 306.

Pianist John MacDonald performs works by Liszt, Berg, Yim, and McDonald at 8 pm at the Longy School of Music, Edward Pickman Concert Hall, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

Violinist Nurit Bar-Josef performs at 12:15 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested contribution. Telephone: 734-1359.

## THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
"The Seventh Bell (Part II)," a sound/action piece designed and directed by Mario-Erik Paoli, opens today at Mobius, 354 Congress Street, Boston. Continues through April 19. Tickets: \$6. Telephone: 542-7416.

"Macondo," a multimedia production inspired by Gabriel Garcia-Marquez's "One Hundred Years of Solitude" and performed by the Facets Performance Ensemble of Chicago, is presented at 7 pm at UMass/Boston, Wheatley Auditorium, Harbor Campus, Boston. Tickets: \$3.

## Friday, April 17

## POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Big Audio Dynamite with special guests Vernon Reid perform at 8 pm at the Channel, 25 Necco Street, Boston. Also presented April 18 at 8 pm and April 19 at 6 pm. Tickets: \$6.04. Telephone: 451-1905.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Smithereens and The Bristles perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

NRBQ perform at 9:00 and 11:30 at Jack's, 952 Massachusetts Avenue, Cambridge. Telephone: 491-7800.

The Lyres, The Jayhawks, and The Boogymen perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

The Neighborhoods, The Cave Dogs, and Buzz & The Gang perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 491-0082.

Blue hit maker/guitarist/singer Albert King and soulful young bluesman Joe Louis Walker perform at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Also presented April 18. Tickets: \$11. Telephone: 497-8200.

## FILM &amp; VIDEO

Bill Forsyth's "Local Hero" is presented at 7 pm and 9 pm at the Cambridge Center for Adult Education, Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$3. Telephone: 547-6879.

The Brattle Theater concludes its Robert Bresson film festival with "A Man Escaped" (1956) at 4:00 & 8:00 and "Thomas the Impostor" (1965, Georges Franju) at 6:05 & 10:00. At 40 Brattle Street in Harvard Square. Admission: \$4.75 for the double bill. Telephone: 876-6837.

The French Library continues its series "The Third World on Film" with "La bataille d'Alger" (1966, Real Gillo Pontecorvo) at 8 pm at 53 Marlborough Street, Boston. Also being presented April 18 and 19. Admission: \$3.50 general, \$2.50 members. Tel.: 266-4351.

The Somerville Theatre presents Bill Forsyth's "Local Hero" at 6:00 & 10:00 and Barry Levinson's "Diner" at 8:00. At 55 Davis Square just by the Davis Square T-stop on the red line. Tel.: 625-1081.

The Harvard Film Archive presents Yugoslav Cinema with "The Master and the Margarita" (1972, Aleksandar Petrovic) at 7 pm and 9 pm. Also being presented April 18. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Admission: \$3. Telephone: 495-4700.

The Museum of Fine Arts continues its Italian Comedy film series with "Amici miei" ("My Friends," 1975, Mario Monicelli) at 5:30 and "Lo scapone scientifico" (1972, Luigi Comencini) at 8:00. Tickets: \$3.50 general, \$3 MFA members, seniors, & students. Telephone: 267-9300 ext. 305.

## CLASSICAL MUSIC

The Boston Symphony Orchestra with Seiji Ozawa performs Berg's "Wozzeck" at 2 pm at Symphony Hall. Also being presented April 18 and 21 at 8 pm. Tickets: \$14.50-\$38. Telephone: 266-1492.

## JAZZ MUSIC

The Jazz Reunion, a major concert celebrating the 15th Anniversary of Jazz at Harvard and Radcliffe, is presented at 8 pm at Sanders Theatre, Harvard University, Cambridge. Tickets: \$6 general, \$4 seniors/students. Tel.: 495-8676.

## THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
Rodgers and Hammerstein's "The King and I" opens today at 7:30 pm at the Wheelock Family Theatre, 200 The Riverway, Boston. Continues Fridays at 7:30 and Saturdays & Sundays at 3:00 through May 10. Tickets: \$6. Telephone: 734-5203.

## DANCE

"Emotion in Motion," an evening of original choreography by Sandy Oasin, Bill McLaughlin, and Stephanie Rey Parker, is presented at 8 pm at the Boston Conservatory Assembly Hall, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

"Old and New Dreams," an evening of dance, music paintings, and words by Jeryann Owens, Brian Alexander, and Joan Green, is presented at 8 pm at the Mass. College of Art, Longwood Theatre, 364 Brookline Avenue, Boston. Also being presented April 18. Tickets: \$7 general, \$5 seniors/students. Telephone: 731-2040.

## Saturday, April 18

## POPULAR MUSIC

The Great Divide with guests Oester and Runaway Dan perform at Jack's, 952 Massachusetts Avenue, Cambridge. Telephone: 491-7800.

The Swingin' Erudites, Pajama Slave Dancers, and Boogaloo Swamis perform at the Rat, 528 Commonwealth Ave. in Kenmore Square. Telephone: 536-9438.

## CLASSICAL MUSIC

Fayrouz performs in concert at 8 pm at the Wang Center. Tickets: \$20-\$150. Telephone: 472-4962 or 523-6633.

Penny Marcus, clarinet, performs in an Artist's Diploma Recital at the Longy School of Music, Edward Pickman Hall, Follen and Garden Streets, Cambridge. No admission charge. Tel.: 876-0956.

## FILM &amp; VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
The Brattle Theatre presents a Judy Garland double feature with "A Star Is Born" (1954, George Cukor) at 2:45 & 8:00 and "Easter Parade" (1948, Vincent Minnelli) at 12:45 & 6:00. Also being presented April 19. At 40 Brattle Street in Harvard Square. Admission: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre presents two hits from the 1986 film season with "Peggy Sue Got Married" at 4:15 & 8:00 and "Stand By Me" at 6:15 & 10:00. At 55 Davis Square just by the Davis Square T-stop on the red line. Tel.: 625-1081.

## Sunday, April 19

## POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Grammy Award winner, blues guitarist/singer Luther "Guitar Junior" Johnson and his 5-piece band perform at 8 pm and 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Telephone: 497-8200.

## CLASSICAL MUSIC

Pianist Makiko Takeda performs works by Mozart, Akio Yashiro, and Chopin at 7:30 pm at Kresge Auditorium. No admission charge. Telephone: 253-2906.

"Bits & Pieces," a chamber revue of words and music featuring music of Gershwin, Ravel, Hindemith, and Bottesini, is presented at 8 pm at the Longy School of Music, Edward Pickman Concert Hall, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

Boston Symphony Principal, Ralph Gomberg, oboe, performs at 3 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$2 suggested contribution. Tel.: 734-1359.

## FILM &amp; VIDEO

The Somerville Theatre presents "Paris Blues" at 5:40 & 10:00 and one of "The Tech's" picks as the year's best for 1986, "Round Midnight" starring Dexter Gordon, at 7:30. Also being presented April 20. At 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Harvard Film Archive continues its Sunday series "Film Realities" this week focusing on Yugoslavia with short documentaries by Vlatko Glic, Ante Babaja, and Kreso Golik, at 5:30 and "I Even Met Happy Gypsies" (1967, Aleksandar Petrovic) at 8:00. The HFA also continues its Japanese Film series with "Muddy Waters" (1953, Tadashi Imai) at 5:30 and "Downtown" (1955, Yasuji Chiba) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Admission: \$3 single film, \$5 for the double feature. Telephone: 495-4700.

## Monday, April 20

## FILM &amp; VIDEO

The Harvard Film Archive continues its Monday film series "American Classics" with "Outrage" (1950, Ida Lupino) at 5:30 and Robert Altman's "M\*A\*S\*H" (1970) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Admission: \$3 single film, \$5 for the double feature. Telephone: 495-4700.

## POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
The Brattle Theatre continues its Monday Film Noir series with Fritz Lang's "The Big Heat" (1953) with Glenn Ford, a pouty Gloria Grahame, a very nasty Lee Marvin, and the infamous coffee pot, at 5:00 & 8:10 and "The Big Combo" (1955, Joseph H. Lewis) at 5:30, 6:40, & 9:55. At 40 Brattle Street in Harvard Square. Admission: \$4.75 for the double bill. Telephone: 876-6837.

## CLASSICAL MUSIC

Nancy Cirillo on violin, Nona Gainsford on horn, and Jean Alderman on piano perform music of Mozart, Brahms, and Ravel at 8 pm at Wellesley College, Jewett Auditorium. No admission charge. Telephone: 235-0320 ext. 2028.

The New England Conservatory presents a faculty recital with music of C.P.E. Bach-Cassado, Brahms, and Schuman at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

A Concert of Improvised Music is presented at 8 pm at the Longy School of Music, Edward Pickman Concert Hall, Follen and Garden Streets, Cambridge. No admission charge. Tel.: 876-0956.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

The American Repertory Theatre presents its second annual New American Play Reading Series, sit-down readings each Monday featuring four plays currently being developed by the ART's Literary Department, beginning today at 8 pm at 12 Holyoke Street, Cambridge, with "Poor Folk's Pleasure" by Len Lenkin. The series continues April 27 with "Martin Night" by Joshua Goldstein and May 4 with "Adon City" by Paul Selig and "Bill" by Glenn Blumstein. No admission charge but there is a suggested donation of \$2. Telephone: 547-8300 or 495-2668.

## FILM &amp; VIDEO

The Harvard Film Archive continues its Wednesday series "Classics of the Silent Cinema" with "Fragment of an Empire" (1929, Friedrich Ermler) at 5:30 and "Bed and Sofa" (1927, Abram Room) at 8:00. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Admission: \$3 single film, \$5 for the double feature. Telephone: 495-4700.

## EXHIBITS

"Martin Sugar: Recent Works," oil paintings and pencil drawings examining the relationship of indoor and outdoor spaces, opens today at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Continues through August 29. No admission charge. Telephone: 253-4444.

"A Wider Perspective," an exhibit of David Hockney's photo-collages, opens today at the Clarence Kennedy Gallery, 770 Main Street, Cambridge. Continues through May 30. No admission charge. Telephone: 571-5177.

## Thursday, April 23

## POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
SCC Sirat's Rat presents the Screaming Coyotes, a legendary Boston blues band, at 9 pm in Lobdell. Free with MIT or Wellesley ID.

The Circle Jerks perform at 7 pm at the Brandeis University Levin Ballroom, Waltham. Tickets: \$7. Tel.: 736-4753.

Farrenheit and Little America perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Neats perform in an 18+ ages show at Spit, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

"Know Nonsense Music," new music using new and used technologies, and "Ritchiekid My Toads," a theatrical/musical/performance event, are presented at 8 pm at the Palace Road Theater, Mass. College of Art, Huntington Campus. Tickets: \$4. Telephone: 731-2040.

## CLASSICAL MUSIC

The Boston Symphony Orchestra with Seiji Ozawa performs works by Liszt and Bruckner at 8 pm at Symphony Hall. Also being presented April 24 at 2 pm and April 25 at 8 pm. Tickets: \$14.50-\$38. Telephone: 266-1492.

Carol Shansky, flute, and Felice Pomenanz, harp, perform works by Ravel, C.P.E. Bach, Puccini, Fauré, J.S. Bach, Bozza, and Donizetti at 12:05 pm at the MIT Chapel. No admission charge. Tel.: 253-2906 or 233-ARTS.

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

The New England Conservatory presents a chamber music concert in its Keller Chamber Series at 8 pm in the Keller Room, New England Conservatory, 290 Huntington Avenue, Boston. No admission charge. Telephone: 262-1120 ext. 257.

Pianist Leslie Amper performs works by J.S. Bach, Schumann, Imbrie, Scriabin, and Schubert at 8 pm at the Longy School of Music, Edward Pickman Concert Hall, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

## JAZZ MUSIC

The New England Conservatory Jazz Repertory Orchestra performs at 8 pm at Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

## THEATER

\*\*\* CRITIC'S CHOICE \*\*\*  
The MIT Shakespeare Ensemble presents Shakespeare's classic comedy "Measure for Measure," beginning today at 8 pm in the Sala de Puerto Rico. Continues April 24-28 at 8 pm, 7:30 pm on April 27. Tickets: \$6 general, \$4 seniors/students. Telephone: 253-2903.

The Boston University Stage Troupe presents Christopher Durang's comedy, "A History of the American Film," beginning today at 8 pm in Hayden Hall, 685 Commonwealth Avenue, Boston. Continues April 24 and 26 at 8 pm and April 25 at 7:30 pm. Tickets: \$4 general, \$3 with a BU ID. Telephone: 424-8951.

## DANCE

\*\*\* CRITIC'S CHOICE \*\*\*  
Dance Umbrella and NuArts present Japan's largest and foremost Butoh group, DAI RAKUDA KAN, at 8 pm in the Northeastern University Alumni Auditorium, 360 Huntington Avenue, Boston. Also being presented April 24 and 25. Tickets: \$14.50/\$12.00 (\$2 discount to Dance Umbrella members, seniors, & students). Telephone: 437-2247.

## FILM &amp; VIDEO

The French Library in Boston will screen an episode of the French TV program "Apostrophes," "Claude Levi-Strauss" (in French) on wide-screen TV at 5:45 pm at 53 Marlborough Street, Boston. Admission: \$5 general, \$3 members, seniors, & students (reservations are required). Telephone: 266-4351.

The Museum of Fine Arts continues its film series "Life's Work: Individuality and the Machine Age" with "Blue Collar" (1978, Paul Schrader) at 5:30 and Francis Ford Coppola's "The Conversation" (1974) at 8:00.

## LECTURES

Renowned landscape architect, Sir Peter Shepherd, will speak on his recent garden designs at 6 pm at the Isabella Stewart Gardner Museum, 280 The Fenway, Boston. Admission: \$7.50. Telephone: 566-5643.

Nicholas Christopher, author of "On Tour With Rita" and "A Short History of the Island of Butterflies," will read from his work at 8 pm at the Cronkhite Graduate Center, 6 Ash Street, Cambridge. Admission: \$2.50. Telephone: 547-4648.

## EXHIBITS

"Microscopes: The Hidden Art of High Technology," 50 dramatic photographs focusing on the seldom-seen world of advanced developments in microelectronics software and lightwave communications, opens today at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Continues through June 27. No admission charge. Telephone: 253-4444.

## Friday, April 24

## POPULAR MUSIC

Rick Berlin — The Movie and The Great Divide perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

\*\*\* CRITIC'S CHOICE \*\*\*  
Blues Jam '87 with John Lee Hooker is presented at 9 pm at the Channel, 25 Necco Street, Boston. Tickets: \$10.50 advance/\$12.50 day of show. Telephone: 451-1905.

Folk-pop singer Judy Collins performs at 8:30 pm at Symphony Hall. Tickets: \$14, \$18, and \$20. Telephone: 524-7272.

The Somerville Theatre presents Patty Larkin & Friends in concert at 8 pm, at 55 Davis Square just by the Davis Square T-stop on the red line. Telephone: 625-1081.

## CONTEMPORARY MUSIC

Contemporary composer and innovative performer, Steve Reich and his ensemble of musicians perform at 8 pm at the Berklee Performance Center as part of the Wang Celebrity Series. Tickets: \$16.50, \$17.50, and \$19.50 (see also reduced-price tickets offered through The Tech Performing Arts Series). Telephone: 266-7455.

The Seventh Annual Intercollegiate Songfest begins today 5 pm-10 pm at Faneuil Hall Marketplace and continues April 25, 10 am-10 pm and April 26, noon-5 pm. Over 50 of the Northeast's most talented college vocal groups are featured including MIT's own Logarithms (performing Saturday, April 25). Telephone: 536-3003.

Experimental guitarist Eugene Chadbourne and The Bob Jones Experience perform at 8 pm at the Palace Road Theater, Mass. College of Art, Huntington Avenue Campus. Tickets: \$5. Telephone: 731-2040.

## CLASSICAL MUSIC

The MIT Choral Society performs Stravinsky's "Symphony of the Psalms" and H.W. Henze's "Musica Sacra" at 8 pm in Kresge Auditorium. Telephone: 253-2906 or 253-ARTS.

The Guarneri String Quartet performs works by Mozart, Janacek, and Debussy at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston, as part of the Wang Celebrity Series. Tickets: \$16.50 and \$17.50 (see also reduced-price tickets offered through The Tech Performing Arts Series). Telephone: 497-1118.

The Atlanta Symphony performs in an all-Russian concert with works by Glinka, Mussorgsky, and Tchaikovsky, at 8 pm at the Lowell Memorial Auditorium in downtown Lowell. Tickets: \$15.50-\$25.50 (students with valid ID may purchase up to two rush tickets at \$5 apiece beginning one hour before the concert starts). Telephone: 454-2299 or 459-0350.

The Chamber Orchestra performs at 8 pm at Wellesley College Jewett Auditorium. No admission charge. Telephone: 235-0320 ext. 2028.

## DANCE

The Boston Conservatory presents Student Choreographies, new works created and performed by students of the Dance Division, at 8 pm in the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented April 25. No admission charge. Telephone: 536-6340.

## FILM &amp; VIDEO

The Harvard Film Archive presents the cult classic, "King of Hearts" (1966, Philippe de Broca) with Alan Bates and Genevieve Bujold at 7 pm and 9 pm. Also being presented April 25. At the Carpenter Center for the Visual Arts, 24 Quincy Street in Harvard Square. Admission: \$3. Telephone: 495-4700.

The French Library continues its series "The Third World on Film" with "Weed Kuani" ("God's Gift," 1982, Gaston Kabore) at 8 pm at 53 Marlborough Street, Boston. Also presented April 25 and 26. Admission: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Museum of Fine Arts presents at 7 pm its "Museum School Film Annual," a juried selection of the best film animation, experimentation, and documentation by students and faculty at the School of the Museum of Fine Arts. Free tickets available at MFA Remis Auditorium the box office one hour before

# A mediocre report card for "Athalia" and Hogwood



Janice Felty, mezzo-soprano, performs the title role in "Athalia."

(Continued from page 10)

con's performance was not consistent: she was far from her best when matched with Freeman — the two supposed lovers sang with all the ardor of wooden puppets. There is little positive to say about the other soloists.

Boston Concert Opera gives *concert* performances, as its name suggests, and the soloists appeared in evening dress, positioned in front of the orchestra. It is difficult to convincingly develop relationships between tuxedo-clad protagonists in such a well-known and dramatic work as "Tosca," and questionable, therefore, whether it was an appropriate choice for the efforts of this company.

There was an attempt at acting, however, under Stage Director Thaddeus Motyka. Malcolm Rivers succeeded in adding depth through this attempted theater: his icy pacing sent shivers down the spine. But the other soloists' dramatic attempts mostly came across as eccentric and awkward. If anything, they detracted tension from the production.

The Chorus was in good form and the orchestra played well at times, developing a rich and intoxicating sensuality. David Stockton did not, however, succeed in maintaining tension, and the music drifted without interest for too many measures...

IN ENGLAND THERE IS A DREADED epithet school teachers reserve to put talented but errant pupils in their place: Christopher Hogwood, your report reads, "Could do better." Hogwood's "Athalia," performed at

Symphony Hall last weekend, was limp. The orchestra played well, even insightfully at times, but with elegance rather than brilliance. There were several instances of delightful solo work — a recorder solo performed by Christopher Krueger and Stephen Hammer was one of them — and there was strength to the chorus. But solo singing was mostly of a low caliber and devoid of characterization or emotion.

Towards the end Judith Nelson blew some life into the part of Josabeth but her singing, though often pretty, was mostly insubstantial. Janice Felty had her moments in the role of Athalia: the aria "To darkness eternal" was strongly projected, but it was too late by this point to establish the character's powerful central role.

Derek Lee Ragin, singing Ioad, also briefly shone, but generally failed to inspire. His "Let harmony breathe soft around," was done with care and contemplation, helped along by the sublime theorbo accompaniment of Paul O'Dette. This apart, though, his presence tended to fade into the background. Baritone Gregory Reinhart, singing Abner, did better: he was the only soloist to consistently inject life into his work, but his voice was not always as clear and crisp as might have been desired.

Not only was this cast of singers unable to project drama, they were unable to fill Symphony Hall, an unfortunate choice of venue for voices which might sometimes be capable of delicate ornamentation but which were lacking in vim. Hogwood should seriously consider using a more intimate setting for his chamber-scaled performances of baroque oratorio.

**Your foreign language ability is valuable!**



Translations into your native language are needed for industrial literature. You will be well paid to prepare these translations on an occasional basis. Assignments are made according to your area of technical knowledge.

We are currently seeking translators for:  
• Arabic • Chinese • Danish • Dutch  
• Farsi • French • German • Greek  
• Italian • Japanese • Korean  
• Norwegian • Polish • Portuguese  
• Romanian • Spanish • Swedish  
and others.

Into-English translations from German and French. Many other languages also available.

Foreign language typists also needed. All this work can be done in your home!

Linguistic Systems, Inc. is New England's largest translation agency, located a block north of the Central Sq. subway station.

**For application and test translation call Mr. Skagestad**

**864-3900**

Linguistic Systems, Inc.  
116 Bishop Allen Drive  
Cambridge, MA 02139

Mmmm.....  
Matza Ball  
Soup !!



**EAT PASSOVER MEALS AT THE KOSHER KITCHEN**

Lunch schedule: 12:30 pm — 1:30 pm, April 14-21  
\$4.50

Dinner schedule: 5:30 pm — 7:00 pm, April 15-20  
6:45 pm, April 17  
\$6.50

\* The Kosher Kitchen is in Walker Hall, Room 007.  
\* Supervision by the Va'ad Harabonim of Mass.  
\* Payment in cash or validine (prepay for Shabbat and holidays).  
\* For information call 225-6750 or 253-2982.  
\* Sponsored by M.I.T. Hillel.

Does your car or light truck need brakes or mufflers?

## FIND OUT FREE!

### FREE Brake and Muffler Inspection

1. Pull all 4 wheels
2. Inspect drums, brake shoes and cylinders
3. Inspect disc pads, rotors and callipers
4. Muffler inspection
5. If any repairs are necessary we will give you a written estimate. You decide if you want the repairs made.

**PLEASE CALL FOR APPOINTMENT**

**Brake Shoes, Pads, and Mufflers guaranteed for as long as you own your car**

**Disc Brake Overhaul**

## \$69.00

Includes new front brake pads, new grease seals, wheel bearings repacked, front rotors resurfaced, master cylinder and hydraulic system checked. Also check rear brakes and road test car. For imported and U.S. cars with conventional rear-wheel drive. Prices will vary for front-wheel drive, depending on vehicle model. Drum brakes slightly lower.

**864-1111**

**Sunoco Brake Kings  
808 Memorial Drive  
Cambridge, Mass.**

### SERVICE SPECIALS

**Muffler Installed**

## \$10.00 off

with this ad

**American & Foreign**

**Cooling System Flush**

We will back flush your cooling system, install up to 2 gallons of anti-freeze, check all belts, hoses, and clamps. Additional parts & labor extra.

Most American & Foreign cars and light trucks.

## \$19.99

**Lube, oil change, and filter**

## \$24.95

- Change oil 10-40
- Change filter
- Complete chassis lube
- Lube door & hood hinges
- Check and fill: automatic transmission fluid, battery, power steering fluid, brake fluid, rear end fluid, washer fluid

**Tune Motor**

## \$36.95

- 1. Clean and adjust carburetor
- 2. Replace spark plugs
- 3. Labor included

4-Cylinder slightly lower  
8-Cylinder slightly higher

**OFFICIAL MASS. INSPECTION STATION 2563**



## ARTS

# On the symmetry of Nazi fascism and British imperialism

## DOUBLE CROSS

Written by Thomas Kilroy.  
Starring Jonathan Epstein,  
Richard McElvain & Carol Moss.  
Directed by Derek Campbell.  
At the Boston Shakespeare Co.  
Northern Irish Theatre Festival.  
Through April 26.

By JULIAN WEST

THE SECOND WORLD WAR BOTH crushed the German Reich and crippled the British Empire. Was there, in fact, much difference between the two imperial powers? Does it matter that instead of a German world, "the future belongs to Englishness?" This question is posed by an Irishman, Thomas Kilroy, in the first play of the Boston Shakespeare Company's festival of theater from Northern Ireland.

Derek Campbell, who directed the play while on loan from the MIT Shakespeare Ensemble, calls it "an almost exhilarating

and daring conclusion to draw. German fascism and British imperialism actually owe their roots and origins to the same impulses." The German attempt to create a genetically superior master race was akin to the British perpetuation of the class system.

Kilroy examines this symmetry through the device of two historical characters: Brendan Bracken, the Minister of Information in the British war government, and William Joyce, the notorious Nazi propagandist known as "Lord Haw Haw." Both men fled from Ireland at the formation of the Irish Republic, and concealed their Irish roots to gain advancement on the mainland.

"Double Cross" would have us believe that the parallel runs deeper. The play, structurally a pair of one-person plays in which the same actor portrays first Bracken then Joyce, presents each of the characters as obsessed with the other. Bracken sees Joyce as the arch-traitor who

(Please turn to page 17)



Richard McElvain as "Lord Haw Haw" in "Double Cross."

## Boston and New England Conservatories stage Shakesperean opera

(Continued from page 10)

Helena, and William Mouat as a very dashing Demetrius. All four came together in Act III for a splendid quartet ("Like a jewel. . .") which brings out the poetry in Shakespeare's words. In a dramatic production such lines must be too quickly passed over.

Britten's music is not the sort of thing one slips into the CD player after dinner. It is airy nothing if taken out of context, but in context is a compelling interpretation of the action on the stage.

The orchestra, which sounded a lot bigger than 20 strings and 10 winds, has to play striking, imaginative music which reflects both the action and the mood on stage. On top of this, some incidental music, and many sound effects (of such things

as hunting horns and chinks in walls), are written into the score. As conjured up by these young musicians under John Moriarty's yoke, it was a delight to hear.

It was imperative, therefore, that the staging complement the music, but just as important that it not draw our attention away from it.

Actually, there was no worry there. Though they clearly made some effort to build the canonical "Dream" set, more thought should have gone into the design. Standard fairyland undergrowth predominated, looking as realistic as a Star Trek set. To this was occasionally added distracting lighting or a silvery backdrop which annoyingly reflected the lights above the stage. Two modular units cluttered the stage; it was too great an effort to move

them for too little effect.

As for costuming, the Athenian garments were good, if on the traditional side. Oberon's costume, and particularly his makeup, were spot on, but Tytania's would have looked better on Cyndi Lauper. An effort to dress up Moth, Peaseblossom, etc. as their namesakes was lame. They looked like costumed adventurers who got lost at a Hallowe'en party.

Fortunately, the necessary spectacle of the opera was not lost. In this case it was present in the acting, which was of a uniformly high standard. The lovers were natural, and the mechanicals hilarious, particularly in the final scene, for which they found a few new twists. One should imagine "Pyramus and Thisbe" not merely being acted horribly, but sung badly as well.

The score becomes delightfully silly at this point.

Puck (Matthew Mutrie), who oddly enough does not sing, executed some good gymnastics, and nearly injured himself leaping off stage, but was a bit of a hyperkinetic monkey on occasion. The faeries had some nice business when given specific tasks, particularly Moth (Evelina Quilichini) who stood ineffective guard over Tytania, and later developed an affection for Bottom. But the general faerie flitting about was unmotivated.

It is often tricky to pull off a work sung in English because once the audience understands the lines it begins to pay close attention to their interpretation. Given the quality of the acting, this was a positive boon to the ensemble.

Ushers for Commencement and the President's Reception are needed on June 1, 1987 are needed. Ushers are allowed to stay in the undergraduate dorms and are able to see Commencement without a ticket, but there is no pay for the time involved.

Applications are available from Donna Kendall in the Student Financial Aid Office, 5-119 through May 4.

Are You Short On Storage Space?

STORE



A-WAY  
Then Our Storage Facilities  
Are Perfect For Your Goods!

For More Information Call:  
254-2511

**Budget Travel**  
Round trip from BOSTON starting at:

LUXEMBURG	\$358
LONDON	428
ST. THOMAS	269
TEL AVIV	710
CARACAS	279
AMSTERDAM	418
STOCKHOLM	464
HONGKONG	764

Also, EURAIL PASSES, INT'L STUDENT ID WORK/STUDY ABROAD, AYH CARDS, LOW DOMESTIC FARES and more! CALL for FREE Student Travel Catalog!

[617] 497-1497

COUNCIL TRAVEL  
HARVARD SQ. CAMBRIDGE

## Now Hiring For Your New Coop At Kendall Square

### GRAND OPENING IS EARLY MAY!

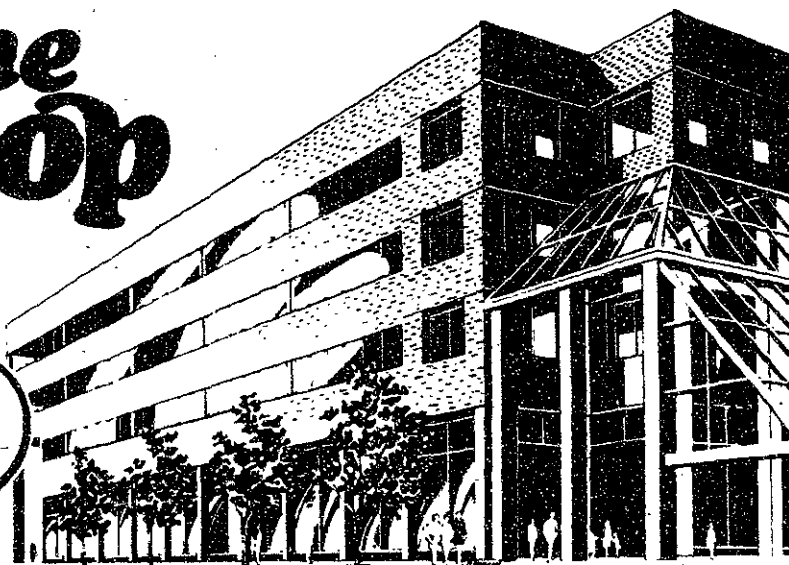
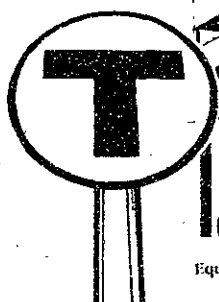
### It's a great move for us...and for you.

WE HAVE FLEXIBLE FULL AND PART TIME SCHEDULES FOR: SALES • STOCK • CASHIERS • COSMETICIANS • MEN'S CLOTHING SALES

WE OFFER: • Competitive Pay • \$4.00-\$6.00/hr. + based upon experience • Hiring Bonuses up to \$200 • Referral Bonuses • Employee Discount up to 30% • Pension and Profit Sharing (401K) Plans • Health & Life Insurance • Paid Vacations & Holidays • Sick Pay • Tuition Reimbursement • Career Opportunities and Internal Advancement

CALL PERSONNEL: 492-1000, ext. 232 or 528,  
Or apply in person at the Personnel Office, 4th  
Floor Book Building, Harvard Square.

**the Coop**



Equal Opportunity Employer, M/F

The Tech proudly presents...

### 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:

#### The Alvin Ailey Dance Theater

One of America's foremost contemporary dance companies, the Alvin Ailey American Dance Theater continues to expand and change the definition of modern dance. The troupe will feature three new works in their week-long engagement at the Wang Center for the Performing Arts, April 21-26.

MIT price: \$8.00

#### Guarneri String Quartet

Continuing to blend the talents of its four founding members — Arnold Steinhardt, violin; John Dalley, violin; Michael Tree, viola; and David Soyer, cello — the critically acclaimed Guarneri String Quartet will be in concert on Friday, April 24 at 8 pm in Jordan Hall of the New England Conservatory. The program will include works by Mozart, Janacek, and Debussy. MIT price: \$3.50

#### Steve Reich and Musicians

Recognized internationally as one of the world's foremost living contemporary composers, innovative performer Steve Reich and his ensemble of musicians will offer a program of works by Mr. Reich including "Six Marimbas," "New York Counterpoint," and "Sextet" on Friday, April 24 at 8 pm in the Berklee Performance Center. MIT price: \$5.00

#### Porgy and Bess

The Boston Opera Association presents George and Ira Gershwin's American Opera Classic "Porgy and Bess," April 30 to May 3 at the Wang Center for the Performing Arts. From the primitive, tightly knit society of "Catfish Row" to the tantalizing presence of the city with its lure of sin, "Porgy and Bess" in its broadest sense affirms man's capacity to pursue his dreams. MIT price: \$8.00

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.

### classified advertising

**SUMMER AND CAREER OPENINGS.** \$5,000 — \$7,000 with Polaris Enterprises Corp. All majors may apply for immediate positions with a growing New England firm. Accelerated Management Program and internship opportunity possible. Accepting Applications NOW. Call 367-0445 for Time and Location.

**Stop Illegal Polluting.** MASSPIRG is filing law-suits against the worst Clean Water Act violators in the state. We seek articulate, concerned, phone callers to activate our citizen members. Work part-time evenings, earn \$5.50-\$7.00 per hour. Will train. Call Marty, 292-4810 and make difference.

**Foreign Student:** Get a job before you graduate and stay in US under new law. Send \$19.95 for this step-by-step guide. Young & Co., PO Box 241090, Memphis TN 38214-1090

**SUMMER JOBS** - Start now or after exams. \$7.50 p/hr. F/T and P/T positions available in your local area. No experience. Some career positions. Call 617-396-8208.

### FIGHT CANCER VEGETABLES

There's strong evidence your greengrocer has access to cancer protection you won't find in any doctor's office.

Like broccoli, peaches, spinach, tomatoes, citrus fruits and various other types of fruits and vegetables. They may help reduce the risk of some forms of cancer.

Write for more information.



# VIRGIN PROUDLY ANNOUNCES THE WORLD'S MOST EXPENSIVE AND UNCOMFORTABLE FLIGHT TO LONDON.

Unfortunately, you can't go on that flight.

That privilege is reserved for Richard Branson, founder of Virgin Atlantic. This summer, he'll actually be attempting to cross the ocean in a hot air balloon.

And you? If you want to fly from Newark to London, you'll just have to settle for our very inexpensive and comfortable Virgin 747's.

Sorry. But while Mr. Branson gets to spend three fun-filled days (maybe even more) bouncing around in a tiny capsule, boiling by day and freezing by night, and staring endlessly at blinking instrument panels and motionless pressure gauges, you'll be forced to settle for a comfortable seat and attentive service. Plus hit movies,

music videos, comedy programs, etc. All coming at you through a pair of serious electronic headsets.

Can you believe it?

And while Richard is living it up on re-hydrated whatever-it-is and yummy vitamin supplements, you'll have to make do with a hot meal, and a snack besides.

And get this. To top it off, Richard Branson gets to pay over a million dollars more than you do.

That's right! Over a million dollars more!

Some people have all the luck.

**VIRGIN ATLANTIC AIRWAYS**  
Take us for all we've got.



For reservations see your travel agent. Or call 1-800-862-8621. In New York call (212) 242-1330.



## ARTS

**Cray mixes pain and hot guitar in songs of relationships on the rocks**

(Continued from page 11)

Besides these, I also enjoyed "I Wonder," a song about the problems faced by "Young Bob," and "Nothin' But A Woman," which qualifies for my favorite line of the year:

*You can give me an hour,  
Alone in a bank;  
Pay all my tickets,  
Wipe the slate blank.  
You can buy me a car,  
Fill up the tank;  
Tell me a boat full of lawyers just sank*

*But it ain't nothin' but a woman  
Can get me through the night.*

They're all great songs and I wish I could also recommend his earlier work, but I admit I only own one of his four earlier albums, and I bought it after this one. It, too, is a good record and plays a little more like straight, old-fashioned blues.

But if you want good blues, or even just good music, you need look no further than the current album from the man who was voted the W. C. Handy Award for Best Male Blues Artist in 1984, 1985, and 1986.

**"Double Cross:" the Empire betrayed from both sides of the fence**

(Continued from page 15)

went over to the Nazis. Joyce believes Bracken would deny Britain its rightful place beside Germany at the center of the world Reich.

Although the two acts are essentially one-person plays — character studies — two other actors do play supporting roles. Richard McElvain, playing the dual role, makes the most of the virtuoso part. As Bracken, he is a lugubrious Tory MP, an early telephone bureaucrat with his finger in plenty of pies. He has a sort of Leslie Titmuss artificial accent which allows him to pass for upper class, but betrays his Irish roots. His mannerisms are as properly affected as the accent. If he fails at all in this role, it is in overdoing the character, as Bracken was probably not so bad as the play makes him out to be.

The Joyce character is both more historically accurate and more easy to accept. A drinker with personal and marital problems, and evidently a confirmed fascist, he presents an equal challenge, which McElvain meets squarely.

In the supporting roles, Jonathan Epstein was very good with the male parts. Particularly good were his Lord Beaverbrook, the publisher; and Erich, a German admirer of all things English, including Joyce's wife. He even manages a decent Churchill impersonation at one point. Carol Moss was less strong in the female roles, though she had her moments as Joyce's wife in the second act.

All distinguished sufficiently between their characters to allow us to accept them in multiple roles. On the other hand, the

play relies on the obvious artificiality lent to the characters by multiple casting: we see the actors as actors. This reflects the duplicitous natures of the characters themselves. Joyce "was American, but also Irish. He wanted to be English, but had to settle for German." As Campbell puts it, the doubling up presents "an opportune way of exploring levels and complex images."

Campbell's staging furthered the unreality of the play. At the end of the first act, for instance, McElvain shifts character on stage, and the other characters change his makeup in front of us, presenting a preview of the Lord Haw Haw of Act II.

Another interesting device was a "view-screen" which enabled each of the main characters to speak, via film, in each

other's plays. The script calls for a large videoscreen, but the constraints of the small studio space forced a smaller screen, which doubles as a mirror in a clever visual pun. One character is the other reflected in a twisted mirror; the traitor becomes the trickster.

So too, Campbell observes, is British imperialism simply German fascism seen "through a slightly distorted mirror." The image of the mirror as an Orwellian view-screen fit right in with the totalitarian image of the wartime societies.

It is all, therefore, a double cross. Each person accuses the other of betraying England; one of working for the Hun, the other of destroying the Empire. Yet each is equally culpable of having betrayed Ireland in the first place, to prefer advancement in the Imperial powers.

**UA NEWS****CLASS OF 1988!**

- Applications available
    - Senior Week Coordinator
    - Senior Gift Coordinator
    - Commencement Rep
- (Interviews week of April 27th).  
Lisa Martin 225-8977

- Council Meeting  
8:00pm April 22  
Burton Dining Hall

followed by:

- Little Italy Study Break  
9:30pm Italian pastries!

**CLASS OF 1989!**

- Meeting TODAY  
rm 4-163 at 5:15pm
- Managing the doughnut stand?
- T-shirts go on sale  
(one dollar off with the survey from the newsletter)

Carissa Climaco  
tel: 225-8509

for more information

**CLASS OF 1990!**

- Do you want to help design the class of 1990's Brass Rat?
- INTERVIEW for the Ring committee (watch for details)

Katie Hays  
Tel: 225-7569

- Social Committee / Spring Weekend Party
- Publicity newsletter committee
- UA Council Representatives

**Student Committee on Education Policy (SCEP)**

- Sign and return HASS petitions by tonight, April 14th.
- Attend tomorrow's faculty meeting 10-250 3:15pm
- Get involved in educational reform. first meeting Wednesday, April 29th 8pm UA Office

**LET'S MAKE A DIFFERENCE TOGETHER**

The Undergraduate Association  
Student Government at MIT

W20-401

x3-2696

# Genetic engineering requires caution



David Pimentel of Cornell, Sheldon Krinsky of Tufts, and David Glass of Biotechnica International, answer questions about releasing genetically engineered organisms into the environment.

(Continued from page 1)  
and monitor genetically engineered organisms. They cannot deal with the rapidly growing biotechnology industry. Since 1975, 500 new biotechnology firms have emerged in the United States and Canada, Krinsky said.

## Potential uses

Present biotechnological applications include the production of human growth hormones to treat pituitary dwarfism, insulin for diabetes patients, and diagnostic tests for cancer, Glass said.

Medical uses that are "in the pipeline," according to Glass, include blood clot-dissolving activators for heart attack victims, blood clotting agents to treat hemophiliacs, and vaccine production for both animals and humans.

Although agricultural applications of genetically engineered organisms may develop slower than medical uses, they are no less exciting, Glass said. Possible agricultural uses include developing crop plants with enhanced nutritional value and others with increased resistance to pests, diseases, and herbicides, according to Glass.

Another potential agricultural application is developing plants with improved nitrogen-fixing abilities, Glass said. This would reduce reliance on chemical nitrogen fertilizers, which are the main cause of ground water pollution, he explained.

The recently developed ice-minus bacterium, proposed for use in agriculture in California, can increase the frost tolerance of certain crop plants by five degrees, Pimentel noted. Although this bacterium offers obvious benefits to the agricultural industry, it is also a pathogen to about 16 plants. Research indicates that it also affects some insects, he added.

Insects are often considered pests but the majority are, in fact, beneficial, Pimentel said. We could not have agriculture or a quality environment without most insects, he asserted.

Pimentel questioned the ability of biotechnologists to thoroughly research an organism's effect on the environment before releasing it outdoors. The fact that there has been no observable change in the past does not guarantee that effects will not be observed in the food chain after several years.

Researchers who claim that "there's very small chance for problems," should beware, Pimentel said. Rare events do happen. "I'm not proposing that we have 100 percent accuracy before we release organisms into the environment. . . . I'm just trying to [illustrate] that rare events do add up when you're making numerous introductions," Pimentel said.

The overuse of pesticides is another potential environmental hazard that may result from new biotechnologies, Pimentel said. If plants are developed that are resistant to herbicides, farmers will "spray the hell out of the plant," and kill all the weeds and sur-

rounding vegetation as well, Pimentel said.

## Research questions

Glass, whose firm performs genetic engineering on crop plants, listed a number of questions a researcher should ask to ensure accurate risk assessment:

- Does the organism linger in the environment and does it multiply out of control?
- Can the organism spread from the test site on its own or through other vehicles such as wind or ground water?

• What happens to the genetic material inserted into the organism?

• What is the effect of this organism on the target and non-target populations?

"There is simply no way to predict with 100 percent certainty what's going to happen in the environment until you actually go into the environment," Glass said. To facilitate this process, Glass argued for clear, consistent guidelines defining the necessary tests and procedures required in order to market the product.

Come out to **GALA** a 5-day program of films, speakers, poetry, music, and comedy promoting **Gay And Lesbian Awareness** at MIT.

## Monday, April 20: HISTORY

- 4:30pm, Rm. 4-270 Film: **Pink Triangles**: the persecution of lesbians & gays by the Nazis
- 5:30pm, Rm. 4-270 Film: **Before Stonewall**: the gay & lesbian liberation movement 1920-1960
- 7:30pm, Rm. 4-270 Film: **Silent Pioneers**: focusses on older lesbians & gays

## Tuesday, April 21: AIDS, SEXUALITY AND CIVIL RIGHTS

- 5:00pm, Rm. 26-100 Gilbert Sosa, *Ministry Services Coordinator for AIDS Action Committee*  
Denise McWilliams, *Director of AIDS Legal Project*
- 7:00pm, Locations TBA Living groups discussions about sexuality.

## Wednesday, April 22: RE-THINKING THE FAMILY, RE-THINKING RELIGION

- 4:30pm, Rm. 4-270 Film: **We Are Family, The Families We Choose**  
Mara Math, *Gay and Lesbian Defense Committee*  
Tom Herman, *gay foster father and psychologist*
- 7:00-8:00pm, WMBR 88.1 FM "Say it, Sister" features a call-in show with MIT and Wellesley lesbians.
- 8:00pm Panel on Religion and Homosexuality

## Thursday, April 23: THE POLITICS OF DIVERSITY

- 4:00pm, Rm. 4-163 David Halperin, *MIT Literature Faculty*, "The Construction of Homosexuality"
- 6:30pm, Rm. 4-270 Film: **The Times of Harvey Milk**: a tribute to the first openly gay elected official in the U.S., assassinated in 1978.
- 8:00pm, Rm. 4-270 John Bush, *Black & White Men Together*  
Sheila Dalessandra, *Boston NOW Lesbian Rights Task Force*

## Friday, April 24: "GAY DAYS": A CELEBRATION OF LESBIAN & GAY CULTURE

- 4:30pm, Rm. 2-190 Poet Kate Rushin reads her work. Wine & cheese at 5:30 pm.
- 8:00-10:00pm, Rm. 18-290 Janice Perry (GAL), comic extraordinaire  
The Girlillas, a feminist-pop-social satire band.



GALA is sponsored by AWS/Pro-Femina, with the support of the Cheney Room Program, the Council for the Arts at MIT, Dean for Humanities and Social Sciences, Dean for Student Affairs, Dean for Literature, *Gays at MIT*, People Against Racism, the Provost's Office, Women's Studies Program and the Writing Program. Call AWS/Pro-Femina at 253-8898 for more info.

# WOW! THE HOT TICKET TO EUROPE Is Icelandair



**Icelandair Direct to Luxembourg from Boston is only \$599 round trip!**

- Free express motorcoaches to Germany, Holland and Belgium.
- Only \$15 by train to Switzerland and France. Economical Eurailpasses are available.
- Kernwel Rent-A-Cars with no mileage charge start at only \$79 per week short term and even lower for long term rentals.\*
- Prepaid Hotelpak coupons, start at only \$26.00 per night in 19 European Countries.\*\*
- Our unrestricted fares are also super low priced to Paris and Frankfurt.
- We fly from New York, Chicago, Boston, Baltimore/Washington and Orlando.

**ICELANDAIR**

CALL ICE FOR THE PRICE AT 1-800-223-5500 OR YOUR TRAVEL AGENT.

Fare facts: Super Apex Fare is valid 6/1/87 thru 9/7/87. 7 day minimum 60 day maximum. Payment 14 days prior to departure. Fares subject to change. Penalty for cancellation, \$3 departure tax and \$10 U.S. customs immigration fee. Limited availability, other restrictions may apply. \*Prices based on rate of exchange 2.11/87 \*\*Reservations subject to availability. Full refunds with a 14 day prior cancellation.





Mark D. Virtue/The Tech  
Barry J. Culpepper G leaps for the ball during Sunday's game vs Wesleyan. MIT won the match, 10-6, to advance to the final round of the weekend tournament. See photo essay, page 20.

## Softball wins two over Regis

By Marcia Smith

The women's softball team swept a double-header Saturday against Regis College to raise its record to 2-2. MIT topped Regis 9-4 in the first game and 11-5 in the second.

Tri-Captain Karen Krans '88 allowed Regis only six hits during the first game, contributing to their loss. "[The umpire] had a consistent strike zone, so I was able to get the first strike, then play with the corners to get the batter swinging," she explained.

Without many hits, Regis could not bring the runners around and left a total of ten Regis players stranded on base.

The first runs of the game came in the third inning when Regis had a single, a walk, and then two line drives up the center to bring in three runs.

MIT did not come back until the fourth inning when it racked up eight runs. Regis pitcher Carolyn Duda had control problems, walking six batters. MIT also had three singles off the bats of Paula Ferguson '90, Terry Lowenstein '89, and Tri-Captain Carol Cantwell '88.

MIT scored its ninth run in the next inning when Ferguson led off with a walk, advanced when the catcher missed the ball, and came home on a sacrifice fly by Vivien Ma '88.

Regis tried to come back in the last inning, but only came up with one run. "We concentrated on our defense, and were able to come up with the plays when we

needed them," said MIT Coach Jean Heiney.

In the second game, both teams switched pitchers. Starting off for MIT was Linda D'Angelo '90, who made her starting debut.

Regis was off to a good start when its second batter was walked. The third batter hit to third baseman Kim Germain '90, who threw to second to get the forced out. The Regis pitcher then took two strikes in a row before smashing a two-run homer over the right field fence. Regis kept their two run lead for three innings.

The fourth inning was once again a lucky one for the MIT players; they took a lead which they never gave up. Once again Regis had pitching problems; six of the ten batters up that inning were walked. The walks along with a sacrifice bunt by Krans and mistakes by the Regis catcher brought in four runs.

In the fifth inning, MIT switched pitchers, going back to Krans. There were two hits by Regis, but the runners were both gunned down by Tri-Captain Julie Brown '88 when they tried to steal second base.

MIT made another run in the bottom of the inning when Krans was walked. Pinch hitter Sheri Cohen '90 then rapped a single out into center field which brought in pinch runner Susanne Willert '90 (in for Krans).

In the sixth inning, Regis came

up with two more runs to cut the lead to only one run. The inning ended when Krans struck out the next batter.

MIT retaliated by getting six more runs, despite the fact that Regis switched back to Duda, its first-game pitcher. Four walks and singles by Brown and Krans contributed to the runs. Also helping out were the passed balls by the Regis catcher, who allowed Brown, Diane DiMassa '88, and Germain to go home.

Regis tried to come back in the last inning, but could only get one run.

"Once again we were able to keep our defense strong," Heiney said. "We knew where the play was going before we got the ball, then executed the play perfectly."

(Editor's Note: Marcia Smith '89 is a member of the MIT women's softball team.)

Gourmet Chinese  
Dining  
Contemporary  
Elegance  
Fine Wine Selections



782 Main Street Cambridge, MA  
(617) 661-1660

## Heavyweight crew beats Coast Guard

By Anh Thu Vo

The men's varsity heavyweight crew outraced the Coast Guard Academy on Sunday on the Thames River in New London, Connecticut, while the men's junior varsity team lost its race against Coast Guard.

At the start of the varsity race, Coast Guard got a three-seat lead but MIT easily caught up by the 500-meter mark and steadily increased its lead. MIT won by two-and-a-half lengths with open water.

The varsity eight rowed an excellent race, said Coach Bruce Beall. The winning eight were Alec Jessiman '88 (stroke), Richard D. Wesel '88, Geoff Kelsch '87, Bill Malecki '88, Jay Best '89, Bob Smith '87, Chris Neils '89, and William Van Doorne '87 (bow). Elliot Douglas '88 coxed.

The junior varsity heavyweight eight lost by a tenth of a second, according to Beall. MIT had a good start but lost to Coast Guard at the end, despite a surge back after the first 1000 meters.

The men's lightweight varsity team lost in the Biglin Bowl Saturday to Harvard and Dartmouth on the Charles River. MIT finished last, narrowly defeated by Dartmouth, while Harvard led throughout the race.

The men's lightweight varsity and JV teams also lost to Coast Guard on the Thames Sunday by approximately 12 to 15 seconds, according to Beall.

The freshman heavyweight team lost to Coast Guard Sunday, with first and second boats coming in about one length behind Coast Guard.

The men's freshman lightweight first boat won its race against Coast Guard Sunday after losing badly against Harvard and Dartmouth on Satur-

day, according to freshmen lightweight coach Andy Zigler. The first freshmen eight showed extreme resilience in their victory over Coast Guard, Zigler said, rowing "a good and intelligent race."

Rowing in the winning eight were Michael Dickens '90 (stroke), Francisco Galletti '90, Andrew Nisbet '90, Boyd Bucher '90, Joseph Babiec '90, Tain-Yen Hsia '90, Kedron Wolcott '90, and Jon Oestreich '90 (bow). Burris Jackes '90 coxed.

The second eight came in second on Saturday after Harvard and in front of Dartmouth in their race, losing to Coast Guard on Sunday.

### Women novice teams beat Rutgers, Columbia

Both of the women's novice crews won their races over Rutgers and Columbia in Princeton on Saturday while the women's varsity crew team lost both their races to the same teams.

The women's novice teams had two eights entered in the races and won both by clear margins. Women's novice coach Tom Tiffany said the first eight showed a great deal of growth and maturity during the last week. The rowers showed a lot of focus and hopefully will continue to grow into one of the top five or six crews in the Northeast by the Women's Eastern Sprints Regatta in May, Tiffany added.

Rowing in the winning eight were Beth Jones '90 (stroke), Jerelyn Watanabe '90, Allison Hochstein '90, Mary Catherine McCorkindale '90, Beverly Saylor '90, Stephanie Patterson '90, Becky Dumas '90, and Wendy Rowell '90 (bow). Charrissa Lin '90 coxed.

Tiffany commended the second eight in coming from behind to coolly wrestle back the lead and

keep it, despite several challenges from the Rutgers eight.

The winning second boat had Anne T. Law '90 (stroke), Sheila Neville '88, Beth P. Schneider '90, Laura N. Opsasnick '90, Deborah J. Bein '90, Elizabeth Williams '90, and Erika A. Jones '90 (bow) rowing. Paula Han '89 coxed.

Both varsity eights came within two or three seconds from defeating Columbia, who came in

second both times. According to women's varsity coach Mayrene Earle, both teams showed remarkable characters by hanging in and not losing contact with their opponents.

The junior varsity eight raced side by side with the other two teams and only lost in the last few hundred meters. Earle commended the team for being able to come back into the race from behind.

## HACKER HEAVEN

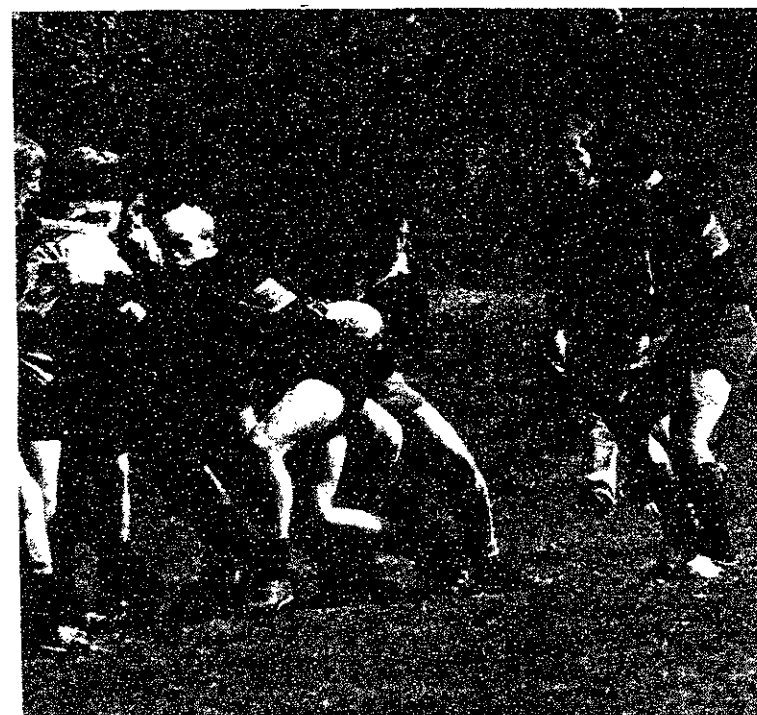
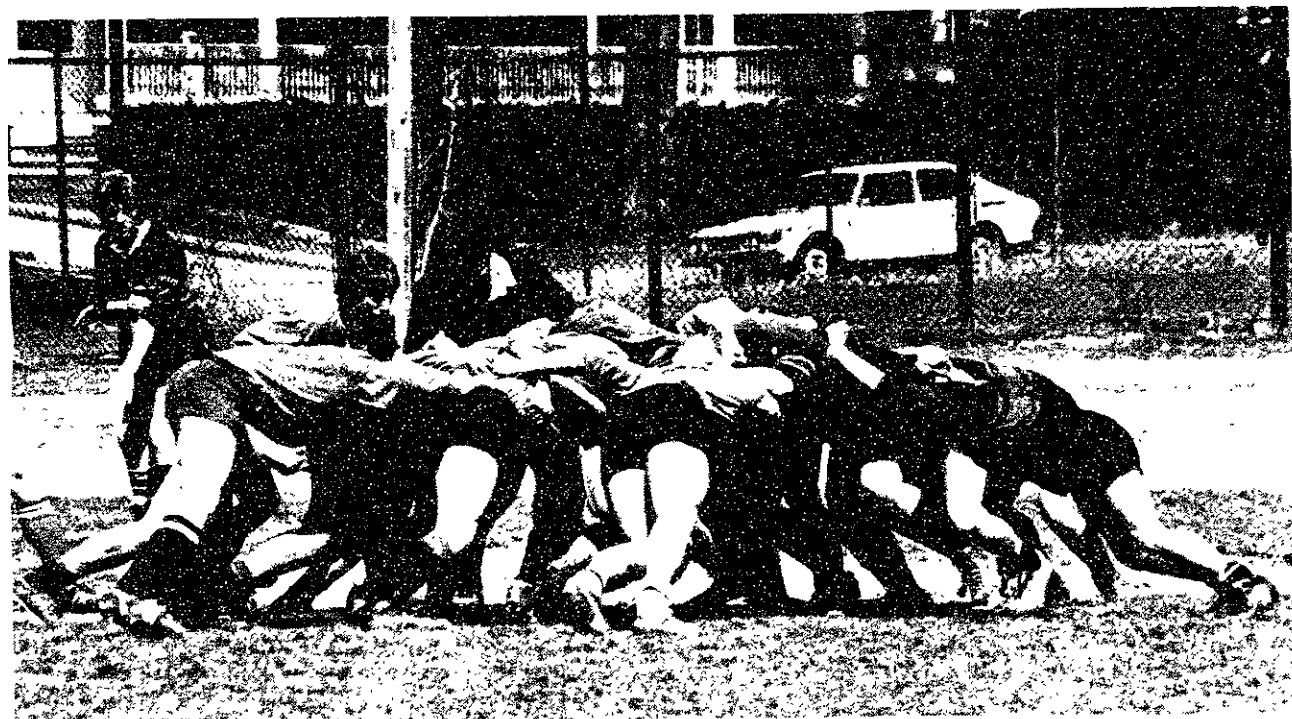
Do you know about this Summer job program designed for freshmen and sophomore undergraduate students interested in research projects in the Laboratory for Computer Science?

Its goal is to identify creative, undergraduate computer science people and encourage their development. Qualified students, with the help of research supervisors, prepare UROP proposals based on current research projects within the laboratory. The full time Summer involvement should continue as a part time UROP project in the Fall.

To get started, attend an informational meeting on Thursday, April 23 at 5:15 pm in Building NE43, Room 512A, or obtain an information packet after that date from NE43-501. For additional information, please contact Pat Anderegg (ext. 5828).

news  
arts  
opinion  
photo  
sports  
The Tech

# sports



## Rugby 2nd in Tourney

Photos by Mark D. Virtue

The MIT rugby club finished second of twelve in the 3rd Annual Spring College Tournament in Providence, RI, this weekend. The Engineers advanced to the semi-finals Saturday by trouncing Rhode Island College, 38-0, and beating Tufts, 9-6. Sunday, MIT advanced to the final round by coming from behind to beat Wesleyan, 10-6. But MIT proceeded to lose the final match to Northeastern by one try and one penalty, a margin of 9-0. Throughout the tournament, MIT's performance was marked by aggressiveness and good forward play. The club will play Northeastern again on May 9.

