



Andy Silber

Seth Sanders G of *Hondo All Star* performs at last Thursday's SCC Battle of the Bands.

## Housing committee writes report

By Niraj S. Desai

The Undergraduate Association Council will soon consider a report on student housing that, among other things, says: all undergraduates should be guaranteed four years of housing; housing options for women should be increased; and the ability of freshmen to choose their own living groups should be preserved.

A draft copy of the report, which was written by the Undergraduate Student Housing Committee, was distributed at last week's UAC meeting. The report will be discussed, amended, and voted on at the March 9 council meeting, and will then be submitted to the Institute Housing Committee.

The IHC, which is chaired by Professor Mary C. Potter, is presently evaluating student housing, especially for freshmen, at MIT.

The UA group was formed to present student views to the Institute committee.

The USHC draft report was based on a November open forum attended by about 40 students, and on discussions committee members had with students, according to the committee's chairman, Stacy A. Segal '90. The USHC also sent letters to all house presidents asking for input, Segal added.

While the committee did not conduct any rigorous surveys of the student body in making its report of student views, Segal defended its methodology. The draft report is not meant to be a final evaluation of MIT housing. Rather, the report should only be one factor in the ongoing debate, Segal said. She noted that the UA Council will likely amend the report when it considers it next week.

The document calls on MIT to guarantee four years of housing to all of its undergraduates. Presently, all freshmen are guaranteed housing regardless of when during the freshman year they moved into an Institute house. Upperclassmen already in the dormitory system are allowed to remain, but upperclassmen wishing to move on campus from an apartment or an independent living group are not guaranteed spaces. Transfer students are also not guaranteed Institute housing.

Not having on-campus housing can deny a student an opportunity

to become part of the MIT community, as well as impose an additional financial burden on him, the report argues. The only other option for transfers and upperclassmen is to pledge an independent living group, which "can result in alienation from other students of the same age or maturity level, as fraternities tend to group pledge classes together."

"The ability to choose one's living group at the start of the freshman year must be preserved; this includes the option to live in the [ILG] system," the report declares. There have been some suggestions that all freshmen be housed in a common dormitory, or that the current three-day freshman rush be otherwise modified.

The USHC categorically defended having students select their own living group during Residence/Orientation Week, and having students from different classes live in the same houses. "Upperclassmen provide academic support and information when choosing a major, choosing classes, searching for an activity, and exploring Boston, as well as provide basic support through the difficult adjustment to MIT," the committee concluded. Moreover, "we should not underestimate the ability of freshmen to make good choices but should provide accurate information and support for those choices."

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## Students fault CFYP report at forum

By Irene C. Kuo

Students continued to express reservations about the proposed elimination of second-term freshman pass/no-credit grading at the third in a series of educational reform forums, held at McCormick Hall on Sunday night.

Professor Claude R. Canizares, a member of the Committee on the Freshman-Year Program, presented the reasoning behind the proposal, which would replace second-term pass/no-credit with a system whereby students would be allowed to take one credit/no-credit subject per term beginning

in the second term of the freshman year. Some of the participants in the forum, however, insisted that less drastic alternatives were available.

Anu Vedantham '89, for example, wondered if all of second term could be kept as pass/no-credit and one credit/no-credit subject per term be allowed after that, but Canizares said the political reality was such that there was no way of increasing credit/no-credit without decreasing freshman pass/no-credit. He added that a small number of faculty favored getting rid of pass/no-credit grading altogether

and that some of his colleagues were hopeful that he, as a member of the committee, would be able to do so.

This anecdote prompted one student to question what fraction of the faculty, who will be voting on the proposal in April, have actual experience with undergraduates.

Professor Graham C. Walker, housemaster at McCormick Hall, suggested a "voucher" system, whereby second-term freshmen would receive vouchers of 55 credit/no-credit units which they could use at their discretion—using all of them second term if they wanted. Only one Institute requirement, however, could be taken on credit/no-credit. Walker felt that the voucher system might "sell politically," since it would not increase the number of pass/fail subjects.

Canizares said that he might not oppose the voucher system if a grade of D or better would constitute credit (under the CFYP proposal, credit would be given for "C" work or better). He added that the CUP is examining the criterion.

Canizares opposed one student's proposal that freshmen who take less than a certain number of units be required to take all on pass/no-credit, and that freshmen who take more units be required to go on grades. "The trigger mechanism would involve some administrative difficulties, with students switching from one to the other. Also, MIT has a 'strong ethic against two-tier systems.'"

**Increasing flexibility**

Canizares said that one reason for the proposal was to maximize

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## FMX technology sparks dispute between Bose and developers

By David P. Hamilton

The effectiveness of a new FM broadcasting technology has become the flashpoint of a dispute between Amar B. Bose, MIT professor and founder of the Bose Corporation, and Broadcast Technology Partners, a Connecticut firm that has developed and is marketing the technology, known as FMX.

According to studies published by its inventors, FMX offers reduced noise levels, extended stereo separation, and a longer range than traditional FM broadcasting when received by special FMX equipment. Conventional FM receivers can still receive the FMX signal, although without any performance improvement.

Bose and an engineer from the Bose Corporation, William Short, reached the opposite conclusion. According to their results, FMX should seriously degrade the quality of stereo

reception whether received by FMX equipment or not.

The disagreement erupted into public dispute when Bose and Short presented a theoretical and experimental analysis of FMX on Jan. 25. Before beginning his talk, Bose told the audience that he and Short had received messages from Emil Torick, president of BTP and co-inventor of FMX, which threatened "great personal liability" if they proceeded with their talk.

Bose, reached in Hawaii en route to Tokyo, said he has not heard from BTP or its lawyers since his talk. He suggested that BTP was using the threat of lawsuits to stifle criticism of the FMX system.

Bose's half of the study was based upon an original mathematical analysis of the FM phenomenon known as multipath. FM signals are limited in range

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Lisette W. M. Lambregts/The Tech

Richard Hauck SM '66, commander of the last space shuttle *Discovery* flight, spoke to a filled 10-250 last Friday afternoon.

## Sloan graduates ranked second among MBA students in earnings

By Joanna E. Stone

Despite the stereotype of MIT as a school solely for engineers, graduates of its master's program in management have proved themselves not only note-worthy, but job-worthy as well. Earning the second highest average starting salaries in a recent survey, they were behind Stanford MBA graduates, but ahead of their Harvard counterparts.

Stanford MBA graduates reported average starting salaries at \$53,515, MIT followed with \$53,244, and Harvard was third with \$52,987, according to the survey conducted by the Leonard

N. Stern School of Business at New York University.

Harvard was the only school in the survey that did not release a figure. The figure cited for Harvard was extrapolated from a 1987 number published in *Business Week* magazine, though the director of MBA placement services at the school claimed that the actual figure was higher.

The 1988 MIT salary figure represented a 5.2 percent increase, from \$50,625 in 1987. It appeared that increases in the employment of MIT graduates and in their starting salaries were becoming commonplace.

The increase in the number of hired MIT graduates reflected their newly acquired prestige, according to John R. Talbott, vice president of Goldman, Sachs & Co. "They're gaining a strong foothold in what was once thought 'Harvard territory,'" he commented.

The MIT School of Management does not actually give Master of Business Administration degrees; its equivalent degree is a Master of Science in management.

Talbott suggested that MIT graduates were gaining more prestige than their Harvard coun-

terparts. "The other day I had to interview two Harvard MBAs and one MIT MBA in the same afternoon. I'm supposed to rate those I interview on a scale of 1 to 10. I gave each of the Harvard grads a 7, and the MIT grad a 10. . . I guess that says it all," he said.

Jody A. Goldstein, vice president of Oppenheimer & Co. Inc., attributed the increasing popularity of MIT management graduates to their solid technological background. "I find that the MIT MBAs are very practically prepared, as compared to the

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## inside

Kenneth Goodson '89 gives an exceptional vocal recital at Killian Hall. Page 11.

The MIT Community Players' lack of communication mars their production of Moliere's *The Imaginary Invalid*. Page 11.



# Housing committee writes report

(Continued from page 1)  
Giving women more choices

Housing choices for women need to be expanded, according to the UA committee. Male students may choose from any 41 places in which to live — 32 ILGs and nine dormitories — while female students are given only fourteen places — ten dormitories and four ILGs, the report noted.

To address this inequality of options, the USHC called for the establishment of more single-sex housing within the dormitory system. In particular, it called for

increasing the number of single-sex wings, hallways, suites, and bathrooms. The report also says the Institute should do more to support the establishment of sorority houses.

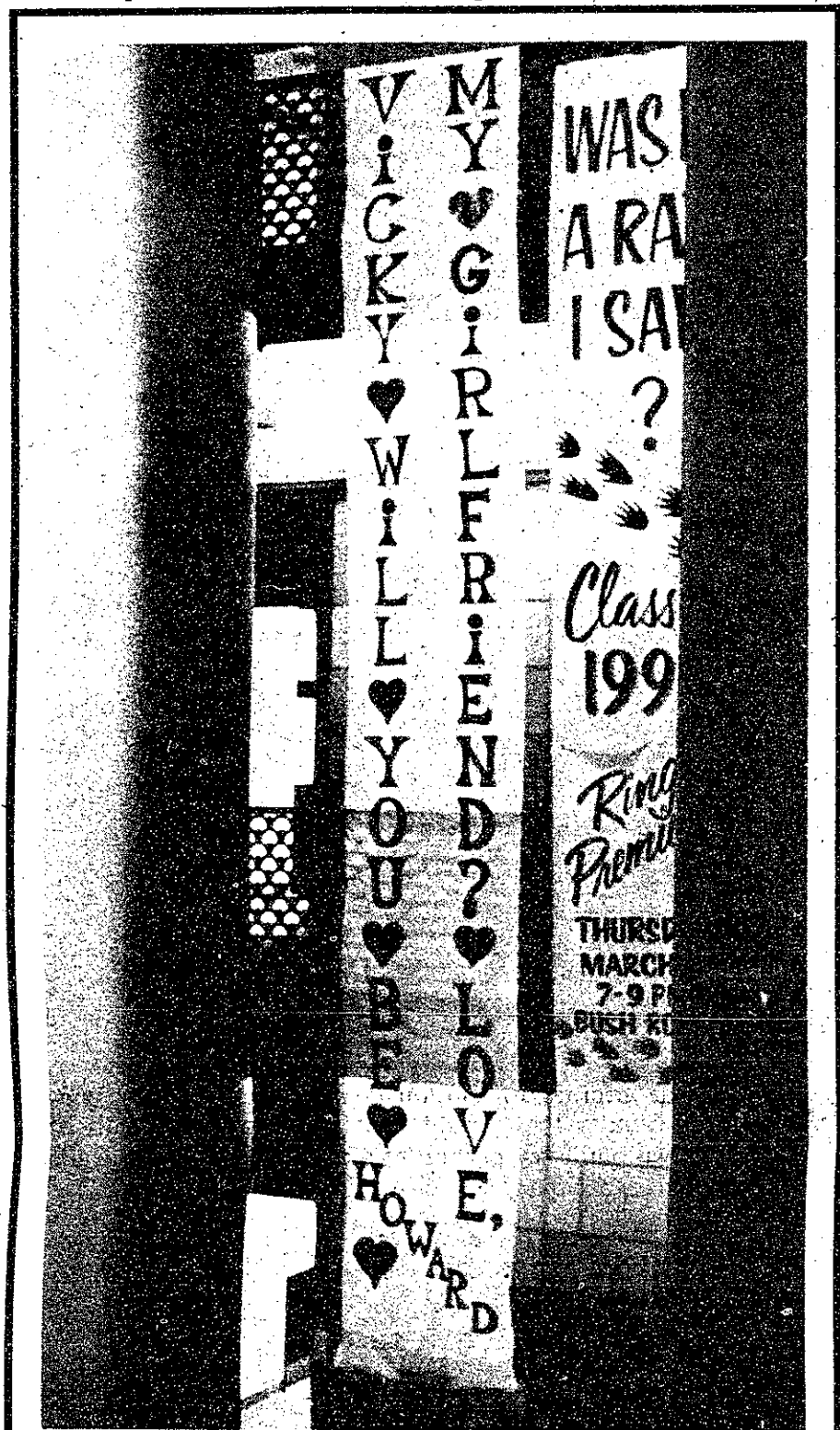
Many women, while uncomfortable with sharing bathrooms and hallways with men, are fearful of being ridiculed if they ask for single-sex areas, Segal said. Women in coed environments also feel pressure not to form social circles outside their dormitory, according to the report. No men voiced similar complaints, Segal said.

McCormick Hall was under-subscribed in this fall's rush, but Segal rebutted the idea that this indicates a lack of demand for single-sex situations. Some women do not want to live in a completely segregated house, she said. Moreover, there may have been other reasons behind McCormick's poor rush, she said.

The report says that MIT, in order to solve the perceived problem of "de facto segregation," should promote inter-cultural awareness. Currently, minority and international students may be made to feel uncomfortable among other students, and may therefore congregate together in groups like New House's "Chocolate City," she explained.

Segal admitted that such students may prefer living within their own group, but believed even this was not necessarily healthy. She did not know if any resident of "Chocolate City" had been involved in the making of the report.

Among the committee's other recommendations were: using living groups as a base on which to build a stronger MIT community; providing more housing selection information to incoming freshmen; changing the dormitory selection lottery system to maximize the number of students getting one of their top three choices — rather than trying to maximize the number getting their first choice; making it easier to move between living groups; increasing the self-reliance of students to mediate living group disputes; and building a new multi-purpose dormitory with a layout similar to that of New House.



What was Vicky's response?

Kyle G. Peltonen/The Tech

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# news roundup

from the associated press wire

## World

### Khomeini and Shevardnadze meet

Ayatollah Khomeini is quoted by Iran's state news agency as saying he wants strong ties with the Soviet Union to help fight what he calls the "devilish" West. Khomeini met in Tehran Sunday with Soviet Foreign Minister Eduard Shevardnadze. It was believed to be the first meeting between a Soviet foreign minister and the Ayatollah. Previously, Khomeini condemned the Soviet Union for its atheist ideology.

### Seoul prepares to greet Bush

President Bush's visit to China ended on Sunday with a Texas-style barbecue at a Beijing hotel. Fang Lizhi, a Chinese dissident invited to the banquet by Bush, was turned away from the meal by police. It's not known whether Bush was aware that the human rights activist was blocked from attending the function.

Next on Bush's itinerary is a trip to Seoul, which will include a discussion with his South Korean counterpart and an address before their National Assembly. Security is unusually tight because of a rash of anti-American demonstrations in Seoul. Some 120,000 security officers will be on hand to prevent violence during the five-hour visit.

### Winnie Mandela to remain silent

Jailed South African black leader Nelson Mandela has reportedly told his wife, Winnie, to make no public statements about the controversy surrounding her and her bodyguards. Mrs. Mandela's lawyer says the two met for about three hours at a prison outside Cape Town on Sunday.

### Contra supply plane crashes into mountain

Aviation officials in Honduras say a plane returning from a supply run to the US-backed contras slammed into a hillside, killing all ten people on board. All of the victims were employees of a local firm that has a contract from the US Agency for International Development to deliver humanitarian supplies to the Nicaraguan rebels.

### Controversy continues over The Satanic Verses

Police in Pakistan said a Pakistani guard was killed in a bomb explosion near the British consulate in Karachi on Sunday. There's been no claim of responsibility, but Muslims in Pakistan have been protesting British writer Salman Rushdie's novel *The Satanic Verses*. A British newspaper says the publisher of *The Satanic Verses*, Viking Penguin, is willing to talk to Muslims and would consider canceling the paperback version of the book to diffuse controversy over the book. The Sunday Times of London says that it might halt the novel's paperback version if British Muslims call off their protest and try to persuade Islamic nations to do the same.

The debate moves into the Iranian Parliament today, but it's not likely there will be much debate. One member is predicting approval of a bill to end relations with Britain for publishing the book and leading a European recall of diplomats from Iran. Britain's action came in protest of a call for Rushdie's execution.

### Rightist Salvadoran leader rejects rebel proposal

The leader of the Salvadoran legislature is saying "no" to a proposal to delay next month's presidential election. President José Napoleón Duarte made the proposal after agreeing to peace talks with the rebels who have battled the Salvadoran government for nine years. The Salvadoran legislature is controlled by rightists who are expected to win the presidency.

Rubes

By Leigh Rubin



## Nation

### North trial pauses over secret name controversy

According to a court spokesman, testimony in Oliver North's Iran-contra trial should resume this morning. Testimony was interrupted yesterday by arguments over defense attempts to reveal a name the government wants to keep secret. Judge Gerhard Gesell sent the jury home early and held a closed-door meeting with lawyers in the case to clear up what he called a "roadblock."

### Flight 811 investigation continues

Investigators say a faulty lock may be responsible for the disaster involving United Airlines flight 811. They've told reporters in Honolulu that the failed lock may have caused the jumbo jet's cargo door to pop open during flight — resulting in the huge hole in the fuselage and sending nine people to their deaths. A Coast Guard search of the Pacific yielded clothing and parts of the plane, but no bodies. United is instituting special maintenance checks on its Boeing 747s, including special inspections of the cargo doors before every departure and after every landing.

### "Mrs. Letterman" arrested for trespassing, drugs

A woman arrested after she was found wandering around the Connecticut home of talk-show host David Letterman has been released on her own recognizance. Margaret Ray was arrested Friday. She'll return to court to face drug and trespassing charges. Ray was treated at a psychiatric hospital last year after she was caught driving Letterman's car and living in his house when he was out of town. At that time, she identified herself as Mrs. Letterman.

## Local

### Three Boston detectives suspended for alleged perjury, misconduct

Three Boston detectives were suspended yesterday after a Suffolk County prosecutor accused them of perjury and misconduct. He claimed they acted to protect an informant in the killing of a fellow police officer. Assistant District Attorney Francis O'Meara said the three detectives lied to him and to the court. O'Meara told Superior Court Judge Charles Grabau they could have produced the informant, but they chose not to. He says they chose not to break a promise to the informant. The judge dismissed murder charges last week against Albert Lewin because police had failed to produce the informant. Known as "John," the informant allegedly had information critical to the prosecution of Lewin.

Lewin had been indicted on charges he fatally shot Detective Sherman Griffiths of Milton during a drug raid last February. Following the morning court session, Boston Police Commissioner Francis M. Roache announced the suspension of the three officers. Detective Sergeant Hugo Amate and Detectives Carlos Luna and Paul Schroeder will be suspended with pay pending the outcome of the investigation.

The informant allegedly gave police information that led to a February 1987 drug raid in which Griffiths was killed. The judge expressed shock at the police conduct. O'Meara said the informant will come forward for a deposition next week. He says the informant will contradict many of the claims police have made about him.

### Crime victims' fund empty again

A special state fund established to help victims of violent crime pay medical expenses and other bills has run dry for the second straight year. That's according to Maria Pizzaro-Figueroa. She is chief of the Attorney General's Victim Compensation Division. She says about 170 people with approved claims totaling more than a million dollars have been left in the lurch.

### Pizza punishes politician publicly

Ordering pizza has turned into a political experience in East Hampton. The town's Board of Health chairman found himself dismissed by the Board of Selectmen following an alleged run-in with the owner of a local pizza parlor. Joseph Santaniello was dumped last week on a 3-to-2 vote after hearing a complaint from James Pascoe. Pascoe alleges that Santaniello threatened to inspect the pizza house after Pascoe refused to hand over a mushroom anchovy pizza Santaniello had ordered. Pascoe claimed Santaniello had failed to pick up a similar pie ordered a week earlier. But Santaniello says he got some revenge, because his father-in-law ordered the exact same pizza later in the evening.

### Tower pledges not to drink as Senate prepares to vote

Defense Secretary-designate John Tower — in an effort to persuade the Senate to confirm his nomination — has issued a public pledge. He says if he's confirmed, he won't take a single drink of any alcoholic beverage while in charge of the Defense Department. Tower invited reporters to tail him to see whether he abides by his pledge, as he began a tour of Sunday talk shows to rally support for his confirmation. While on ABC's "This Week with David Brinkley," Tower denied that he had ever had an alcohol dependency. Later in the day, on CNN, however, Tower acknowledged that in the 1970s, he "did drink too much," but "wasn't hooked on it."

Senate minority leader Robert Dole said that Tower's pledge was "very, very significant." Many Senate Democrats, though, have already made up their minds to oppose him. They said that Tower's pledge, and reading the FBI's report on him, did little to change their minds. Senator Bob Graham (D-FL) said the report shows a pattern of bad judgment on Tower's part. The full Senate is expected to take up the nomination Wednesday.

Last week, the Democratic-led Senate Armed Services Committee voted along party lines to recommend that the full Senate reject Tower's nomination. Committee chairman Sam Nunn (D-GA) is threatening to re-open the hearings because the White House is leaking selected information of an FBI report on Tower. Nunn said that he would subpoena anonymous witnesses quoted in the report.

## Sports

### Court throws out part of Boggs lawsuit

The attorney for Boston Red Sox slugger Wade Boggs said Sunday that the 4th District Court of Appeals has thrown out a key portion of a \$12-million lawsuit against Boggs. Attorney Jennifer King says that court ruled that Boggs' former girlfriend can't sue him for emotional distress.

King says that the court ruling means Margo Adams cannot seek the \$11.5 million in pain that her attorney contended Boggs caused her by allegedly accusing her of extortion in an FBI interview. She says that the appeals court left intact the portion of the lawsuit in which Adams seeks \$500,000 for loss of income and expenses she alleges the 30-year-old Boggs promised her but never delivered in the four years she traveled with him on road trips.

## Weather

### Real winter finally arrives . . .

The snows of winter finally arrived over the weekend from two storms that passed to the southeast of Cape Cod. Both storms dropped about three and a half inches of snow on Boston, but amounts of snow varied greatly going from the southeast to the northwest. Twenty miles to our southeast, South Weymouth had 16 inches of snow on the ground Monday morning, while to our northwest, Burlington, VT, had only one inch on the ground at the same time.

The snowy pattern will hold in place for the next few days as an upper level trough stays just to our west. A storm system now located over the Midwest will enter New England tonight. A secondary low will then develop to the southeast of the Cape early on Wednesday, bringing another round of light to moderate snow. We may also see a little bit of rain with this system.

**Tuesday afternoon:** Increasing cloudiness with high temperatures. 35-40°F (5-14°C). Winds will be light and from the east.

**Tuesday night:** Cloudy with snow likely after midnight. Low 25-30°F (-13- -4°C). Winds east to northeast, 10-15 mph (16-24 kph).

**Wednesday:** Cloudy with snow likely, particularly in the morning. Snow may be mixed with rain. Accumulations of two to four inches possible. High 35-40°F (5-14°C).

**Thursday:** Partly sunny with a high around 30-35°F (5-14°C).

Forecast by Robert J. Conzemius

Compiled by Reuven M. Lerner and Seth Gordon

# opinion

## Editorial

### Housing report lacks substance

If the final report of the Undergraduate Student Housing Committee bears much resemblance to the draft copy, the Undergraduate Association would be well-advised to send it back for further revision. The committee's treatment of important issues is too cursory to make a meaningful contribution to the housing debate.

The intentions of the committee were laudable: to provide additional student input for the faculty committee considering undergraduate housing options. Unfortunately, it has failed to produce much beyond vacuous "feel-good" recommendations that do little to address real issues in the current housing policy.

The committee's basic recommendation is to leave Residence/Orientation unchanged. This is fine, as there is no compelling reason to replace a working R/O arrangement with a new, untried, and uncertain system.

There is little in the way of supporting evidence for this position in the report, however. Bold assertions like "the majority of undergraduates seem to feel that having freshmen choose their living group immediately upon their arrival is an appropriate introduction for students to MIT" appear without statistics or other material to back them up. The timing of R/O within the freshman year is one of the most serious housing changes being considered right now, and the student committee will have to give it more than cursory attention for its voice to be heard.

The rest of the report is equally vague, consisting mainly of recommendations such as "increasing spirit and unity" between parts of the MIT community or increasing student self-reliance. The report touches on a whole range of issues, including housemaster and tutor relations with students, dormitory rules, and freshman advising, but fails to do more than touch lightly on any of them.

The lack of vigor in the committee's report is well-illustrated by its suggestion that MIT needs a new multi-purpose dormitory. The committee's vision of the new dormitory is interesting, but the fact that they devote only two paragraphs on the last page of their report to this issue underscores the lack of research that went into it.

All told, this report reads like a pastiche of nearly every comment made by the small number of students who attended the committee's forum last fall. While the paper contains some interesting reflections on MIT housing, it is not a viable report on which to base policy. The UA Council should not hesitate in rejecting this report.



## LETTERS TO THE EDITOR

### Satanic Verses is libel against Islam

To the Editor:

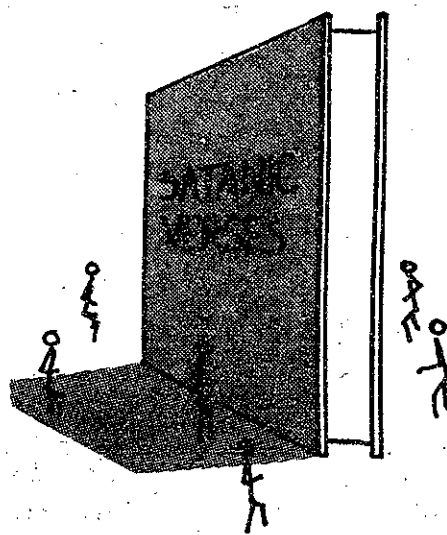
Muslims everywhere are outraged by the publication of the book *The Satanic Verses* by Salman Rushdie. Even if Rushdie's convoluted satirical style is construed as a literary device, it is clear that he went out of his way in using highly repugnant and revolting language to insult and distort Islam. Personal belief is one thing, but freedom of expression stops where vilifications and misrepresentation of facts start. No civilized society can condone the publication of explosively misleading material disguised as "literature."

Rushdie meticulously describes a supposedly fictional background which is precisely the same as the very well documented Islamic history. He then depicts his "fictional characters" as the moral antithesis of those they were clearly meant to portray. This is nothing but vilification by proxy.

Prophet Muhammed (peace be upon him), whose example one billion people aspire towards, is depicted as a lecherous "conjurer" of rules who had "no time for scruples." He is also attributed with fabricating the Qur'an (totally against Islamic belief). It is falsely imputed that the Qur'an, which has been preserved in its original form to this day, was freely transcribed. Prophet Abraham (p.b.u.h.) is called a "bastard." The Archangel Gabriel is reduced to being a "pet" obeying its master. The wives of the Prophet Muhammed, who are reverently called the "Mothers of Muslims," are compared with prostitutes. Salman-al-Farsi and Bilal, two reputable early Muslims, are depicted as profligates. Rules and practices having no basis in Islam are falsely attributed to it and real laws are ridiculed, not argued against.

No respectful and decent person can be expected to allow such vitriol and utter falsity to pass without protest. Libel and slander are criminal offenses in this country. Given the fact that Rushdie was born into Islam he could only have written his tale with malice aforethought. Given that previewers of the book's manuscript warned the publishers that it would be extremely explosive, Viking-Penguin was highly irresponsible in printing the novel.

Because of the unequivocal attempt at associating itself with real events, *The Satanic Verses* is dangerously, even criminally, misleading for a Western audience



that knows little about Islam and Muslims. Rushdie's metaphors and symbols are strongly reminiscent of and reinforce traditional Western prejudices and myths about Islam. *The Satanic Verses* is one of the most slanted works in a regular cycle of intentional or unintentional misrepresentations of Islam and Muslims in media sources and textbooks. Because of its wild implications and virulent language, the novel constitutes an unprecedented assault on Islam, and, indirectly, on the Abrahamic religions preceding it.

We support freedom of speech, but we also exhort people to exercise this right responsibly. So while we sympathize with the advocates of free speech, we deplore the fact that, in proving their point, they would propagate the same deceptive, twisted and outrageous passages which cause pain and deep, sincere anguish in so many. The recent protests and book-readings have transformed the conflict between a misguided individual and Islam to one between the Western "intellectual" world and the entire Muslim world. Would Susan Sontag and Norman Mailer just as vehemently defend propaganda that heaped calumny on Prophet Jesus (p.b.u.h.) or Prophet Moses (p.b.u.h.) or that praised Hitler, the Ku Klux Klan and apartheid, Pol Pot or Stalin? How would

the Christian, Jewish, black, Kampuchean or Ukrainian communities have felt?

Those who have rallied around Rushdie say that they protest a threat to "one of the most basic principles of Western" society. They should consider the fact that Muslims strive toward the example of the Prophet Muhammed (p.b.u.h.) more than that of any other human; in defaming him, Rushdie, with the aid of his publishers, has attacked the very character of one billion Muslims. Thus, given that Rushdie's novel and his publisher's rash impropriety have struck viciously "at the most basic principles" of Islamic belief, the reaction of the vast majority of Muslims till last month can only be described as remarkably mild.

Rushdie had been callously indifferent to peaceful pleas to rectify the situation earlier. His arrogant, vacillating and ambiguous statements are many. Initially he proclaimed that he should have been more "critical" of Islam; then he called his novel "fictional"; later he released a half-hearted three-sentence "apology" that totally ignored the numerous deaths that have occurred over this novel; and now he compares himself with "literary crusaders." What sort of man insults the dead — those who cannot defend themselves? What sort of man deliberately distorts history just to further his own interests? What sort of publisher recklessly disregards its moral and social responsibility to see that slanderous, hateful and misleading works are not propagated? Many books have refuted Islam but rarely in its 1400-year history has any book fallen under the deliberately distorting and hateful category of *The Satanic Verses*.

We pray that this entire matter is resolved swiftly and justly.

Semseddin Türköz G  
President, MIT Islamic Society

### Tech erred in labeling E. Jerusalem as Israeli

To the Editor:

I object to your inclusion of the photographs labeled "Dome of the Rock," "At the Damascus Gate," and "Village south of Jerusalem" under the title "Israel" in your issue of Friday, Feb. 17. These scenes are not from Israel, but rather are from Occupied East Jerusalem. True, Israel annexed East Jerusalem in 1967,

but this annexation has not been recognized by either the United Nations or the United States. Until the fate of the occupied territories is determined, labeling the disputed areas as part of Israel only demonstrates *The Tech's* ignorance or bias towards Israel's claims.

Melvina Tarazi G

## The Tech

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# opinion

## Pass/fail plan is off target

Column by Mark Kantrowitz

The Committee on the First-Year Program proposes the elimination of second term pass/no-credit grading for freshmen because of a vague impression that "some" students take extremely heavy loads. They suppose that these freshmen overload because of a desire to get as much as possible "out of the way while on pass/no-credit."

Do all freshmen abuse pass/no-credit, or is it only a small fraction of the class? The CFYP report states that they "believe that most students should have completed much of the transition from high school to MIT during the first semester" — using general words like *believe*, *most*, *much* — and glosses over whether other students need second term pass/no-credit to adjust to MIT.

The proposals presented in the report are not well thought out, with the faculty themselves divided on the issues. Why is there this insane insistence on presenting half-formed and conflicting proposals? The CFYP recommendation to spread the freshman requirements beyond the first year is completely unsubstantiated by their report. Moreover, other committees, such as the Science and Engineering Working Group, do not seem to share their vision (or hallucination) for the first year. Is the CFYP proposing the changes just for the sake of doing something? A proposal of this magnitude must support its conclusions with unambiguous facts, not supposition.

For example, the only statistics cited by the report point out that 45 percent of second-term freshmen took more than 55 units in a recent year while only 12 percent

of sophomores did so. The difference, a third of the class, might possibly be overloading. For the benefit of this "some," the committee proposes neglecting the majority of students. Furthermore, the CFYP has failed to demonstrate that this "some" actually isn't handling the load.

We need a more flexible system which is able to meet the diversity of backgrounds the freshmen bring to MIT. One doesn't need data to know that some students need the second term to bring them up to speed, while others would benefit from an earlier transition to grades. The proposal should identify those students who have adjusted to the pace and pressure of MIT, and place only those students on grades. That way the needs of all students could be met.

The freshman year is a time for intellectual and social adjustment, to ease the impact of the transition from high school to MIT. The classes that most students take during the first year — the core curriculum, science distribution, and humanities distribution subjects — provide students with a firm grounding in the subject matter that serves as the basis for later studies. It is the nature of these classes to be preparatory.

The problem with pass/no-credit arises when a freshman overloads and takes advanced classes on pass/no-credit. Neglecting those classes impairs future studies. But if a freshman is ready to take an advanced class, aren't they ready for grades?

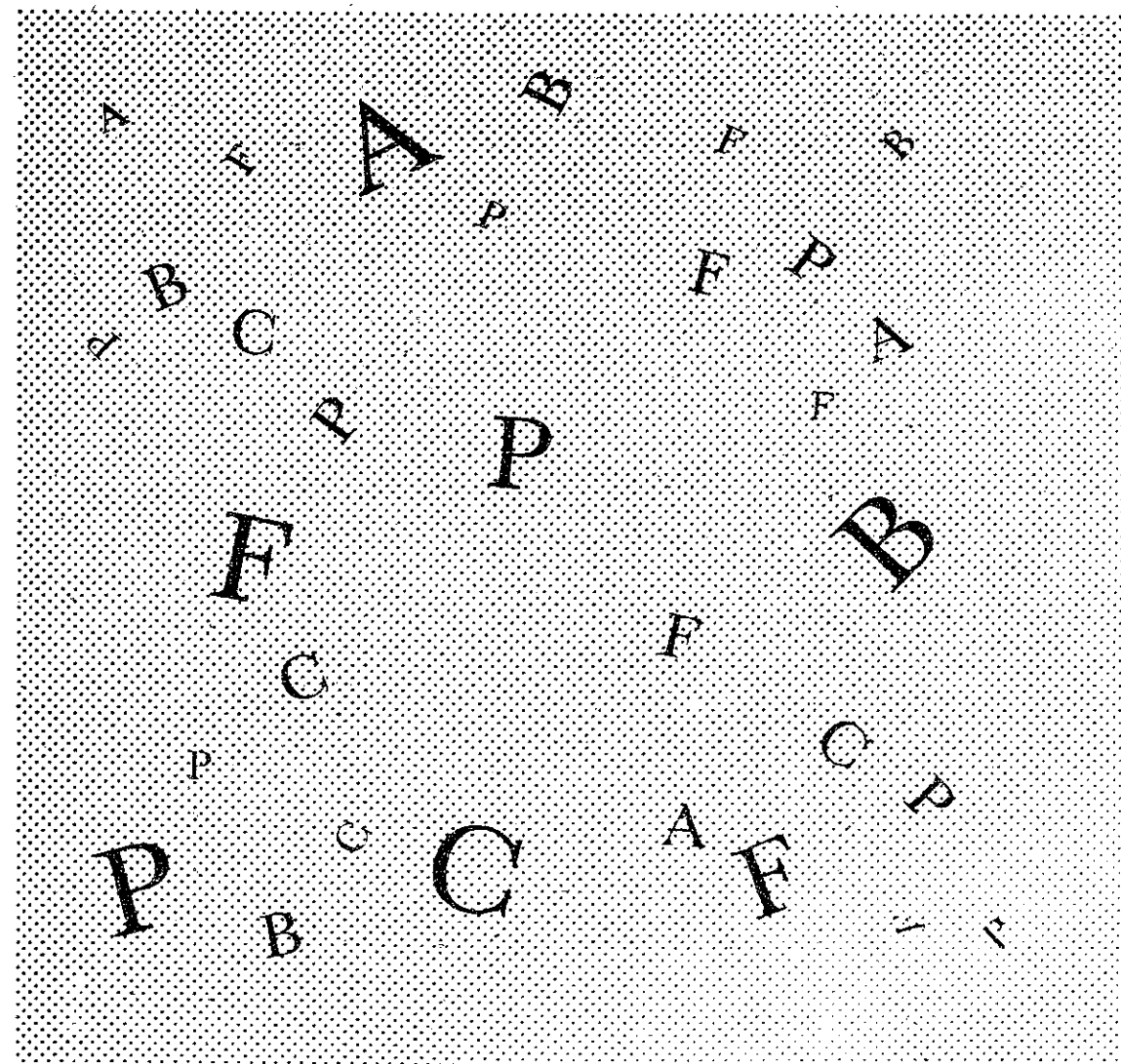
The core curriculum, including the Science and Humanities Distribution subjects, should all be graded pass/no-credit, while the advanced classes and electives

should have letter grades, irrespective of when the student takes them. This proposal is flexible enough to meet the needs of the spectrum of freshman backgrounds, and since graduate schools and employers are mainly interested in advanced courses, it eliminates the major problem with hidden grades.

Some faculty fear that classes designated as pass/no-credit might develop "second-class" reputations. But don't the core,

HUM-D, and SD classes already have reputations as "gut" courses? Raising standards for a passing grade from a "D" to a "C" would ensure that those who passed had performed sufficiently well, and would place the burden on the faculty to improve their classes.

Mark Kantrowitz, a senior in the Departments of Mathematics and Philosophy, is a contributing editor of The Tech.



### A CRACK IN THE DOME

## MIT research heavily dependent on defense department funding

by Daniel J. Glenn

Encased in the stairwell of Building 8 are a cluster-bomb wingshaft, a guided missile control fin, and other weapon parts. I am not against this display or similar ones around MIT. In fact, I think there should be more of them.

I am against, however, just the display of weapons' parts. How can young, eager scientists get a sense of MIT's research environment with a few disconnected elements? Forget the "wingshaft", forget the "control fin", let's see the real thing. There ought to be a full-fledged cluster-bomb in that display-case. MIRV's should be suspended under the dome in Lobby 7. An F-16 should be the central sculptural piece of Killian Court, around which graduates and their families could gather at Commencement.

In addition, we need displays along the corridors with enlarged photographs of these weapons in action. Students need a sense of the relative fire power of state-of-the-art weaponry; otherwise, what will motivate them to strive for excellence, to achieve even greater levels of destructive force?

\* \* \* \* \*

MIT is the number one non-profit Department of Defense contractor in the nation, according to the *Chronicle of Higher Education* (4/13/88). In 1987, MIT pulled in \$407.6 million in DOD contracts, outdoing second runner-up Johns Hopkins University by \$52.7 million. The MITRE Corporation was the third runner-up in military contracts with \$347.5 million. The director of the MITRE Corporation is MIT Provost John M. Deutch '61.

Fifth runner-up was Draper Laboratories, with \$164.7 million in DOD contracts. Until 1973, Draper Laboratories was the MIT Instrumentation Laboratory. MIT divested from the I-Labs in 1973, following four years of student and faculty protests, which began with the 1969 March 4 research strike. The official divestiture, however, had little impact on MIT's ties to Draper.

According to the 1988-89 *MIT Bulletin*, "Draper Laboratories maintains a relationship with the Institute that permits students to engage in joint research activities" and enjoy "its unique contribution to the Institute's educational program." Draper

definitely does provide a "unique" opportunity: specifically, classified applied weapons research.

In fiscal year 1988, MIT's total research funding was \$539.238 million. Of this total, \$433.680 million — 80.4 percent — was Department of Defense funding. These figures come from George H. Dummer, director of the Office of Sponsored Programs.

Lincoln Laboratories makes up the bulk of that funding with \$386.844 million. The *Bulletin* describes Lincoln as "a federally-sponsored center for research and development in advanced electronics, with special emphasis on applications to national defense. The Laboratory is staffed and operated by MIT and located in Lexington, Massachusetts. . . . Opportunities for research are available to MIT faculty members and qualified undergraduate and graduate students." According to Dummer, the lab's entire budget comes from the United States Air Force.

MIT's on-campus research total, excluding Lincoln Labs, was \$269.394 million in

1988. Of that total, 78 percent was federal government funding. Over one fifth, or 22 percent, of the government funding came from the Department of Defense. The remainder came from the Department of Energy (26 percent), Department of Health and Human Services (23.3 percent), National Science Foundation (18.6 percent), National Aeronautics and Space Administration (6 percent), and other (7.28 percent). With the advent of Star Wars under the Reagan Administration, research for the DOE or for NASA is not necessarily non-military.

I spoke with Robert K. Weatherall, the director of Career Services, about where MIT graduates go to work upon graduation. Career Services sent out a questionnaire to graduates from the Class of 1985 in science and engineering. Of the 506 respondents, 32.4 percent went to work either in firms or labs with the majority of their work in the "defense sector." Weatherall stated that during the Reagan years there was a clear upward trend in students

going to work in the defense sector. In 1980-81, 26.6 percent of MIT respondents to the same questionnaire went to work in defense sector jobs.

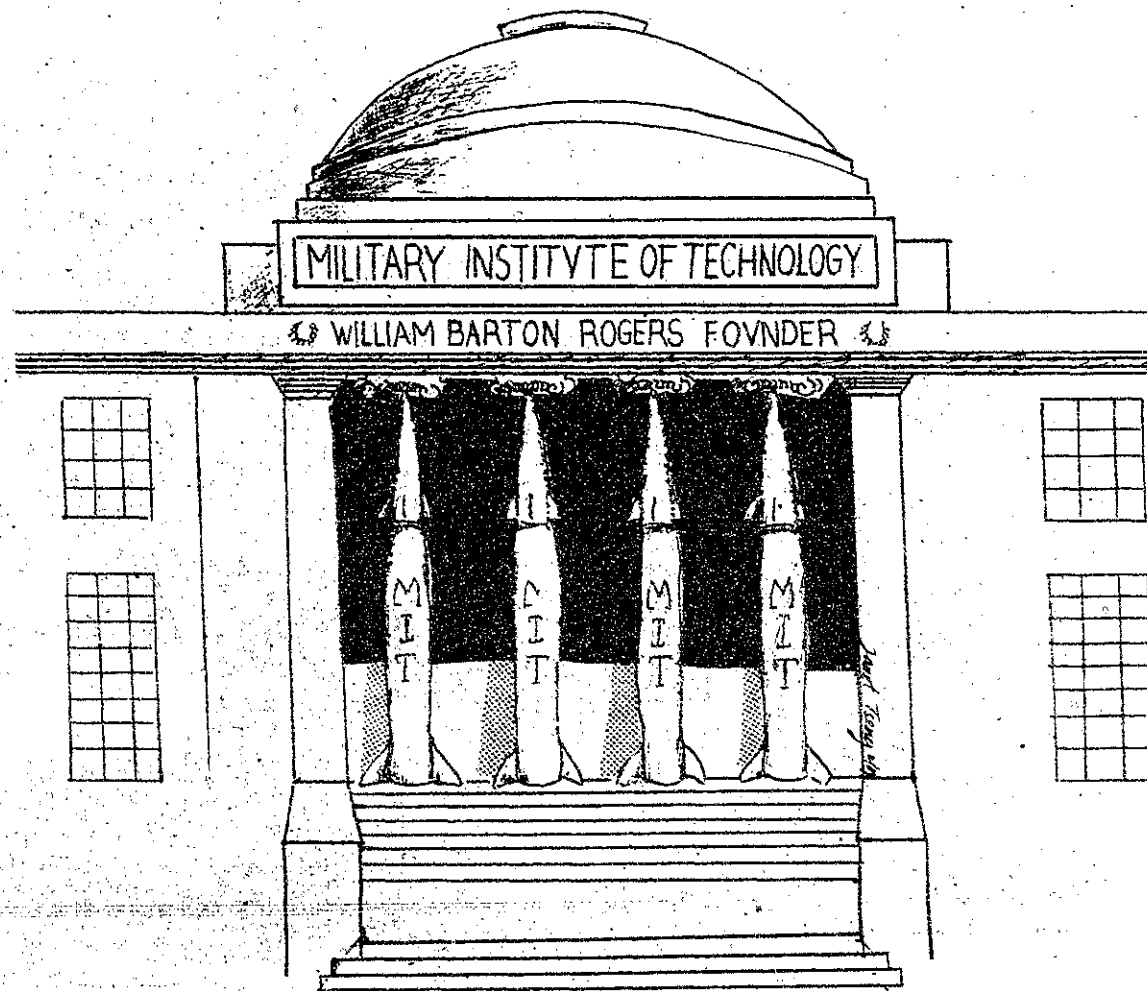
In another part of the questionnaire in which the MIT grads were asked, "What do you think about working in defense?" Forty-five percent of electrical engineering and physics graduates "felt strongly against working for defense contractors." Weatherall added, however, that non-defense related jobs for physics grads are hard to come by. Only 21 percent of aero/astro grads, 27 percent of mechanical engineering grads, and 16 percent of chemical engineering grads were against working for defense contractors.

MIT's Pentagon connections go beyond its DOD contracts and its alumni's occupations; MIT has played and continues to play an important role in strengthening academic ties with the military. A number of key administrators at MIT are closely linked to the Pentagon, including Deutch, who is a member of the DOD's Defense Science Board and chair of the DSB Task Forces on Chemical and Biological Warfare and Midgetman Missile Program. David S. Saxon '41, chairman of the MIT Corporation, is a consultant to the Ford Motor Company (a major military contractor) and former member of the DOD's Science Advisors' Panel on Basic Research, which recommended substantial increases in the DOD's basic research.

\* \* \* \* \*

As an educational institution, MIT has an obligation and a responsibility to the community. As one of the premier technological research institutes in the world, MIT has a major impact on the direction of scientific inquiry. The fact that it chooses to devote less than 20 percent of research effort to things other than more efficient means to kill is more than disgusting, it is criminal.

As Nobel Laureate George Wald said twenty years ago in a speech entitled, "A Generation in Search of a Future," during the March 4 research strike at MIT: "Our business is with life, not death. Our challenge is to give what account we can of what becomes of life in the solar system, this corner of the universe that is our home. . . ."

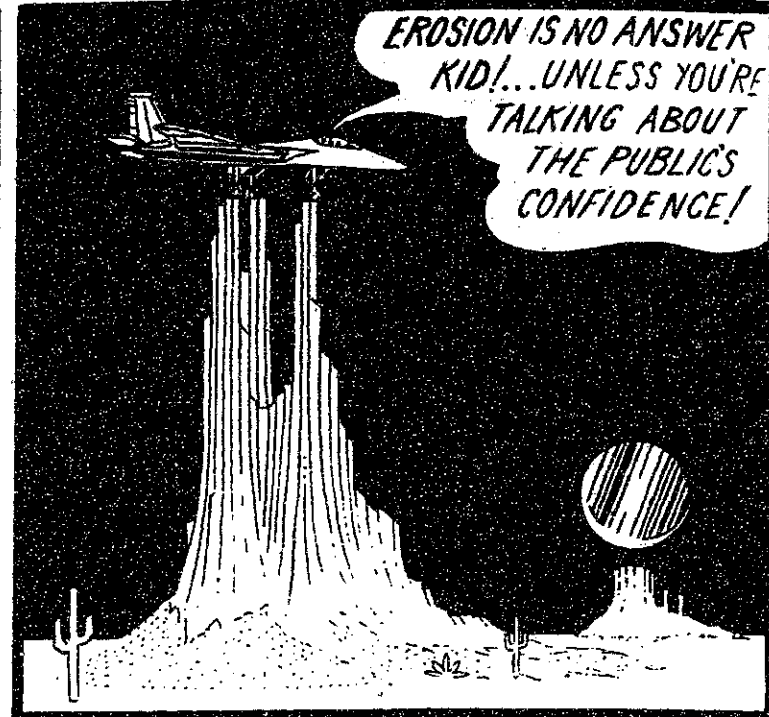
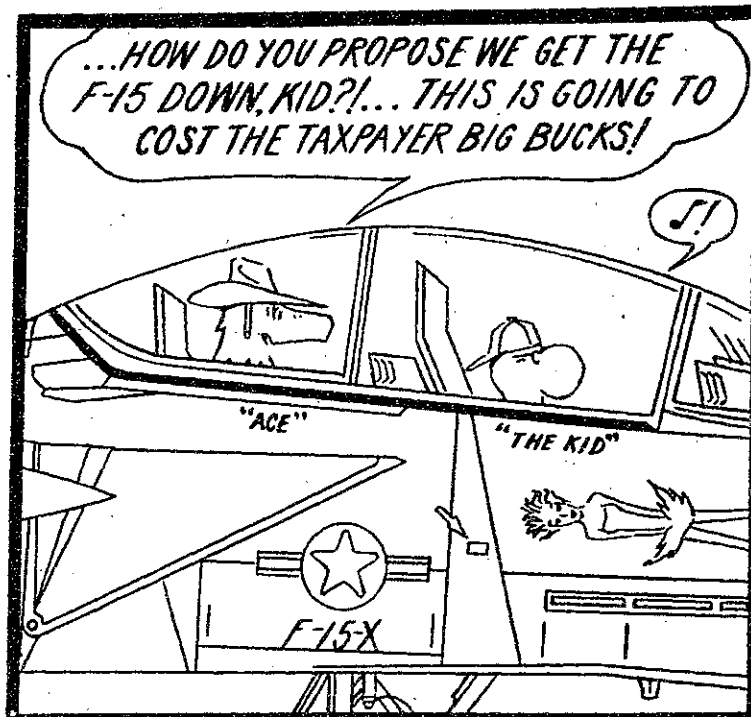
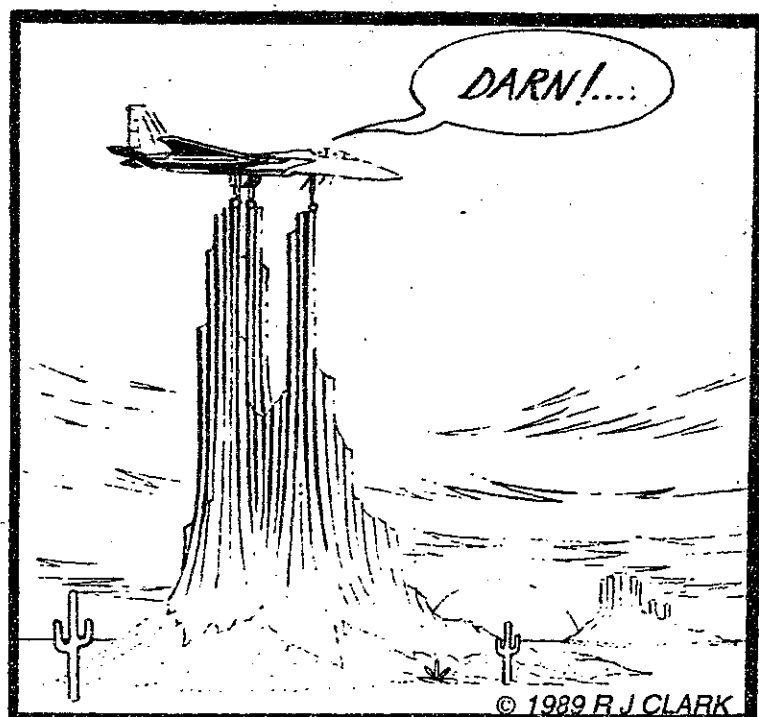


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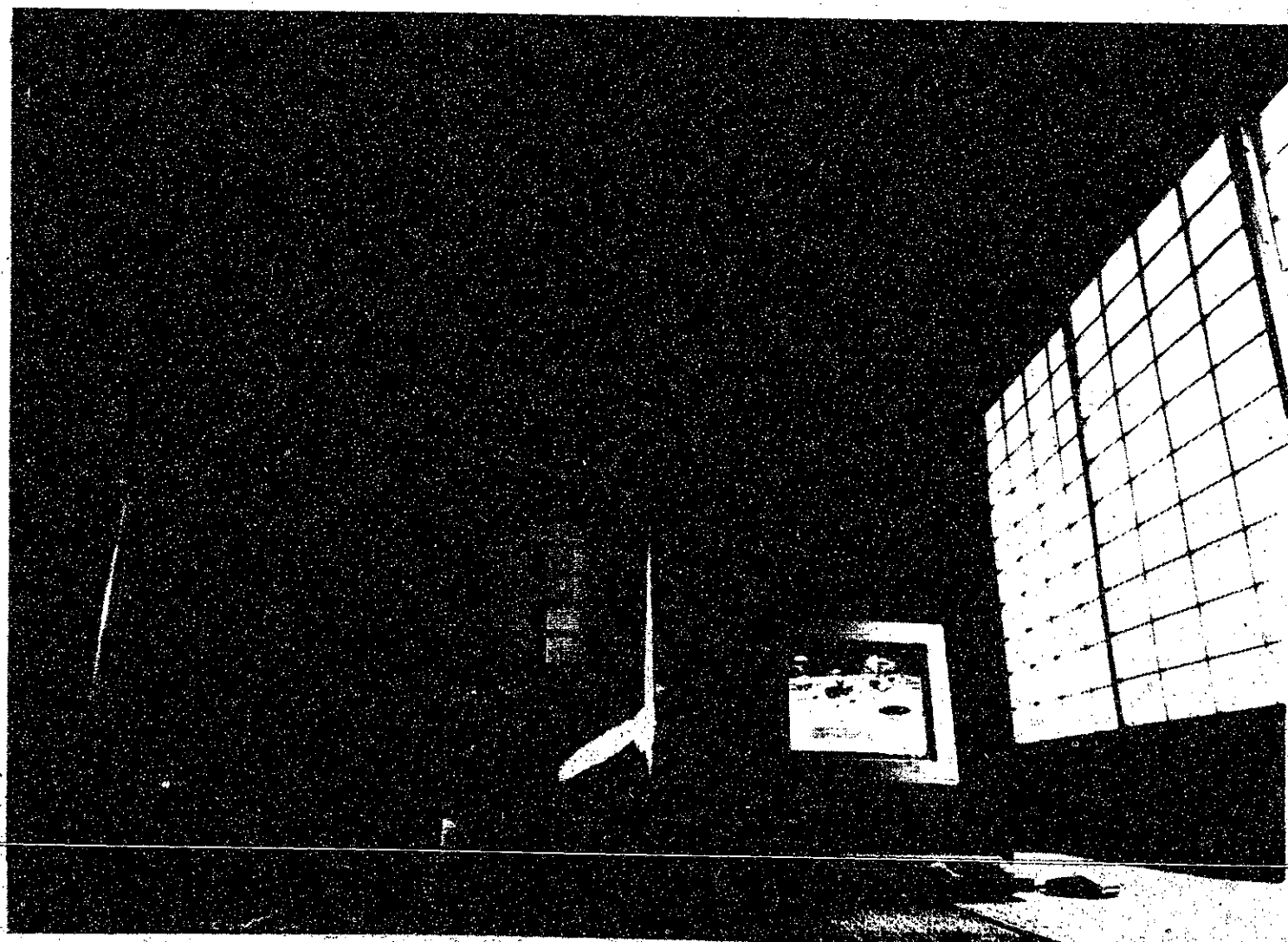
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# Concerns raised about CFYP report

(Continued from page 1)

flexibility for students and to introduce some accountability. "Flexibility without accountability is unrealistic. You have minimum accountability now; people are failing."

Vedantham feared that under the proposed system, many students would start departmental requirements in their first term and thus abuse the flexibility the CFYP claimed the system would bestow.

Canizares, however, believed that most students would "do what [was] done now, and said that departmental requirements were set up so that any student should be able to switch majors in their junior year.

Students in their second term at MIT currently "overload and fail to underload," he said, qualifying the two as different concepts.

Sixteen percent of freshmen, three percent of sophomores take more than 60 units; one percent of juniors, and two percent of seniors take more than 60 units, according to Canizares.

On the other hand, five percent of freshmen, 21 percent of sophomores, 42 percent of juniors, 58 percent of seniors take fewer than 42 units, he said. All figures were compiled after drop date.

Susmitha Bellam '89 accused the CFYP of focusing on the 16 percent of freshmen who take more than 60 units, but Canizares explained that he was more worried about the current system's inflexibility, than about the incidence of overloading. He hoped students would take fewer subjects and explore other areas as well and added that the term "undesignated sophomore" should be changed.

"The term implies a confused student, but actually [what such

a student is doing] should be encouraged. The Undergraduate Academic Support Office should be more gentle," he said, referring to forms that request a student's major.

Responding to concern for the student who takes who takes 45 to 48 units the first term and still doesn't do well, Canizares said, "I don't think that pass/fail is the cure. The student's problem may be in preparation or study habits. He may be in the wrong place — either taking the wrong mix of classes or in the wrong school. The earlier the signal that the student is not doing well is heard, the better. There's a lot less trauma in failing or getting low grades [earlier in one's academic career]."

## Changing perceptions at MIT

A lot of the courses freshmen now take are pre-requisites for upperdivision classes, and students who take them at a later time would be behind their peers, Anthia Chen '91 said.

Canizares said that students may have indeed taken a subject, but not learned it well. All departments are more flexible than they appear, he noted, repeating that first-term juniors should be able to switch into any of them. He was aware, however, that it might be difficult for the Depart-

ment of Electrical Engineering and Computer Science.


Orit Ariel '90 claimed that her educational adviser told her that the purpose of pass/no-credit was to put students at an equal level after they have all taken the same freshman classes.

Canizares criticized the use of the term "freshman classes," emphasizing that students should feel free to take "core classes" at any time. "I don't put much stock in the starting gate theory because I don't think it works that well," he said. "There is no such thing as equal. Everybody is going off in different directions."

"Everyone agrees that there is a hard adjustment in the first term. But then there is a hard adjustment at many universities where there is no pass/fail," he said. So many breakups occur in an MIT student's second year now, Canizares added. "The student has to adjust to being on grades and to belonging to a department."

David Atkinson '90 claimed that few students would actually take subjects on pass/no-credit because they would be concerned about the impressions on employers and graduate school, but Canizares said that these impressions would change as more students took advantage of the system.

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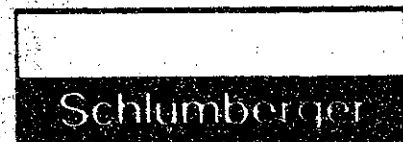
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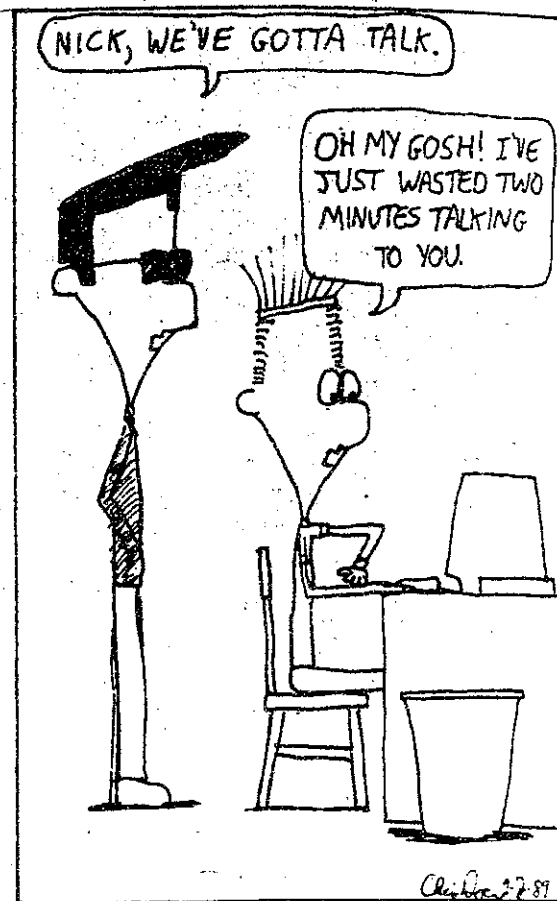
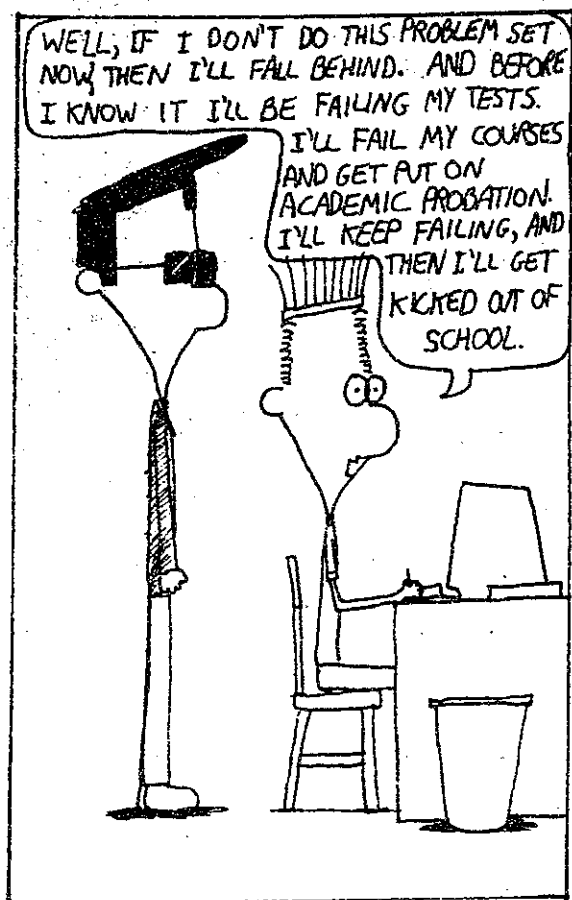
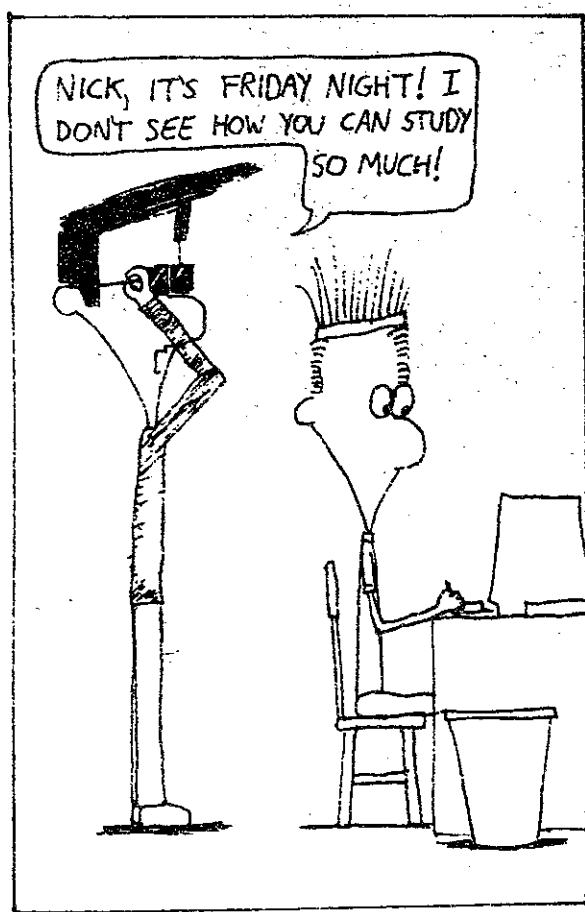


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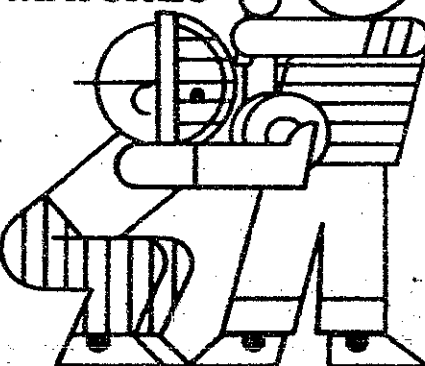
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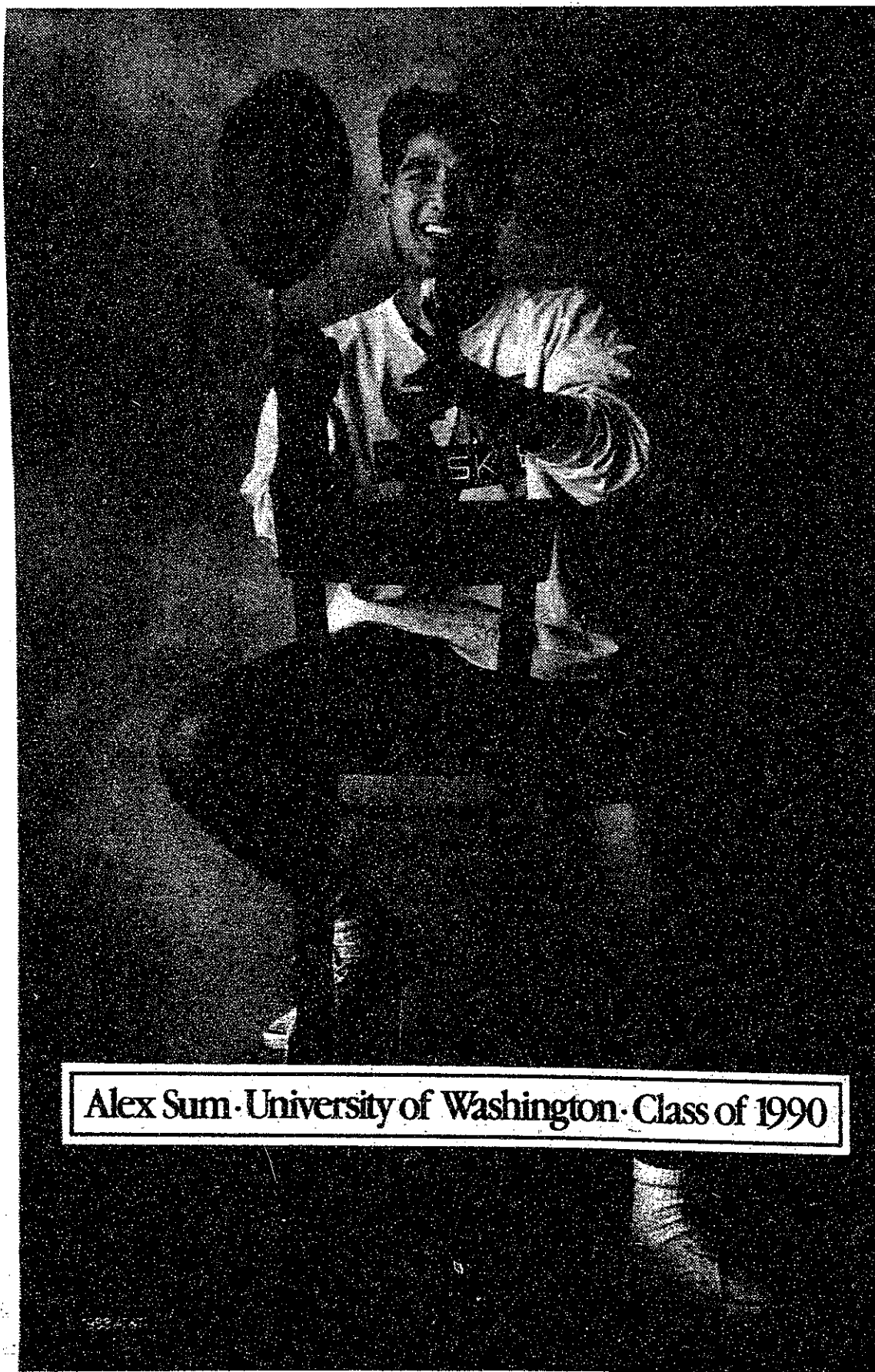
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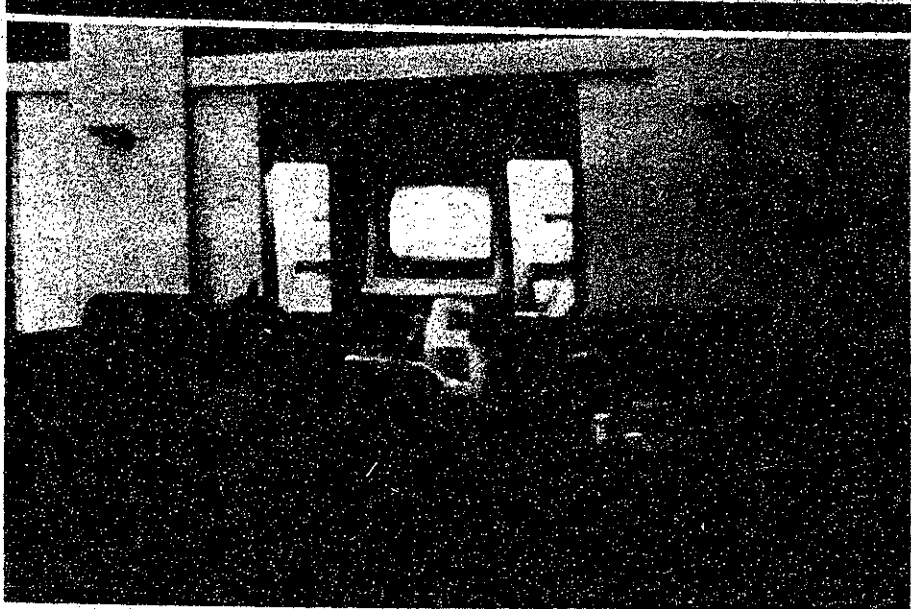
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A Sloan School student catches up on the news.

## Sloan graduates earn second highest salary

(Continued from page 1)

Harvard grads' more theoretical course of study. This practical preparation is definitely an asset," he said.

Merrill Lynch's Michael White, on the other hand, was a bit more wary of MIT's ranking in the survey. "I'm not going to speak badly of MIT. It's an excellent technological school with a rather good school of management. I think Lester Thurow has done wonders to turn the Sloan School around," White said. "I do admit I've seen more MIT MBA grads employed by Merrill

Lynch in the recent past, but second highest starting salaries, above even Harvard... at that I'm quite surprised."

Dartmouth College (Tuck School) came in fourth in the survey with an average starting salary of \$51,000; University of Pennsylvania (Wharton) fifth with \$50,995; Columbia University sixth with \$49,478; NYU (Stern) seventh with \$48,520; University of Virginia eighth with \$48,334; University of Chicago ninth with \$47,448; and Northwestern University (Kellogg School) tenth with \$47,383.

## MIT professor disputes FMX quality

(Continued from page 1)

by their tendency to bounce off objects between transmitter and receiver, a process which delays some signals and causes destructive interference at the receiver.

When multipath affects a stereo FM transmission, reception is likely to fade in and out or to switch over to monophonic FM, which is less susceptible to the effect because it is modulated at lower frequencies.

According to Bose's mathematical analysis, FMX should suffer from even worse multipath problems than traditional FM. Part of the trouble is that FMX, which includes an additional high-frequency signal to improve the signal-to-noise ratio, generates more high-frequency energy which in turn leads to more multipath distortion and noise.

The end result is that FMX, which outperforms traditional FM under laboratory conditions where no multipath is present, actually degrades broadcast coverage area and signal quality in actual use, Bose said.

To illustrate the point, he and Short conducted a simulation using the MIT radio station WMBR and a mobile receiver. By driving a test vehicle through Boston and surrounding suburbs, Short was able to collect data comparing the reception obtained

with conventional FM against FMX on both standard and FMX receivers.

Short's results demonstrated that not only did multipath effects degrade the FMX signal far more than conventional FM, but that use of the FMX receiver distorted the signal even further.

In the question-and-answer session which followed the Bose-Short talk, Torick stood and denounced Bose's and Short's analysis. Drawing upon failed predictions in the history of science as examples, Torick claimed that Bose's "beautiful mathematics" failed to match reality and that WMBR was a "contaminated petri dish" for the broadcast experiments.

The WMBR transmission equipment was "improperly adjusted" and used an unapproved prototype FMX decoder, according to BTP literature.

The same literature also claims that over 100 radio stations nationwide had committed to FMX by 1988. Existing FMX broadcasters have achieved 125,000 hours of air time with "no listener complaints," Torick said at the lecture.

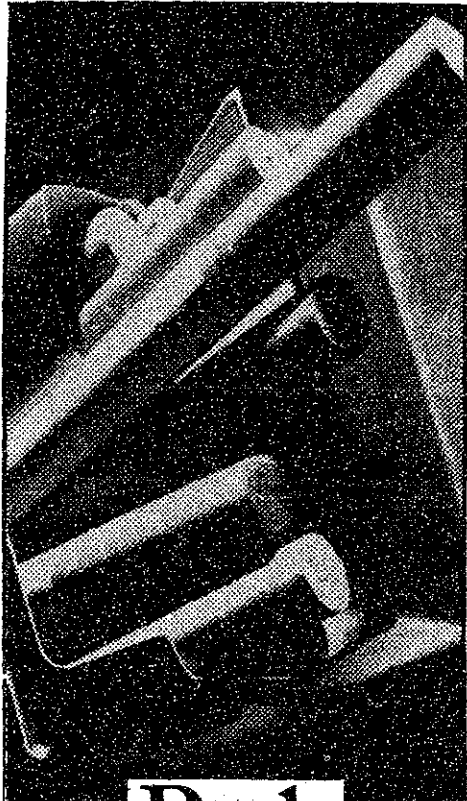
According to a UPI report, Torick told journalists after the presentation that Bose's and Short's work was supported by

"a receiver manufacturer who opposed the new technology." The research was supported by the Bose Corporation, which manufactures quality speaker systems, amplifiers, and sound systems.

Bose discounted Torick's charges regarding WMBR, replying that the station was "checked out thoroughly" before the experiments began. He also claimed that three Chicago area radio stations had tried and rejected FMX because of listener complaints, although the owner of one of the stations, WNIB, said he'd received no customer complaints and had disconnected FMX only because few listeners in his area owned FMX receivers.

The Bose Corporation has no financial interest in seeing FMX fail, Bose said. In fact, Bose first became interested in studying FMX transmission when Short suggested that the Bose Corporation might wish to manufacture FMX receivers, he said.

The results of Bose's and Short's analysis will be submitted to a reputable journal in the near future, Bose said. He declined to identify the journal, citing worries that BTP might try to interfere in the publication process.



## Pack of Lies.

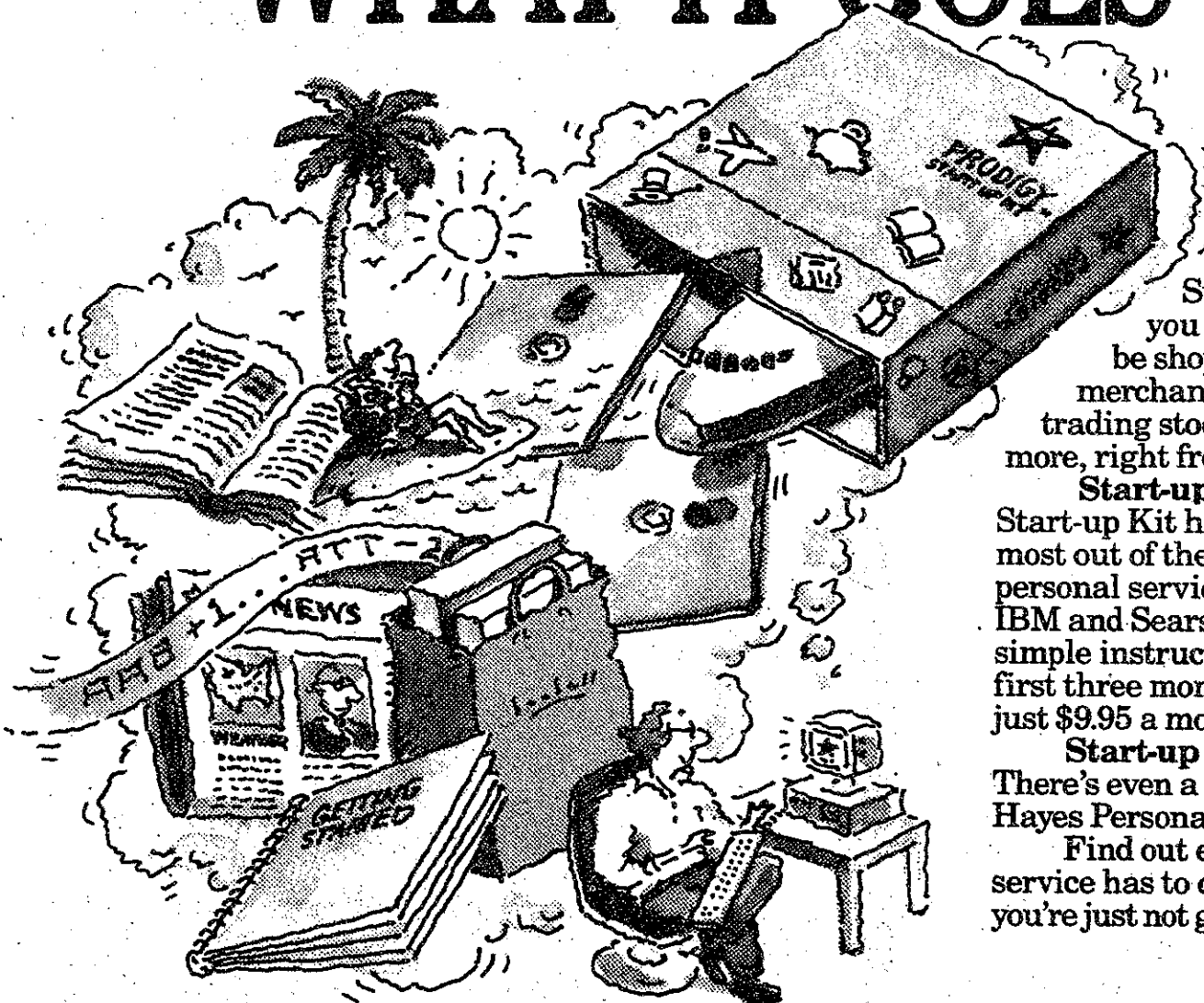
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# Hogwood anesthetizes; Sinfonova pleasant, not powerful

**HANDEL & HAYDN SOCIETY**  
Conducted by Christopher Hogwood.  
Program of works by Jean-Féry Rebel,  
Ravel, Bizet, and Strauss.  
Symphony Hall, February 24 & 26.

**SINFONOVA**  
Conducted by Aram Gharabekian.  
Works by Tigran Mansurian,  
Lukas Foss, and Beethoven.  
Event in The Tech Performing Arts Series.  
Jordan Hall, February 25.

By JONATHAN RICHMOND

IN A RATHER TOO CLEVER NOTE in the latest issue of *Upbeat*, a publication of Boston's Handel & Haydn Society, Artistic Director Christopher Hogwood complains that for many years "the activities of H & H caused few ripples beyond the boundaries of Boston; however excellent the endeavor, the repercussions, rather like the effect of certain anesthetics, could only be described as 'local.'" Hogwood need not have been concerned about the effect of his leadership on the Society last Friday night, for the anaesthetic effects of most of the performances he led were quite general, and ensured that everyone was sent to sleep.

It's not that the orchestra played badly from a technical perspective; it's that Hogwood's readings were for the most part lifeless, and failed to stir the imagination. The evening began with excerpts from Jean-Féry Rebel's ballet *Les Elémens*. This music, dating from 1737, is dramatic beyond its time, and the opening Hogwood provided to *Le Cahos* was certainly startling; the remainder of the excerpts were bland, however.

Hogwood, now firmly settled into elegant-elevator-music-autopilot mode, continued with a colorless account of Ravel's *Pavane pour une infante défunte*. There was a natural horn, which Hogwood had told the audience Ravel had demanded; but this alone could not make the performance "authentic," much less, inspired or enjoyable: the notes may have been played correctly, but there was no tone-painting; and there was no poignancy, no humanity, no art.

Bizet's *Suite* from the Incidental Music to *L'Arlésienne* was equally dull. Orchestral sound was uniformly cold for each of the seven movements. Unilluminated by the slightest originality in interpretation, and played mechanically, the music was dead, and the audience bored.

Things luckily looked up after the intermission, when the Studebaker Movement Theater Company joined the Handel & Haydn Society for Strauss's ballet, *Le Bourgeois Gentilhomme*. The choreography and staging by Lesley Bannatyne was amusingly done; the sense of timing was impeccable, and the gestures came straight out of Molière.

Perhaps the goings-on in front of the orchestra infected the music-making with warmth, for at last the tones from Hogwood's strings smiled and the orchestra played as a vital, organic whole. At last the audience heard something which was entertaining and, more importantly, which was on a human scale. Let's hope Hogwood will try to build on the successes of this breath of fresh air to enrich his future concerts with the Handel & Haydn Society.

SATURDAY NIGHT'S SINFONOVA concert was also disappointing, though hardly on the same scale. The orchestra, which won both the 1988 American Society of Composers, Authors and Publishers award for adventurous programming and the 1988 Lucien Wulsin Award for the best concert performance from National Public Radio, is led by one of Boston's most fertile musical minds; Aram Gharabekian. He is a conductor with an uncanny ability to probe to the spiritual essence of the music he programs, to either sell the new compellingly or present the new in the old. Gharabekian's latest effort, however, can best be described as pleasant, rather than inspirational.

There were two new works on offer. First came *The Cello Concerto No. 2* by Soviet-Armenian composer Tigran Mansurian. It was another one of those Soviet pieces which has few ideas — in this case rather gloomy ones — and plays on them too much. Certainly Karine Georgian put in some passionate cello playing; and there were moments in the second movement — *Mobile, quasi parlando* — which were quite animated. But, although it wasn't quite Stalinist *Bureaucratmusik*, the concerto had little soul; perhaps *glasnost* has yet to reach all of the Armenian arts.

The *Renaissance Concerto for Flute and Orchestra* by Lukas Foss, did show a good deal of imaginative scoring, even if some of it tended to be on the facile side. The flute part is attractive, and was given a virtuoso performance by Carol Wincenc. Her light and nimble playing meshed effectively with the fine balance Gharabekian secured in the orchestra. A darker, more contemplative, side was shown in the third movement *Récitativo (After Monteverdi)*, and the rhythms of the fourth movement



Jonathan Richmond/The Tech

Karine Georgian after performing Mansurian's *Concerto No. 2*.

were exploited by Gharabekian to bring out the work's color and wit.

The concert had begun with Beethoven's *Coriolanus Overture*. Gharabekian decided to take this at an unusually slow tempo to try to probe some of the work's deeper side. His opening was strong, but occasionally slack and over-smooth strings led to lapses in tension. The concert ended with more Beethoven, the *Symphony No. 2*. This was delivered somewhat abrasively, and in the middle two movements was on the heavy side. The concluding *Allegro molto* was more brightly lit, however, and brought an exciting conclusion to the work.



John Bay in a scene from *Le Bourgeois Gentilhomme*.



Jonathan Richmond/The Tech

Carol Wincenc, with Lukas Foss (left) and Aram Gharabekian, after performing Foss's *Renaissance Concerto for Flute and Orchestra*.



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## ARTS

# Student virtuoso gives stirring vocal recital in Killian Hall

KENNETH GOODSON

Kenneth Goodson '89, baritone.  
With Jessica Wang G, piano.  
Advanced Music Performance Recital.  
Killian Hall, Friday, February 24.

By DAVID M. J. SASLAV

**M**AKE NO MISTAKE. Kenneth Goodson is an exceptionally talented singer. How far he will go as a vocalist is entirely up to him — his is an abundant supply of talent, the kind from which mature artistry is forged. Indeed, his Killian Hall recital of last Friday afforded a satisfying glimpse of just how far along he has already come in achieving some extremely advanced musical plateaus.

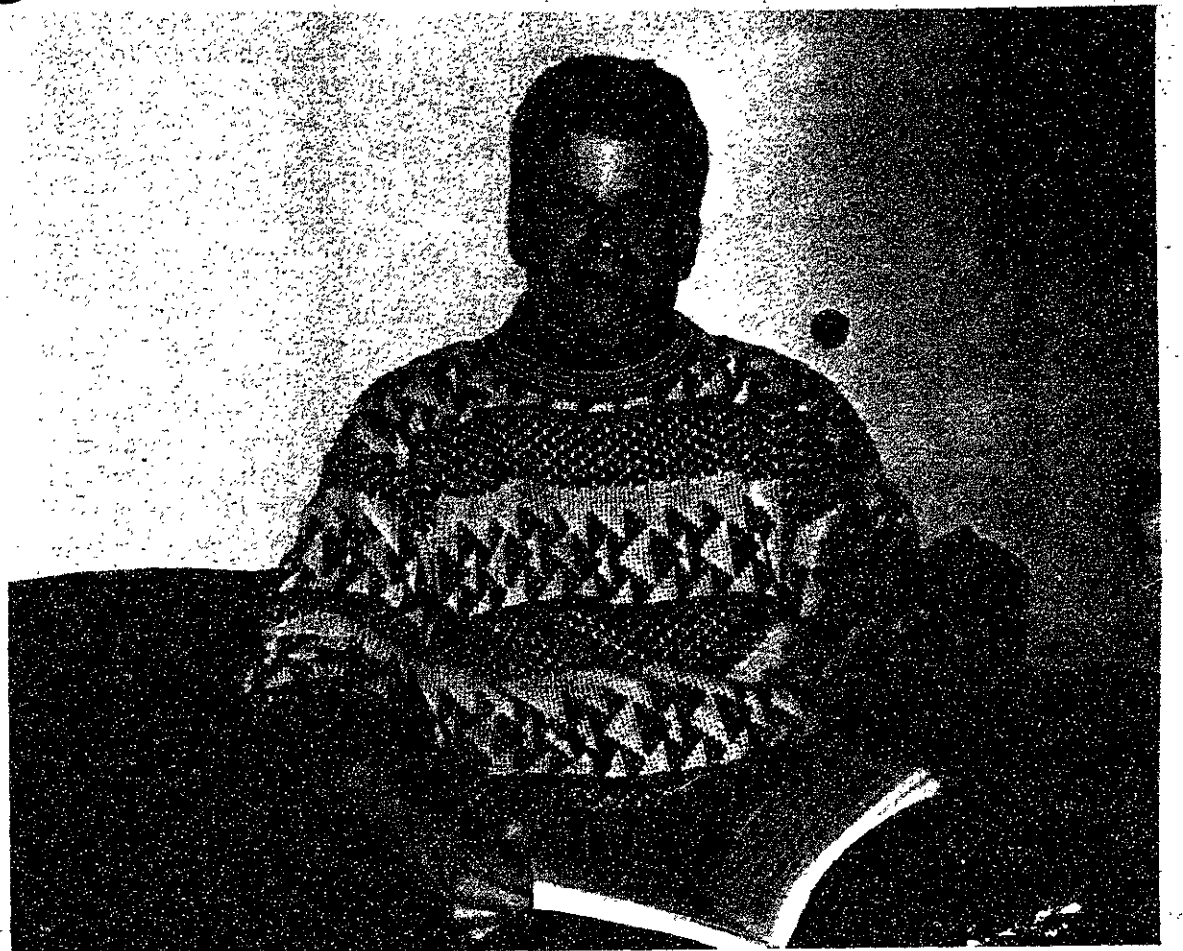
By refusing to become rattled by shaky accompaniment, Goodson demonstrated the constancy and self-assuredness which differentiates the amateur from the seasoned professional. Particularly during his renditions of five selections from Schubert's *Die Schöne Müllerin*, but generally throughout the afternoon, Goodson revealed an interpretive ability vastly out of proportion with his youthfulness. The concluding song, "Ungeduld," was thrilling.

Opening with two songs by Gabriel

Fauré, Goodson displayed fine tone quality in all ranges, particularly the higher ones. His French was impeccably pronounced. If his dynamic range was not all that one might have wished, then his expressive range was more than enough compensation. Following were the five strong *Lieder*, and two of Benjamin Britten's *Three British Folk Song Arrangements*, both performed admirably, touchingly, at times even humorously. Why he chose not to perform the third piece of this beguiling set is a mystery.

Between the Schubert and the Britten, Jessica Wang G played two solo piano pieces by Aaron Copland. Nervous and shaking, she seemed daunted by what strikes this reviewer as being two rather easy pieces. Perhaps she was still reeling from a handful of egregious errors in the Schubert accompaniments, although they seemed to have no effect whatsoever on Goodson. Scheduling a "piano interlude" during a student vocal showcase of medium length was a curious and, I thought, ill-advised move.

These unfortunate technicalities of the performance, however, were slight and not at all memorable. Above all else, what shone through here were the makings of Kenneth Goodson's virtuosity.



Kenneth Goodson '89

Lisette W. M. Lambregts/The Tech

## MITCP's The Imaginary Invalid suffers from lack of communication

THE IMAGINARY INVALID

Written by Molière.

Translation by Virginia Scott.

Directed by Bob Healey.

The MIT Community Players.

Kresge Little Theatre.

Performances March 2, 3, and 4.

By JULIAN WEST

**O**NE WOULD SUPPOSE THAT the essential ingredient in a theatrical production is some sort of communication between the characters. The MIT Community Players have contrived, however, to put together a production in which virtually all elements were present but this one.

The production looks fine, with a nice set, attractive modern dress costumes, and live incidental music. The plot is more-or-less developed and there are well-drawn characters. There is even a relatively effective *coup de théâtre* at the beginning, albeit lifted directly from the American Repertory Theatre's *Six Characters in Search of an Author*.

But although the lines are articulated well enough, they are universally unmotivated, as though characters had no idea what they were saying or why. Small wonder the action and plot seemed unmotivated.

(The difficulty did not lie in the rigors of struggling with an archaic French text; the Players used an excellent translation by Virginia Scott.)

Not the worst offender, but the most conspicuous, was Ted Zalewski as Argan, the imaginary invalid of the title. Molière's crusty old hypochondriac is a tyrant in a teapot, a Lear-like character who is as unaware of the doings in his own household as he is unable to control them. Zalewski presents us with a slightly bemused character, but with no convictions, misguided or otherwise. He is occasionally funny, especially when limping off stage, but lacks any of the deeper qualities of Molière's character. He is adequate for the role, but not suited to carrying the weight of the play.

The canny servant, Toinette, was better played by Ronni Govignon, but again her physical humor and characterization were better than the delivery of her lines.

The love-struck daughter Angélique was charmingly played by Michelle M. Proude, a theatre arts major from the University of Massachusetts.

But perhaps the best performance of the night was turned in by Nicole Shalhoub, who will not see UMass, or indeed high school, for a few years. Sure and natural in her character, she easily conveyed the awkwardness of a child trying to conceal her natural distaste for her older sister's love-play. She easily upstaged Zalewski in their scene together.

As Argan's sister, Rowena Conkling had enough trouble simply remembering her lines, so perhaps it is a bit harsh to criticize her delivery. But the scenes in the final act which left her alone on stage with

Zalewski seemed to drag on interminably. Her incongruous announcement of carnival at the end of the play was greeted with less than infectious enthusiasm.

The running time of a little over two hours includes two intermissions. Most of

the successful humor and action is in the second act, but as it seems impractical to arrive late and leave early, the prudent prescription is to give a miss to this performance, whose illness is far from imaginary.

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Symphony Hall, March 5 at 8 pm. MIT price: \$5.

#### ANDREW RANGELL

Andrew Rangell continues his Beethoven Sonata Cycle with performances of the *Hammerklavier Sonata*, as well as Op. 2, No. 2, Op. 10, No. 3, and Op. 79.

Jordan Hall at New England Conservatory, March 5 at 8 pm. MIT price: \$4

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First Baptist Church, 110 Commonwealth Avenue, Boston, March 5 at 8 pm. MIT price: \$5.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. TCA offices are open only limited hours. Office hours are posted on the door; alternatively, you can call x3-4885 before walking over.

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## ARTS

# George W. Russell Trio jazzes it up at the Old South Church

**THE GEORGE W. RUSSELL TRIO**  
Works by Hancock, Camillo,  
Rodgers and Hart, and others.  
Old South Church, February 26.

By DAVID M. J. SASLAV

**T**HE SECOND CHAMBER RECITAL in the Old South Church series featured the George W. Russell Trio in an upbeat jazz medley. Named for its animated pianist, this trio found resonance in many styles. Blues, Latin, boogie-woogie, even schmalz found their way into the fun, to name just a few. In all respects, this group excelled.

Opening with a rousing Rodgers and Hart number called "Green Dolphin Street," they followed with an original

work called "Swing Me So Hard." This number served as a fine showcase for each of the performers: Russell on piano, Wesley Wirth on acoustic and electric bass, and Thomas E. White on drums. Each player's extended solo spurt earned him true "cat" status. Wirth's spidery string-snapping was dynamic — too bad he killed the volume on the amp attached to his bass during the first number!

Stephen Sondheim's "Send in the Clowns" was truly mellow. A good arrangement and White's refusal to show off were critical. After some programming confusion (someone hadn't brought the right music) the trio sent the sizable audience down a long, lazy river with Duke Ellington's "Sentimental Mood." The

arching, lyrical bass effect was great. Latin composer Michel Camillo's "Pro Voce," a peppy drum/keyboard showcase, was carried out with aplomb. A reflective gospel medley featuring the spirituals "Amazing Grace" and "Kum-ba-ya" moved Russell to try his hand at some scat as he played. He then knocked out a piano solo, "Teach Me Tonight," while Wirth changed to the electric bass.

Another original composition called "Grooving" followed, and for an encore the trio plunked out a Herbie Hancock number, "Maiden Voyage." All in all, the group showed enormous crowd-pleasing potential; Wirth revealed afterward that they are "gearing up" for a major publicity run. For now, they will be reappearing

as part of the ongoing Honors Jazz Ensemble festival at Jordan Hall and Northeastern University this week (see *On The Town*). Everyone who felt the loss of the 1369 Club in Inman Square last year should catch one of these recitals — the incomparable Stan Getz is scheduled to make an appearance with the NEC Honors Jazz Ensemble (which includes the Russell Trio in its membership) tomorrow night.

As for the Old South Church, the fascinating series of free concerts which church organist Frederick MacArthur has assembled continues next Sunday at 4 pm. This concert features Donald Zook and William Buonocore playing Spanish, French, and German classical on flute and guitar.

## New print of Gone With the Wind is discolored and poorly restored

**GONE WITH THE WIND**  
Directed by Victor Fleming, et al.  
Starring Clark Gable, Vivien Leigh,  
and Olivia de Havilland.  
At the Brattle Theatre until March 3.

By CORINNE WAYSHAK

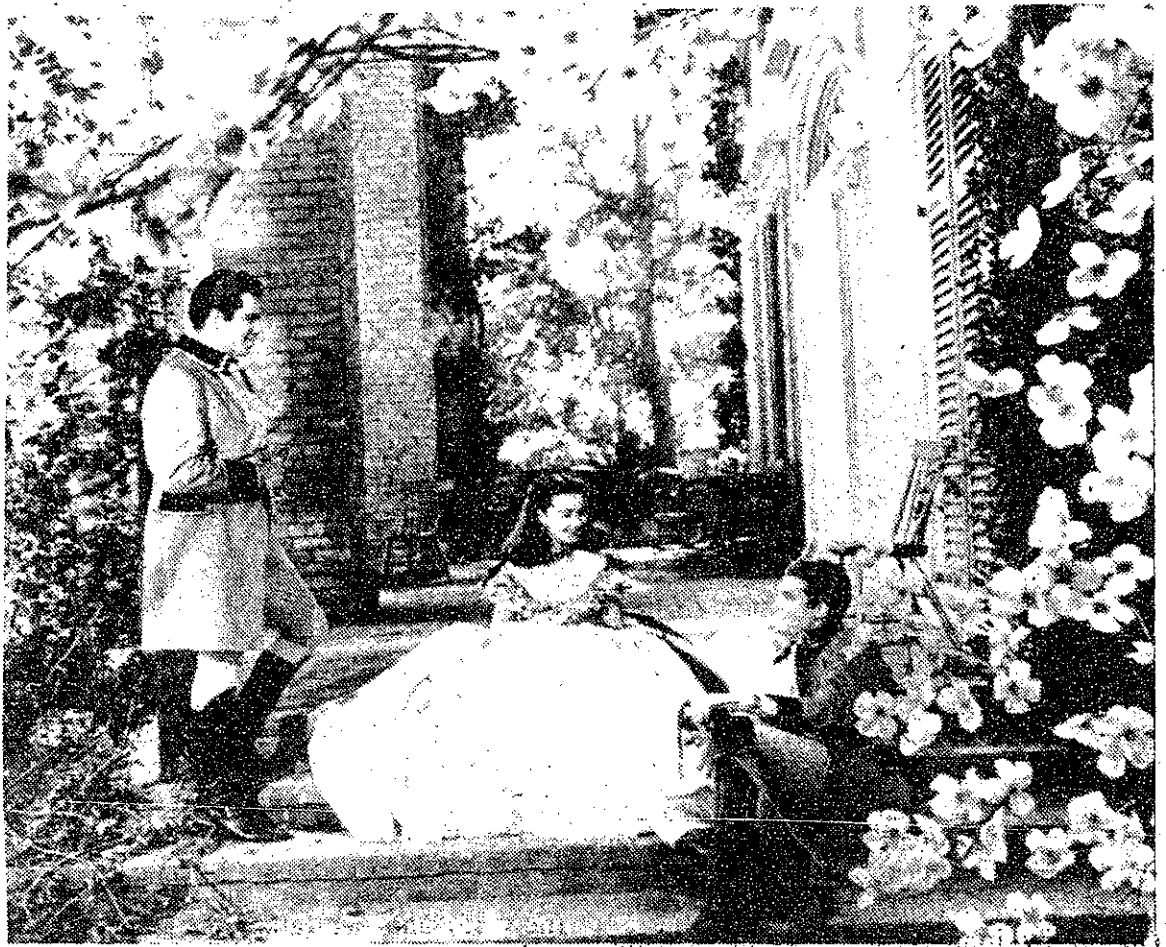
**T**HIS YEAR MARKS THE 50th anniversary of the David O. Selznick production *Gone With the Wind*, the epic tale of Civil War romance. The story, which revolves around the feisty and manipulative Scarlett O'Hara (Vivien Leigh), offers a reminiscent glimpse at a part of Americana known as "The Old South." With fiery scenes ranging from Rhett Butler's (Clark Gable) virtual rape of Scarlett in her bedroom, to the spectacular burning of Atlanta, *Gone With the Wind* embodies the fervent passion of the Confederate South.

For the production of *Gone With the Wind*, which lasted three years and used up half a million feet of film, Selznick Studios chose to use the newly developed Technicolor process introduced in 1932 (which was affectionately named after inventor Herbert Kalmus' alma mater,

MIT). The system used three negatives, one sensitive to blues, another to reds, and the third to yellows. Special cameras were used which exposed the three separate strips of film simultaneously through a single lens using a prismatic beam-splitter behind the lens. The process was so complicated that the Technicolor Corporation actually provided its own cameramen and equipment. Throughout the 1930's, Technicolor was so expensive and tricky to work with that it was used mainly for Disney animation, where the director could have complete control over the actors and circumstances. *Gone With the Wind* was one of the most notable exceptions to this rule.

Over the years, the stunning print of *Gone With the Wind* lost the vibrance of its vivid colors due to the frailty and instability of the film stocks. Since his Turner Broadcasting System (TBS) had acquired ownership of the print in 1986 when it bought the MGM library, Ted Turner decided to restore the film by returning to the original nitrate negatives. Roger Mayer (originally from MGM) and Dick May headed up the \$250,000 project to create a

(Please turn to page 17)



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## ARTS

# Concert Band triumphs after a disappointing opening

## MIT CONCERT BAND

Directed by John Corley,  
with Charles Marge  
and Gregory Fritze.  
Works by Cornell, Fritze,  
Kazdin, and other composers.  
Kresge Auditorium, February 25.

By DEBBY LEVINSON

**N**O MUSICIAN WANTS to perform a work that he feels will make him look ridiculous or incompetent. No sane concert band would even consider opening a performance with such a work and risk the lemming-like flight of the audience to the exits. Yet by opening with the thoroughly miserable *Veni Emmanuel*, the MIT Concert Band did just that. Without a doubt, *Veni Emmanuel* is the worst piece of music I have ever been forced to listen to in the name of journalism.

*Veni Emmanuel*, composed by John Guppy '79, received its premiere at the concert, but it should have been left unperformed. Admittedly, the flutes and trumpets sounded out of tune, a fact which did not help matters, but not even the most accomplished musician could have rescued this disjointed, wholly unpleasant muddle. Guppy has clearly succumbed to the mistaken idea that tossing a few "awful"-tones into his music will give it the feel of a complex 20th-century composition; instead he has managed to prove that he has absolutely no sense of harmony.

Those audience members who survived the Guppy composition were treated to Richard Cornell's majestic *Solar Prominences*, conducted by Charles Marge '84. Unlike the appalling *Veni Emmanuel*, which seemingly encouraged poor musicianship, the Cornell allowed the band to soar as the trumpets and trombones evoked images of the roiling surface of the sun and its accompanying solar flares. The dynamics were superb, but the ending was spoiled by the still out-of-tune flutes.

The *Concerto for Tuba and Band, Op. 101* by John Bavicchi '44 finished the first half of the program. Admittedly, the tuba is not an instrument for which concerti are generally composed, but the commanding abilities of Gregory Fritze inspired Bavicchi to pen this work. Fritze is indeed amazing — the tuba is not general-

ly considered an extraordinarily expressive instrument, but in Fritze's hands, it rivals the flute or violin in emotional quality. This was a piece of truly fascinating tonality and harmonies, well-executed by both band and soloist. Originally, the piece consisted of five separate movements adapted from the *Concertino for Tuba and Brass Quartet, Op. 88*, but the composer later added short pauses between the movements to produce a unified work of five flowing, cohesive sections. This novel approach succeeded admirably, particularly when one considers that this was only the second public performance of a work premiered while on tour in January.

The second half of the program demonstrated that the concert band had fully recovered from the Guppy fiasco. Stripped

down to a wind ensemble with soprano and alto saxophone soloists, the band performed William Latham's *Concerto Grosso* with verve and a genuine sense of how the piece was put together. Soloists Edward Ajhar G (soprano saxophone) and Peter Gordon '90 (alto saxophone) complemented one another on the difficult, convoluted runs of the *Allegro giusto*, while flute soloist Arlene Lanciani sparkled. Ajhar's extremely exposed solo in the *Siciliano* showed off his near-perfect intonation and wonderful sense of phrasing. Best of the five movements was the *Allegro*, which consisted of repeated, layered phrases. It was rigidly structured but still flowed.

Of the final three pieces, Ellen Spokane's *Masada*, Fritze's *Jupiter Effect*,

and *Prelude and Happy Dance* by Andrew Kazdin '63, the Kazdin was by far the most interesting and well-played. Where *Masada* was gloomy and portentous (but effective in conveying its wrenching tale of the fall of Masada), and *Jupiter Effect* loud and violent bordering on the bombastic, *Prelude and Happy Dance* was a remarkably majestic, balanced work of great complexity. The woodwind part here is fiendish — the passages are known as "Kazdin's Little Monsters" — but the band triumphed, and the flutes were superlative. Muted trumpets were an excellent, richly toned accompaniment.

It is unfortunate that the concert band waited until the final selection to deliver its very best; those who only heard the first one and left were denied the pleasure.

## Underdeveloped characters primary fault in El Sur

### EL SUR

Directed by Victor Erice.  
Starring Omero Antonutti  
and Sonsoles Aranguren.  
In Spanish with English subtitles.  
March 2 at the Museum of Fine Arts.

By RICARDO RODRIGUEZ

**E**L SUR, WHICH MEANS "the south" in Spanish, is director Victor Erice's second film. His first movie, *The Spirit of the Beehive*, won the Silver Hugo at the Chicago Film Festival. *Beehive*, like *El Sur*, is told from a child's perspective.

*El Sur* is a simple film, rich in interesting childhood observations and perspectives. It is marred, however, by underdeveloped characters and the lack of a sense of closure.

The film is set in late 1950s Spain and revolves around the relationship of 8-year-old Estrella and her mysterious father, Agustin. The father and daughter were once close, but their relationship begins to break down as the film progresses.

In the second part of the movie, Estrella (now 15) and her father no longer enjoy the intimacy they once shared. Agustin has turned to drinking; his further mental decomposition and Estrella's subsequent visit to the South comprises the remainder of the film.

The character Estrella (Sonsoles Aranguren) is well developed and thought-



Agustin (Omero Antonutti) and family await the arrival of his mother.

ful. Estrella's actions and emotions are full of meaning and insight and not too naive. The film successfully explores a unique father-daughter relationship and the accepting nature of children.

Agustin (Omero Antonutti), however, is not fully developed as a character, despite his central role in the movie. Although the father character is meant to be mysterious, the reasoning behind many of his actions often needs more explanation. For example, his feelings for a past lover are never

fully explained, leaving the viewers with an awful sense of being shut out. This and other underdeveloped aspects of the film ultimately affect the film's ending, which is unfulfilling, predictable, and not at all tragic.

On the whole, *El Sur* misses, primarily due to its poor character development. However, its childhood insights are genuine and heartwarming. A knowledge of Spanish might serve as added incentive to see the film.

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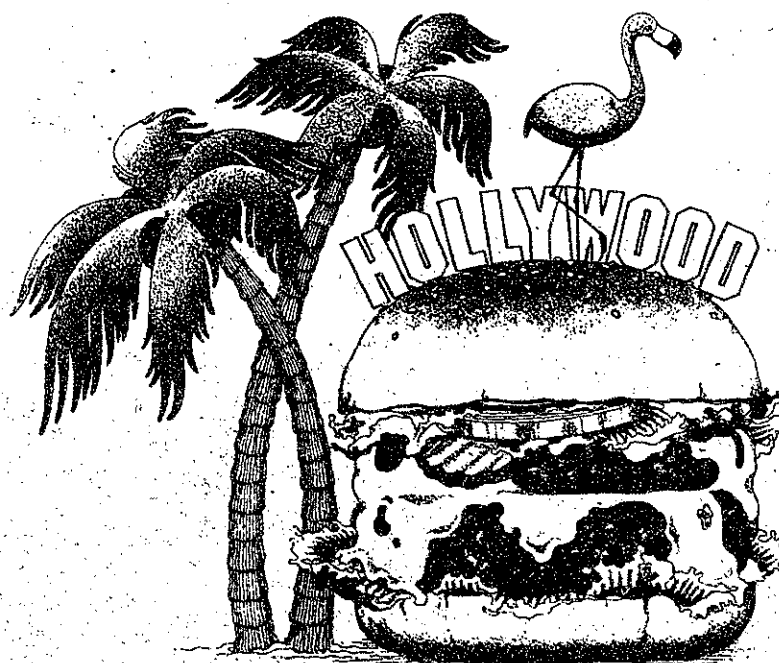
ANSWER:  
10 years of manual labor built the 1500 mile long wall.

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# On The Town

Compiled by Peter Dunn

Tuesday, Feb. 28

## POPULAR MUSIC, ETC.

**Leg Room, Bells Cry Belts, Transphibians, and Common Ground** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

**Southern Rail and New Kentuckians** perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Tel: 776-9667.

**Randy Weston's African Rhythms** performs at 8 pm & 10 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

## JAZZ MUSIC

**The New England Conservatory Jazz and Third Stream Festival** continues with **The Bob Moses Student Ensemble** at 5 pm in Williams Hall, and **Aural Visions** directed by **Ran Blake** at 8 pm in Jordan Hall, NEC, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: Student Ensemble is free; \$8 general, \$5 seniors and students for **Ran Blake**. Telephone: 536-2412.

## FILM & VIDEO

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
The Harvard Film Archive continues its Tuesday film series **Narrative Approaches** with **Stanley Kubrick's Lolita** (1962), starring **James Mason, Sue Lyon, and Peter Sellers**, at 5:30 & 8:15. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Brattle Theatre continues its presentation of **Gone With the Wind** (Victor Fleming, 1939), starring **Vivien Leigh and Clark Gable**, at 4:00 & 8:00 (see review this issue). Continues through Thursday, March 2. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$4.75 general, \$3 seniors and children. Telephone: 876-6837.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
The Somerville Theatre presents **The 21st Tournee of Animation** (1988) at 6 pm, 8 pm, & 10 pm. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50. Tel: 625-1081.

**American Documentary Video: Subject to Change**, an overview of documentary work from 1965 to present, continues at the Institute of Contemporary Art, 955 Boylston Street, Boston. Continues through March 5 with most screenings 3-5, 6-8, and 8-10. Tickets: \$4.50 general, \$3.50 ICA members, students, and seniors. Telephone: 266-5152.

## CLASSICAL MUSIC

The Boston Symphony Orchestra, **Seiji Ozawa** conducting, performs **Haydn's Symphony No. 103, "Drumroll,"** and **Brahms' Symphony No. 4** at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented March 3. Tickets: \$16 to \$42.50. Telephone: 266-1492.

## THEATER

**Safe Sex**, **Harvey Fierstein's** campy follow-up to **Torch Song Trilogy**, about seeking new ways to love in the age of AIDS, opens today at the New Ehlrich Theatre, 539 Tremont Street, Boston. Continues through May 14 with performances Thursday and Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$12 to \$14. Telephone: 482-6316.

Wednesday, Mar. 1

## JAZZ MUSIC

**The New England Conservatory Jazz and Third Stream Festival** continues with **The George Garzone Student Ensemble & The Gary Joyes Contemporary Improvisation Ensemble** performing **Coltrane and Beyond** at 5 pm in Williams Hall, and **The NEC Jazz Orchestra & The NEC Honors Jazz Ensemble** performing **Blues, Roots, and Big Bands** at 8 pm in Jordan Hall, NEC, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: Student Ensemble is free; \$8 general, \$5 seniors and students for NEC Jazz Orchestra. Telephone: 536-2412.

## CLASSICAL MUSIC

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**Pianist Sheila Waxman, cellist Karen Kaderavek, and soprano Susan Larson** perform works by **Lee, Cornell, Child, Epstein, and Harbison** as part of the **MIT Composers Concert** series at 8 pm in Killian Hall, Building 14. No admission charge. Tel: 253-2906.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**Boston Concert Opera** performs **Gilbert and Sullivan's Iolanthe** at 8 pm in John Hancock Hall, Hancock Place, Boston. Continues through March 12. Tickets: \$12, \$25, and \$35. Telephone: 536-1166.

## FILM & VIDEO

The Harvard Film Archive continues its Wednesday series **Shakespeare on Screen** with **Orson Welles' Macbeth** (1948) at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

## POPULAR MUSIC, ETC.

**Janes Addiction** performs at 8 pm at Citi, 15 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$10.50 advance/\$11.50 day of show. Telephone: 787-8000.

**The Proclaimers and Cindy Lee Berryhill** perform at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

**Balboa Dance, Napaj, and Chromatics** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

**Psycho Nurse, Void, Deb Houston Band, and Strong Waters** perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

**The Sonny Sharrock Band and Roger Miller** perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

**Sugar Ray and the Bluetones** perform at 8 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

**De Dannan** performs as part of the **FROM IRELAND: The Celtic Tradition** concert series at 7:30 at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Thursday, Mar. 2

## THEATER

**The Imaginary Invalid**, by **Moliere**, is presented by the MIT Community Players at 8 pm in Kresge Little Theater (see review this issue). Tickets: \$9 general, \$8 seniors, children, and MIT students. Telephone: 253-2530.

**The Hot L Baltimore**, **Lanford Wilson's** 1972 comedy-drama about eccentric residents of a once majestic hotel trying to save their home, opens today at the Alley Theatre, 1253 Cambridge Street, Cambridge. Continues through April 19 with performances Thursday-Sunday at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

## DANCE

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**Boston Ballet** celebrates its silver anniversary with **Gala: In Celebration**, performances of **The Black Swan pas de deux** from **Sleeping Beauty**, the rose adagio from **Sleeping Beauty**, **Sea Alliance**, and other classical ballet "greatest hits," at 7 pm at the Wang Center, 270 Tremont Street, Boston. Continues through March 12. Tickets: \$18.50 to \$34.50. Tel: 542-1323.

**The Northeastern University Dance Theatre** performs **Broadway Bound** and **Trick Wrist** at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454.

## FILM & VIDEO

The Somerville Theatre presents **Bird** (Clint Eastwood, 1988) at 7:30. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50. Telephone: 625-1081.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
The Harvard-Epworth Church presents **Jean Renoir's French Can Can** (1954, France), starring **Jean Gabin**, at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The Harvard Film Archive continues its **Tenth Anniversary** series with **Hearst Metrotone Newsreel Collection** (1920-1949) at 5:30 and **Blaine Bartlett** newsreel footage preservation lecture at 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. 8:00 lecture is free. Telephone: 495-4700.

The Museum of Fine Arts concludes its series **New Spanish Cinema** with **El Sur** (Victor Erice, 1983) at 5:30 & 7:30 (see review this issue). Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

## JAZZ MUSIC

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**The New England Conservatory Jazz and Third Stream Festival** concludes with **Stan Getz, Kenny Barron, Dave Holland, and Louis Nash** performing **Can You Sing Me a Song** at 8 pm in Jordan Hall, NEC, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$8 general, \$5 seniors and students. Telephone: 536-2412.

## CLASSICAL MUSIC

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**Flutist Suzanne Stumpf, violinist Kinny Earl, and cellist Dan Ryan** perform works by **Vivaldi, Platti, Sammartini, and Boccherini** at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**Aida**, Verdi's story of the ill-fated love of an Egyptian soldier and an Ethiopian slave, is presented by the Opera Company of Boston at 8 pm in the Opera House, 539 Washington Street, Boston. Also presented March 5 and 12 at 3 pm. Tickets: \$25 to \$75. Telephone: 423-5300.

**Les Petits Chanteurs**, a boys choir from Port-au-Prince, Haiti, perform at noon at the Wang Center, 270 Tremont Street, Boston. Tickets: \$12. Tel: 482-9393.

**The Chester String Quartet** performs works by **Haydn, Mendelssohn, and Ravel** at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Follen and Garden Streets, Cambridge. Tickets: \$10 general, \$7 seniors and students. Telephone: 876-0956.

## POPULAR MUSIC, ETC.

**Toots and the Maytals**, with guests **One People**, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$9.50 advance/\$11 day of show. Tel: 451-1905.

**Big Train, From Good Homes, and Maryann's Secret Lust** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

**Fornicide, Bad Karma, and Subjugator** perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

**Urban Blight** performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

**Cecil Taylor** performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Friday, Mar. 3

## FILM & VIDEO

The MIT Lecture Series Committee presents **Les Diaboliques** (1955, France) at 7:30 in 10-250 and **Gorillas in the Mist** (Michael Apted, 1988) at 7:00 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre presents a **Josephine Baker** double feature, with **Princess Tam-Tam** (Edmond Greville, 1935) at 4:30 & 7:50 and **ZouZou** (Marc Allegret) at 6:00 & 9:30. Continues through Thursday, March 9. Located at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5 general, \$3 seniors and children. Telephone: 876-6837.

The Somerville Theatre presents **Radium City** (Carole Langer, 1989) at 5:30, 7:45, & 10:00. Also presented Saturday, March 4. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$5. Telephone: 625-1081.

The French Library Ciné Club begins its series **The Thriller with Panique** (Julien Duviour, 1946, France) at 8 pm. Also presented March 4 and 5. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

The Museum of Fine Arts begins its series **Romanian Cinema** with **Jacob (Mircea Daneliuc, 1988)** at 5:30 and **Carl Th. Dreyer (1918)** at 5:30 and **Carl Th. Dreyer (1966) & Vampyr (1932)** 7:30. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

The Harvard Film Archive begins its series **Romanian Cinema** with **Jacob (Mircea Daneliuc, 1988)** at 7 pm and **Paso Doble (Dan Pita, 1986)** at 9 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children, \$5/\$4 for the double feature. Telephone: 495-4700.

## POPULAR MUSIC, ETC.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**Bruce Cockburn** performs at 8 pm at the Opera House, 539 Washington Street, Boston. Tickets: \$15.75 and \$17.75. Telephone: 426-5300.

**Treat Her Right** performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

**Barrence Whitfield and the Savages**, with guests **The Incredible Casuals** and **The Bristol**, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50 advance/\$5.50 day of show. Telephone: 451-1905.

**The Lemonheads and Burn** perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

**Shy Five, Happy Campers, and Knots and Crosses** perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

**The Boston Baked Blues Band** performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

**Sun Ra and his Intergalactic Arkestra** performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

## CLASSICAL MUSIC

**Pianist Eleanor Perrone** performs works by **Bach, Scarlatti, Liszt, Beethoven, Brahms, and Ginastera** as part of the **MIT Affiliated Artist** series at 8 pm in Killian Hall, Building 14. No admission charge. Telephone: 253-2906.

**Oboist Eric Babson G** performs works by **Hummel and Britten** in an **Advanced Music Performance Student Recital** at 12:05 in Killian Hall, Building 14. No admission charge. Telephone: 253-2906.

**Banchetto Musicale** performs **Haydn's The Creation** at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$10, \$15, and \$19. Telephone: 965-0165.

**The Harvard-Radcliffe Orchestra** performs works by **Prokofiev and Bernstein** at 8 pm in Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$3, \$5, & \$7. Telephone: 864-0500.

★ ★ ★ CRITIC'S CHOICE ★ ★ ★  
**Pianist Michael Lewin** performs works by **Charles Griffes, Debussy, Chopin, and Beethoven** at 8 pm in Seully Hall, Boston Conservatory, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

## DANCE

**Deborah Allen** presents **Going Home** at 8 pm at the Joy of Movement Studio Theatre, 536 Massachusetts Avenue, Cambridge, near Central Square. Also presented Saturday, March 4. Tickets: \$10. Telephone: 576-1973.

The Singapore that you remember and think you know might not be the Singapore that is now renowned internationally as one of the leading business and industrial hubs of the Asia Pacific region.

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MARCH '89

The NCB will be representing other IT User companies and organisations at the fair. These organisations are representatives of the dynamic future of Information Technology in Singapore and they have immediate job vacancies.

In fact, some of the companies will be sending representatives to the fair to do recruitment.

Together, they will offer some 120 challenging positions in their organisations for students trained specially in IT disciplines like computer science, electrical engineering, computer and electronic engineering and other technical related subjects.

Interviews will be conducted on campus during the fair.

Don't miss the Career Fair held at the following:

- 05-06 March: UC Berkeley
- 07-08 March: USC LA
- 10-11 March: University of Wisconsin, Madison
- 13-14 March: Purdue University, Lafayette
- 16-18 March: University of Texas, Austin
- 20-21 March: MIT, Massachusetts

The Economic Development Board (EDB) of Singapore is holding a separate recruitment mission around the same time.

If you need more information, please call the International Students' Office of the above universities or MA Peter Egan of the Singapore Embassy, Washington DC at (202) 667-7555.





## ARTS

Saturday, Mar. 4

## POPULAR MUSIC, ETC.

John Cale, with *Spellbound*, performs at 8 pm (18+ ages) & 11 pm (21+ ages) at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Gypsy Kings perform at 7:30 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$17.50. Telephone: 266-7455.

Bullet La Volta, Loving Six, and Inside Outburst perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

The Cavedogs, Dogzilla, and The Regulars perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 247-8309.

The Provincetown Jug Band performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Mass, with guests Catharsis, Maximus, and The Tears, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 451-1905.

## PERFORMANCE ART

No Detectable Melody, by sound artists Ed Osborn and Larry Johnson, is presented at 8 pm at Mobius, 354 Congress Street, Boston. Tickets: \$5 and \$7. Telephone: 542-7416.

## FILM &amp; VIDEO

The MIT Lecture Series Committee presents *Allen Nation* (1988) at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Harvard Film Archive continues its Saturday afternoon series *Children's Specials* with an Albert Lamorisse double feature, *Le Ballon rouge* (The Red Balloon, 1956, France) & *Le Cria blanc* (The White Mane, 1953, France) at 2 pm & 4 pm. The HFA also continues its series *Romanian Cinema* with *Wasp's Nest* (Horea Popescu, 1987) at 7 pm and *Jacob* (Dorel Visan, 1988) at 9 pm. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children, \$5/\$4 for the double feature. Telephone: 495-4700.

## EXHIBITS

House of Weaponlessness, wood sculpture, papercuttings, and found objects by the German artist Felix Droese: *In Residence*, a room-sized documentary on issues of war and peace by mixed-media artist Margia Kramer; and *An Autobiography in Form*, by Beverly Pepper, part of an on-going series exploring 20th century sculpture, all open today at the List Visual Arts Center, MIT Wicener Building E15, 20 Ames Street. Exhibits continue through April 23 with gallery hours weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

## CLASSICAL MUSIC

The Longwood Symphony Orchestra, with pianist David Wittner, performs works by Bernstein, Tchaikovsky, and Shostakovich at 8 pm in Kresge Auditorium. Tickets: \$8/\$6 general, \$4/\$3 seniors and students, \$1 MIT students. Telephone: 253-2906.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard Glee Club, The Radcliffe Choral Society, The Harvard-Radcliffe Collegium Musicum, and Pro Arte Chamber Orchestra perform Haydn's *Ein Deutsches Requiem* at 8 pm in Sanders Theatre, Harvard University, Quincy and Kirkland Streets, Cambridge. Tickets: \$10 general, \$5 seniors and students.

Sunday, Mar. 5

## POPULAR MUSIC, ETC.

Ashwin Batish performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Tom Grant and Special EFX perform at 7:30 & 9:30 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

## CLASSICAL MUSIC

The Lindsay String Quartet performs works by Beethoven as part of the MIT Guest Artist series at 3 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

The Lark Quartet performs at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Tel: 235-0320 ext. 2028.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Vienna Choir Boys perform works by Pergolesi, Mendelssohn, Strauss, and Lortzing at 3 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$18 and \$20. Tel: 266-1492.

The Orpheus Chamber Orchestra performs works by Haydn, Mozart, Wagner, and Schoenberg as a presentation of the Wang Celebrity Series at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$20, \$23, and \$25 [reduced-price tickets also offered through The Tech Performing Arts Series]. Telephone: 266-1492.

The Civic Symphony Orchestra of Boston performs works by Bill Mays, Handel, Mussorgsky, and Brahms at 3 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street at Huntington Avenue, Boston. Tickets: \$8 and \$10. Telephone: 497-1118.

## POETRY

San Francisco poet James Paul presents a reading with slides of *The Catapult Project: Harry and I Build a Seize Weapon* at 7 pm as a presentation of Theatre 5. at The Performance Place, 277 Broadway, Somerville. No admission charge. Telephone: 623-5510.

## FILM &amp; VIDEO

The MIT Lecture Series Committee presents *Diamonds Are Forever*, starring Sean Connery as Agent 007, at 8 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Harvard Film Archive continues its series *Romanian Cinema* with *Peso Doble* (Dan Pita, 1986) at 4 pm and *Wasp's Nest* (Horea Popescu, 1987) at 7 pm. The HFA also presents Werner Herzog's *Land of Silence and Darkness* (1971, West Germany) at 5:00 & 7:30. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children, \$5/\$4 for the double feature. Telephone: 495-4700.

## COMEDY

ImprovBoston performs at 8 pm at Play it Again Sam's, 1314 Commonwealth Avenue, Brighton, on the Boston College green line. Performances continue every Sunday night. Tickets: \$5 general, \$3 students. Telephone: 576-2306.

Monday, Mar. 6

## FILM &amp; VIDEO

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard Film Archive continues its series *Three Directors* with Carl Theodor Dreyer's *La passion de Jeanne d'Arc* (The Passion of Joan of Arc, 1928, France), starring Marie Falconetti, at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Tel: 495-4700.

Tuesday, Mar. 7

## THEATER

*Me and My Girl*, a revival of the 1937 musical about a Cockney who inherits an earldom, opens today at the Colonial Theater, 106 Boylston Street, Boston. Continues through March 18 with performances Monday-Saturday at 8 pm, with matinees Thursday & Saturday at 2 pm, Sunday at 3 pm. Tickets: \$20 to \$42.50. Telephone: 426-9366.

## FILM &amp; VIDEO

The Harvard Film Archive continues its Tuesday film series *Narrative Approaches* with Jim Jarmusch's *Stranger Than Paradise* (1984) at 5:30 & 8:00. Located at the Carpenter Center for Visual Arts, 24 Quincy Street, Harvard Square, Cambridge. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

## Ongoing Theater

An Evening with Dr. Holmes, the one-man show with Spencer Trova as 19th century Boston Brahmin Dr. Oliver Wendell Holmes, continues through March 11 at The Performance Place, 277 Broadway, Somerville. Performances are Thursday-Saturday at 8 pm. Tickets: \$5 and \$7. Telephone: 623-5510.

An Evening with Mark Twain, with Stan Gill, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Thursday-Friday at 8:15, Saturday at 7:00 & 9:15, and Sunday at 3:00. Tickets: \$11 to \$14 general, \$2.50 discount to seniors and students. Tel: 628-9575.

Forbidden Broadway 1989, the latest updated version of Gerard Alessandrini's musical comedy revue, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel. Performances are Tuesday-Friday at 8 pm, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$16.50 to \$24.50 depending on performance. Telephone: 357-8384.

\*\*\* CRITIC'S CHOICE \*\*\*  
Mastergate, Larry Gelbart's parody on the behavior of elected and appointed officials, and the role of the media in public life, continues through March 5 as a presentation of the American Repertory Theatre Company at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Tickets: \$14 to \$28. Telephone: 547-8300.

Measure for Measure, by William Shakespeare, continues through March 11 at Counterpoint Theater, 761 Harrington Avenue, Boston. Performances are Wednesday-Saturday at 8 pm. Tickets: \$12. Telephone: 330-7670.

Murder at Rutherford House, the amusing audience-participation murder mystery, continues indefinitely at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Thursday-Saturday at 8 pm, matinees Saturday-Sunday at 2 pm. Tickets: \$33.50 to \$37.50 (includes dinner). Telephone: 423-4008.

Not About Heroes, Stephen MacDonal's character drama about the friendship between the World War I poets Siegfried Sassoon and Wilfred Owen, continues through March 12 at the Lyric Stage Theatre, 54 Charles Street, Boston. Performances are Wednesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$12.50 to \$15.50. Telephone: 742-8703.

Nonsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 2 pm & 9 pm, matinees Thursday at 2 pm and Sunday at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

Private Lives, Noel Coward's romantic comedy about the rekindling of an old flame, continues through March 19 at the New Repertory Theatre, 54 Lincoln Street, Newton Highlands. Performances are Thursday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 3:00. Tickets: \$10 to \$14. Telephone: 332-1646.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tuesday-Friday at 8:00, Saturday at 6:30 & 9:30 pm, and Sunday at 3:00 & 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

Vanish Like a Summer Tantrum, Lydia Sargent's "feminist adventure for nine women," continues through March 25 at the Newbury Street Theatre, 565 Boylston Street, Boston. Performances are Thursday-Saturday at 8 pm. Tickets: \$11 to \$18 general, \$7 to \$14 seniors and students. Telephone: 262-7779.

Yankee See, Yankee Do, an off-beat, irreverent look at how New Englanders act and think, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Thursday-Friday at 8 pm and Saturday at 8 pm & 10:15. Tickets: \$11 to \$14. Telephone: 628-9575.

## Ongoing Exhibits

## ON CAMPUS

\*\*\* CRITIC'S CHOICE \*\*\*  
Korean Crafts and Paintings, including oriental ink paintings by Chung Shin Lee, continues through March 25 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5, Saturday-Sunday 12-4. Admission: \$2 general, free to MIT community. Telephone: 253-4444.

Getting to the Surface: Mathematics of Soap Film and Soap Bubbles, computer-generated images representing the new discovery of a complete minimal surface, continues through March 26 at the MIT Museum, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5, Saturday-Sunday 12-4. Admission: \$2 general, free to MIT community. Telephone: 253-4444.

## OFF CAMPUS

Intimate Spaces, still life paintings by Lisa Russell, continues through March 6 at Gallery 28, New England School of Art and Design, 28 Newbury Street, Boston. Gallery hours are Monday to Friday 9-5, Saturday 10-4. Telephone: 536-0383.

The Boston Museum of Science presents *Speed* (Greg MacGillivray) and *New England Time Capsule* at the Mugar Omni Theater, Museum of Science, Museum Park, Boston, near the green line T-stop of the same name. Continues through March 20 with screenings Tuesday-Thursday at 11 am, 1, 2, 3, 7, & 8 pm, Friday also at 9 & 10 pm, and Saturday-Sunday every hour from 10 am to 8 pm. Admission: \$5 general, \$3 seniors and children. Tel: 742-6088 or 723-2500.

Hawai'i: Landscape of Transformation, photographs by David Ulrich, continues through March 26 at the Gallery East, Art Institute of Boston, 700 Beacon Street, Boston. Gallery hours are Monday-Friday 9-5. Tel: 262-1223.

\*\*\* CRITIC'S CHOICE \*\*\*  
Goya and the Spirit of Enlightenment, an exhibit of more than 130 paintings, drawings, and prints exploring the effect of the Spanish Enlightenment on Francisco Goya, continues through March 26 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Domestic Music Making, an exhibit of 19th-century musical instruments, continues through March 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Italian Etchers of the Renaissance and Baroque, 135 prints, 7 drawings, and 9 books illustrated with prints surveying the role of etching in Italy from 1520 to 1700, continues through April 2 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Nicholas Nixon: Pictures of People, works by the contemporary American photographer, continues through April 16 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Currents, recent works by Juan Downey, Dexter Lazenby, Peter Nadin, Rona Pondick, Aimee Rankin, Ray Smith, and Alan Turner, continues through April 23 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours are Tuesday-Sunday 11-5, Thursday-Friday 11-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students. Telephone: 266-5151.

Realms of Gold, gold and gilded objects ranging from Bronze Age fertility goddess to a 1988 American pin set with opals, continues through May 7 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

terra firma? earth watch: earth sense: earth sites, a two-part exhibition addressing ecological and environmental issues, continues through May 30 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Monday-Friday 10-4 and Saturday-Sunday 1-5. Telephone: 353-3345.

## Upcoming Events

The Neighborhoods at Axis on March 9. Leon Redbone at Nightstage on March 9. Latoya Jackson at the Channel on March 9. Lou Reed at the Orpheum Theater, March 10 and 11. Margie Gillis, presented by Dance Umbrella, at the Cambridge Multicultural Arts Center, March 10, 11, and 12. Murray Perahia at Symphony Hall on March 12. Lyle Lovett at the Berklee Performance Center on March 15. Dead Milkmen at the Paradise on March 16. Bananarama at the Orpheum on March 21. The Replacement at the Opera House on March 22. Michelle Shocked at the Berklee Performance Center on March 31. R.E.M. at the Boston Garden on April 16. Graham Parker at Citi on April 19.

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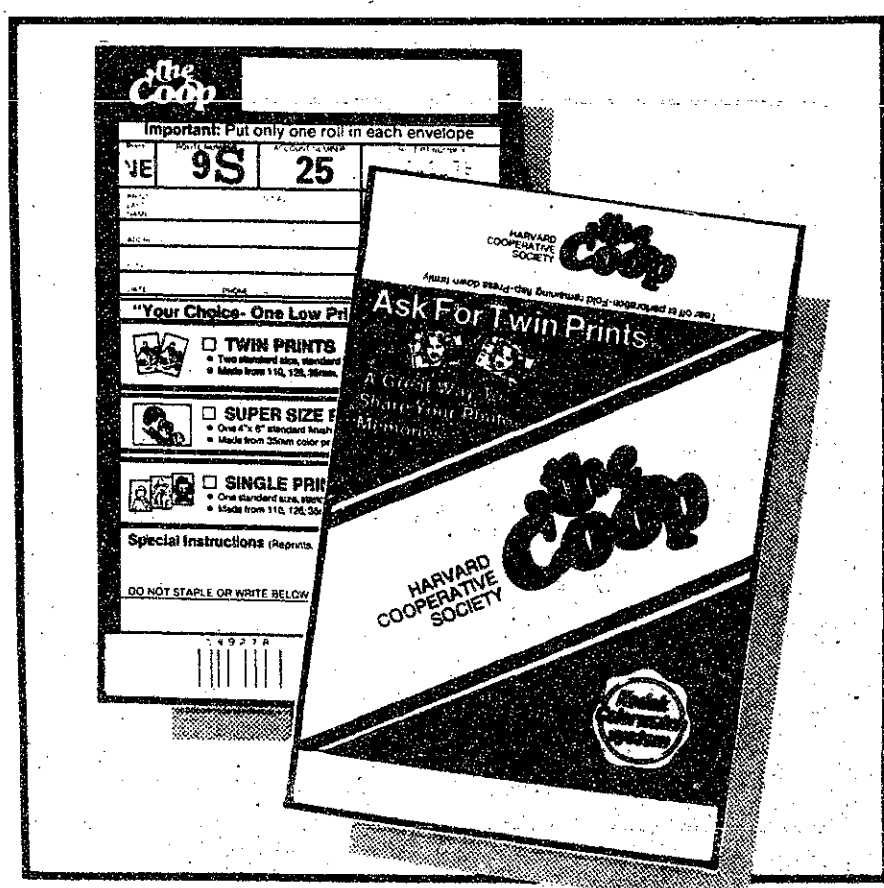
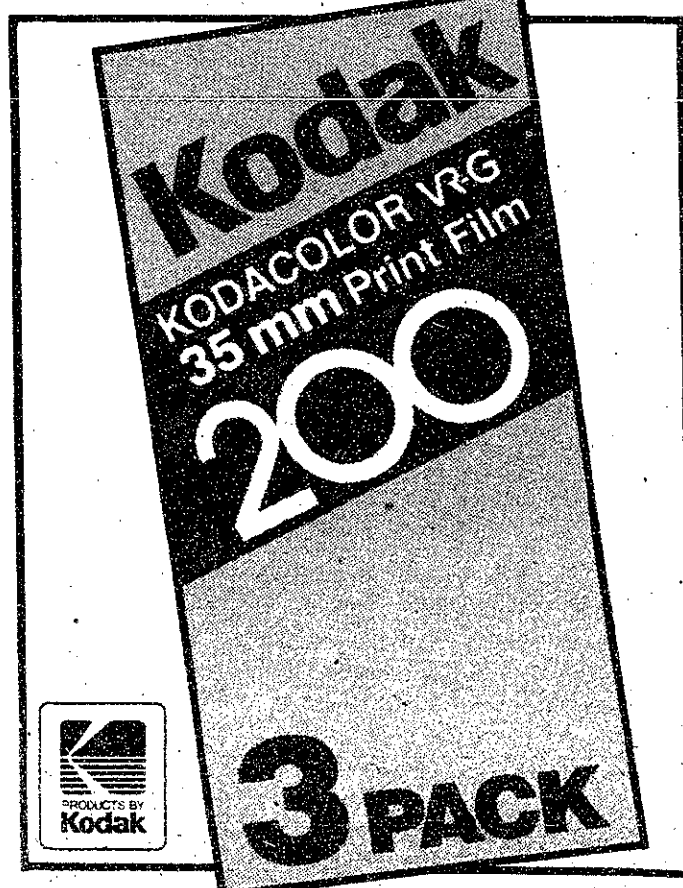
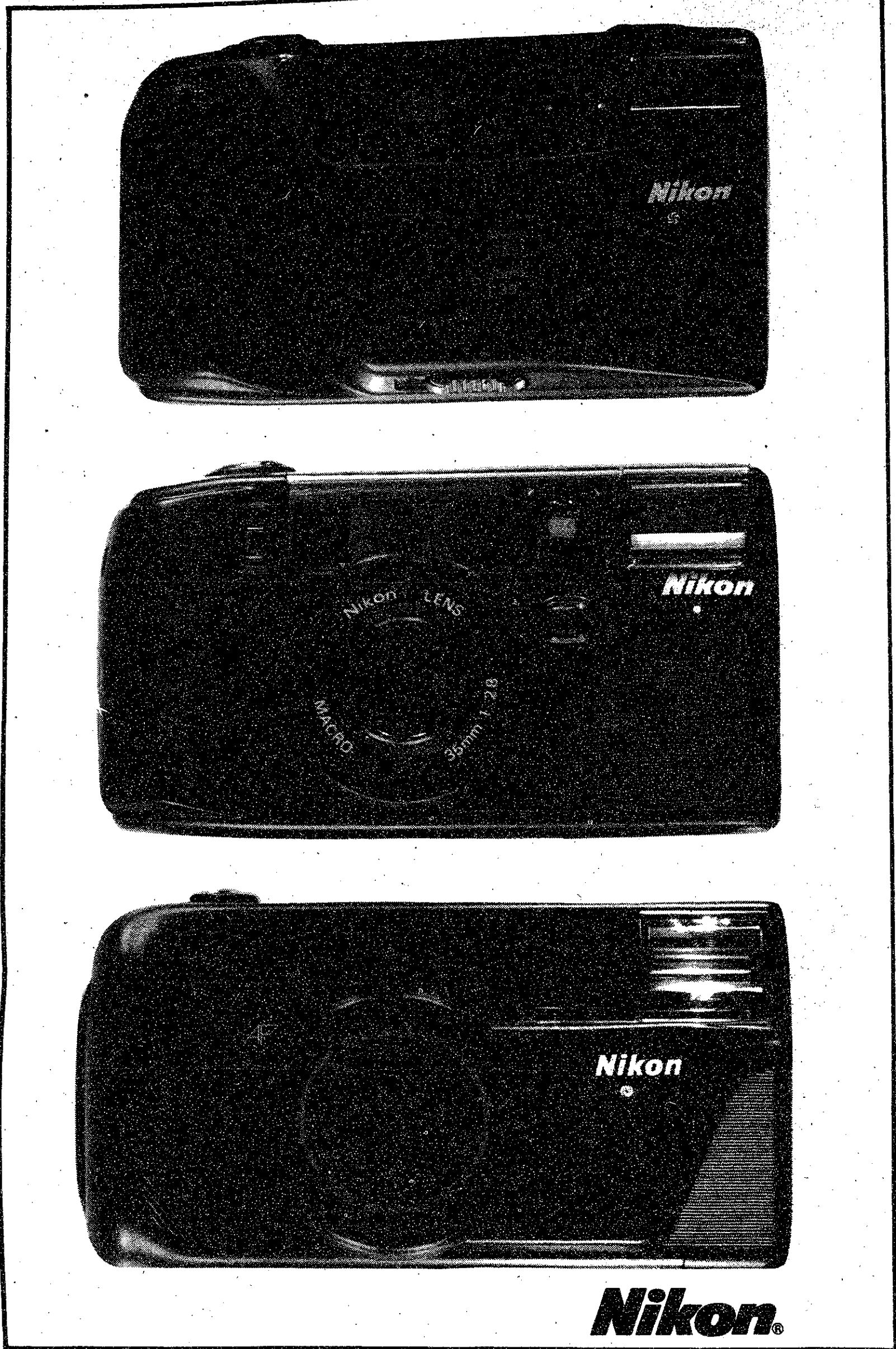
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## ARTS

## Quality of color is inconsistent in restored *Gone With the Wind*



(Continued from page 12)

new, stabler negative of the film from the original three.

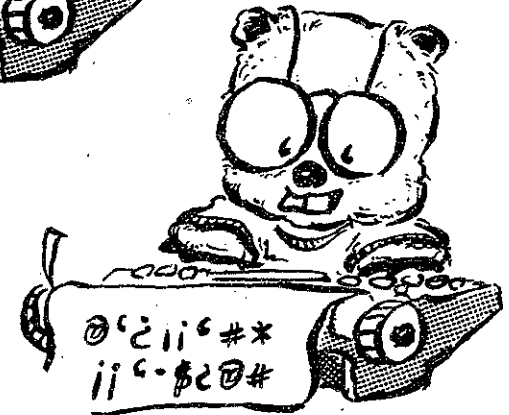
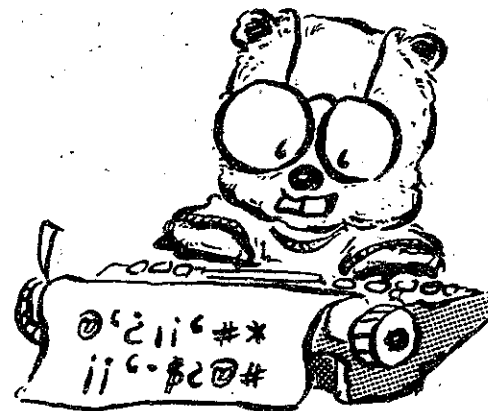
The restored print of *Gone With the Wind* is disappointingly inconsistent in the quality of color. One shot would be breathtakingly beautiful only to be followed by another shot whose colors would be washed away. While the blues in a particularly good shot would be intense and vivid, the reds in that same shot lacked the garishness associated with the reds in Technicolor. Several shots also appeared to be from a 1960's print of the film in which some of the images were optically lifted, leaving a strip of black on the bottom of the frame, which may be a result of the destruction of some of the original negatives. Repeated attempts to contact representatives of Turner Entertainment about these issues have proved fruitless.

Although the quality of the image leaves

the audience wanting more, the soundtrack is quite good, and includes an overture. The soundtrack itself is an optical music track recorded separately from the three color negatives on a fourth negative. The optical track on the restored print is from the original recording, although it has been processed to make the sound cleaner. For those who enjoy Max Steiner's soundtrack, MCA has released a recording on compact disc that was digitally remastered from the original optical recording.

Despite the poor quality of the restoration, the run at the Brattle of *Gone With the Wind* is still a good opportunity to see one of the great American epics, a genre that in recent years has died away because of the production costs. The film's passionate and energetic quality jumps out and lures present-day audiences into the romance and chivalry of a way of life now "gone with the wind."

## CARE TO SHARE YOUR INSIGHT?



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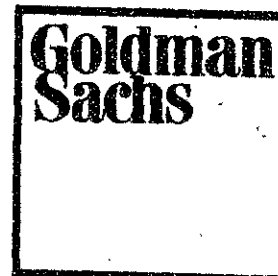
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# sports

## Men's gymnastics team in position to qualify for NCAA Division II-III National Championship

(Continued from page 20)

MIT led by 3.2 points as the teams prepared for the final event, high bar, where a single slip can spell disaster. Mark Abinante '89 gave the Engineers a solid score of 5.65 by doing two blind changes and a flyaway

dismount. Malonson followed by landing an over-the-bar double back flip dismount for a 5.0. Nash, however, lost his grip and flew off the bar during his routine. Fortunately, he wasn't hurt; he remounted the bar and did a toe-on, front flip dismount to

score 5.05.

Just as a year ago, the meet came down to the last two routines. Reifschneider, MIT's last competitor, did a clean routine including a cross change and a blind change and stuck a flyaway dismount. His score of 6.35 meant that Zavitskowsky, Vermont's last competitor, would have to score 8.7 to win the meet for Vermont. When Zavitskowsky scored 7.35, the Engineers had held off Vermont's final rally to win by 1.3 points.

Zavitskowsky won the all-around competition with a score of 44.3. Reifschneider was second with 43.2, Malonson third with 42.0, and Nash fourth with 41.35.

MIT's next meet is the New England Championships Sunday at Springfield College. Another team score above 190 should ensure that the Engineers qualify for the Division II-III National Championships to be held April 8 at San Luis Obispo, CA.

(Editor's note: Eric M. Reifschneider is a tri-captain of the men's gymnastics team.)



Michael Franklin/The Tech

Scott Schwartz '89 continues his 26-0 winning streak to place first in his weight class at the NCAA Div. III New England Championships. MIT finished fifth, tying their best ever.

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# sports

## Four-year drought ends for gymnasts at Vermont

By Eric M. Reifschneider

The MIT men's gymnastics team pulled out an exciting 197.05-195.75 victory over Vermont Saturday at Burlington, VT. The Engineers took an early lead and then held off a determined comeback attempt by the Catamounts. With its first win at Vermont in four years, MIT ended the regular season at 4-2.

In each of the last two years, MIT defeated Vermont early in the season at Cambridge, but then lost close meets at Vermont a few weeks later. Last year, the final margin of Vermont's victory was a scant 1.1 points.

On Jan. 28 at DuPont Gymnasium, MIT beat Vermont 200.4-191.6. In this year's rematch, the Engineers took the early lead. Joe Fugaro '91 got MIT off to a good start on the floor by nailing a handspring to a front flip and pressing from a split to a handstand to score 7.2. Reginald Abel

'92 followed with a 7.85 for a routine including five front flips, two back flips, and a straight-body press to a handstand.

The season-high scores by Fugaro and Abel set the stage for MIT's tri-captains Eric Reifschneider '89, Alan Nash '89, and Mark Malonson '89. Reifschneider did a front flip to a front flip (front-front) and a half-twisting back flip to score 7.95. Nash did a back-back, a front-front, and a handstand snap-down to a split for an 8.05. Malonson did a back-back-front, a front-front, a back-front, and a planche press to a handstand to score 8.5.

Vermont received scores of 8.05 from Kent Donahue, 7.85 from Rob Shire, and 7.8 from Frank Zavitkowsky. But the Catamounts missed Al Acostys, who was paralyzed by a serious neck injury in Vermont's meet last week's with Dartmouth. MIT's

team score of 39.55, the team's highest in four years for the floor exercise, gave the Engineers a lead of 3.2 points after the first event.

Both teams struggled on the pommel horse, but MIT expanded its lead to 4.05 points as Reifschneider and Nash managed the highest scores on this event, 6.25 and 6.15, respectively.

Vermont began to cut into MIT's lead on the rings. Reifschneider did a shoot to a handstand and held a back lever for a 7.0, and Malonson did two back-upries to handstands and held an iron cross for a 7.2. The Engineers had trouble landing their dismounts, though; Zavitkowsky's 7.55 cut MIT's lead to 3.55 points halfway through the meet.

Vermont narrowed the margin to 2.7 points on the vault. The Engineers played it safe by doing handsprings, while the Cata-

mounts did more difficult vaults like a full-twisting handspring and a Tsukahara.

MIT started well on the parallel bars. Antonio Hernandez '91 scored 6.05 and Tim Holt '90 scored 6.1, season highs for each. But when Vermont's first two competitors, Shire and Brian Crumbaker, scored 6.25 and 6.65, the crowd anticipated a Vermont comeback.

MIT's tri-captains quickly regained the momentum for the Engineers. Reifschneider did consecutive back stutzes and a full-twisting back flip dismount for a 7.85. Malonson nailed a stutz to a handstand for a 7.7, and Nash nailed a full-twisting stutz for a 7.95. Despite Zavitkowsky's 8.05, MIT gained half a point on the parallel bars.

(Please turn to page 19)

## Fencers sweep individual events at New England Championships

### Sports Update

#### Team finishes in second place

MIT fencers won all three individual titles at the New England Intercollegiate Championships, held at Brandeis on Saturday. The MIT men's team came in second overall, and first in foil.

T. K. Wong '89, Jae Sang '88, and Joe Harrington '88 took individual titles in the foil, sabre, and epee, respectively. The last time all three titles were swept was in 1982. Sang defended his 1988 title with a record of 18-1.

Wong and Barry Basin '89 won the foil competition with the combined result of 23-3. Brandeis won the 13-school tournament, and Brown came in third. Alice Chang '90 picked up fourth place in the women's foil individual competition, and the MIT women's team won fourth place overall in women's foil.

MIT moves on to the NCAA Eastern Regional Tournament on March 10, at Harvard University.

#### Swimming takes 8th

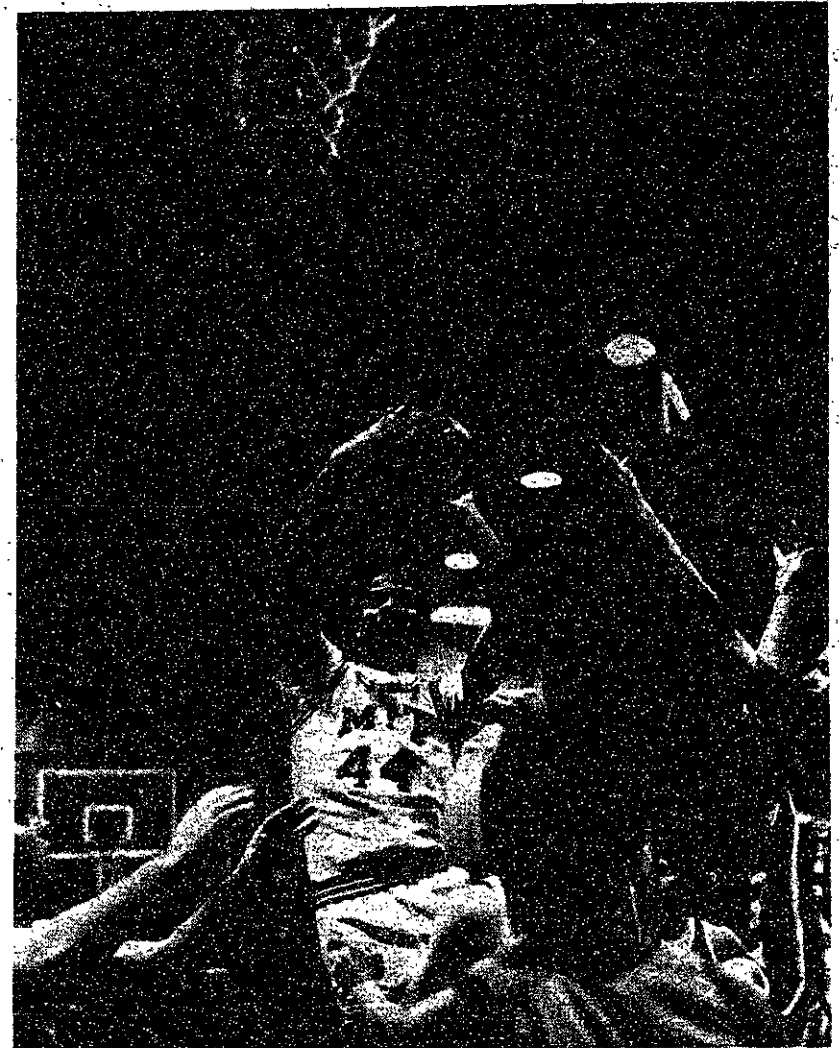
The women's swimming team picked up eighth place in the New England Women's Division

III meet, held over the weekend. MIT scored 567 points. The 25 team meet, held at Williamstown, was won by Tufts with a score of 1180.

#### Women's basketball loses in tournament

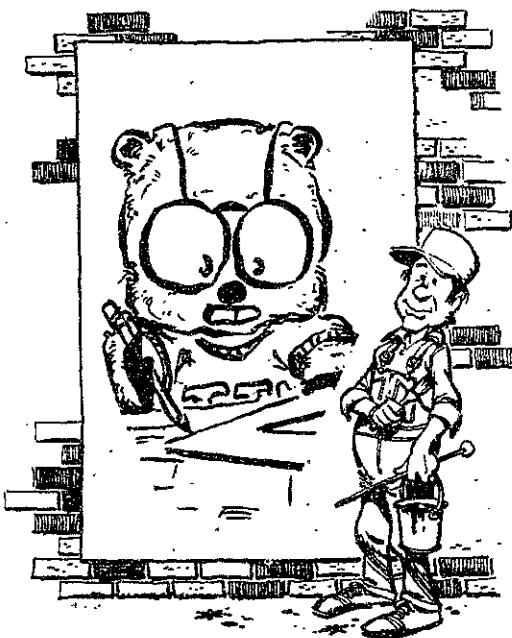
MIT lost to Wheaton in the opening round of the New England Women's 8 tournament, held over the weekend at Smith. MIT dropped its game by a score of 63-51. The tournament was won by Brandeis, who beat Smith in the final 70-59.

Compiled by Michael J. Garrison



Michael Franklin/The Tech  
Tri-captain Jay Fraser '89 shoots in Thursday's 112-61 victory over Emerson College. In this game he broke 1000 points for his career.

# Can you draw?



**The Tech** is looking for fun-loving, zany MIT students to draw editorial cartoons and possibly regular comic strips. If you're interested in drawing for us, call Michael Gojer at *The Tech*, 253-1541.