HASS proposal ready

By Katie Schwarz

A major change in the Human-

ities, Arts and Social Sciences re-

quirement will be proposed at MIT's

faculty meeting after nearly 2 1/2 years of discussions by a series of committees.

Dickson's office, which revised

the new no-smoking policy, said.

Although no one has told him

that's a step further and banned smoking

in private offices with cor-

rective air filtration, "about the only

thing not covered by the ordi-

nance," Dickson said. It would be un-

fair to allow a minority of mainly administra-

tors and faculty freedom to smoke, he ex-

plained.

MIT has not made plans to en-

force the ordinance, which

said. Among those freshmen

who; hide behind corners" to

smoke in blizzards,' Ricciardi added.

"I'd cut way back. I had one

cigarette a day before," he said.

"I'd get nervous if I had to

smoke three times already, but it's

hard," he said, crushing out his

cigarette.

"I hope the faculty will en-
dorse it with enthusiasm," said

Professor Robert Rutledge, chair-

man of the humanities faculty's objections

to the new no-smoking policy. However,

many students said they were not

bothered by an inconvenience but not insur-

mountable. Smoking has been prohibited in

many places on campus for a long time, so "it's

no major change. . I'm used to going outside to smoke, even in

blizzards," Ricciardi added.

"I'd just as soon quit smoking," said a graduate student from the School of Humanities and Social

Sciences. "I've quit three times already, but it's

always been one of my vices. I love my cigarette on the side walk. "For the first time in ages, I thought I was back. I had one little place where I'd hide and smoke," he added.

Although no one has told him to do so yet, a future policy (please turn to page 2)

MIT community faces smoking laws

with ways to enforce the ordi-
nance.

Smokers react to ban

"The new ordinance doesn't

ban smoking entirely. I'm not

sure it's as strong as the origi-
nal," said a graduate student

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smoke in blizzards,' Ricciardi added.

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SMOKING PROHIBITED BY LAW

Watch out! Smoking is no longer legal in the public sidewalks according to a new Cambridge ordinance.

By Arizona Owyang

The 37 seniors have not regis-

tered for classes, Walters said.

But they had not planned to graduate in time for
eras other reasons included,

incomplete courses, failure to take all required

courses, and pursuing a second degree.

The number of students who have

failed to meet the writing require-

ment is quite small, according to update

data provided to students un-

satisfied with the level of faculty par-

ticipation in helping them meet facul-
ty-led discussion groups focus

on the question "What do you like

in your instructors?" Students were also perceived as less enthu-

siastic for Physics 1, Differential Equations and Theory of Numbers.

Registration Day, MIT students

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blizzards," Ricciardi added.

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SMOKING PROHIBITED BY LAW

Watch out! Smoking is no longer legal in the public sidewalks according to a new Cambridge ordinance.
Seniors donate "You are Here" signs

By Frances Lam

The Class of 1987 has chosen "You Are Here" maps for their senior gift, according to Sherman Luk '87, Senior Gift Program Coordinator. The first map is planned to be installed on the Student Center side of Massachusetts Avenue. As funds permit, additional maps will be built at other locations, such as the Sloan School and Kresge Auditorium, Luk said.

The maps will have three sections: a layout of the campus showing the location of the viewer, a directory with both numbers and names of buildings, and the MIT Logo with "Gift of the Class of 1987," which will be used as a section for "Upcoming Events" in the future.

The design of the gift can cost approximately $2000 and each map will cost an additional $50. Statistics provided by Barbara Petersen, the program coordinator for the Alumni Association, Through March 15, funds were obtained from faculty, staff, and house representatives for the class gift. According to Luk, members of the Class of 1987 will match dollar contributions by the senior class and will donate all contributions over $25, up to $5000, Luk said. About 10 percent of the senior class will contribute.

"The first set of potential gift ideas last semester, Luk said. "The most popular proposals were an organ in the ice-skating rink, and a statue on campus." Luk added.

Other ideas were eliminated because of financial and physical constraints. Other proposals were an organ in the ice-skating rink, and a statue on campus, Luk said. The class council voted 10-2 in favor of "You Are Here Maps."

"Luk described the gift as "meaningful" and "visible." It would show class spirit and their appreciation for a MIT education," he said.

Although some seniors have expressed dissatisfaction with the gift, Class President Grace Ueng believed that "after representatives express more carefully what the gift is, people will appreciate it more. Once they understand what it is, they might like it better."

West Plaza Director of Operations Stephen D. Immerman will be responsible for the implemenation of the class gift plan.

Phase II delays degrees for 37 seniors

(Continued from page 1)

The ordinance was fair. "I imagine that the law is offensive or authoritarian. They should look at it as a blow against the tobacco industry," he said. The cigarette industry has pushed smoking as "young, hip, and sexy for so many years, but it's really a sticky little addiction," Matura said.

"The smoke never used to get to me," said Ken Westland '87, an occasional smoker. "I think it's a good idea for closed rooms, like classrooms," he said. But people should be allowed to smoke in the infinite corridor, Westland said.

No designated smoking areas

Marti proudly, a former smoker, said the new ordinance reflects common sense. "If people think the law is offensive or authoritarian, they should look at it as a blow against the tobacco industry," he said. The cigarette industry has pushed smoking as "young, hip, and sexy for so many years, but it's really a sticky little addiction," Marting said.

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Survey points out shortfalls of Residence/Orientation Week

(Continued from page 1)

Natural, the freshmen did not have enough 

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The Class of 1987 is the first to be subject to the Institute Writing Requirement, which affects all undergraduates entering MIT since the fall of 1983.

The MIT Medical Department offers a five-segment group program, "From Smoker to Non-smoker," to help members of the MIT community quit smoking, according to Janet Van Ness, Director of Health Education. The program uses behavior modification techniques to change smoking patterns. First, smokers identify what triggers their desire for a cigarette. Next, they develop techniques to cope with these urges, according to Van Ness.

The Medical Department also offers a monthly drop-in support service for smokers, "A Breath of Fresh Air. Information, support, and consultation is available for individuals who prefer not to work in groups, according to Van Ness.

Are you gay but feel uncomfortable about it? Are you afraid to tell your friends? We might be able to help.

NEW PERSON'S MEETING FOR LESBIAN, GAY, AND BISEXUAL STUDENTS WEDNESDAY, MARCH 18 7:30 pm, Room 50-306 CALL x3-5440 FOR MORE INFORMATION
World

Terrorist threatens to kill Norman:;and; Shiite leader predicts otherwise

The Revolutionary Justice Organization, a pro-Iranian group in Lebanon, said Sunday that it will put a hostage on trial—and has already announced the verdict and sentence. The group said it will deliver a death penalty against captured Frenchman Jean-Louis Norman,,and, but Lebanon's top Shiite leader, Sheik Mii.-hamed Mawlana Madani, said yesterday that the group probably will honor his request to spare Norman's life.

Norman's fate could determine the future of relations between Syria and Iran. If he is executed, it will mark the beginning of the end of relations between the two countries, according to Western diplomatic sources in Beirut.

Syria has been Iran's strongest ally in the war against Iraq. (AP)

Anglican Archbishop strikes deal with Iranian government

There is a new glimmer of hope for Anglican Church ecumenist Terry Waite, who is missing in Lebanon. Iran said yesterday that it will try to locate Waite. In exchange, the Archbishop of Canterbury said he will help find at least one Iranian who is missing in Lebanon. (AP)

Israh places missiles near Persian Gulf

Iran positioned large frigates near the Persian Gulf on Sunday, increasing the threat to oil shipping.

The missiles, which are located along the Strait of Hormuz, have a range of up to 50 miles, which is enough to reach into shipping lanes. Iran has used smaller missiles in past attacks on shipping in the Gulf. (The New York Times)

Nation

NASA delays Mars mission

The National Aeronautics and Space Administration announced Saturday that it has postponed an unmanned mission to Mars from 1990 until at least 1992.

The "Mars Observer" will be a new kind of spacecraft that will be launched from the space shuttle. It will go into an orbit around Mars that will allow it to map the chemistry of the entire planet. It will also act as a weather satellite and orbital photographer, concentrating on water, which is the key for future human use of the planet.

NASA announced that it will not ask for money for the project in its 1988 budget. The cost of the project was to be $250 million, according to spokesman Mary Beth Murph.

"This makes it much more difficult for the United States to get going on a serious program for the exploration of Mars at a time when the Soviets have pushed up their time scale," said astronomer Carl Sagan of Cornell University. The Soviet Union is planning an ambitious expedition to Mars as early as this summer.

The National Aeronautics and Space Administration is planning an ambitious exploration of Mars, including sending balloons-carried probes to the surface. This mission, originally scheduled for 1994, has been rescheduled for 1992. (The New York Times)

Digital audiotapes will hit US market

Four Japanese manufacturers — Aiwa, Technics, Sony Corp., and Sharp Corp. — will introduce digital tape recording equipment to the US market this month, according to Billboard magazine, and they plan to present their products in the United States as early as this summer.

Digital taping would come under the same technology used by professional studios to make digital recordings, which is a significant improvement over analog recording.

Consequently, many people fear that illegal duplication could increase. "The proposed introduction of DAT [digital audiotape] threatens to deprive creators and copyright owners of their intellectual property rights," according to Sen. Albert Gore Jr. (D-TN). Legislation is pending in Congress which would require digital taping equipment to have copying-blocking technology. Digital recorders are expected to be introduced into the United States for $1500 to $2000. (Insight)

Weather

Hang on to your hat

The March winds will definitely make their presence felt over the next few days as spring will be reluctance to make an appearance. Cloudy skies with occasional snow showers or periods of light snow should make for a gray and chilly St. Patrick's Day. The sun should return tomorrow, but it will be Thursday before the wind subsides substantially.

Today: Cloudy, windy, and cold with showers or occasional light snow; little or no accumulation expected; highs near 36° (-2 °C); winds northerly at 20-30 mph

Tonight: Rain, cloudy, and windy; lows near 30° (1 °C)

Wednesday: Partly sunny, still windy; highs near 40° (4 °C)

Thursday: Sunny with less wind, sea breezes likely; highs in the upper 30s near the shore, low 40s inland.

Forecast by Chris Davis

Compiled by Robert Adams

Tuesday, March 17, 1987
4:08 p.m.
M.I.T. Room 353-062
Dr. Aaron Wildavsky
University of California, Berkeley

The Perspective of a Political Scientist
"Biblical Leadership: Moses, Abraham, and Joseph"
Column/Arthur Hu

Minorities need more support

One recurring and disturbing theme of the Minority Student Issues Group's "Racial Clime at MIT" report was the perception of students of color and faculty that black students were admitted at a lower level than other students.

Perceptions of inferiority were based on the fact of the past black students, the report said. One member of the group noted that there were two kinds of black students at MIT, those who "dare to paint" and those who "dare not paint." Those who made the report were also alarmed by the 24 percent dropout rate for black students, compared to 14 percent for white students. Since there was no evidence from the admissions office that such disparity could be attributed to the academic abilities of black students, this was taken as evidence of racism.

In the study of the 1985 and 1986 MIT admission statistics, I found that it is true that MIT does not admit all individuals who are "adequately" qualified to study at MIT. I also found that "adequate" is not the same as "equal.

According to the MIT Admissions Office, 30 minority applicants — American Indians, Blacks, Mexican Americans and Puerto Ricans as defined by MIT — who can do the work and have a reasonable chance of graduating are admitted. But if other students are admitted only if they meet additional qualifications, this does, in fact, constitute a separate standard.

If blacks appear to be less well prepared than other students, it may be because that is exactly what they were admitted by MIT. On the whole, most students are admitted above and below the average in equal proportions. But most minority students are admitted and below the average in equal proportions. But most minority students appear to be admitted at the same level. The vast majority of students, however, said that they have a reasonable chance of graduating. They have a reasonable chance of graduating, yet, if they meet additional qualifications, this does, in fact, constitute a separate standard.

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To the Editor:

Some time ago, all seniors received an announcement from the Class Gift Committee. In the past, class gifts were donations to library or scholarship funds, donations which truly contributed to the educational environment here.

Now the Class Gift Program has been reduced to a symbolic gesture of “respect.” This year’s Program is a particularly painful example. The Class Gift Committee proposed to donate “You Are Here” maps to the Institute. Even a set of brass plaques with building names on them would be more useful. Besides, there are plenty such maps around campus already, if the Committee had only taken the time to look for them.

We propose a gift that would be beneficial to both the student body and the general community. Considering how little attention AIDS research has received in this country, it is vital to provide necessary information to all people at risk. The freshman packet already includes a booklet on sex. As part of the Alternative Gift Program, which we propose now, freshmen should be given an information booklet on AIDS and a simple prophylactic device: a condom. It is customary for a class gift to bear an inscription, here from the donor class. This gift need not be an exception. It could bear such an inscription both on the package and the actual product.

Furthermore, considering the low bulk price of these aids, the Class of 1987 could afford enough of them to remind freshmen of its generosity for years to come. After the Class’s donation is exhausted, future generations might reproduce it, but the precious few left over will be collected in the Center’s library of items to be brought to the Institute.

Donations to the Class of 1987 Alternative Gift Program can be sent to Bexley Hall, room 408. The checks will be deposited in an MIT account, soon to be opened. We hope such donations will be considered by the graduating seniors, so that the Class of 1987 may not be forgotten.

Victor Shybayev ’87 Seth A. Gordon ’90

Ronulns deserve our respect

To the Editor:

For the ROTCs is simple and plain: “To develop the trainees morally, mentally and physically and to induce them with the highest ideals of duty, honor and loyalty... and to assume highest responsibilities of command, citizenship and government.”

The men and women are not striving to become killers, or even "potential cannon fodder" as Koehnley said. They are striving for convictions and a desire to ensure people have the rights set forth by the Constitution.

Defense is never an easy job. Each and every person serving the country, serves every taxpayer, safe. In line houses, warm baths by those taxpayers without complaints or requests for compensation, and knows that they will soon have to endure long family separations.

But, more importantly, they are voting under their own free will to serve in a defense posture that has managed to keep all public attention, press, etc. free of words and thoughts can be printed. This has been an indirect process, but it exists nonetheless.

Instead of chiding the men and women who have made their minds up to serve your country, or your host country, take a moment and thank them. At the very least, they will allow you to feel secure in knowing, even if you do not want to admit it aloud, that you can write, study, and learn what you want without the fear of being arrested for your opinions.

Brad McCracken
Instructor of Naval Science
Minority students feel ill-prepared

(Continued from page 4) of comparable students, so MIT may be justified in saying that the minimum standard is the same. In 1986, the differences were even greater, with the black median falling at the 7th percentile for other students. At MIT, a study done in 1981 by Dean E. Perkins, '55, dean of the Graduate School, and Dean Hector Minnis, former minister of urban studies, found similar disparities in the academic ratings of minority and non-minority students.

Many argue that test scores aren't accurate, and that they don't make any difference in academic performance at MIT. SAT scores have definite limitations. But according to studies cited in John Kline's3's Choosing Elite Schools, SAT scores are actually a far more reliable predictor than grades for minorities.

Seventy-six percent of black students receive only enrollments, a higher rate than for white students. The dropout rate for blacks at MIT is more than 50 percent. What about stronger recruitment for minority students? In 1983, MIT enrolled one of every six minority students in the United States who scored above the MIT median of roughly 750 in SAT math. In contrast, MIT had only 1 in 30 white students at that level. This suggests that MIT is making a strong effort to recruit minority applicants.

At the national level, only 6.5 percent of those who scored above MIT's median on the math SAT were black. Only 27 blacks and 37 Hispanics scored this high in the entire country. 

That is quite a contrast to the 15 percent minority representation that some demand should be at MIT based on the national proportion of black-age persons. But even at 7 percent, MIT actually has more high-performing blacks of all minority students.

Suppose minorities did constitute 15 percent of each class. The social problems caused by a predominance of whites cannot be erased merely by increasing the numbers of minorities to their proportional number. If there is to be integration and pluralism, the school will not work significantly better if we are at 15 percent than 7 percent.

So what can we do? We are committed to affirmative action as we now know it. Minority students have long proven that they can do the work at MIT when they are given the opportunity.

On the other hand, it would be a mistake to lay the consequences of system of admissions preferences. Lack of information serves only to feed racism, increasing un-founded suspicions and misunderstandings. Too often, we pretend that all we need to do is attack the rich minority students a bit more help, and recent a little help.

Minorities may have to work much harder than the average student to succeed. But minority students should not be denied the opportunity of an MIT education because of a history which has far denied them equality in their preparatory education.

Clearly, MIT must do much more to assist students who have come from backgrounds with even academic rigor and opportunity. If MIT wants to recruit students from all levels, it must provide much more in the way of remedial help to bring disadvantaged students of all kinds into MIT.

In a school where students come from greatly varied academic backgrounds, no one should have to "prove" his or her academic merit to anyone else. Anyone who graduates, and even anyone who is admitted to MIT is a winner in his or her own right.

We must, in the long run, pay more attention to the broader principles of non-discrimination. But if we are to agree that affirmative action is still necessary, we should all be able to understand and justify it without having to deny its existence.

Arthur Hu '86, who received a BS in computer science, is a columnist for The Tech.

The Office of Minority Education at the Massachusetts Institute of Technology presents:

Dr. Mario J. Gonzalez, Jr.
Professor of Electrical & Computer Engineering Assistant Dean for Academic Affairs
talking on Engineering Education and Minority Students in the 80's

Wednesday, March 18, 1987
in Room 7-143

For more information, please call 253-9250

The Office of Minority Education is sponsored by: The Office of the Dean, University Council, Dean of the Graduate School, The Office of Management, the Special Program in Minorities, the Office of the President, and the MIT Alumni Association.

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The Director of Research, Dr. Ifay Chang, is planning a few recruitment trips to several universities in the United States from April to June of this year. The first will take place from April 1 to April 10, 1987.

If there are graduate students in the Department of Electrical Engineering and Computer Science interested in a research career at the Institute, please write to Dr. Chang and sending him a completed application form so that they can coordinate the interviews during their visits. The application forms are available in the Office of Career Services, Room 12-170. Currently they have 34 research staff members (11 PhD, 23 MSEE) intending to grow to 55 this year and they have the following research programs:

1. Intelligent Public Information System
2. Multi-Lingual Computing/Workstation
3. Office Automation/Communications System & Network Management
4. Optical Disk Storage Database Management
5. Artificial Intelligence and Expert System.
Pornography exploits women

To the Editor:

The recent discussion of Adam L. Eckhoffer's showing of "Deep Throat" on Registration Day has focused on the First Amendment right to free speech. The relation-
ship between pornography and the exploitation of women, gay men, and children has been completely neglected.

We are for free speech, and free distribution of information. However, the First Amendment effectively protects only the speech of those who are able to speak. A person's ability to speak publically in our society is deter-
mined by that person's power. A powerless person may not express ideas, fearing harassment. How easy it is to complain about one's boss if she's in one's only source of income! In this society, women have less power than men. Pornography thrives on that imbalance: pornographers (usually men) exercise their right of free speech and their victims (mostly women) remain silent.

Linda Lovelace, the star of "Deep Throat," is one woman who after years of silence was able to break away and tell her story. Linda Lovelace's book "Ordeal" is now so well known as the movie "Deep Throat." She recounts the start of her relationship with her husband-to-be, Chuck Traynor. She describes Traynor as a naive, gullible 21-year-old wanting freedom from his ownabetic parents. Traynor promised to take care of her, not telling her at first that he was a drug dealer and a pimp. When she refused to be-
come a prostitute and tried to leave him, he started beating her. With a combination of threats (he said he'd kill her and her family if she left him and held a gun to her many times), severe beatings, and systematic psycho-
logical abuse, Traynor was able to control and sexually abuse Lovelace for two years. "Deep Throat" was one of several quick, low-budget pornographic movies in which Lovelace, under Traynor's domination, participat-
ed. The unexpected fame from this movie enabled Lovelace psy-
chologically and financially to leave Traynor. Ironically, when it reached the mainstream media, "Deep Throat" was considered a sign of sexual liberation in Amer-
ica.

In a second book, "Out of Bondage," Lovelace tells us that it was approximately six years be-
fore she felt emotionally strong enough to seek legal redress. She tried to sue her former husband and his accomplices, but the stat-
ute of limitations had run out. At the writing of "Out of Bondage," she had yet to receive compensa-

tion for the permanent physical damage (thrombal phlebitis in the legs from repeated beatings, pain and high risk of coagulation from illegal silicon injections in her breasts which Traynor had forced her to receive) or the emo-
tional damage inflicted by Traynor. Because of contracts signed while she was under Traynor's domination, Lovelace receives no royalties from "Deep Throat." Traynor is still free (Lovelace reports that he is now in the business of selling machine parts). Lovelace's situation shows the inadequacy of our present justice system. Clearly, no one supports the actual rape or abuse of hu-
man beings in the creation of pornography. An important first step in facilitating victim's ability to prosecute in the abdication of statute of limitation laws for bat-
terizing and sexual abuse. A woman or child abused in the making of pornography would then have unlimited time to seek legal re-
dress. Beyond prosecuting the abuse itself, it is not clear how le-
gal policy should be drafted to protect victims of pornography and guarantee true freedom of expression. This question is being explored.

But policy-writing alone is not sufficient. The real question is not one of policy, but one of community and individual re-

sponsibility. A action is not autom-
atically "ok" because it is legal. Even if information were distrib-
uted perfectly, it would be up to us to listen to both sides of every story. Do we want to financially and morally support the showing of a film that a woman was abused into making? Do we want to condone violent, sexist behav-
or? We must recognize that to choos-
ing to show and to view "Deep Throat," we are implicitly sup-
porting the abuse of women. We at MIT pride ourselves on an appreciation of the diversity of students and profess a commit-
ment to the rights of all. Con-

doning violence against women

turally constitutes respecting wom-

en's rights.

Caroline B. Huang '87
Lisa J. Geber '87
Patricia Pietra '87

opinion

feedback

The Tech

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CBA, Charlestown, USA and American Express welcome.
Fundamentalists threaten freedom

To the Editor:

I was walking to class when a friend of mine asked me if I'd seen the article in The Boston Globe. I asked which one, and when he told me I was horrified. The article? A story about a US District Court Judge in Alabama who banned 44 textbooks on the grounds that they espoused the "religion" of secular humanism, and, under the Constitutional separation of church and state, these had to be banned from public schools. I am horrified by this because the general phrase "secular humanism" has now, at least in Alabama, been defined as a religion. Now, all the fundamentalists have to do is to eradicate something they disagree with to get a weak-willed judge to declare it "secular humanism." Thus I toss it aside and try to ban The Diary of Anne Frank because it contained the idea that all religions are equal.

Richard L. Carreiro '89

opinion

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feedback

Student support could help in HUM-D reform

(Continued from page 4)

The new program would emphasize a thematic approach to the discipline, designed to give humanities students the respect accorded to their engineering counterparts. Finally, the new requirement will introduce for us a common experience in our humanities classes. Currently, we have a common base in the sciences or engineering without a corresponding common base in the humanities, reinforcing the image of humanities as "less important." If we have more humanities classes together, we will spend more time discussing these classes with one another, raising the general interest in humanities subjects the respect of the discipline, designed to give humanities students the respect accorded to their engineering counterparts.

We hope that others agree with the above arguments, and will support this proposal. Our main point, however, is not to support the proposal, but to state that we, the students, can play an important role in its eventual success or failure. There is a small minority of uncertain faculty members who support the proposal and those who don't, for there is no way of knowing which way these uncertain faculty members are leaning. It is certain, however, that a concerted student effort in either direction could make the difference between passage and defeat. So, take some time over the next month or so to speak to one or two faculty members. Express your support or disapproval for the proposed change, and the reasons behind your positions; you may be surprised at how effective you can be in influencing a faculty member's opinion. It would be a shame to waste such a profound opportunity to influence the future of the MIT curriculum.

Jonathan Gruber '87
Committee on the Undergraduate Program
Student Representative
President

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GENERAL EDITOR: J. P. STERN

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Looking for the Real Stoppard? Don’t tumble for the show “Jumpers”

JUMPERS
Written by Tom Stoppard.
Directed by Jacques Cattan.
With Jonathan Farrell and Marianne Tanum.
At the Huntington Theatre.
Through March 29.
Tickets: $10-$35.

By JULIAN WEST

JUMPERS, a vintage Stoppard play, is a fast-paced piece which adds visual appeal to its verbal cleverness. It is a little surprising, therefore, that such a mature play has been selected to open the season of the Boston premiere, and it is shocking that this premiere should be so unsatisfying a production.

The main characters are a philosopher, George Moore, and Michael Goodson, a young, charismatic, the crippled major. You would be delighted to be a mere parody of a study in ethics. Moore is indeed a theater critic, but one possessed of a high-flown, unilluminating prose, continually revolving around the point, but never addressing it. Tanjan’s Birdboot is earthbound by contrast. He suffers from cognizance syndrome, being a birdbrain by calling and a chichicker by inclination.

The acrobats, who are meant to be philosophy students who tumble in their spare time, are introduced as “incredible” but are unimpressed. They are not incredible, they are spectacular, in the worst sense. The production is not lacking substance, but it is overwhelmed by spectacle, particularly in the final scenes. The Huntington should not try to emulate the ART. 

Get the complete theatrical experience at the New Ehrlich Theatre

THE REAL INSPECTOR HOUND and AFTER MAGRITTE

Written by Tom Stoppard.
Directed by John Hannestad.
With Michael Goodson and Christopher Tanjan.
At the New Ehrlich Theatre.
Through April 4.
Tickets: $10-$15.

By JULIAN WEST

AN EVENING AT THE NEW EHRICH is always an entertaining experience. First, there is the surprise that the space exists at all, hidden underground behind an unprepossessing door of the Ehrlich Center for the Arts. The lobby contains a diversifying art display, and a little table selling nice chocolates.

Then there is the attractive little studio theatre, in which you are directed to walk directly across the stage to an excellent seat; there are no bad seats in the New Ehrlich. The set itself is comfortable, an old theater seat well worn by generations of theatergoers.

As we entered for the preview clutching our press kits, I noticed a neatly dressed man with a similar press kit occupying one of eight seats which had been specially placed behind the stage, completing the theater-in-the-round. "I wonder who you have to do that seat?" I speculated.

In fact, you might get any one of six of the eight seats behind the stage quite at random. But so next to the neatly dressed man, you have to be in the cast. He is indeed a theater critic, but one provided by Stoppard, so indulgent of their own verbosity that they can spout such perverse tautology as "It seems to me that — ergo sum." What all this ontology has to do with a cheap thriller is anyone’s guess. They are happy to write their reviews and glean the actual play.

For an ordinary moral, it is difficult to shake the temptation of identifying an actor met off-stage with her on-stage persona. Not so for these critics, who never see the characters, keeping them at a distance. Birdboot finds himself face to face with a Mayfair flat, allowing one’s guess. They are happy to write their reviews and glean the actual play.

"After Magritte" should have come before "Inspector Hound"

The key to the evening’s entertainment is the staging, not the play itself. It should be made clear that this is a study in ethics. The staging goes awry in the Huntingdon production. The stage is surrounded by towering bookshelves which dwarf everything they see on stage, except the play. The staging was designed by Stoppard, as becomes abundantly clear in the high-flown, unilluminating prose, continually revolving around the point, but never addressing it. Tanjan’s Birdboot is earthbound by contrast. He suffers from cognizance syndrome, being a birdbrain by calling and a chichicker by inclination.

The critics progress from recklessness to irritation. Michael Goodson and Christopher Tanjan, as the critics Moon and Birdboot, are of course the highlight of the show.

Goodson and Tanjan clearly separate the characters of the critics, keeping them at a level above Statler and Waldorf hecklers. Goodson’s Moon is out of sight with his high-flown, unilluminating prose, continually revolving around the point, but never addressing it. Tanjan’s Birdboot is earthbound by contrast. He suffers from cognizance syndrome, being a birdbrain by calling and a chichicker by inclination.

They are the picture of awful theater critics, so indignant of their own verbosity that they can spout such perverse tautology as "It seems to me that — ergo sum." What all this ontology has to do with a cheap thriller is anyone’s guess. They are happy to write their reviews and glean the actual play.

For an ordinary moral, it is difficult to shake the temptation of identifying an actor met off-stage with her on-stage persona. Not so for these critics, who never see the characters, keeping them at a distance. Birdboot finds himself face to face with one of the critics, he addresses her as a famous actress, only to find that he is in fact trapped on stage, addressing the actual character.

It should be made clear that this is a play on many levels. There is plenty going on, a little of it quite deep but most of it a rather lot of fun.

"After Magritte" could not match the unrelenting wit of the "Real Inspector Hound." They are often played together, but in the reverse order. This would have sacrificed at least one good joke as the Magrittes-like cardboard cutouts occupying seats to watch "After Magritte" could not have saved seats for the critics of "Hound" without losing the element of surprise.

Nevertheless, the New Ehrlich should have considered reversing the bill to walk away from this production of "The Real Inspector Hound" to leave satisfied.

Bones (Ross Bickell) and Archie (Mason Hicks) in Tom Stoppard’s “Jumpers” at the Huntington Theatre Company.
Frank Chickens perform humorous and haunting music at Strat's Rat

THE FRANK CHICKENS
Presented by the Women's Studies Program and the Student Center Committee as part of Asian Women in Two Worlds on Saturday, March 14 at 9 pm in Lobdell.

By Peter Dunn

Do the Frank Chickens what you would expect performance art to be like? Certainly not. The performance art, as the poster promised, is, well, performance ART. The Frank Chickens are frankly a pair of chicks who are not that. In their own words, they seem more like "a pair of school children running around on stage doing whatever they want." The question then remains why these school children are so entertaining and funny.

The Frank Chickens are a pair of young Japanese women, Kazumi Iaguchi and Kanako Hohki, who hail from the UK and who do performance art which, from the material presented on Saturday, revolves mostly around stereotypes and misconceptions between Easterners and Westerners. Their set was sparse, only two microphones with a large screen in the background for slide projections.

The Frank Chickens began their performance with "We Say You Say," a bouncy tune highlighting misconceptions about Easterners. The two women were attired in large colorful blankets, prancing about the stage like the roadtrippers in Disney's "Fantasia," alternately popping their heads from behind the blankets to sing, then ducking behind again to prance about some more.

After this introductory tune, Chicken #1 stood on stage, joking about driving for-}

MIT Battle of the Bands only had winners last Friday

BATTLE OF THE BANDS
Starring The Back Bay Project, The Quickies, REMiniscents Jam, and Monkey's Uncle.
Presented by the Student Center Committee's Strat's Rat on Friday, March 13 at 9 pm.

By Mark Roman

Well, I am glad that the Battle of the Bands was finally moved to Friday. It seems every Thursday this term has died in a haze of drunken excess, only to be replaced by a merciless Friday morning. Getting up for classes on Friday has been a real chore — and my first class is at 1 pm.

The lineup for the evening featured the winners of previous qualifying rounds. These bands were judged to be the best by several super-secret student judges. Indeed, the judges managed to select a strong set of finalists. Four bands qualified for the final in the two separate categories of original and cover acts. The night's festivities started with The Back Bay Project, the first of the cover bands.

This band was a real clean act. Nice outfits, nice instruments; a bundle of good, clean fun. As I settled into my first Michelob, the band fired up "Truckin'" for a sound check. With the Dead's Spring Tour only days away and my last show a distant summer memory, I nearly wet my pants. I was ready to give BBP first place right there and then.

Unfortunately, the joy was not meant to last. Their opening cover was "I've Seen All Good People" by Yes. It is not that Yes bothers me — in fact, I like Yes quite a bit. The problem was not even that it was BBP covering Yes: the musicianship was excellent. But, there was something off about their delivery, the stance. If I did not recognize the beginning vocals, I do not think I would have been able to recognize them for a minute or two.

What appeared to be some excellent guitar work was lost in the wash of the PA and the industrial strength disco mix of the drums. I soon was supposed to be dancing, but there is no excuse for mixing the drums so far forward. I almost felt like going over to the soundboard and pip-
The Tech Page 13

TUESDAY, MARCH 17, 1987

ARTS

On the Town

Arthur Miller's "All My Sons" opens at the Wilbur Theatre on March 24.

The Boston University National Band presents a free spring break concert at the Boston University Performing Arts Center at 8 p.m. Call 334-3535 for reservations.

The French National Dance Company will perform at 8:30 p.m. at Symphony Hall. Tickets: $20, $13, $9. Call 266-1492 or 720-1988.

The Boston Center for the Arts presents "The Story of the World" on Friday, March 20, at 8 p.m. at the Loew's State Theatre. Tickets: $6 adults, $5 students, seniors.

Lectures


JAZZ MUSIC

"Jazz"—The Boston Center for the Arts presents "Jazz" on Saturday, March 21, at 8 p.m. at the Loew's State Theatre. Tickets: $6 adults, $5 students, seniors.

EXHIBITS


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Friday night's Battle of the Bands was a real win

(Continued from page 11)

floor, and I think I came out a lot better for it. My personal vote went with The Quickies but the judges felt otherwise and awarded top honors to the Back Bay Project, certainly not a bad choice.

With the cover band segment of the show tucked away, the evening turned to the "original" acts. The first of the two bands, Reminiscent Jam, played very well and put on some good material, but seemed to pale in comparison to the band that followed them, Monkey's Uncle (also known as Fine Line).

Both bands showed some real fine playing. I especially liked the sax on RJ — it was very tight and very much a part of the sound, not an ornament hung on the band for stage purposes. They probably saw the pink guitar in Monkey's Uncle and knew they did not have a chance to compete with that. But Monkey's Uncle brought a lot more than pretty instruments to the stage. Their set was packed with intense energy and music. My personal favorite was "Built for Speed." The judges gave this one to Monkey's Uncle. It was won fair and square — Monkey's Uncle played a set that pulled the crowd to the floor and although RJ was certainly not bad, they did not have the right stuff for the crowd on Friday night.

The show as a whole lasted for quite a while, starting a little after 9 pm and ending after one o'clock. It was a first rate production by the folks at SCC. A sizeable crowd spilled out of Lobdell and took part in the good times and home-grown music. It is good to see this kind of crowd on a Friday night, and it was great to think that I had nothing important to do all of Saturday.

The Quickies

Reminiscent Jam

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Borden's movie "Working Girls" falls short of its potential

WORKING GIRLS
Screenplay by Lizzie Borden and Sandra Kis
Directed by Lizzie Borden.
Starring Louise Smith, Ellen McElduff, Amanda Goodwin, Marusia Zach, Anne Peters, and Helen Nicholas.
At the Niteclubethe.

BY DOUG CAIRNS

It comes as no surprise that prostitutes do it for the money and rarely have orgasms with their clients. Then what is it that separates one prostitute from another? If you are looking for the answers in Lizzie Borden's "Working Girls," you will not find them.

The central theme of the movie focuses on several high class prostitutes and conversations about their work. Director Lizzie Borden's motivation, as she described it, was to paint a realistic picture of the "work" of prostitutes. To her credit, she employed somewhat average looking stereotypes to portray the prostitutes but instead employs somewhat average looking women. As a result, the physical appearance of the women is credible.

The central character of the film is Molly (Louise Smith), an English Literature graduate from Yale. The madam, Lucy (Ellen McElduff), is portrayed as being ethically and insecure. As a result, the prostitutes have no loyalty to her. Her character is fairly well developed but her materialism and insensitivity to her girls are portrayed in an overly simplistic, packaged sense.

The first-order background of each character is stated and rather abruptly dropped. The more interesting second-order background is never brought forward. Consequently, the characters appear to be one dimensional and a bond between the audience and the characters is never established. Presenting stronger characters, even with a potential line of objectivity, would have been more thoughtful.

The movie's dialogue consists mostly of three-way conversations - including the prostitutes, the madam, and/or the client. The three-way format is an interesting concept which could allow audiences to connect one-on-one with individuals, while still always providing a sense of dynamics and variety. This technique is truly an innovative piece of film making.

Sadly, the conversations are not particularly insightful and are compound by a lack of interest in the characters. But, they are not completely mindless - there is just nothing fresh here. The motivations, personalities, and feelings of the women are not well developed. To be fair, there are hints about the personal lives which are thought-provoking, but these are too ambiguous. It takes better actors than these to convey such subtle communications.

Interestingly, the musical score by David van Tieghem creates a sense of austere tension and is used effectively to this end. Interspersed between the conversations and Molly's work are a couple of little gems of character development. These involve an aging prostitute and a young mother who resorts to prostitution to support her child. While these characters are used mainly as devices to reinforce the manipulative character of the madam, they do provide some of the very simplistic understated character makeup of the prostitutes.

The movie portrays many of the stereotypes: the harmless old boy who is into bondage, oriental men on a business trip, the "nice-guy" who is just bashful around "regular" women, etc. The problem is that the film does not break the monotony of the film, but it is certain to reinforce the viewer's current bias towards prostitution. It is quite easy, with considerable sadness, suggestive implications, and harsh language. This is not a movie for first dates.

It is an accomplishment that the film remains so unbiased to such an emotional subject. This effort can explain some of the monotony of the film, but it is certainly no excuse for the planar nature of the result. There is something fresh in the global presentation of the material and if Borden can make characters more interesting, her approach could be very powerful while still retaining objectivity.

Unfortunately, her present effort, "Working Girls," is an interesting concept which falls short of its goal of providing an insight into the world of prostitution.
New York exhibition of Van Gogh focuses on the painter's last year

VAN GOGH
IN SAINT-REMY AND AUVERS
At the Metropolitan Museum of Art. Through March 22.

By JULIAN WEST

The second of a pair devoted to the late Van Gogh, the Met's present exhibition focuses on the painter's last days. From May 8, 1889, to May 16, 1890, he was confined to the hospital near Saint-Rémy in southern France. Then he stayed two months at Saint-Auvers near Paris, before taking his own life at the end of July.

If the chronology seems unnecessarily precise, consider that most of the paintings on display are identified by the week in which they are painted. One immediately realises that this was an extremely prolific period while wandering among the ninety-odd works on display. Van Gogh was painting so quickly that some of the canvases were not quite filled in at the edges before he moved on to the next. The works have been gathered from around the world. The final gallery alone has paintings lent from the Tate, the Rijksmuseum in Amsterdam, Wien, Basel, Cincinnati, Dallas, and Hiroshima, as well as from a private collection.

The exhibition contains such well-known paintings as Crows over the Wheat Field, The Starry Night, Cypresses, and the famous self-portrait. These have not been showcased, but left at their appropriate place in the chronological sequence, allowing us fully to appreciate the distinct phases of Van Gogh's art in his last 18 months.

In any case, many of the lesser known paintings have been exhibited, including: Crows over the Wheat Field, The Starry Night, Cypresses, and the famous self-portrait. These have not been showcased, but left at their appropriate place in the chronological sequence, allowing us fully to appreciate the distinct phases of Van Gogh's art in his last 18 months.

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The exhibition contains such well-known paintings as Crows over the Wheat Field, The Starry Night, Cypresses, and the famous self-portrait. These have not been showcased, but left at their appropriate place in the chronological sequence, allowing us fully to appreciate the distinct phases of Van Gogh's art in his last 18 months.
Stereotypes and misconceptions of Japanese highlighted by Chickens

In particular, the fourth movement, "The Peripetia," was played with perhaps too much energy. The clarinet and oboe duets would have been more appropriately played with a touch of vulnerability or uncertainty. Nevertheless, the soloist captured the spirit of the movement with a more subdued style.

The final selection was Igor Stravinsky's "Petrouchka," one of the most prominent works in Russian history. With Jerome Kern playing the piano, the symphony tackled "Petrouchka" difficult and unusual rhythms with confidence, revealing the depth of a world-class symphony.

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

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

James Galway
Irish born flute virtuoso James Galway and Japanese guitarist Kazuhito Yamashita, will give a recital on Friday, March 20 in Symphony Hall at 8 pm, that will include works by Paganini, Rossini, and Dvorak. MIT price: $5.00

Maurizio Pollini
Distinguished performer and conductor Maurizio Pollini, will give a recital of piano works by Chopin and Debussy on Sunday, March 22 at 3 pm in Symphony Hall. This is Pollini's first Boston appearance since 1985. MIT price: $5.00

Shauna Rolston
Young Canadian cellist, Shauna Rolston, will give her Boston debut recital on Tuesday, March 24, at 8 pm in Jordan Hall at the New England Conservatory. Rolston's performance includes works of Brahms, Debussy, and Caesar Franck. Free to MIT students.

Chamber Orchestra of Europe
The renowned Chamber Orchestra of Europe, Lorin Maazel conducting, will perform works of Mozart, Bizet, and Tchaikovsky in concert on Sunday, March 29 at 3 pm in Symphony Hall. MIT price: $5.00

Boston Premiere Ensemble
On Friday, March 27, the Boston Premiere Ensemble, under Music Director F. John Adams, will present "Evening for Three Harpsichords" at 8 pm in Old South Church, Copley Square. MIT price: $5.00

Preservation Hall Jazz Band
The inimitable Preservation Hall Jazz Band - a troupe of world-famous New Orleans musicians — will celebrate the tradition of New Orleans jazz in a single performance on Sunday, March 29, at 8 pm in Symphony Hall. MIT price: $5.00

Tickets will be sold by the Technology Community Association, W20-450 in the Student Center. If nobody is in, please leave your order and your phone number on the TCA answering machine at x2-4885. You will be called back as soon as possible.
At Met, Starry Nights and sunrises from Van Gogh's twilight years

Huntington's "Jumpers" features verbal gymnastics, but falls flat

"Self Portrait" by Vincent van Gogh at the Metropolitan Museum of Art.
Women's gymnastics finishes sixth at tourney

By Catherine Rocchio

The MIT Women's Gymnastic Team finished its season by taking sixth place at the New England Championships held March 7 at the Coast Guard Academy. For the first time ever, two MIT women also competed in last Saturday's Eastern Championships.

At the New England Championships, strong performances were shown by Debbie Schnek '89 on vaulting, Christine Pan '90 on the balance beam, and Elizabeth Gwyther '89 on the floor exercise. All-around competitor Andy Pease '89 executed an energetic floor exercise with a tucked-back somersault in her first tumbling pass.

Outstanding performances were turned in by Rosemary Rocchio '90 and Alison Arnold '90 both of whom placed on individual events. Rocchio taking third place on the floor exercise with an 8.05 and Arnold taking fifth on vaulting with an 8.35.

Arnold had her highest all-around score of the season, placing seventh in New England for her score of 30.50.

Arnold and Rocchio make it to the Easterns

Arnold and Rocchio both qualified for the Eastern Championships held this past weekend at the Bunny McCollum Gymnasium in the University of New Hampshire.

Both MIT women had impressive performances as the first MIT gymnast ever to compete in the Eastern Championships. Rocchio scored a 7.83 on the vault, and Arnold took third place on the same event with an MIT record-high score of 8.65 on vaulting. In addition to her impressive vaulting, Arnold had another MIT record-breaking routine on the uneven bars scoring 8.15.

Rocchio and Arnold have also qualified for the Regional Gymnastics Competition to be held at Cornell College, NY on March 28. At this meet they will have the chance to qualify for Nationals to be held at Oklahoma, WI on April 10.

(EDITOR'S NOTE: Catherine Rocchio '90 is a member of the women's gymnastics team.)

This spring, make a break for it.

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