



Ruth Perry.

Alice Lei/The Tech

## Minority representation rises

By Andrew L. Fish

The Class of 1991 is marked by an increase in the percentage of underrepresented minorities over previous years, according to Michael C. Behnke, director of the Office of Admissions.

Also, the percentage of woman in the class fell only slightly from last year's record number, showing that the dramatic increase was not a one year aberration.

Applications to MIT rose 18.6 percent to a record 7368. This made the selection process more competitive (only 25 percent of applicants were accepted this year, compared to 28 percent last year and 33 percent in 1985).

In addition to being larger, the applicant pool was also stronger in both personal and academic qualities, Behnke said. The result of these two factors is a class with "broad academic interests and great cultural diversity," Behnke added.

The increase in underrepresented minorities is "the most dramatic change in this year's class," Behnke said. The number actually enrolled rose from 104 to 133, or 13.1 percent of the freshman class. Among the Class of 1991, there are 69 blacks, 39 Mexican-Americans, 23 Puerto Ricans, and 2 Native Americans.

Applications from underrepresented minorities rose 40 percent from 363 to 514 and the number admitted grew from 195 to 232. Behnke explained that a slightly smaller percentage of minority applicants were accepted this year because of the large growth in applicant pool as a whole.

### Male/female ratio stable

The Class of 1991 will have 653 men and 360 women, approximately the same male/female ratio attained last year. MIT had accepted 1153 men and 673 women from an applicant pool of

5754 men and 1614 women.

A much higher percentage of women are admitted because the applicant pool is "more self-selective," Behnke said. It is a more difficult decision for women to apply to MIT, and they tend to have wider interests than their male counterparts.

The number of accepted women enrolling at MIT is down slightly, a fact Behnke attributed to other schools' efforts to attract women. In particular, he noted that Princeton was active in recruiting women after MIT had a higher percentage of females in

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## Administrators defend CP policy

By Thomas T. Huang

Two top administration officials defended an MIT Campus Police promotion policy that was recently branded as unfair by patrolmen and discriminatory by two blacks, one currently on the force and another who left in 1980. But a third MIT administrator said that the policy characterized a "lack of innovation" on the part of the police department.

Under the current promotion scheme, Police Chief James Olivieri has sole discretion in promoting patrolmen to the rank of sergeant. The recommendations of his supervising staff guide his decisions.

Senior Vice President William R. Dickson '56 — Olivieri's supervisor — and Vice President Constantine B. Simonides — MIT's equal opportunity officer — both supported Olivieri and said that all department heads

have the power to designate their promotions. From their experience in reviewing the Campus Police, they believed that blacks have not been discriminated against under the promotion scheme. They added that Olivieri had done a "remarkable" job in recruiting blacks.

But Clarence Williams, assistant equal opportunity officer and executive assistant to the president, said that, although he has not observed any racial discrimination, the leadership in the Campus Police has not developed "enough new ideas to make young officers feel competent, or feel good about the operations

here."

He suggested that the Campus Police establish: a well-defined promotion scheme; regular evaluations and supervisory feedback on the quality of patrolmen's work; self-improvement workshops; seminars led by experts on how to handle such situations as the arrests of activists; more leeway in allowing officers to advance their education; and a way for patrolmen to give their supervisor's feedback without fear of hurting their chances for promotion.

Olivieri declined to comment on the matter.  
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Several dormitories have agreed to alter their room selection process in order to make better use of single-sex areas this fall. Other dormitories will hold an early women's rush to attract more women.

For the first time, freshmen will be able to designate preference for single-sex suites on their housing assignment slips. In the past, they would have done so only after they had been assigned to a house, according to Ann Braden, staff associate for residence and campus activities at the Student Affairs Office.

Requests for single-sex female areas are on the rise, according to James R. Tewhey, associate dean for residence and campus activities. "Last term, we had twice as many requests as we had spaces," he noted. "We simply have more women on campus than we ever had before."  
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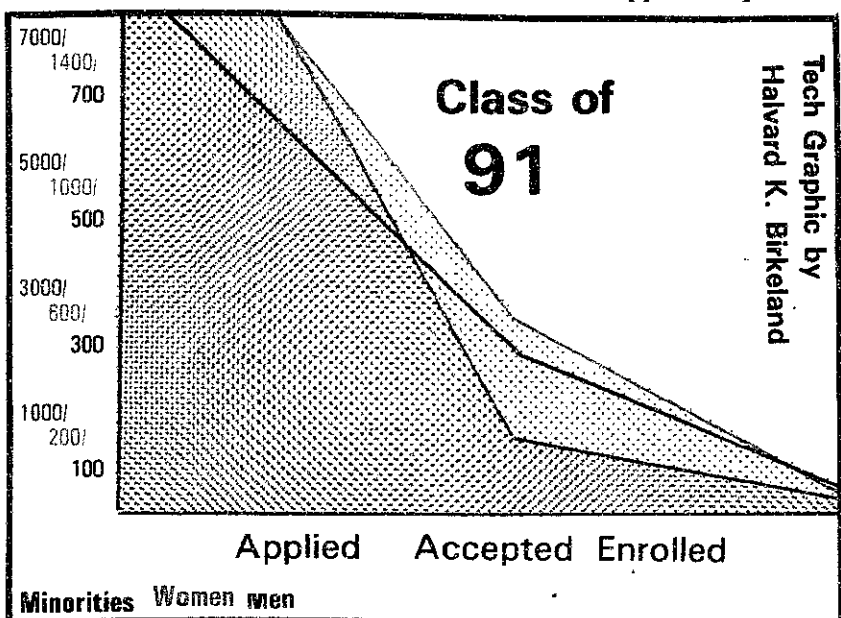
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## TRW building demolition to begin

By Ben Z. Stanger

Workers are removing asbestos from the Ames Street building purchased last year from the TRW Corporation in preparation for its demolition sometime in August, according to Director of Physical Plant Paul F. Barrett.

Construction of the new biology building planned for the site will not begin until a majority of the necessary funds are in hand, probably over a year from now but possibly as early as next spring, according to Dean of Science Gene M. Brown.

The site will be used for commercial parking in the interim.

The School of Science's plans to consolidate the biology and physics departments are expected to cost over 60 million dollars. Brown said \$38 million will be needed solely for the building, with the remainder being used for renovation and modernization.

The timing for construction of the new building will depend on how long it takes to acquire the funds and to plan and design the new building. It is likely to take at least a year for construction to get underway, Barrett said.

Demolition of the TRW building will take approximately four months from start to finish.

It has been MIT's policy not to begin construction of a new building until funding is assured, Barrett said. The design process alone, if started right away, would take a year, he noted.

MIT has hired an outside contractor, Vappi & Co. Constructors, to manage the work. Another outside contractor will be doing a "conventional demolition" — top to bottom — and will be monitored by an outside consultant for compliance with state regulations for demolition, Barrett said.

Ames Street will remain open to allow passage of traffic, although it may be reduced to one lane at times, Barrett said. The demolition and clearing of debris is likely to take place on the side of the building opposite Ames Street.  
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## inside

Report on housemaster/tutor system. Page 2.

MIT food workers protest pension policy. Page 2.

# Housemaster report issued

By Andrew L. Fish

A committee appointed by Dean of Student Affairs Shirley M. McBay recommended a more explicit set of guidelines to govern the housemaster-tutor system in the Institute dormitories. The group, appointed in April 1986 to review the housemaster system, also suggested ways to improve faculty-student relations in its final report issued June 24.

The committee said that "housemasters and tutors could play more central roles for many of our students than is now the case." It made a variety of suggestions to invigorate the housemaster program and "bring more tangible benefits to a greater number of students in the residence system."

The report noted that there is currently "considerable diversity" among housemasters in "their understanding of their roles." The committee recommended that housemasters be provided a more explicit statement of their role and responsibility, including leadership, counseling, entertainment, and discipline.

The report said that housemasters were not involved enough in the dormitory judicial system,

which the committee accused of being tolerant of harassment. The report specifically noted that shower nights — illegal under MIT's anti-hazing rule — continue to be held at some dormitories without significant punitive action by house governments.

The committee spelled out a specific plan for the appointment, tenure, and removal of housemasters. It suggested that housemasters should serve for a minimum of five to seven years.

The committee also noted "a lack of consistency among [graduate] tutors regarding the nature and tenure of their jobs." The report recommended that a job description for graduate residents be created by the Office of the Dean for Student Affairs. The report said the graduate residents should have advisory, social, and educational roles in the dormitory. But it rejected as unrealistic the idea that graduate residents have any formal academic role — for example, helping with problem sets.

The report also recommended that graduate residents be limited to a term of no more than four years; there is currently no limit on their tenure.

## Faculty-student relations

The committee said there is a strong feeling at MIT that "the academic, social, and intellectual development of ... undergraduates would be enhanced" if more ways were found to foster relationships between faculty and students. It suggested that the housemaster-tutor system could facilitate such interactions.

While the report noted that "there are some serious obstacles to the fostering of faculty-student interaction," it suggested several programs to help bring faculty and students together.

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# Food workers picket Gray

By Michael Gojer

More than 60 picketers, mostly MIT food workers, gathered last Wednesday afternoon before the house of President Paul E. Gray '54 to protest the MIT pension policy that froze the pensions of food workers, who are now employed by ARA services.

In addition to food workers, the demonstrators included members of other unions, representatives of the Simplex Steering Committee and Green Street Tenants Alliance, and several MIT

students, among others. They rallied for about an hour outside the house, chanting slogans and accusing Gray of being a liar.

Two MIT policemen were initially present, but five more were called when demonstrators moved the picket line from the sidewalk to the driveway of the president's house. Metropolitan District Commission and Cambridge police were also present. Although a dozen protesters advanced to the porch of the house, there were no scuffles with police.

The new pension policy is a result of the transfer of the MIT food service program from MIT management to ARA that took place in June of 1986, according

to Domenic Bozzotto, president of the Local 26 of the Hotel, Restaurant, Institutional Employees, and Bartenders Union.

According to Bozzotto, all new workers hired after the change of management were to be pensioned under the union plan and workers who once were under MIT management had their MIT pensions frozen. The former MIT workers will be able to collect what they had already accumulated on the MIT pension plan.

Because workers are not vested in a pension plan until they have put at least 10 years into it, Bozzotto explained that some food

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# MIT faculty study superconductors

## Technology

By Katie Schwarz

MIT has joined the crowds around the world racing to develop the new high-temperature ceramic superconductors. Over 15 different faculty and researchers are leading projects in different parts of the Institute to study and characterize the materials, in addition to those already working on conventional superconductors.

Among the projects at the Institute are a commercial venture to make new superconductors molded into shapes like metals, studies to find practical ways to mass produce the ceramics, and an effort to make superconduct-

ing thin films, as well as theory and experiments in basic physics. MIT's Lincoln Laboratory is also active in the area of superconducting electronics. This article represents only a sampling of the work going on.

MIT was not prominent in the first discoveries of these superconductors. However, the engineering research now going on here will be essential in developing applications, said David A. Rudman, assistant professor of materials science and engineering, a department now doing a great deal of superconductor research.

MIT will also be a major participant in a planned Center for Advanced Superconductors. Simon Foner, senior research scientist in the Physics Department

and chief scientist at MIT's Francis Bitter National Magnet Laboratory, is organizing exploratory meetings among representatives of universities and industry. Among the universities that have already agreed to participate are Harvard, Boston University, Northeastern, Tufts, Yale, Dartmouth, the University of Massachusetts at Boston and at Amherst, and Brown.

The center will include work on both conventional metal superconductors and the new ceramics, Foner said, and both groups should learn from each other. There is already a great deal of ongoing work at MIT on conventional superconductors, he noted, including research on conventional superconductor thin films, superconducting magnets for fusion, nuclear magnetic resonance imaging and power generation.

## Ceramic thin films: practical?

Rudman has been studying ceramic superconductors for two years, much longer than most of the people now working on them. Rudman got into the field when a "parent" compound, barium lead bismuth oxide, which has the same crystal structure as the high- $T_c$  ceramics, was found to be superconducting at 13 K — lower than most metals, but inexplicably high for a ceramic.

Rudman is trying to make thin films of the new superconductors. Hundreds or thousands of groups in the world are investigating them in bulk, but only tens are attempting the much harder task of making films, he said.

Expensive equipment is needed for thin films and there are severe technical problems. The highly reactive metal components of the

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# Behnke cites need for variety in core classes

(Continued from page 1)  
last year's freshman class.

## Diversity in the class

Behnke said the admissions office is trying to develop a better balance in students' majors and to attract more students who "see MIT as a place where they are going to get a broad education." He said the office is not putting more weight into personal characteristics. Rather, it is trying to develop a broader applicant pool through increased recruiting. Broader applicants have always fared better in the admissions process; the difficulty has been in getting them to apply, Behnke said.

"There's no question that admitting students who have a broader view of MIT is going to affect classes," Behnke admitted. He said that although last year's freshman class had a lower failure rate than the one which preceded it, there was a sense among faculty that they were not as interested in their classes.

While Behnke did see the need for a dramatic change in the curriculum, he suggested that students should be given more options in course selection. He noted that the newly formed Committee on the Freshman Year would be examining alternatives to the current freshman offerings.

## Applications rise nationwide

Behnke acknowledged that applications were up at many universities this past year. But he said that MIT's 18 percent increase was greater than the gains

at most other schools. Also, several engineering schools had declines in applications this year.

More students are planning on college because of the good economy and the lack of jobs for those without a college education, Behnke explained. But the rise in applicants was due in part to students filing more applications, Behnke acknowledged.

MIT had to accept 156 students from its waiting list because of the drop in yield caused by more students with multiple applications. But Behnke noted that the wait list was so strong that the admissions office was not troubled with using it. Also, MIT plans to use the wait list to ensure that class size does not rise much above 1000, the limit imposed by the on-campus housing situation.

# Two houses plan early women's rush

(Continued from page 1)

Under the new system, more of the people who live in single-sex areas will be there by choice, Tewhey noted.

Concern from the Office of the Dean for Student Affairs prompted a request that dormitories with single-sex areas adjust their room draw process. All of them agreed to make the necessary changes, Tewhey said.

In addition, the ODSA approached Senior House with the idea of opening an all-female entry, Tewhey said. Instead, the house decided to hold early women's rush.

Senior House will begin rush

activities on Friday, August 28, at the same time fraternities start rush, Tewhey explained. Normally, dormitories have to wait until 48 hours after fraternities have started to rush.

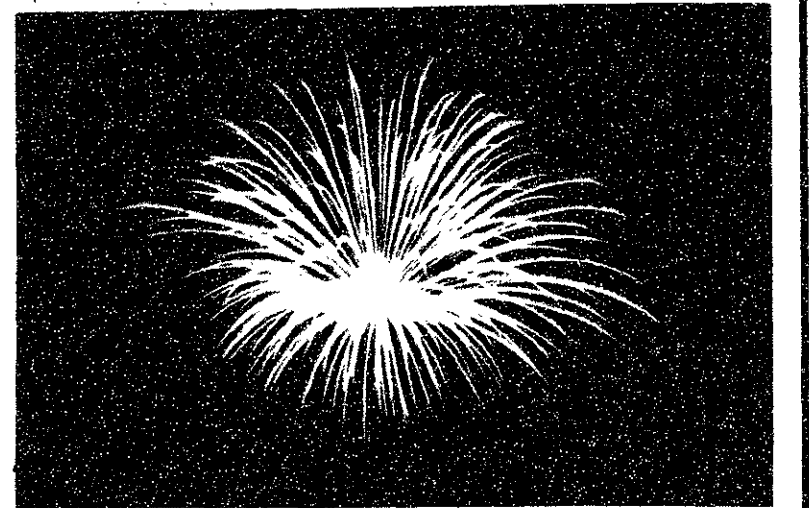
MacGregor House, previously the only all-male dormitory, approached the ODSA earlier this year with the idea of opening some co-ed entries ["MacGregor goes co-ed," Feb. 20]. MacGregor will also hold an early women's rush.

Tewhey said he does not see the absence of an all-male dormitory on campus as a problem. "There are still more single-sex male suites than there are

single-sex female suites," he noted.

Even with MacGregor going co-ed, the fraternities will still have a difficult time filling their houses, Tewhey said. "They must attract 50 to 55 percent of incoming male freshmen in order to sustain their organizations. They're at a real disadvantage."

Tewhey noted that much of the pressure for single-sex female areas could be relieved if the sororities had their own houses. It would free up spaces at McCormick Hall, the only all-female dorm, which remains the favored choice among women seeking single-sex areas, he said.



Ken Church/The Tech

Fourth of July fireworks over the Charles River.

# Project Athena switches to workstation system

By Sanjay Manandhar

Project Athena will switch from the timesharing system to workstations by September. The existing 17 public clusters and five living-group clusters will run workstations, and further arrangements are being worked out with MIT dorms and libraries to extend the Project Athena facility, according to Steven R. Lerman, director of Project Athena and professor of civil engineering.

Lerman explained that the change will remedy four key areas of dissatisfaction voiced on Project Athena surveys:

- The timesharing system is criticized for being slow during peak hours. Using a workstation is like having a computer to oneself instead of having to share it with ten other people, Lerman said; hence, remarkable speed will be achieved.

- Many students complained about not being able to work anywhere but at designated clusters. Under the new system, one can log in from any workstation rather than having to go to one particular cluster or machine, Lerman explained.

- The workstations, which will use Digital VS2000 or IBM PC/RT consoles, will give students more access to high-resolution graphics.

- The workstations will clear up the existing imbalance of disk space. At present students are given the same amount of disk

space, leaving some short of space while others do not use any. The quota of disk space will also be more equitable and efficient because it will be allocated as needed.

At present, workstations may be used but will not save the work automatically; floppies have to be used, Lerman said. This is only an interim arrangement, Lerman explained. By September, periodic auto-saving and saving of the whole session will be done on each user's file server, obviating the need for floppies.

The new system will undergo several stages of testing before it is released to all students, Lerman said. After some "friendly" testing by a limited number of the Project Athena staff, the entire staff is now using the system. In September a few students will use it in a "field test" before general use begins.

General approval for the new timesharing system exists among the staff of Project Athena, according to Manager of User Accounts Annette G. Rahm '86, predicted that almost all the students will appreciate it "in December when term papers and theses are due and when the system responds well without being overloaded."

Electronic mail will be handled from a global post-office, rather than from individual timesharing machines. However, sending mail will seem just like before, Lerman said.

Lerman maintained that there was a genuine demand for the high resolution graphics. "Last term alone one-third of the undergraduates took [at least] one course and one-fourth took two courses that required use of the high-res facility. Even for normal word-processing, with high-res fancy fonts are possible."

Lerman pointed to a trend toward workstations at many universities, although some still use timesharing systems heavily. The majority of prominent technical schools like Carnegie-Mellon University, Brown, and University of California at Berkeley use workstations, he said. Other schools are putting emphasis on quantity, not quality, and turning to personal computers.



# news roundup

from the associated press wire

## World

### Escort of Kuwaiti tankers imminent

Secretary of Defense Caspar Weinberger announced that the start of escort operations for reflagged Kuwaiti tankers is "imminent." At the same time, he insisted the United States will not launch preemptive strikes against Iranian Silkworm anti-ship missiles along the entrance to the Persian Gulf unless officials believe they are about to be used.

### Lebanese kidnappers demand ransom

A Beirut newspaper reports the kidnappers of two West German businessmen in Lebanon are demanding a nearly \$17 million ransom to free the captives. This report coincides with a call from an association of Arab journalists to set up an international journalistic panel to investigate last month's kidnapping of American journalist Charles Glass, whose captors have accused him of working for the Central Intelligence Agency.

## Local

### House districts to be redrawn

The Massachusetts House of Representatives has voted by an overwhelming margin to endorse a plan for redrawing the 160 House districts. This means that two seats in Boston and Cambridge will be cut and two added in Plymouth County and Cape Cod. The plan was drafted by Representative James Brett (D-Boston) and enjoyed wide support from legislators in both parties. Many districts remain virtually unaffected, but a few cases drew intense political interest. The seats in the Boston area that will be cut are in Dorchester and Cambridge. At the same time, two new seats were created. One is in the heart of Plymouth County, including the towns of Carver, East Bridgewater, Halifax, Kingston and Plympton. The House districts, like the new state senate boundaries, were drawn up based on the results of the 1985 state census of state population.

## Nation

### House bans smoking on short flights

The House of Representatives has voted 198-193 to ban cigarette smoking on airline flights of two hours or less, ignoring tobacco-state lawmakers and others who insisted more evidence is needed on the hazards of passive smoke.

The proposal's main sponsor, Rep. Richard Durbin (D-IL), told his colleagues that "the rights of smokers to smoke end where their smoking affects the health and safety of others."

Kentucky republican Harold Rodgers told lawmakers that Congress should scrutinize the issue before making "a rather serious modification of American life." But Durbin and his co-sponsor, C.W. Bill Young (R-FL) argued that the question was an easy one to decide because it is a question of the public's health. Durbin has cited recent studies by the Surgeon General and the government's National Academy of Sciences concluding that tobacco smoke can increase the risk of cancer and other respiratory diseases.

### Directors strike likely

Representatives of the Directors' Guild and movie and TV producers met last night in what was described as a final effort to avoid an unprecedented directors' strike. The directors say the producers want to roll back money they are paid for movie and TV reruns. The Guild says it will strike NBC, Columbia Pictures and Warner Brothers starting today. The producers have threatened to lock out Guild members at all facilities.

### NASA rocket damaged

A launch pad accident at Cape Canaveral yesterday slightly injured four workers and caused severe damage to an Atlas-Centaur rocket. The National Aeronautics and Space Administration said a work platform ruptured the fuel tank of the upper stage of the rocket as technicians were preparing to fix a fuel leak. The accident will delay the launch indefinitely. The rocket is the last Atlas-Centaur in NASA's inventory. The penultimate Atlas-Centaur was destroyed by lightning in March.

### North continues testimony

Sen. Daniel Inouye (D-HI), chairman of the Senate panel investigating the Iran-*contra* affair, has announced that Marine Lieutenant Colonel Oliver North will continue testifying before the committee today although he had been scheduled to finish his testimony yesterday.

After the conclusion of North's testimony, the committee will recall former National Security Adviser Robert McFarlane at his own request. McFarlane is expected to contradict portions of North's testimony.

The committee had been planning to hear the testimony of McFarlane's successor, Admiral John Poindexter, after North's session.

## Sports

### Jackson to announce football career

Kansas City Royals outfielder Bo Jackson announces today whether he will sign a contract with the Los Angeles Raiders of the National Football League. The former Heisman Trophy winner has scheduled a news conference at his alma mater, Auburn, where he is expected to announce his decision to try both pro football and baseball.

Jackson says he is looking to play football as a part-time job after the baseball season. Royals owner Avron Fogelman says the front office will restructure Jackson's contract to protect the team in case he is hurt on the gridiron.

### Frenchman leads Tour de France

Charles Mottet of France has regained the yellow jersey as the overall leader after 13 stages of the Tour de France cycling race. Meanwhile, Dutchman Erik Breukink won today's 136-mile leg over mountainous roads with a time of six hours, 19 minutes and 57 seconds.

American Andy Hampsten is now 14th overall, trailing by 11 minutes and 24 seconds.

Compiled by Marie Coppola

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## Report urges housemaster guidelines

(Continued from page 2)

It suggested that a Faculty Fellows Program be established. Each house would have five to seven faculty members who would engage in sustained regular contact with the house. The committee suggested that fellows should be reimbursed about \$2500 for the time they devote to the post.

## Food workers picket president to protest loss of pension plan

(Continued from page 2)

workers were left in limbo by the switch. Older workers may not be able to vest in another pension plan because they do not have ten years of work left.

Although MIT vested all of its workers in the MIT plan during the management shift — even those who had worked for MIT for fewer than 10 years — the frozen pensions will essentially be worthless by the time the workers are able to collect them, Bozzotto said.

Bozzotto said the union wants MIT to continue the MIT pensions of those workers who once worked under MIT management until they leave by attrition. MIT has not responded to the requests, he said. The demonstrators promised to return to the house next week and to continue protesting until MIT agrees to negotiate on the issues.

### New contract signed

Several demonstrators attacked the two tier wage system in the new food workers contract, which was signed July 1. But Bozzotto explained that ARA had asked for a two-tier wage and benefit system, under which newly-hired workers would be on a wage and benefits program inferior to that of old employees doing the same work. The union defeated this proposal, he said.

ARA did maintain a system of lower wages for new workers dur-

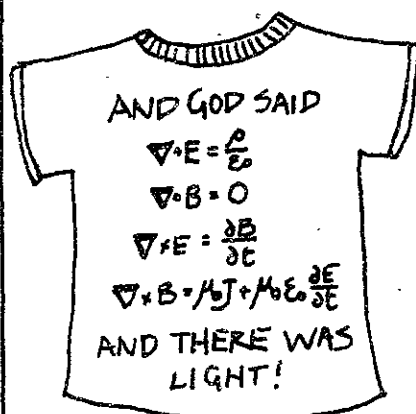
It was also suggested that the Institute hold faculty/student pair programs to promote interaction. It also recommended making some space changes in the dormitories to create more places where students and faculty could gather informally.

The committee said that "the selection, appointment, orienta-

tion, and review of the housemasters and graduate residents needs greater attention and stronger leadership" from ODSA. It noted that the report's recommendations "will have little effect without the care and attention" of ODSA.

The committee consisted of Professor Julian Beinart M. Arch. '56, housemaster of Burton House; Carol Hulsizer, former housemaster of Ashdown House; Professor Vernon M. Ingram, housemaster of Ashdown House; Professor Arthur C. Smith; and Dean of Engineering Gerald L. Wilson '61.

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ARTS

# "Full Metal Jacket" provides originality and honesty



## FULL METAL JACKET

Produced and directed by Stanley Kubrick. Screenplay by Stanley Kubrick, Michael Herr, and Gustav Hasford. Based on the novel *The Short Times* by Gustav Hasford. Starring Matthew Modine, Adam Baldwin, Vincent D'Onofrio, Lee Ermey, Dorian Harewood, Arliss Howard, Kevyn Major Howard, and Ed O'Ross.

By BEN Z. STANGER

IT IS UNFORTUNATE for director Stanley Kubrick that there have already been several fine films devoted to the Vietnam war. His version, "Full Metal Jacket," is a highly original and honest treatment of the war, and stands slightly above films like "Platoon" and "The Deer Hunter." But its discontinuity and lack of focus can be confusing and disorienting. "Full Metal Jacket" is the casing around live ammunition. It is also the hard exterior which all Marines manufacture to keep out emotion, allowing them to kill mercilessly. Two groups put on the jacket in the

two distinct parts of the film — the killers in training, and the killers in practice.

The first and more enlightening half of the movie shows a platoon of recruits going through pre-combat training. Three main characters emerge — Gunnery Sgt. Hartman (Lee Ermey), Pvt. Joker (Matthew Modine), and Pvt. Leonard "Gomer" Pyle (Vincent D'Onofrio). Hartman is a fully decorated Marine, Joker is on his way to becoming a Marine, and Pyle has no chance of becoming a Marine.

Hartman — who praises ex-Marine Lee Harvey Oswald's shooting ability — blares orders at Pyle, and Joker tries patiently to teach him, but Pyle is a consummate screw up. As a last resort, Hartman starts to punish the rest of the platoon for Pyle's mistakes. The platoon members pay Pyle back for their misfortune, and before too long Pyle has lost his mind, and his soul.

Vincent D'Onofrio's portrayal of the cheerful recruit who is slowly taken apart by his comrades-in-arms is chilling, and Lee Ermey's performance as the intimidating gunnery sergeant is wholly convincing and makes the black comedy even darker (Ermey served as a non-commissioned officer).

(Please turn to page 11)

# Mamet explores our collective desires and imagination

## SEXUAL PERVERSITY IN CHICAGO

And *All Men Are Whores: An Inquiry* By David Mamet. Directed by Daniel Zelman. Harvard-Radcliffe Summer Theatre. Loeb Drama Center, June 25 - July 11.

By E. SAL VAFARI

HERBERT MARCUSE, the German radical philosopher, said somewhere that all art is potentially a form of rebellion against the norms. Harvard-Radcliffe Summer Theatre's very entertaining production of David Mamet's "Sexual Perversity in Chicago," coupled with their disturbing staging of "All Men Are Whores" helps us explore what has become central in our society's collective desires and imaginations. A society dominated by consumerism has come to demand immediate personal gratification from the nearest available source, animal, vegetable, or mineral (and with humans having no more status than things).

With the whole world out there trying to score, we have become obsessed with getting the most of everything for \$1. Sex is no exception to the rule, and Mamet portrays a gloomy picture of its faded role in

our society. His is no conservative pulpit outcry against free sex as the root cause of all social problems but a commentary on the absence of affection and meaningful relations.

The Harvard/Radcliffe group that last summer did a great job in staging Buchner's *Woyzeck*, and Shepard's "The Buried Child," has again assembled a very interesting cast. Especially good was Linus Gelber who performed as Bernie, a male who besides being engaged in the rat-race, is also highly threatened by the idea of women's equality and autonomy. Gelber also played the title role in *Woyzeck*, a landmark social commentary from the last century.

The multi-dimensional set design by John Clafin was exceptionally beautiful, and the production was also cleverly put together. Each of the works was performed on three different stages, differentiating among sub-groups who live their own separate realities — a reflection of the fragmentation of a society where every man is for himself and where people seldom communicate. The music pungently drew on Rap songs.

"All Men Are Whores" explores similar themes to "Sexual Perversity." It is a series of monologues by characters who almost never communicate among themselves, who tell the audience about their unsatis-



fied desires, their own lonely worlds that no one has quite understood. Lisa Lendley's performance here was excellent, as was the production in general.

There will be two more productions

from HRST this summer: "The Bacchae," Euripides' great tragedy of Dionysus' revenge on Thebes, opening Thursday; and "The Erpingham Camp" by Joe Orton, opening in August.

## classified advertising

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## ARTS

## PSST's "As You Like It" — We liked it very much

## AS YOU LIKE IT

Directed by Andrew Borthwick-Leslie '87.  
Project for Summer Student Theatre,  
Kresge Little Theatre,  
July 16, 17, 18.

By BARBARA MASI

**S**UDDEN BURSTS of free-flying energy in the form of actors inexplicably leaping up the aisles at you, pure streaks of color and line forming the scenery, wonderfully funny, spirited interpretations of acting, costuming, and music. Such a description could only fit The Project for Student Summer Theatre's production of "As You Like It."

The choices made by director Andrew Borthwick-Leslie '87 were bizarre, crazed, but always extraordinarily original, and, in the final analysis, fitting perfectly within the political, sibling, sexual, and romantic rivalry themes of the play.

Shakespeare plays his themes out upon his three central characters: kind, virtuous, you-can't-help-but-love-him Orlando de Boys (Joshua D. Lubarr '87), younger son of Sir Rowland; his coolly political eldest brother, Oliver de Boys (Scott Pollock '86), who, in his jealousy, will do anything to destroy Orlando; and too-clever Rosalind (Andrea McGimsey '87), daughter of the banished Duke, who is blindly in love with Orlando.

In parallel to this sibling war, Duke Ferdinand (Deborah Kuchnir '89), in a political coup, drove his brother (Charlotte Kemp '86), from power and from the court. The banished Duke, a pure-spirit much like Orlando, fled to the Arden forest with his court where they remained in rustic bliss, hopeless of ever regaining lost power.



Orlando (Joshua Lubarr)

Frederick, to protect his position, banishes Rosalind. Frederick's own daughter, Celia (Wendy Cothran '89), refusing to allow her father to do such wrong, secretly runs off to the Arden forest, with Rosalind, disguised as a boy named Ganymede, and the Court Clown (Alex Zubatov '87). Once a reason is found to place Orlando in the woods, also, the play's, and this production's, real action begins.

Borthwick-Leslie draws much of his inspiration from the ambiguous, and, really, unimportant nature of the object of love or hatred. The emotional highs, the flights of poeticism, the political victories are what is important. Both Oliver and Duke Frederick created false charges against their rivals in order to justify their hatred.

Soon a young shepherdess falls in love with Ganymede. Playing up on the ambiguous sexual roles, Borthwick-Leslie places women in both the Dukes' roles. Duke Frederick's two lifeless lords, dressed in black like Blues Brothers, and silent throughout their attendance on the Duke, suddenly, at their scene's close, run screaming with frenzied joy up the steps of the theatre, ripping their suits off.

In shaping the performance, Borthwick-Leslie drew primarily on — but did not allow himself to become limited to — dress and musical styles of the 1950s. The



The banished duke (Charlotte Kemp) is in 17th century courtier dress, the lords in preppie khakis and tennis shirts, Rosalind in disguise as a punk teenage boy. Perhaps the choices were due to budgetary reasons but the effect was wild, creative collage with dress lending amusing social commentary on each character and his position in the royal court.

Quite frankly, the first half of the play was an unmerciful bore. Borthwick-Leslie chose to play a number of the scenes with the actors stationed in front of the curtain — a white curtain, in fact, which, to make matters worse, drained the set of all color and interest. It appeared as if the actors felt so constrained by the tiny space available to them for movement that their scene and character interpretations were strangled. At times, it seemed that the actors, hardly moving an arm or leg, were simply performing a staged reading of the play and not a full production.

Bright moments of humor and insight rarely flashed, but when they did, they sparkled out from the dull first half. John Wolf's brainless, brawny Charles, Duke Frederick's wrestler, brought laughter simply by his appearance — a Long Island thug in white suit jacket, bright purple shirt, and white shoes. Speaking in a heavy Southern accent enhanced his comical portrayal as did his unlikely, mild manager (Stephen Ng). Charles was commissioned by Oliver to wrestle with Orlando for some trumped up reason of Oliver's. When the moment for the match arrives, the manager seems to awaken. He chirps in a timid voice, "Kill him."

Alex Zubatov's Clown was perfect political sleaze, quick wit, and slouching elegant courtier in every deftly delivered line and every scene which he controlled in the play's first half.

Both Borthwick-Leslie and the actors lavished all of their creative energy on the second half of the play. Here, Shakespeare plays lightly with characters arriving in the woods, disguised, or starving to death, discovering one another, but generally rel-

welcomes Orlando and his servant Adam (Michael Levine) to the forest.

ishing in the freedom of behavior allowed them by being far from the political and social chains of the city and the court. Ambiguity of roles and behavior set the mood of each scene. Much of the humor and energy of these Arden woods scenes are driven by the strong performances given by McGimsey, Zubatov, and Kevin Cunningham as Jacques, "attending on the banished duke."

McGimsey's Rosalind is willful, keen, and resourceful when faced with banishment unlike the other characters who give into forms of tired depression, like the banished Duke or even Orlando, in some scenes. McGimsey dances round the other characters in lively play of sharp words. This is a Rosalind who deeply enjoys playing mind games with gullible Orlando, who truly believes she is a boy. The only negative points in McGimsey's performance were the sometimes uncontrollable bouts of acute coyness. Her scenes with Cothran's Celia were excellent; the two adroitly balanced the whimsy of Rosalind with the steady, dry humor of Celia.

Kevin Cunningham infuses Jacques' views on melancholy as a way of life with remarkable conviction. With scathing, acid delivery, he dismisses everyone, especially the sentimental, flowery Orlando. It's such an odd role — Shakespeare's overcivilized, overeducated, unsentimental man.

Borthwick-Leslie infuses the entire last half of the play with music. The lords attending on the banished Duke all double as singers and musicians (Matthew Wiener '87 on voice, LeNore Lehman '87 on flute, Gabi Miller on harp, and Mark Holdaway on tuba and guitar). Nothing pleases them more than to sit around singing melancholy folk tunes, which, also, greatly pleases Jacques, or to listen to rousing country fiddler music. When the actors all gather round to eat a meal together, the scenes are rich with the simple pleasures of rough, country life. The songs were all written by Julio Friedmann '88 and Elizabeth Sayre '87.

And then Frederick's lifeless lords (Anthony Curtis '88 and Alberto Friedmann) appear out of nowhere to sing a lovesong to the Clown and his love, a country girl named Audrey. It had to be one of the worst sung, funniest, exuberant songs I've ever heard.

Of course, identities are, in a way, sorted out through Ganymede's claim that s/he is capable of the magic necessary to make Rosalind appear in the woods. Everyone ends up where they want to be, the bad become good, and Rosalind/Shakespeare delivers her apology that the play was so silly.

It was silly, but this PSST production was warm, wonderful, very witty and

original too.

Jonathan Richmond notes:

Music Director Elizabeth Sayre '87 together with Julio Friedmann '88, responsible for original settings of the songs, ensured that music truly was the food of love in this inspired production. The use of music to catalyze the denouement was particularly well-studied. The pairs of lovers are brought together to dance to a ravishing arrangement of Handel's The Harmonious Blacksmith, played rapturously by Gabi Miller on harp and flute.

Blacksmith was written for harpsichord, and is often played as a brilliant showpiece which sparkles rather than probes. Handel, however, knew of the erotic potential of the harp (it helps Cleopatra seduce Caesar in Julio Caesar, for example) and the PSST arrangement of Blacksmith replaces the ascetic with the sensual and brings the lovers together for a glorious happy ending.



Celia (Wendy Cothran)



Stephen Ng as a flashy wrestling manager sizing up his champion.

Tech photos by Mark Virtue



## Nerds II — Loser among many summertime winners

### REVENGE OF THE NERDS II: NERDS IN PARADISE

Directed by Joe Roth.

Written by Dan Guntzelman  
and Steve Marshall.

Starring Robert Carradine, Curtis Armstrong, Larry B. Scott, Timothy Busfield, Courtney Thorne-Smith, Andrew Cassese, and Donald Gibb.

By PETER DUNN

**T**HE SUMMER OF 1987 seems to be going very well, movie-wise. Audiences have so far had more than their fair share of noteworthy films, ranging from intelligent comedy like "Roxanne" to dark drama such as "River's Edge" and "Full Metal Jacket." Critics and audiences alike have had little to complain about: the perennial complaint that the summer's fare is little more than juvenile, mindless, throw-away junk seems groundless this summer.

But, just as with anything else, the season must have the duds and flops that make all the other offerings look so much better. This summer's victims look to be remakes and sequels, most of which are going down the tubes. "Beverly Hills Cop II" can't compare to the original despite huge box office receipts, "Dragnet" has loyal fans of the TV show raising up a storm, and "Jaws the Revenge" looks to be mind-numbing trash. No relief is in sight with "Revenge of the Nerds II: Nerds in Paradise," also just released.

The plot of "Nerds II" is trivial enough. Recall that in "Nerds I" our heroes won the right to rule the fraternity council of Adams College. "Nerds II" continues as the dweebs of Tri-Lambda travel to the United Fraternity Conference in Fort Lauderdale to represent their college. Once again the geeks run into their adversaries, the nerd-bashing Alpha-Betas, who control the United Fraternity Conference. The new film is set up to reflect the plot line of "Nerds I," but on a grander scale.

Many of the same situations in "Nerds I" arise in "Nerds II:" dealing with terri-



ble housing conditions, hazing from nerd haters, and the usurpation of power on the Fraternity Council by the Alphas. But none of the linearity and motivation of the first film remain, so that the adventures of the Tri-Lambs seem nothing more than random sets of events.

"Nerds I" featured a see-saw between the nerds and the Alphas, a back and forth escalation of warfare with the nerds eventually coming out on top. In contrast, "Nerds II" sees no such escalation, merely several minor battles between the nerds and the Alphas. This lack of intensification

only diffuses the humor, never allowing it to rise to the level of side-splitting guffaws.

"Nerds II" simply wanders its way through its plot, leaving loose ends hanging left and right. For example, Lewis (Robert Carradine), who won the heart of the beautiful blonde in "Nerds I," packs a photo of his girlfriend in his suitcase at the beginning of "Nerds II" and lets slip "We have a girlfriend" instead of "We have reservations" when he first meets Sunny (Courtney Thorne-Smith), the beautiful hostess at the hotel in Ft. Lauderdale. But these references to a girlfriend back home are simply dropped, diffusing any of the tension which later develops between Lewis and Sunny.

Another example is when Booger (Curtis Armstrong), the King of Crass, meets Snotty (James Hong), whom he immediately recognizes as his mentor in grossness. This develops into several warped references to the relationship of Luke and Yoda in "The Empire Strikes Back." But again, these references are never exploited, and while we expect Booger to use his mutated version of "The Force" to somehow save our heroes, we are again left dangling.

The other major failing of "Nerds II" is its need to verbalize its message. The message that all persons are equal no matter how different they look or act was exemplified in "Nerds I" through the camaraderie and what-they-can-do-we-can-do-better attitude of the Tri-Lambs. In other words, actions speak louder than words.

But the makers of "Nerds II" seem to think that their audience is made up of morons and that it requires speeches, hugs, and other displays of affection to get the message across. This sentimentality disrupts the humor as well as insulting the intelligence of the viewers.

"Nerds II" is not without some high points, the best being the return of Donald Gibb as Ogre, the neanderthal Alpha. But the high points of this film are few and far between, making it a loser among the many winners in the summer of '87.

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## ARTS

**Scruffy: More together and intense than ever before****SCRUFFY THE CAT***At the Channel.  
Friday, July 10.*

By BARBARA ROMAN

**O**N A HIGH WAVE of a successful album and tour, Boston's Scruffy the Cat sailed into the Channel last Friday night. Scruffy were their usual happy and excited selves, but they seemed more intense and together than ever.

The crowd of about 1000 waited anxiously after Scruffy's equipment was set on stage, hoping the band might begin playing before the 12:30 starting time posted on the wall. Boston has missed Scruffy.

During the past month and a half, Scruffy has been on the road, and meanwhile, their loyal fans have watched as their new album, "Tiny Days" (on Relativity Records) has risen to number 10 on Rolling Stone's chart of top college albums. The show was a homecoming of sorts, and the band seemed flattered — and a bit surprised — at how many people showed up.

Stephen Fredette, guitarist, vocalist, and unofficial "spokesman" for the group welcomed the crowd, which answered with louder applause and shouts. Throughout the show, Fredette continued to address the audience in a friendly manner that reminded one of a reunion of old friends. The warm, relaxed feel of a jam session in a living-room pervaded in both the attitude and actions of the band members.

Dancing and jumping up and down are mutual reactions to the upbeat, rockabilly style of Scruffy the Cat, and they were doing double time on stage. Vocalist and guitarist Charlie Chesterman, bassist Mac-Paul Stanfield, and Fredette were constantly in motion; zig-zagging across the stage, jumping together in time, jumping behind each other, and even doing "the swim."

Scruffy danced around as wildly as the tightly-packed audience only wished they



also could. Stanfield wore a Cheshire grin all night, possibly because his brother sat in on keyboards for several songs in the set. More likely he was as pleased with the sound as the crowd was.

The touring has been a boon to Scruffy's style. Their flamboyant, fun attitude remained, but the individuals were all "on," and the overall work was clean and very together. Their genre of music does not lend itself to a polished, over-produced sound, but the sharp, well-rehearsed set clicked every step of the way.

Old, new, and even a few cover tunes

were included in the 50-minute set and additional two encores. The main set began with a tensed-up version of "Tiger-Tiger" from Scruffy's "High Octane Revival" EP (also on Relativity Records), and closed with the title track of "Tiny Days." "My Baby (She's Alright)," the eclectic "Buy a Car," and Buddy Holly's rock-n-roll classic "Not Fade Away" also stuck in the memory.

With each song, the excitement grew, and the crowd moved in towards the stage. Many filled into a space to the left of the stage where the view was obstructed, but

Scruffy the Cat Chesterman rewarded their dedication with a special guitar solo on the floor to their side of the stage. And the entire house went wild when drummer Randall Lee Gibson IV drilled out a hot solo before an encore.

Scruffy presented a clean-sounding, well-rehearsed set accented with energetic antics and a spirited crowd. The future looks bright for this Boston — and particularly MIT — favorite, as their tour winds down and their album continues to climb on the national charts.

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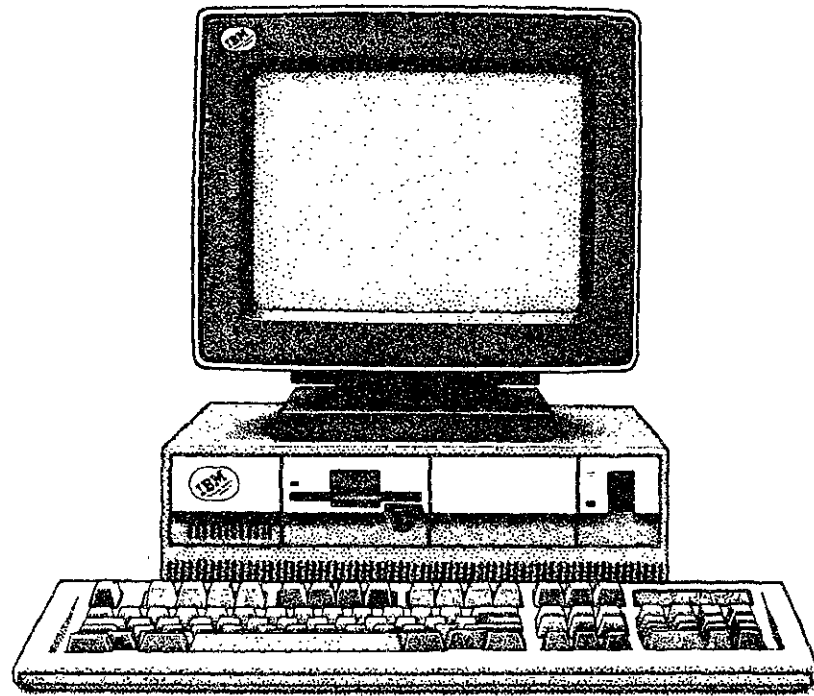
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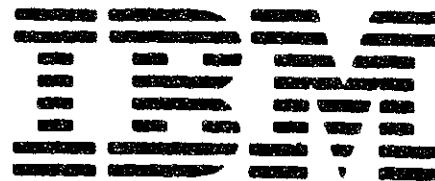
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# Tanglewood Chorus rides on harpist's transport of delight

JULY THE FOURTH  
AT TANGLEWOOD

Leontyne Price,  
Boston Symphony Orchestra,  
Conducted by Seiji Ozawa.

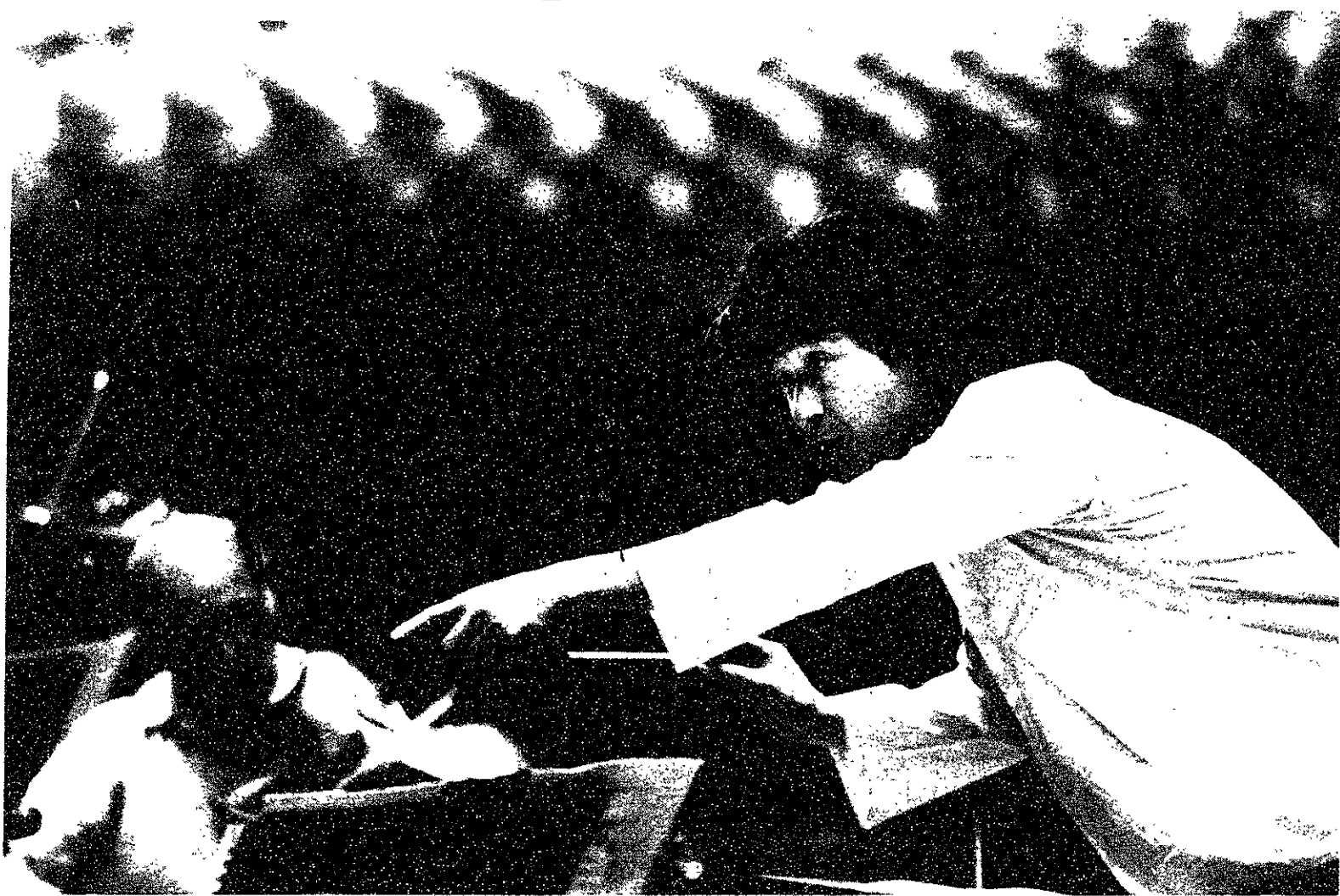
By JONATHAN RICHMOND

**B**ERNSTEIN'S *CHICHESTER PSALMS* sets some of The Bible's most moving texts to some of the composer's most magical music. Performed with both precision and pathos, it warmed the hearts of the moonlit masses celebrating their nation's birthday on Tanglewood's lawns.

The Hebrew did present problems with diction, and some of the faster passages were garbled by the chorus. But on a musical level, John Oliver's ensemble could not have been more sensitive. Not only was the balance within the chorus superbly controlled, but its relationship with soloist and symphony was orchestrated to rapturous effect.

Psalm 100 saw the Tanglewood Festival Chorus soar to exhilarating extrovert heights, preparing the audience for the deeply personal Psalm 23, the ultimate testament to the power of faith to rescue mankind from loneliness.

The voice of 14-year old alto Raymond Jourdain lacked the sublime purity only English choir schools seem able to produce; it also didn't carry very far. This notwithstanding, it had an innocence that went well with the more adult tones of the



Seiji Ozawa

chorus. It sang in the singular, the lone wanderer exposing his soul to the skies. And from the Heavens, riding a harpist's transport of delight, the chorus floated down, entering with ethereal softness to anoint the soloist with its balm and banish fear.

Psalm 2 brings a change of pace and the urgent, tense bowing of Ozawa's strings was immaculate.

The concluding verse, from Psalm 133, was poignantly sung. If those assembled had come from many places and tribes, the music confirmed them as a nation, symbolically convincing one and all of "how good, and how pleasant it is, for brethren to dwell together in unity."

**O**ZAWA KNEW HE COULDN'T get through a July 4 concert without a fair dose of schmaltz, and Leontyne Price dropped in to deliver it. Her declamatory style in "America the Beautiful" made her sound as if she was trying a bit too hard, but the effect was heart-stirring nonetheless. Price's

voice is too mature to sound convincing in "Climb Ev'ry Mountain," from *The Sound of Music*, but her performance was not without feeling and the crowd clearly loved it.



Leontyne Price

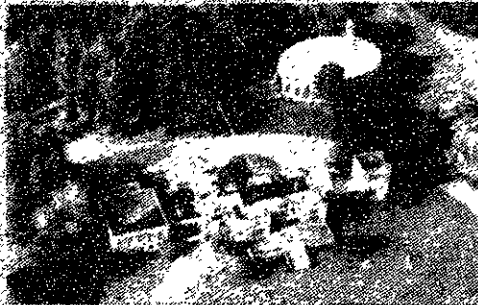
Gershwin's music, in contrast, is made for Price's voice, and her singing of excerpts from *Porgy and Bess* was very special. "Summertime and the living is ea-sy," Price sang, intoxicating the audience with the delight inflected from each syllable. "My Man's Gone Now," finely controlled, was profoundly affecting, each phrase biting deeper.

Price also included two operatic numbers. Puccini's orchestration of *Madama Butterfly*'s expression of hope that "Un bel di," (one fine day) her American husband would return, is sensuous, and the BSO's strings came through with the most sensitive of gossamer textures; the cello section, in particular, was on superb form. Price, completely caught up in the role, sang dramatically, ending with a tremendous crescendo. "Pace, pace mio Dio," from *La forza del destino*, was yet more involved, her crusty full-blooded singing painting vivid pictures of deepening torment and despair. Ozawa's troops once more played a crucial catalyzing role, with urgency pro-

(Please turn to page 11)

## Many other distractions as Tanglewood celebrates nation's birthday

During the summer, most classical music fans out of town to escape from the heat and humidity of Boston. Foremost among the festivals, of course, is the BSO's season at Tanglewood, which continues until August 30 and which will include soloists such as Itzhak Perlman, Yo-Yo Ma, Midori, and Bella Davidovich, and end with a performance of Verdi's *Requiem*. There are also many interesting chamber concerts and other events. Call (413) 637-1940 for further information. Details on some of the more tantalizing of other musical activities is given below.



Cranwell, home of the Berkshire Opera Company.

*La Finta Giardiniera* translates "The Fake Garden Girl," and as the title suggests, Mozart's comic opera of 1775 has an unlikely story. The Podesta — an old codger — is infatuated with Sandrina, his gardener. Sandrina is really the Countess Violante Onesti, and she is in disguise looking for a lover who deserted her. To complicate matters, Nardo, another gardener (who is really Roberto, Onesti's servant) loves Serpetta, while Serpetta dotes on the Podesta.

The disguises make for interesting music: "Sandrina" must sing as both

Countess and commoner, for example. The opera alternates between the serious and the absurd, and Germanic and Italianate music are mixed. The quality of Mozart's composition in the latter parts of the opera looks forward to his more mature works, and shows great care in development of both the vocal line and in subtle orchestration.

*Giardiniera* will be performed in Lenox by the Berkshire Opera Company, with performers from the Metropolitan and New York City Operas on July 21, 24, 25, 29 and 31 and on August 1. Britten's *Albert Herring* will follow, with performances scheduled for August 10, 12, 14 & 15. The Berkshire Opera seeks to emulate Glyndebourne, and an hour's intermission is allowed for dinner, a picnic, or a wander through the grounds. Call (413) 243-1343 for more information.

The Pittsburgh Symphony Orchestra has adopted Great Woods, in Mansfield Mass., as their summer home. Their season begins this weekend with a gala opening concert, featuring piano soloist André Watts, and continues through August 9. If you can only go to one event, go along on August 1 when the world's most inspiring clarinetist, Richard Stoltzman, will perform Mozart's *Clarinet Concerto*, a work he plays with matchless depth and sensitivity. Call 1-800-BEETHOVEN for information.

The Monadnock Festival brings great music to many locations in New Hampshire. Best of all, most of the concerts

are free. Two events which do require payment for admission are, nonetheless, well worth the price. James Bolle is known for his miraculous concert performances of opera — his *Così fan Tutte* done at Monadnock some years ago is particularly memorable — and it is likely to be well worth the trip to Peterborough on August 15 to see his *Die Entführung aus dem Serail*. *La Cenerentola* is also on the agenda. It will be performed in Peterborough on August 29. Call (603) 924-7610 for more information.

Castle Hill is an estate on the grand scale in Ipswich. It has undulating lawns with spellbinding views of the ocean and offers ample opportunities for pre-concert picnics. The Empire Brass Quintet, Lydian String Quartet, and The Musicians of Swanee Alley are among the performers to be heard this summer. *La Vie Parisienne*, Offenbach's bubbling operetta, will also be heard, in a fully-staged production. Call 356-7774 for more information.

For those inclined towards a Monty Python sense of humor, the Musical Wonder House Candlelight Concerts should provide ample satisfaction. Concerts of player pianos, talking machines, mechanical organs, and other machines and instruments dating from 1795 to 1929 are given every Thursday during July and August in Wiscasset, Maine. Call (207) 882-7163 to learn more.

J.R.



Music among the Tanglewood trees



## ARTS

## Klezmer band makes audience weep through laughter



Charles Dutoit revs up the BSO

The BSO concert was only the culmination of a day of activities at Tanglewood on July 4th. First on the agenda had been Charles Dutoit open rehearsal of the concert he was to conduct the following day.

Each Saturday morning the public is invited to watch a concert in the making, and for \$8 admission can sit in the shed. With only two rehearsals scheduled for each concert, don't expect to hear polished performances. But, if you're interested in seeing how an interpretation comes into shape, attending a rehearsal can be a fascinating experience. "Faster, faster" shouted Dutoit at an orchestra plodding a bit too much during Beethoven's Seventh Symphony. The band sped up like a record player going from 33 to 45. A mushy-sounding line of Beethoven's *Mass in C* was transformed with a few words of exhortation. And the rarely-performed Overture to *King Stephen*, receiving disproportionate rehearsal time, took shape before the curious crowd.

The afternoon was dominated by performances of the United States Military Academy Band, who in good military tradition specialize in precision rather than imagination. Their lackluster attempt at "Four Dance Episodes" from Copland's *Rodeo* marked the low point. In technical terms, they were almost flawless. But their playing projected no dreams, no nights of romance, no eloquence of a rough-cut but heartfelt Saturday Night Waltz. None of the color of the Hoedown. How dull.

Two lively jazz bands were quick to provide compensation. The Wuz, made up mostly of BSO members, played take-offs of classical themes with great wit. The Paramount Jazz Band is dominated by technologists, but they all play with soul. Pianist Robin Vernier, for example, who happens to also be a physicist at MIT, exported more than enough high energy from Cambridge. A marine biologist, computer scientist, and computer manager all showed they could be as much at home in a sweaty nightclub as an antiseptic laboratory. Their music was exuberant and joyous, their improvisations inspired.

J.R.

## They are in Vietnam to kill

(Continued from page 6)

cer in Vietnam).

Joker graduates from training to become a reporter for *Stars and Stripes* magazine, ably avoiding combat duty. His sidekick, photographer Rafterman (Kevyn Howard), however, wants to "go where the shit is." They do see combat eventually, overrunning Hue City several days after the Tet offensive.

"Shit" is a keynote of the movie. We are told that Marines who have seen it have a distant look in their eyes, as though they have seen the beyond. An unprepared Joker

tells us, just prior to a Viet-cong attack, that he's not ready for the shit. A demonic Pvt. Pyle tells us that they [the recruits] are in a pile of shit. If "War is hell" is the generals' slogan, then "War is shit" must be the soldiers'.

Kubrick, whose last directing appearance was seven years ago in "The Shining," gives us a new perspective on the dismantling of a man during wartime. The characters are innovative and real.

Joker wears the slogan "Born to Kill" on his helmet and a peace symbol on his lapel to represent the duality of man. He is

juxtaposed with Animal Mother (Adam Baldwin), a private of the "shoot first, ask questions later" variety.

There is also an introspective facet in the movie's treatment of the war.

Kubrick makes it clear that this is a movie about the war, and doesn't try overly hard to make it seem like the real thing.

There are several references to a third-person perspective on the war. The hero (or rather antihero) Joker is a reporter, and we see the war through his eyes.

In intermittent interviews with television journalists, the soldiers show a confusion about the reasons for their being in Vietnam. The confusion disappears when they are in combat; they are in Vietnam to kill.

But there is a lot in the film that seems borrowed. Joker is confronted with the same moral decision which stranded Chris Taylor at the end of "Platoon." Hit songs from the sixties serve as background for many sequences, as they did for "Platoon" and "Apocalypse Now."

Moreover, we are often left without an explanation for what motivates Joker; his feelings are never adequately described.

Stanley Kubrick has a thought-provoking angle on the Vietnam war, which sometimes oversteps the line of confusion. His film lacks the polish and romanticism of all previous movies about the war, but its bad timing obscures its power.

All the performances are excellent and convincing. The characters are not clichéd war-tired soldiers or Rambos. Even Matthew Modine as Joker, who at first seems a Hawkeye Pierce lookalike, has a deep, unnerving personality.

"Full Metal Jacket" will answer some of your questions about Vietnam but will leave you with many more. The film is not entertaining; it is gripping.

## KLEZMER CONSERVATORY BAND

Directed by Hankus Netsky.

Remis Auditorium,

Museum of Fine Arts,

July 2.

By JONATHAN RICHMOND

**K**LEZMER — Jazzy, vibrant, energetic, poetic. Music for wedding, music for reflecting, music containing and spreading the spirit of a myriad of East European Jewish communities now faded into the shadows.

The Klezmer Conservatory Band is a collection of virtuoso musicians under the direction of New England Conservatory Head of Jazz Hankus Netzky. On July 2 they showed their determination to keep the musical heritage of the *stetl* alive in a joyous concert at the Museum of Fine Arts.

Each piece on display showed off the band as sharp, alert, and full of life, but the highlight of the evening was Judy Bressler's singing of *A Brivle der Maman*, a song of a mother whose son leaves for New York promising to write and never does. Bressler has a flexible, powerfully expressive voice, and in this number crystallized the sorrow inflicted by distance, physical and emotional. The haunting ending, in which death precedes the arrival of any news from New York, will leave a lasting impression. The accompanying piano playing of Evan Harlan was careful, considered, and touching.

Bressler provided striking singing in several other pieces too, always capturing the essence of the mood — sad, celebratory or, in typically Jewish vein, both.

Ilene Stahl produces a virulently pure and emotive tone from her clarinet, one capable of winding, serpent-like, round the toughest of Phillistines and making them laugh or cry. She played a beautifully oxymoronic wedding *doina*, crafted to make listeners weep through their laughter.

Ingrid Monson is a terrific cornetist, and her solo given in memory of her recently-deceased teacher, André Côme, was clear and passionate. Another virtuoso, Meryl Goldberg, provided a ticklish sax solo for "Lena from Palestina."

Perhaps the most unusual piece was "The Cry of the Wild Goose," a *shocket* (butcher) shop tragedy with delicious tongue-in-cheek humor, replete with goose-talk. When the goose realizes he's a goner, he squawks at us not to "forget to say *kaddish* (prayer for the dead).

"Miami Beach Rumba," a variation on "When Yuba Dances the Rumba With His Tuba," was also a riot, the yiddish and Latin themes mixing harmoniously with true Klezmer ingenuity.

The Klezmer Conservatory Band will perform next in the Boston area on September 6 at the de Cordova Museum. They have several recordings available on the Vanguard label.



The Klezmer Conservatory Band

## Insistent motor horn calls labor to work

(Continued from page 10)

jected from the the strings, soft pastels from the winds, and grief underlined by the fragrant beauty of an aeolian flute and rippling harp.

Converse's "Flivver Ten Million," is a lot of fun and the BSO made the most of this musical ode to the automobile ("flivver" was the nickname for the Model T). An insistent motor horn (presumably from a Ford) signalled the call of labor to work, and a lovely violin solo depicted the romance of the road. A frenetic confusion of percussion strings and winds then announced a collision, but Ozawa's ensemble returned with renewed energy to portray the indomitable spirit of "Phoenix Americanus," the hero who quickly gets back onto the road and rides off into the night.

Lastly, mention must be made of Ozawa's effervescent *American in Paris*. Zesty and upbeat, it was packed with humor. There was no doubt to which nationality belonged the jazzy, blaring brass, strutting confidently along through the rest of the crowd.



# WELCOME! M.I.T. CLASS OF 1991

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The Harvard Cooperative Society, nicknamed the Coop, is the oldest collegiate cooperative society in the country. The Coop has come a long way since its 1882 founding when a group of Harvard students agreed to sell used books and furniture at discounted prices to fellow students and distribute the store's earned profits among its members.

MIT has been an integral part of the Coop since 1916, serving the MIT academic and neighboring business communities for the past 71 years. The Coop is still owned by its members and governed by a board of 23 directors, consisting of 11 faculty and alumni, 11 students from the MIT, Harvard, and Radcliffe communities, and the Coop's president.

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Today the Coop has over 100,000 members. Students, faculty, alumni and employees of M.I.T. and MIT affiliates, including the Sloan School of Management, Draper and Lincoln Laboratories, Whitehead Institute and Woods Hole Oceanographic Institute, Harvard, its Episcopal Divinity School, Radcliffe, Lesley, Emmanuel, Wheelock, Mass College of Pharmacy, and the personnel of the hospitals affiliated with Harvard Medical School, are eligible for Coop membership, which costs only \$1 a year.

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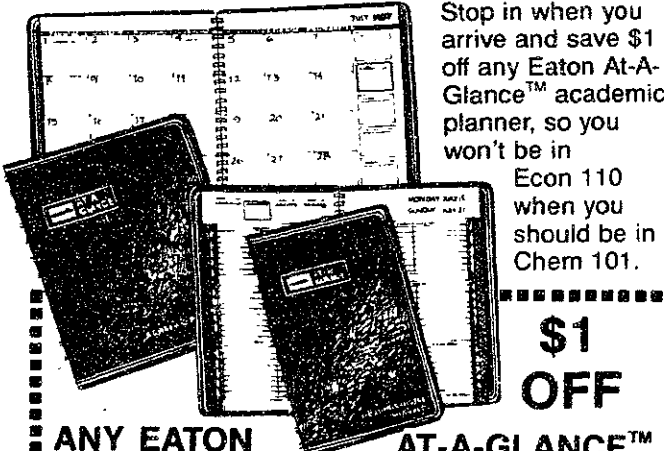
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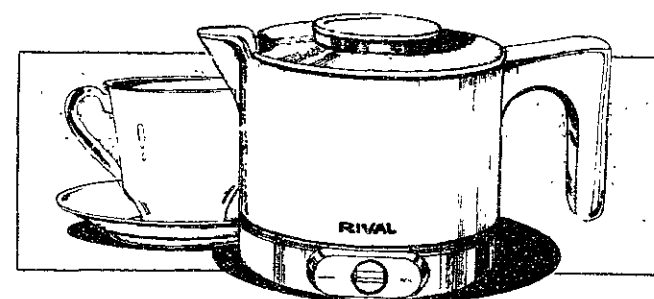
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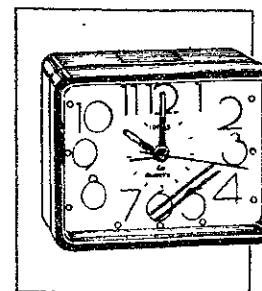
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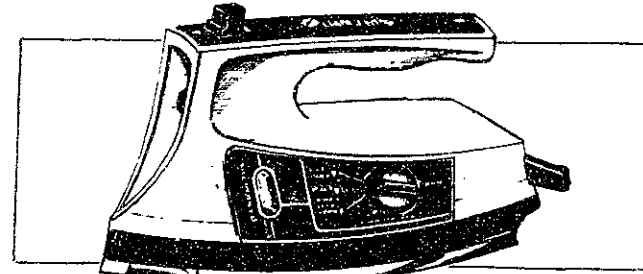
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## ARTS

## On The Town

COMPILED BY PETER DUNN



Michael Tilson Thomas

## Ongoing

## THEATER

Bertolt Brecht's masterpiece, "The Good Woman of Setzuan," a charming story told in parable form of a warm-hearted prostitute who tries to be good in a venal world, continues through July 16 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge. Tickets: \$12-\$25. Telephone: 547-8306.

Dario Fo's Italian vaudeville with an edge of satire, "Archangel's Don't Play Pinball," about an engaging simpleton roughed up by fate, bureaucracy, and the dogcatcher, continues through July 19 at the American Repertory Theatre, Loeb Drama Center, 64 Brattle Street, Cambridge, Tues-Sat at 8 pm and Sun at 2 pm. Tickets: \$12-\$25. Tel: 547-8306.

"Shear Madness," the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston, Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, and Sun at 3:00 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-5225.

"Forbidden Broadway 1987," the newest updated version of Gerard Allessandrini's hit musical comedy revue, continues indefinitely at the Terrace Room of the Park Plaza Hotel, 64 Arlington Street, Boston, Tues-Fri at 8:00 pm, Sat at 7:00 and 10 pm, and Sun at 3:00 and 6:00 pm. Tickets: \$15-\$21.50. Telephone: 357-8384.

"Nonsense," Dan Goggin's musical comedy 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 currently on ice in the convent freezer, goes on "summer vacation" from June 15 to September 15, playing until July 25 at the Trinity Square Repertory Theatre, Providence, R.I., and touring other theaters throughout New England until mid-September. Tel: 267-5600.

## EXHIBITS ON CAMPUS

"Artists in the Computer Age," an eclectic selection of works showing the versatility and new possibilities of expression provided by the use of the computer, continues through July 31 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 253-4444.

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

"Images for Survival," a poster exhibition featuring leading graphic arts designers from Japan and the United States in remembrance of the 40th anniversary of the dropping of the bomb on Hiroshima, continues through August 29 at MIT Museum, 265 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 253-4444.

## EXHIBITS

An exhibition of Turkish Art from the Edwin Binney III Collection continues through August 2 at the Sackler Museum, Harvard University, 485 Broadway, Cambridge. Admission: \$3 general, \$1.50 seniors/students. Tel: 495-2387.

"Creative Transformations: Drawings and Paintings by Fernando Zobel" continues through August 9 at the Fogg Art Museum, Harvard University, 31 Quincy Street, Cambridge. Admission: \$3 general, \$1.50 seniors/students. Telephone: 495-2387.

"Stories from China's Past," the first United States exhibition of Han dynasty treasures to come from the province of Sichuan in southwest China, continues through August 16 at the Museum of Fine Arts. Telephone: 267-9377.

"Flowers as Images," color photographs by Vernon Ingram, Professor of Biology in the MIT Department of Biology, continues through August 27 at the Arnold Arboretum of Harvard University, Jamaica Plain. No admission charge. Telephone: 524-1717.

Artquest '87, a major national art competition, continues through August 16 at the Art Institute of Boston, 700 Beacon Street, Boston. Telephone: 262-1223.

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.

The Museum of Science presents "India: A Festival of Science," presenting the best of this country's scientific and technical achievements and several of its most fascinating artistic techniques and traditional crafts. Continues through September 8. Telephone: 742-6088.

"The Universe of Jean Arp," a major retrospective honoring the centennial of Arp's birth in 1886, who became a poet, a sculptor, a leading Dadaist, and a renowned abstract artist, continues through September 13 at Museum of Fine Arts. Telephone: 267-9377.

"The Art of Engraving," a selection of about 80 prints from the Museum of Fine Arts' collection on the occasion of the 100th anniversary of the founding of the Print Department, continues through October 4 at the MFA. Tel: 267-9377.

## Tuesday, July 14

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
A Basille Day celebration, featuring champagne reception, dinner, parade, dance, music, and street performances, begins at 6 pm and continues through midnight at the French Library, 53 Marlborough Street, Boston. Tickets: \$75 for reception, dinner, and dance; \$15 for dance only. Telephone: 266-4351.

## POPULAR MUSIC

Air Supply, the romantic Australian pop duo, performs at 7:30 pm at Great Woods, Mansfield. Tickets: \$13.50, \$15.50, and \$17.50. Tel: 339-2333.

Andy Summers, guitarist for The Police, and Rosie Vela perform at Metro, 15 Lansdowne Street, Boston, just across from the entrance to the bleachers at Fenway Park. Tickets: \$11.50 advance/\$12.50 day of show. Tel: 262-2424.

The Mighty Lemon Drops and Hurray! perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Wild Seeds, The Luddites, and Anastasia perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

X-Cape, Sapphire, Danger, Hostage, and Emerald City perform at 7:30 pm at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$3. Telephone: 451-1905.

Super Diamond, a 13-piece band from Senegal, West Africa, blending traditional rhythms with latin, jazz, funk, and blues, performs at 8:00 and 10:30 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

## CLASSICAL MUSIC

The Boston Chamber Music Society performs works by Beethoven, Martinu, and Brahms at 8 pm at the Great Woods Educational Forum, Cole Memorial Chapel, Wheaton College, Norton. Also presented July 21 and August 4. Tickets: \$7.50. Telephone: 969-0658 or 536-6868.

## FILM &amp; VIDEO

The Somerville Theatre presents Rob Reiner's "Stand By Me" (1986) at 6:15 & 10:00 pm and "Twist and Shout" (1986) at 8 pm. At 55 Davis Square, just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

The Harvard Film Archive continues its Tuesday series "Anthropological Film" with "Jaguar" (1967, Jean Rouch) at 8 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

The Brattle Theatre continues its Tuesday/Wednesday series "The Big Story" (grand American and foreign epics) with "The Perfumed Nightmare" (1977, Kidlat Tahmnik) at 4:45 & 8:00 and "The Machine to Kill Bad People" (1948, Roberto Rossellini) at 3:15, 6:30, & 9:50. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Coolidge Corner Theatre I presents two unassuming hits of 1986, "She's Got a Way" at 8 pm and "Down By Law" at 6:00 and 9:30 pm. Presented in Theatre II are David Lean's "Bridge on the River Kwai" at 7:15 pm and "The Horse's Mouth" at 5:30 and 10:05 pm. At 290 Harvard Street in Brookline, just by the Coolidge Corner T-stop on the Green line. Telephone: 734-2500.

## Wednesday, July 15

## POPULAR MUSIC

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
Peter Gabriel performs at 7:30 pm at Great Woods, Mansfield. Also presented July 16. Tickets: \$14.50, \$17.50, and \$19.50. Tel: 339-2333.

Cameo and Club Nouveau perform at 6 pm in a Concert on the Common. Tickets: \$15 and \$17.50 available at the Wilbur Theatre, 246 Tremont Street. Telephone: 426-6666.

Jolly Ranchers, India, and Cool McCool perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Anvil, Kid Crash, Sweet Cheater, and Pieces perform in an 18+ ages show at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$4 advance/\$5 day of show. Telephone: 451-1905.

Guitarist Joe Ely, playing his brand of sizzling Texas rock and roll, and special guests Webb Wilder, perform at 8:00 and 10:30 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

## CLASSICAL MUSIC

Chamber Music on the Lawn and the Longy Summer Chamber Orchestra are presented at 6:30 and 8:00 pm respectively at the Longy School of Music, Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

## THEATER

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
"Harvey," Mary Chase's 1944 Pulitzer winner about life with a six-foot-tall invisible rabbit, opens today at 8 pm at the Tufts Arena Theater, Talbot Avenue, Medford. Continues Wednesdays through Saturdays until July 25. Tickets: \$8 general, \$6 seniors and students. Tel: 381-3493.

## FILM &amp; VIDEO

The Brattle Theatre continues its Tuesday/Wednesday series "The Big Story" (grand American and foreign epics) with "Gone With the Wind" (1939, Victor Fleming, George Cukor, and Sam Wood) at 4:00 and 8:00 pm. At 40 Brattle Street in Harvard Square. Tickets: \$4.75. Telephone: 876-6837.

The Harvard Film Archive continues its Wednesday series "Classics of World Cinema" with Frank Capra's Oscar-winning "It Happened One Night" (1934), starring Clark Gable and Claudette Colbert, at 8 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

The Coolidge Corner presents "Scene of the Crime" at 8 pm and "Entre Nous" at 6 pm and 9:40 pm in Theatre I. Presented in Theatre II are "Tunes of Glory" at 7:40 pm and "Oliver Twist" at 5:45 pm and 9:35 pm. These films are also presented on July 16. At 290 Harvard Street in Brookline, just by the Coolidge Corner T-stop on the Green line. Telephone: 734-2500.

The Somerville Theatre continues its series "The Australians: The Last New Wave of Directors" with "Malcolm" (1987) at 6:00 & 10:00 pm and "My Brilliant Career" (1979) at 8:00 pm. Also presented July 16. At 55 Davis Square, just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

## Thursday, July 16

## POPULAR MUSIC

The Lyres and The Outlets perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

Matweeds perform at Spit, 13 Lansdowne Street, Boston, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

The 700 Club, The Wild Stares, and The Faith Healers perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

The Boyz, Tall Paul, Waterworld, Liquid Nik, Bay of Pigs, and After the Fact perform at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$3. Telephone: 451-1905.

Bill Bruford's Earthworks, jazz "with clever techno-twists," and special guest Carl Weingarten, perform at 8:30 and 11:00 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

## CLASSICAL MUSIC

The Museum of Fine Arts' "Concerts in the Courtyard" series continues with New York's Los Plereros de la 21 at 7:30 pm. The "Courtyard" series continues with The Andy McGhee Quartet on July 23, Mr. Jelly Belly and his Classic Jazz and Blues Band on July 30, Fortalezza on August 6, and The Larry Monroe Quintet on August 13. Tickets: \$8 general, \$6 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

## THEATER

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
The Project for Student Summer Theatre presents William Shakespeare's "As You Like It" at 8 pm in Kresge Little Theatre. Continues through July 28. No admission charge. Telephone: 253-2903.

## FILM &amp; VIDEO

The Brattle Theatre continues its Thursday series "Comic Directions" with Billy Wilder's "The Seven Year Itch" (1955), starring Marilyn Monroe, at 4:00 & 7:45 and Howard Hawks' "Gentlemen Prefer Blondes" (1953), starring Marilyn Monroe and Jane Russell, at 6:00 & 9:45. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Harvard Film Archive continues its Thursday series "Orson Welles: Actor and Director" with "The Stranger" (1946) at 8 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

## Friday, July 17

## COMEDY

The Student Center Committee presents Comedy Night featuring Bob Batchelder, Jim Carey, and Mary Martha at 9:30 pm in Lobdell. No admission charge with MIT/Wellesley ID.

## POPULAR MUSIC

Rumble semi-finalists Treat Her Right, The Raindogs, and The Catheds perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Brewer & Shipley, best known for their hit "I Took Over The Line," and Andy White, one of Ireland's best new songwriters, perform at 8:30 and 11:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Telephone: 497-8200.

## CLASSICAL MUSIC

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
Michaels Tison Thomas and the Pittsburgh Symphony Orchestra perform at 8 pm at Great Woods in the Gala Opening Concert of four weekends of classical concerts featuring the Pittsburgh Symphony Orchestra. The concerts continue Fridays, Saturdays, and Sundays through August 9. Highlights include mezzo-soprano Marilyn Horne on July 18, The Canadian Brass on July 19, violinist Cho-Liang Lin on July 24, Puccini's "La Bohème" complete opera on July 25, and pianist Emanuel Ax on July 31. Great Woods is located in Mansfield, MA. Telephone: 339-2333.

## THEATER

The Harvard Radcliffe Summer Theatre presents Euripides' "The Bacchae," concerning the terrible vengeance exercised by Dionysus, god of sexual abandon and drunken debauch, on the House of Thebes, at 8:30 pm in the Loeb Theatre, 64 Brattle Street, Harvard Square. Continues nightly at 8:30 pm except Mondays through August 1. The final play of the summer season will be Joe Orton's "The Erpingham Camp," running from August 6 through August 21. Tickets: \$8 general, \$5 seniors and students. Telephone: 495-2668.

## FILM &amp; VIDEO

The Brattle Theatre continues its Friday/Saturday series "The Films of Stanley Kubrick" with "Lolita" (1962), starring James Mason and Sue Lyon, at 3:00 & 7:30 and "Dr. Strangelove" (1964), starring Peter Sellers and George C. Scott, at 5:40 & 10:10. Also presented July 18. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Harvard Film Archive continues its Friday series "Film and Literature" with Rouben Mamoulian's "Dr. Jekyll and Mr. Hyde" (1931) at 8 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

The Coolidge Corner presents "Diner" at 7:40 pm and Peter Bogdanovich's "The Last Picture Show," starring a very young Cybill Shepherd, at 5:30 and 9:40 pm. At 290 Harvard Street in Brookline, just by the Coolidge Corner T-stop on the Green line. Telephone: 734-2500.

The Somerville Theatre continues its series "The Australians: The Last New Wave of Directors" with "The Year of Living Dangerously" (1980) at 5:45 & 10:15 and "Witness" (1985) at 8:00. At 55 Davis Square, just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
The Museum of Fine Arts continues its film series entitled "New Chinese Cinema: The Revolution of Style" with "In the Wild Mountains" (1986, Yan Xueshu) at 7 pm. The film series continues with "Sacrificed Youth" (1985, Zhang Nuanxin) on July 24, "A Good Woman" (1986, Huang Jianzhong) on July 31, "The Black Cannon Incident" (1985, Huang Jianxin) on August 7, and "On the Hunting Ground" (1986, Tian Zhuang-zhuang) on August 14. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

## Saturday, July 18

## POPULAR MUSIC

The Unattached, The Titanics, and The Matting Crowd perform at T.T. the Bears, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Crystal Ship, Michaels Messina, and Shrutter perform at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$5 advance/\$6 day of show. Telephone: 451-1905.

Organist Lonnie Liston Smith, with his eclectic approach to jazz, fusion, funk, and sensual pop ballads, performs with his 4-piece band at 8:30 and 11:00 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$10. Telephone: 497-8200.

Fiddle Fever and The Green Grass Cloggers perform in an evening of wild and woolly country music and dance at 8 pm at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the Red line. Tickets: \$11.50 reserved, \$8.50 general admission (\$1.50 more at door). Telephone: 625-1081.

## Sunday, July 19

## POPULAR MUSIC

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
The Angry Samoans with The Bags and The Lemonheads perform at 3 pm at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$7.50. Telephone: 451-1905.

O Positive performs beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$6. Telephone: 497-8200.

## COMEDY

The "Saturday Night Live" Summer Concert Tour with Dana Carvey, Dennis Miller, and Kevin Nealon is presented at 8 pm in Lowell University Memorial Auditorium. Tickets: \$18.50. Telephone: 454-2854 or 454-2299.

## FILM &amp; VIDEO

The Brattle Theatre continues its Sunday series "Action and Pulp Adventure" with Michael Curtiz' "Captain Blood" (1935), starring Errol Flynn and Olivia de Havilland, at 3:35 & 7:50 and "Thief of Bagdad" (1940, Zoltan Korda) at 1:30, 5:50, & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Somerville Theatre continues its series "The Australians: The Last New Wave of Directors" with "Chant of Jimmie Blacksmith" (1978) at 5:40 & 9:40 pm and "Kangaroo" at 8:00 pm. Continues through July 21. At 55 Davis Square just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

## Monday, July 20

## FILM &amp; VIDEO

The Brattle Theatre continues its Monday series of Film Noir with Howard Hawks' "The Big Sleep" (1946), starring Humphrey Bogart and Lauren Bacall, at 4:00 & 8:00 and William Wyler's "The Letter" (1940), starring Bette Davis, at 6:05 & 10:00. At 40 Brattle Street in Harvard Square. Tickets: \$4.75 for the double bill. Telephone: 876-6837.

The Harvard Film Archive continues its Monday series "Classics of World Cinema" with Alfred Hitchcock's "The 39 Steps" (1935) at 8 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street in Harvard Square. Tickets: \$3. Tel: 495-4700.

## Tuesday, July 21

## POPULAR MUSIC

The Thompson Twins perform at 7:30 pm at Great Woods, Mansfield. Tickets: \$13.50, \$16.00, and \$18.50. Telephone: 339-2333.

Fat Boys with special guests 4 by Four perform at 7 pm at the Opera House, 539 Washington Street, Boston. Telephone: 426-2786 or 720-3434.

Third World and Yellow Man, with guests I-Tones and Right Time, perform in a Reggae Fest at 6 pm in a Concert on the Common. Tickets: \$14.50 and \$16.50 available at the Wilbur Theatre, 246 Tremont Street. Telephone: 426-6666.

William Ackerman, one of the foremost New Age finger-style guitarists, and pianist Philip Aaberg, perform at 8:00 and 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

The Somerville Theatre continues its series "The Australians: The Last New Wave of Directors" with "The Year of Living Dangerously" (1980) at 5:45 & 10:15 and "Witness" (1985) at 8:00. At 55 Davis Square, just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

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## Saturday, July 18

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Crystal Ship, Michaels Messina, and Shrutter perform at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$5 advance/\$6 day of show. Telephone: 451-1905.

## Wednesday, July 22

## POPULAR MUSIC

Dan Fogelberg performs at 7:30 pm at Great Woods, Mansfield. Tickets: \$14.50, \$16.00, and \$18.50. Telephone: 339-2333.

The Long Ryders and Treat Her Right perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Replacements perform at Metro, 15 Lansdowne Street, Boston, just across from the entrance to the bleachers at Fenway Park. Tickets: \$11.50 advance/\$12.50 day of show. Tel: 262-2424.

New Model Army with guests Mannish Boys perform at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$4 advance/\$5 day of show. Telephone: 451-1905.

## FILM &amp; VIDEO

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
The Harvard Film Archive continues its Wednesday series "Classics of World Cinema" with Jean Renoir's "La Règle du Jeu" ("Rules of the Game," 1939) at 8 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

The Somerville Theatre continues its series "The Australians: The Last New Wave of Directors" with "The Devil's Playground" (1976) at 6:00 & 9:45 pm and "Sylvia" (1984) at 8:00 pm. Also presented July 23. At 55 Davis Square just by the Davis Square T-stop on the Red line. Telephone: 625-1081.

## Thursday, July 23

## POPULAR MUSIC

David Sanborn, with guests The Nylons, performs at 6 pm in a Concert on the Common. Tickets: \$15 and \$17.50 available at the Wilbur Theatre, 246 Tremont Street. Telephone: 426-6666.

## FILM &amp; VIDEO

The Harvard Film Archive continues its Thursday series "Orson Welles: Actor and Director" with "The Third Man" (1949, Carol Reed) at 8 pm. At the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street in Harvard Square. Tickets: \$3. Telephone: 495-4700.

## Friday, July 24

## POPULAR MUSIC

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
The SCC Strat'at' features a Blowout Party with Happy Campers, Manufacture, and Shake the Faith at 9 pm in the Sala de Puerto Rico. Free admission with MIT/Wellesley ID.

Dionne Warwick and Burt Bacharach & Orchestra perform at 7:30 pm in a Concert on the Common. Tickets: \$15 and \$18.50 available at the Wilbur Theatre, 246 Tremont Street. Tel: 426-6666.

**★ ★ ★ CRITIC'S CHOICE ★ ★ ★**  
The Neighborhoods perform at the Channel, 25 Necco Street, Boston, near South Station. Tel: 451-1905.

## Upcoming Events

Nina Hagen performs on July 28 at the Channel, 25 Necco Street, Boston, near South Station. Tickets: \$8.50 advance/\$9.50 day of show. Telephone: 451-1905.

Bon Jovi performs on July 27, 28, and 29 at 7:30 pm at Great Woods, Mansfield. Johnny Maffis and Henry Mancini & Orchestra perform July 30. Billy Idol performs August 3. Telephone: 339-2333.

The Beach Boys perform on July 27 at 7:30 pm at Tanglewood, Lenox. Tickets: \$14, \$15.50, and \$18. Telephone: (413) 637-1600.



# MIT researches new ceramic superconductors

(Continued from page 2)

ceramics must be deposited in precisely controlled ratios. Then they must be oxidized without allowing the substrate to react with the film or diffuse into it, destroying its superconductivity.

## Black sergeant defends CP promotion policy

(Continued from page 1)  
Fewer blacks on force

The Campus Police increased its recruitment of blacks in the mid-1970s, but the number of blacks on the force fell by one-half in the ensuing ten years. There were nine black officers on the force in 1976, while there are five this year, according to Sgt. Vincent Goodridge, the Campus Police's only black sergeant.

Black representation on the Campus Police is similar to that at Tufts and higher than that at Boston University. At MIT, blacks make up 10 percent (4/40) of the patrolmen and eight percent (1/13) of the supervising staff, while at Tufts they make up 11 (3/28) and 10 (1/10) percent, and at Boston University they make up seven (2/30) and zero (0/12) percent.

Only the Harvard Campus Police has a higher black representation, with blacks making up 15 percent (6/41) of the patrolmen and 30 percent (6/20) of the supervising staff.

But Goodridge contended that those who claim that the promotion policy is discriminatory or causes young officers to leave the force are misrepresenting the situation to serve their own interests. He said that, for most young officers, the ultimate goal is to work in a municipal department — regardless of specific procedures within the Campus Police — as city jobs offer more benefits and a greater sense of excitement.

Goodridge said that changing the promotion policy would not increase the number of minorities on the patrol and supervising staff. Rather, the force should waive an administration requirement that applicants have at least three years of experience on a police force. Only then, he said, would the police be able to attract and train a larger number of minorities who may be qualified but who lack experience.

There is no clear consensus in the Boston area on the effectiveness of such a promotion policy. Of the universities that have campus police forces comparable in size to that at MIT, Harvard University and Boston University have promotion procedures that involve written tests and oral reviews, while Tufts University and Northeastern University have procedures similar to MIT's, according to police officials at each

The traditional substrate for superconducting thin films, sapphire (aluminum oxide), didn't work with the new superconductors, Rudman said. Researchers are seeking new substrates that interfere as little as possible with

institution.

Goodridge said that Olivieri is considering revamping the promotion procedure to include a written test and a psychological evaluation. But he felt that the current promotion scheme works best because it allows the chief to promote those officers who are not only competent but sensitive to the needs of a university community.

In reviewing each minority individually, he said he found that they either lacked a certain qualification or had not been on the force long enough to be promoted. But he admitted that under the current scheme he does not "know what qualifies a person for promotion."

James Word and James Hicks — two black officers who left the Campus Police to work elsewhere — said that the ambiguity of the promotion procedure made them feel they did not have the opportunity to move up. But Hicks, who is now with the Waltham police department, said the major reason he left the Campus Police was that the Waltham job presented a better career opportunity.

Both Word and Hicks said they had not experienced any overt racial discrimination in their work, and they did not think Olivieri deliberately discriminated against blacks. Still, Word and Patrolman Ted Lewis, a black officer currently on the force, claim that the promotion procedure allows for "institutional" discrimination.

Word, who joined the Campus Police in 1977 and left in 1980 for a computer company based in the vicinity, explained: "It was pretty much understood that there would not be two black sergeants." He said that he went to the Massachusetts Commission Against Discrimination to find out what his options for action were, but finally decided to just leave the force.

Embroided in a labor contract dispute that has lasted for more than a year, 22 patrolmen of the police labor union signed a grievance procedure claiming that officers with seniority had been bypassed in the past two promotions, according to Patrolman Paul Conway, union president. They also claimed that an officer who had been promoted had not even been on the supervising staff's recommendation list.

the superconductivity.

The superconducting thin film recently announced by IBM was grown on a substrate of strontium titanate, but "that can't be the solution," Rudman said, because it is "horrendously expensive" and mass production would be impractical. Also, IBM used the very expensive technique of molecular beam epitaxy to grow the film. Rudman is using the cheaper method of sputtering.

Rudman is also one of the participants in a new company being set up by two other materials science professors, Gregory J. Yurek and John B. Vandersande. The company, American Superconductors, is developing a process for molding the new superconductors into different shapes.

An alloy of europium, barium and copper is produced which does not superconduct but is ductile and can be formed into the desired shape, Rudman said. Then the metal is heated in the presence of oxygen to form the superconducting oxide.

### Critical current: a big hurdle

The critical temperature  $T_c$ , below which a material is superconductive, is only part of the story, said Michael Cima, assistant professor of materials science and engineering. The new ceramics cannot have many practical applications, even if they have very high  $T_c$ , until ways of processing them are found that make them able to conduct more current.

So far, the polycrystalline types of the new ceramics have had low

critical currents (the maximum they can carry and remain superconductive). This is one of the most difficult barriers to practical applications, Cima said, especially for microcircuitry, where thin wires require a very high current density. Whether the low critical current is an unavoidable property of the new ceramics is now being hotly debated.

"We don't understand the relationship between processing and properties," Cima said. His research at MIT's Ceramic Processing Research Laboratory focuses on one superconductor, barium yttrium cuprate, in an attempt to control its microstructures.

The new ceramics generally have a porous microstructure, leading some to believe that if they were made denser, without gaps between the microscopic grains, they could carry more current, Cima said. But he recently produced a dense, ordered phase of barium yttrium cuprate which showed no improvement in critical current density.

### New high- $T_c$ projects

A newcomer to the superconductor race is the group led by Mildred Dresselhaus, Institute professor of electrical engineering and physics, and Gene Dresselhaus, senior research scientist at the Magnet Lab. This group has started several different high- $T_c$  projects in the past few months with new funding from the Air Force.

"These materials are very easy to make once somebody tells you how," Gene Dresselhaus pointed out. "All people really had to

know was that they existed. You can make them in your kitchen."

Dresselhaus's group is using such techniques as Raman and infrared spectroscopy to examine vibrational lattice modes. One related problem is the meaning of a structural phase transition that the ceramics undergo above the critical temperature. It is not yet known whether the phase transition is related to the superconducting properties.

### Conventional superconductors important, too

Foner noted that there are various continuing projects with conventional metal superconductors at MIT. The Plasma Fusion Center is working on very strong magnetic fields to contain fusion reactions, and has a cooperative program with Japan and the Department of Energy to develop a multi-purpose superconducting coil for fusion. The Magnet Lab has a great many projects on advanced conventional superconductors, including magnet design, imaging and high resolution spectroscopy, and spin polarized tunneling in thin films.

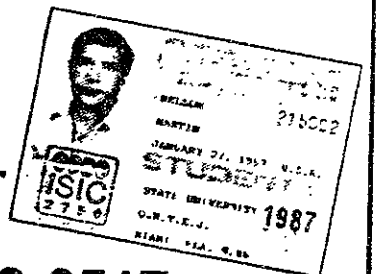
Terry P. Orlando, associate professor of electrical engineering, has a university-industry cooperative program with Bell Communications Research, which has recently published several papers on high  $T_c$  superconductors. Professor Joseph L. Smith, Jr. '59 of the mechanical engineering department has been working on advanced superconducting alternators using conventional superconductors for some time.

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Dear incoming student

The MIT European Club wants to welcome you at MIT. The objective of the Club is to bring together Europeans and Americans in a number of social/cultural activities. Our events range from skiing trips and parties to visits of tourist attractions or lectures. We want the Club to be a forum of cultural exchange as well as a group of friends who enjoy doing things together.

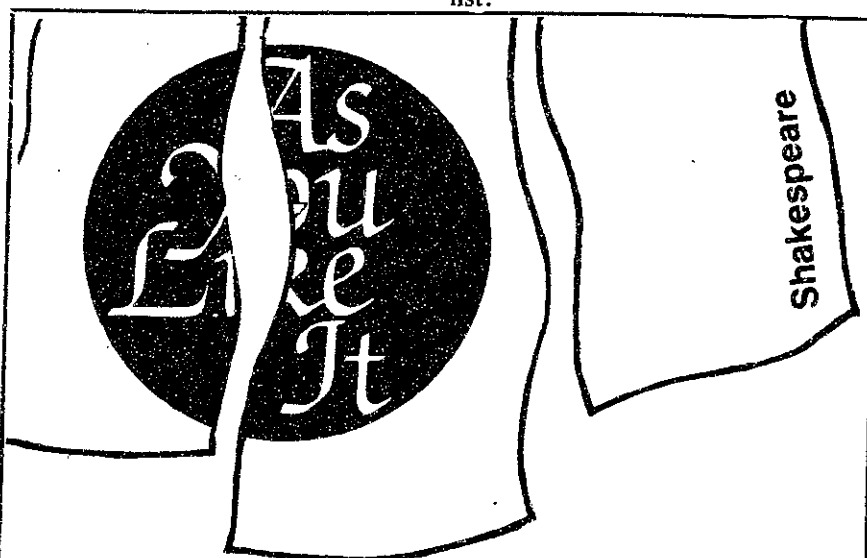
As a newcomer to MIT, we would like to invite you particularly to our first events. The first activity we are planning is a camping trip on the Appalachian trail during Labour day weekend (4 Sept-6 Sept). We feel this would be an ideal opportunity to get together. There will be a get together party during the first week of classes. Look for posters for the specific time and date. Please write or call us if you would like to come to the camping trip or if you need any information.

We look forward to meet you in September and we hope we will be able to help you in any way we can upon your arrival in Boston.

MIT European Club  
Room 5-106  
77 Massachusetts Avenue  
Cambridge, MA 02139

Jean-Charles de Hemptinne  
President  
(617) 868-8659  
(617) 253-6557

Ioannis Kyrtzoglou  
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Project for Student Summer Theater 253-2903



## Women's studies head gains tenure

(Continued from page 1)

appeals are handled case by case, and she believed speaking to Deutch and Gray was appropriate in her case.

Perry's case is especially unusual because she had been at MIT for 15 years without tenure and because she was not represented in the School Council by a particular department or section.

The Women's Studies Program has no faculty of its own, but faculty based in departments such as literature, philosophy and anthropology teach courses cooperatively with it.

### Perry credits faculty support

Perry said the decision reflected the strong support for her from the women's studies community at MIT and from the faculty.

Many faculty members wrote letters or spoke to Gray, Deutch, and Friedlaender, and 20 to 25 attended an open meeting with the administration at which Perry was not present. Some came from outside the Women's Studies Program, such as Leo Marx, professor of science, technology and society, and Susan Carey, professor of brain and cognitive

sciences. Students also wrote letters and spoke to the administrators.

Perry and other faculty members interviewed said they were very surprised by the School Council's decision to deny tenure, and felt her appeal had a very strong case. If the appeal had not succeeded, Perry said she was prepared to bring a lawsuit against the Institute.

Perry was strongly defended by many scholars outside MIT, according to several faculty members involved with the appeal. "There was an outcry," said Isabelle de Courtivron, professor of French literature. MIT's Women's Studies Program, which Perry founded, is considered one of the best in the country and well respected in Europe as well, de Courtivron explained.

The question of Perry's appointment — that is, exactly what she would be a professor of — was an issue in the tenure deliberations, according to several faculty members. Perry expected that this question will be taken up by the faculty in the fall.

Perry and other faculty agreed that her successful appeal represents a commitment by MIT to

the Women's Studies Program, and that if she had not been successful it would have meant that MIT was not committed to a first-rate program. An MIT Corporation Visiting Committee stated last year that Perry was largely responsible for the success and high reputation of the Women's Studies Program.

Perry said she planned to step down as director of the women's studies program within the next few years to give others the opportunity to run it.

### Perry's 15 years without tenure violated national guidelines

Perry had been at the Institute without tenure since 1972. This violates a long-standing rule of the American Association of University Professors, according to Professor of Philosophy Judith Thomson, officer of the MIT chapter of AAUP. The rule states that universities may not keep faculty in full-time service in a probationary capacity for more than seven years.

Five years ago a Literature section committee rejected Perry for tenure, but a special Institute committee appointed by then Provost Francis E. Low found evidence of sex discrimination in the process.

The Humanities and Social Science School Council did not accept the recommendation of a second tenure committee which unanimously approved Perry. Instead, the council put Perry in charge of starting the Women's Studies Program and promised that she would be considered for tenure again by 1987.

Keeping Perry for 15 years without giving her tenure was "way out of line," Thomson said, and if Perry's appeal had been denied the AAUP would have investigated MIT's tenure process — including its lack of an established grievance channel. Thomson wrote a letter to Friedlaender describing the stand the AAUP would have taken.

Although MIT does not consider itself bound by the AAUP rules, Thomson said, an inquiry would generate negative publicity for the Institute.

## Year-long renovation of student center to begin

(Continued from page 1)

hopes these measures will reduce the already large lines at the dining facility.

Brammer also said there are plans for a soup, salad, and sandwich operation at Ashdown House and additional food carts in Lobby 13 and around the Institute.

The scope of the \$7.5 million renovation has been scaled down slightly since cost estimates were done.

The original plan to move both elevators to the same side of the building has been abandoned, as was a plan to construct an exterior freight elevator. Instead, an existing freight elevator which travels between the basement and first floor will be extended to travel throughout the building.

The renovation, which will affect the basement and first three floors of the building, will make entrance to and vertical access through the building easier, Immerman said. New entrances are being constructed on the first floor of the building, and an open stairwell will now link the first three floors. In addition, the existing elevators will be replaced and given a more advanced control system.

The basement will most likely house the microcomputer center and graphic arts copy center in addition to the tailor, barber, and post office which are currently located there, Immerman said. The Campus Activities Office will also be located in the basement, along with bank machines and the game room. The basement will also contain a largely expanded kitchen and improved dumbwaiter for dining operations, Immerman said.

The first floor will contain various retail outlets, including a record store, insignia shop, book store, grocery store, and drug store, among others. Immerman also plans an ice cream parlor and cafe on the floor. While it is far too early to sign leases, Immerman is not concerned about renting the space. He noted that all potential vendors have asked for more square footage than will be available.

MIT has asked for a specific proposal from the Harvard Cooperative Society, which occupied the entire first floor before relocating to Kendall Square this spring. There has been no reply, although Coop officials claim they want to return to the floor on a smaller scale, Immerman said.

The second floor will house a greatly expanded dining hall with a "food court" type configuration and raised seating. Stairs will give access to additional seating on the third floor, Immerman said. In addition to containing additional dining hall seating, the third floor will contain the coffee house, private dining rooms, and multi-purpose space.

Barr and Barr Builders have been hired as the general contractors for the renovation. They were hired because of their experience working in occupied buildings, allowing constant access to the building with a minimum of dust and noise, Immerman said.

Immerman suggested that the building will be ready to fully reopened by the beginning of the fall term in 1988.

## MIT to construct new biology building at former TRW site

(Continued from page 1)

Street, he added.

Workers will be clearing the site during "normal construction hours," he said.

### Interim use

Depending on when the demolition is completed, the site will be cleared and graded for its interim use — commercial parking.

MIT operates another parking lot at the corner of Massachusetts Avenue and Vassar Street which the Ames Street lot would be modelled after, Barrett said.

After construction of the new building has been completed, the remaining space may be put to use for MIT parking, according to Walter L. Milne, assistant to the president.

The site will not be converted into a parking area if the demolition is not finished before winter because asphalt plants close for the season, Barrett said.

### Money drive begins

But if fundraising is successful early enough, the space where the new building will stand would not be put to any interim use, according to Brown. MIT has approached individuals, foundations and corporations for money. Although MIT is "very much engaged in fundraising, ... we still have a ways to go," he said.

The amount of space which the new building will occupy is ultimately dependent on the amount of funds raised, according to Di-

rector of Planning O. Robert Simha MCP '57.

He said a number of sources have been approached for funding, including the Hughes Medical Foundation.

"There's been some interest," Milne said. But "by far the major part is still hope and aspiration," he cautioned.

### Planning for the new site

The MIT planning office has begun a preliminary study of the site, according to Simha, who said the office is "about a year away" from having detailed plans for the development of the site.

The study, which should be ready in the fall, will give recommendations on the allocation of space, circulation of traffic, and compliance with city planning for the area.

The part of the biology department which will be moving takes up 82,000 square feet, much less than the available space at the TRW site, Brown said. MIT is unsure how the additional space will be used.

The TRW site is especially important to MIT because it's the last corner of the main campus — the area bounded by Ames Street, Massachusetts Avenue, Vassar Street and Main Street — to be developed by MIT, Barrett said.

MIT purchased the site from the TRW Corporation last year. The company vacated the building during the fall and the building was completely empty by January.

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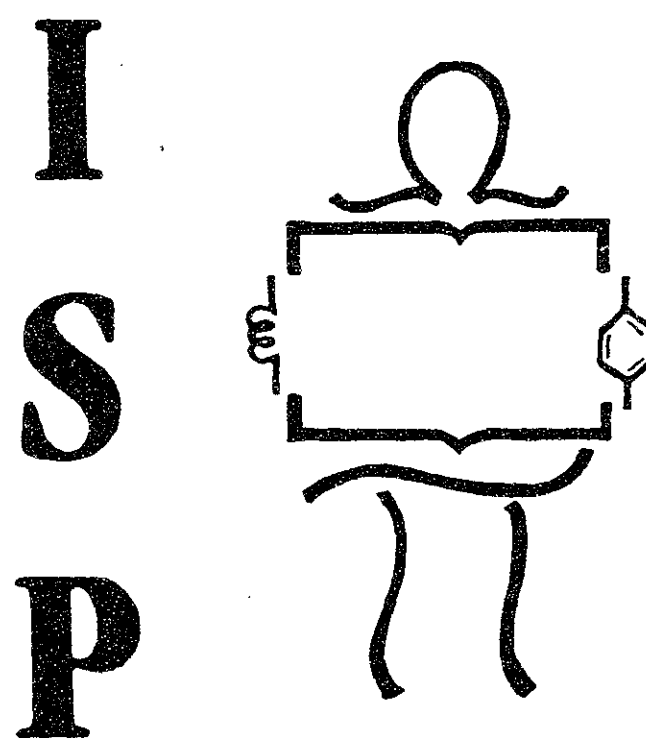
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The Integrated Studies Program welcomes new students!

### ISP offers:

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- Individual attention to your academic needs
- A strong, enthusiastic support system from our faculty, staff, and tutors

### Visit us during R/O Week!

For more information, write to ISP at 20C-117, MIT, Cambridge, MA 02139

See you in August!

# BEFORE YOU GO BACK TO SCHOOL, STOP BY *THE TECH*

*The Tech* is not only a newspaper, it's also MIT's oldest student activity. This fall, we will have openings in our news, sports, arts, production, opinion, photo, and business departments, and we're looking for undergraduate and graduate students to fill them. Prior experience is unnecessary.

As a Boston-area newspaper, we have opportunities to cover a wide range of artistic and cultural events. As an MIT newspaper, we have the chance to cover everything from the 1988 presidential elections to new research in superconductivity. As a student paper, we take on the hard questions of what makes responsible journalism. And as a student activity, we have fun too.

If you think you might be interested in joining our staff, or even if you just want to see how we put together the newspaper, please visit our booth at the Activities Midway, or drop by our offices on the fourth floor of the Student Center any Sunday, Monday, Wednesday, or Thursday evening.

