

Tugrulbey Kiryaman
Battle of the Bands in Walker this past Thursday.

Search underway for head of visual studies

By Sally S. Vanerian

A nation-wide search is presently being conducted to find a person to head the visual studies program in the Department of Architecture, according to David Friedman, chair of the committee formulating a plan to revitalize the program.

The committee was formed in response to criticism of the present program last fall by the *ad hoc* Committee to Review the Arts at MIT. That committee was "shocked by the state of the program," which was in "drastic decline," reported Chairman Paul L. Joskow to a faculty meeting last November.

Hundreds of students were routinely turned away from classes every term for lack of staff, Joskow said. In fact, there was a good chance that the program would disappear within five years, as faculty members retired or shifted their interest to other areas, Joskow reported to the faculty.

Following the issuance of the Joskow committee's report, Provost John M. Deutch '61 agreed to create the new post of associate provost for the arts, who would be responsible for coordinating the arts at MIT. Also in response to the report, the archi-

Goldman sets new US mark

Jan Goldman '89 broke another US record on the last day of the 1988 Winter Olympics in Calgary, Alberta. Goldman finished 10th in the women's 5000 meter speedskating event Sunday with an American record time of 7:36.98. She edged out teammate Mary Docter, who held the record briefly with a time of 7:37.00.

Yvonne van Gennip of the Netherlands won the event with a world record time of 7:14.13. The silver and bronze medals were won by East Germans Andrea Ehrig and Gabi Zange, who posted times 7:17.12 and 7:21.61 respectively.

Goldman finished 18th in 1500 meter speed skating event which was held Saturday.

ture department set up the Friedman committee to address the specific problems of the visual studies program, according to Dean of the School of Architecture John de Monchaux.

Since a few faculty members involved in the visual arts program in the Department of Architecture will be leaving soon, (Please turn to page 18)

Rally calls for funding to aid homeless Americans

By Michael Gojer

ATLANTA, GA — With the "Super Tuesday" primaries only one week from today, nearly 6000 people gathered here three days ago to pressure presidential candidates about the plight of the estimated three-million homeless Americans. The demonstrators sought to dispel myths about the causes of homelessness and to convince candidates that federal support for low-income housing — which has been cut by 75 percent since 1981 — is necessary to stem it.

All six major Democratic candidates spoke at the march, which took place only blocks away from a Democratic debate in Atlanta on the same day. None of the Republican candidates attended, though the National Coalition for the Homeless — the organizers of the march — said they had invited all of them.

"The great myth as far as homeless people are concerned," said one formerly homeless speaker at the march, "is that homeless people are a bunch of no good people that don't want to work." He and others stressed the difficulties of finding housing on low wage jobs.

Demonstrators said that often the almost homeless would be forced to choose between paying their heating and utility bills and paying for food. "Twenty percent of the homeless are working but they cannot make enough to afford adequate housing," according to Rev. Larry Jones, Director of Feed the Children Ministries.

Democrats at the march blamed the cuts in spending for programs for the poor on the Republicans and the almost eight year-old Reagan administration. Since 1981, the federal housing budget has been cut from \$32 billion to \$7.5 billion. Democratic

UA modifies fee referendum

By Andrew L. Fish

The Undergraduate Association Council modified the proposed student activities fee referendum at their meeting last Thursday. The revised referendum, which will be on the ballot of the March 9 UA elections, calls for the activities fee to last only five years — a limit which was not originally proposed.

Meanwhile, the UA Finance Board, which would be responsible for distributing the activities fee funds, is considering adopting a set of written guidelines to alleviate fears that FinBoard would not be able to manage the funds.

Mark Kantowitz '89, president of the Association of Student Activities, submitted a draft of guidelines to FinBoard, which is currently considering them. FinBoard will have the guidelines "polished" by Saturday, and they will then be approved by the UA Executive Board Sunday, according to UA President Manuel Rodriguez '89.

Both moves seem designed to improve the chances that referendum will be approved by the student body.

Although the UA had collected about 500 signatures on petitions supporting the original fee proposal, the UA Council opted to place the revised proposal on the ballot without a petition drive. The proposal calls for the implementation of an \$18 term fee to go directly to the UA. Currently the Office of the Dean for Stu-

dent Affairs directs part of tuition to the UA — currently giving about \$7 per student every term.

Rodriguez explained the five year limit was placed on the student activities fee to demonstrate that it was a temporary measure — to be used for activities while the UA worked to build up a permanent endowment. He said the time limit would "force the UA to work hard on the endowment

[for student activities]." Rodriguez said the UA was trying to have the endowment added as an item on MIT's Campaign for the Future.

The limit was also enacted to address the concern of some students that the fee would take the pressure off the ODSA to provide more funds for student activities.

The guidelines for FinBoard are meant to make that body ac-

(Please turn to page 2)

Shrinking profits close UA store indefinitely

By Andrew L. Fish

The Undergraduate Association convenience store has closed indefinitely after 21 days of operation, according to UA President Manuel Rodriguez '89. The store was closed because of sagging sales and "the need to change the merchandise," Rodriguez said.

The store had not been breaking even over the past several weeks, so the UA Executive Committee decided to temporarily cease its operations, Rodriguez said. He said students need different merchandise during the term, and that the store would reopen once the restocking was complete.

Rodriguez said there would be "no purpose in having the store open" with its current merchandise. The store was "not providing a service" once the term got underway, he explained.

The store had been making substantial profits during its first three weeks of operations. During the last week of classes last fall the store netted \$1127. During the last week of Independent Activities Period profits were \$156, and during the first week of the spring term the store made \$555. But the store lost \$70 the next week, and only made \$10 in its final week of operation.

Rodriguez said the trend in sales made it clear that "drastic action" would have to be taken — noting that on its last day of operations the store only grossed \$20.

The store is currently a low priority for the UA, Rodriguez said. He said members have "much more important things to take care of" — such as the upcoming elections, the activities fee referendum, the UA report

(Please turn to page 2)



Michael Gojer/The Tech

Almost 6000 demonstrators gathered in Woodruff Park in downtown Atlanta Saturday to sway presidential candidates on the issue of homelessness in the United States.

hopeful Sen. Albert Gore of Tennessee claimed that, while there has always been homelessness in America, it has never been as bad as in the last seven years.

"A black in Chicago has less chance of living to one year [of age] than a child in Costa Rica," according to Jones. "Most poor people are white, and female, and young," said Democratic contender Jesse Jackson.

While "historically, it took the dislocations of war, famine, plague or civil strife to deprive people of their homes on a large scale," reads a pamphlet prepared by the National Coalition, "today the catastrophes are quieter: dramatic shrinkage of low

cost housing and relentless unemployment." Demonstrators agreed that shelters and soup kitchens are no longer enough, that low-cost housing was imperative.

The National Coalition's three point agenda includes establishing a "national right to appropriate shelter," enforcing existing federal programs that should be aiding the homeless, and restoring federal housing programs to their 1981 funding levels. All the major Democratic candidates have accepted those three points, according to the Coalition, while the Republicans have not.

Demonstrators at Saturday's march came from 50 cities (Please turn to page 18)

inside

Vital Science dominates Battle of the Bands. Page 7.

Zimmerman plays Beethoven with the confidence of an accomplished virtuoso. Page 7.

Bomb threats force evacuation of Wiesner Building. Page 18.

FinBoard to consider new funding guidelines

(Continued from page 1)

countable for its decisions, Katowitz said. Without objective criteria "the student body would have the impression, which is completely correct, that FinBoard . . . cannot manage the funds," Katowitz said.

Rodriguez further emphasized that the bulk of new funds would be given to student activities. He said the UA itself only needs money (about \$15,000) to help finance the Course Evaluation Guide, which is currently completely funded by the administration. He explained that by partially funding the guide, the UA could avoid pressure from the administration to modify reviews.

The referendum states that the UA will fund campus wide events sponsored by living groups and honor societies. Rodriguez did not feel this would be a large drain on the UA, estimating that only \$30,000 of additional money would be directed to these events.

He explained that this funding was needed because "very little goes on in terms of campus wide events." He cited the SAEI party and Greek Week as events that might receive funding. Also, he noted that the hockey team wanted to have a party in conjunction with their Beaver Cup match, but funding was not available — the

UA could have helped fund this event.

Rodriguez asserted the activities fee could lower dormitory house taxes and fraternity social fees, as the UA could fund more of their events.

The remaining money raised by the fee — about \$50,000 — would be given to student activities, almost doubling their budget.

Kantowitz said that while he had some reservations about the proposal, he supported it. "The alternative is worse," he explained.

UA closes store until new stock is obtained

(Continued from page 1)

on the freshman year, and the pornography policy. Because members are busy working on these issues, no one can devote the time needed to revamp the store immediately, he explained.

On Sept. 30 Rodriguez said it was important to have the UA store because "it is inconvenient for students to go Kendall Square or Central Square just to pick up essentials like pens, pencils, or paper just when they run out."

At that time Rodriguez added that "visitors to MIT who only want to buy . . . insignia find the trip off campus inconvenient."

But Rodriguez said yesterday that the store was not receiving much business from MIT tour groups.

He said because the store was not receiving much tour business, it was not important that staffing was erratic between 11 am and 1 pm since there is a tour which ends at 11 am.



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The ability to be "creative" is often regarded with a sense of mystery and apprehension. Sometimes it is considered the exclusive purview of artists or others with the "right" aptitudes.

Of the many studies of creativity there is one common conclusion: if we give creativity enough attention, we get better at it. This suggests that creativity is a challenge like any other, a "problem" to be solved. It also suggests that, as with any other challenge, our attitude towards it, our desire for a solution, and our belief in the intrinsic worth of the task are the most important ingredients for success.

The principal obstacle to achieving creative breakthroughs is a premature conclusion that a better solution is not possible. For a "creative" solution is by definition one that is different from those that have preceded it and one that often runs counter to accepted knowledge.

To overcome this obstacle we need to add to our basic thinking skills and technical foundation the following elements of attitude:

1. A strong desire for a creative breakthrough.
2. Confidence in our ability.
3. An expectation that many false starts may be necessary.
4. Sufficient immersion in the problem to engage all our faculties.
5. A willingness to pursue solutions until a breakthrough is achieved.
6. Analysis of each attempt to aid in the development of insight.

In those cases where a task appears routine, we may also need to intentionally "spark" the creative process. We do this simply by asking how the task can be done better, for "better" implies a different approach, which in turn requires creativity.

There are, of course, other considerations. Especially important are the environment within which we work and the caliber of our associates. As with every other part of the problem solving process, interaction with capable associates can be an important catalyst.

However, most important is the awareness that the foundations for creativity rest inward with our attitudes. This includes a recognition that superior creativity is something we must intensely desire and that success does not come without effort and many false starts.

During our education, we usually are faced with solving problems that have two characteristics: 1) we know that a solution exists; 2) we know that the solutions can be obtained with the techniques under study. When we begin work, these conditions do not hold, and yet we face the challenge of finding solutions. If we are aware of the foundations of creativity during our education we can better prepare ourselves for this challenge.

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news roundup

from the associated press wire

World

No new sanctions against Panama

A US official said yesterday that no new sanctions are planned against Panama despite the indictment of military leader Manuel Noriega on drug charges. The official said penalties have already been applied against Panama. The official said those already imposed penalties will be announced tomorrow — which is the deadline for certifying that foreign countries have complied in combating drug trafficking. Countries which are decertified are no longer eligible for US aid.

Meanwhile, Sen. Edward Kennedy (D-MA) yesterday introduced a resolution calling on the Reagan Administration to impose economic sanctions against Panama in the wake of the ouster of the country's president. An official said the Administration is not contemplating any such action. Deposed President Eric Delvalle remains in hiding since being ousted by Noriega last week.

Shultz efforts result in little

Secretary of State George P. Shultz PhD '49 is nearing the end of a Mideast peace mission with little to show for his efforts. Shultz is pushing a plan for a multi-national peace conference in which the Palestinians would be part of a Jordanian delegation. But sources say Jordan is objecting to that idea — although Shultz is not expected to get the final word until he meets with Jordanian King Hussein in London tomorrow. So far, only Egypt has endorsed the US plan.

Sandinistas blamed for stalled talks

The Roman Catholic archbishop of Managua, who is mediating talks between the contras and the Sandinista government is blaming the government for the break-off in talks. Miguel Cardinal Obando y Bravo said yesterday the government's insistence that the talks deal strictly with arranging a cease-fire instead of political reforms has been a step backward. The last round of talks ended eleven days ago.

Kremlin "optimistic" about treaty

The Kremlin is giving better odds than President Reagan on whether a treaty on long range missiles will be ready soon. A Soviet official said in Washington yesterday that Kremlin leaders "remain optimistic." In a recent interview, Reagan said he did not think a strategic arms accord would be reachable in time for the next superpower summit — expected in the spring.

Arabs against PLO office closing

Arab diplomats told a special United Nations General Assembly session today that American plans to close the Palestine Liberation Organization's UN mission next month will jeopardize UN independence. Congress ordered the mission closed by Mar. 21.

Nation

Reagan says NATO is unified

President Reagan yesterday urged European allies to pay a greater share of their defense costs. But speaking to the annual convention of the American Legion, Reagan said the NATO alliance has never been stronger or more unified. The President's comments were made a day before he leaves for Brussels and the first full-scale NATO summit in six years.

SDI test successful

Pentagon officials say they may be able to defeat attempts to use decoys to fool the SDI anti-missile defense system. An official in charge of the proposed defense system says a space experiment conducted three weeks ago is helping researchers to understand how objects look as they travel through space.

Poll finds Southern races close

A poll indicates a tight race on the Democratic in Super Tuesday states between Sen. Albert Gore (D-TN), Gov. Michael S. Dukakis, Rep. Richard Gephardt (D-MO), and Jesse Jackson. The *Boston Herald/WBZ-TV* poll also indicates George Bush has a 50 percent to 25 percent lead over Sen. Robert Dole (R-KS).

Southern endorsement possible

Southern Democratic leaders say they may act together to endorse one of the party's presidential candidates prior to next week's Super Tuesday primaries and caucuses. Sen. Sam Nunn (GA) and former Virginia Gov. Charles S. Robb confirm that the possibility of such an endorsement is being discussed. But Nunn also stresses "it's only a possibility."

Gore plans media blitz

Sen. Albert Gore (D-TN) is going into hock in an effort to saturate the airwaves in next week's Super Tuesday primary states. But spokesman Mike Kopp denied the Democratic presidential candidate's campaign is in financial trouble. He called the plan "icing on the cake" for an extensive advertising blitz already underway.

Mecham fails in bid to have impeachment dropped

Attorneys for Republican Arizona Gov. Evan Mecham have lost their bid to have impeachment charges against their client dropped. Arizona state senators overwhelmingly rejected the motions on the first day of Mecham's impeachment trial. Among other things, Mecham is charged with concealing a campaign loan. Mecham also faces criminal charges.

Weather

Uninteresting, but welcome

Our weather for the next 2-3 days looks to be rather uninteresting from a meteorological perspective. Most of the action (storms, arctic air blasts, etc.) will be confined to our north as the polar jet stream retreats northward over Canada. Fortunately, "uninteresting" weather is often synonymous with good weather. That will be the case for Boston as we can expect predominantly sunny skies and moderating temperatures through Thursday. By Friday, however, we may be contending with a storm which is now forming over the southwest United States.

Today: It will be breezy and cool with mostly sunny skies. High temperatures will be 33-38°F (0-3°C) and winds will be northwesterly at 10-15 mph (16-24 kph).

Tonight: Conditions will be clear and cold with diminishing winds. Low temperatures will be 15-20°F (-9 to -6°C).

Wednesday: Sunny with high temperatures 35-40°F (2-5°C).

Thursday: Partly sunny and warmer. Highs in the 40s (6-9°C).

Forecast by Robert Black

Compiled by Niraj S. Desai

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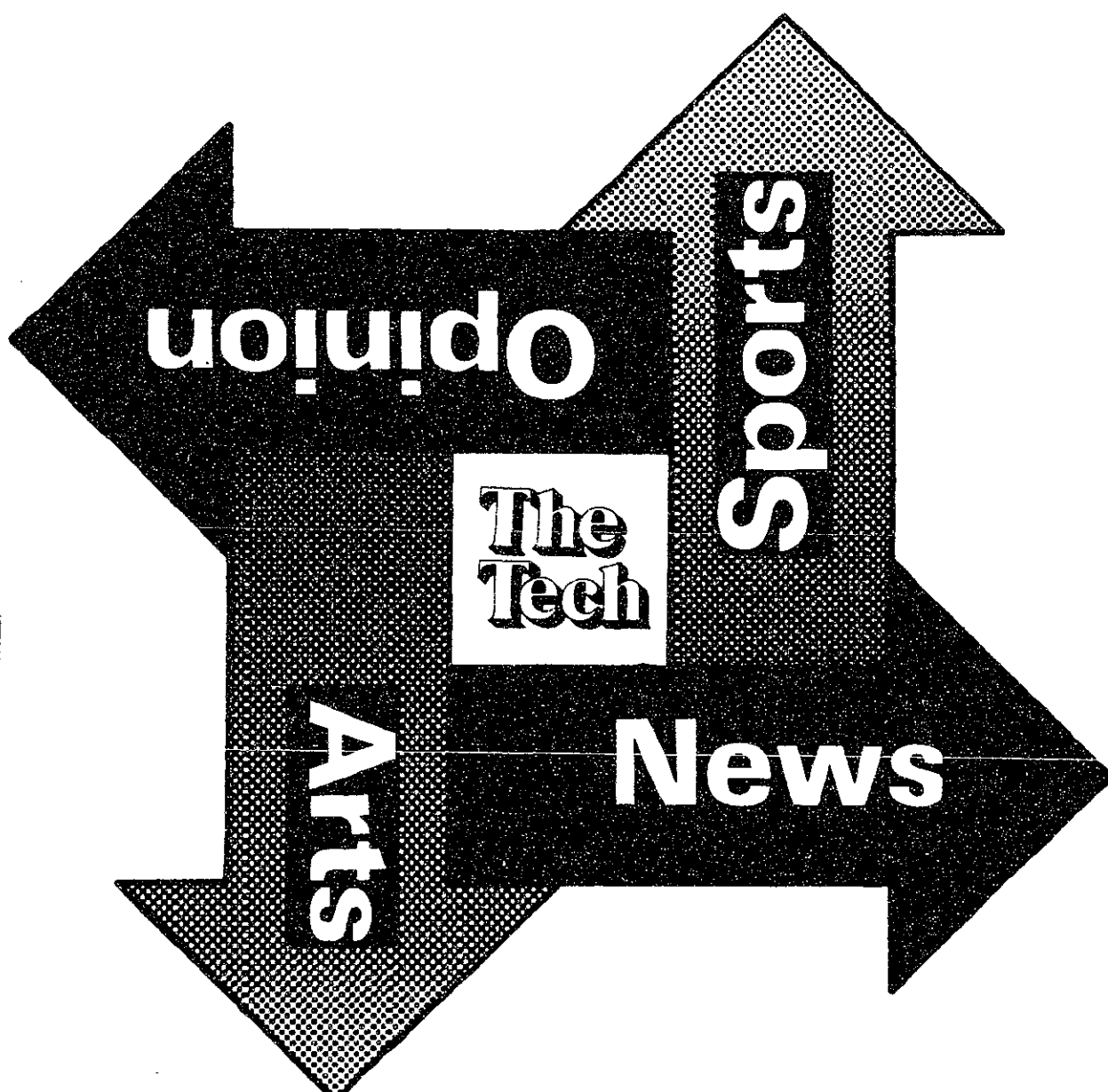
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opinion

Column/Daniel J. Glenn

Entering the academic castle

Last Thursday I stood with a group of protesters in MIT's Lobby 7. As I looked around the great domed hall, I could see a dozen or so uniformed police officers watching warily from the balconies above. MIT was on guard to protect itself against an intrusion from the Outside.

The men and women I stood with were not members of the MIT community; with a few exceptions they were not students, professors, administrators, or staff. They were members of another community; the one that surrounds the confines of our academic castle. Some live in the many houses beyond our walls; and others, less fortunate, live in the streets of Cambridge and Boston.

They came with placards and bullhorns, shouting into the depths of the Infinite Corridor that a great injustice had been done. The power of the Institute was reaching beyond its walls: homes had been destroyed, and thousands more were threatened by the rise in rents caused by the multi-million dollar developments of the Corporation. Those without homes sought an audience with His Lordship, Paul E. Gray '54, the 14th president of MIT, to tell him in person that all was not well within his dominion.

Another student and I broke from the angry horde that besieged the Institute and strolled past the palace guards to survey the situation. We found four more guarding the carpeted entrance to his Lordship's chambers. We paused near the rosewood doorway and asked if we might speak with Him, but the guards feigned ignorance of his whereabouts.

We looped back to the Great Domed Hall thru the Infinite Corridor, stopping in Lobby 13, where, we noticed, another gathering was taking place. We pushed our way through the crowded room to see what all the excitement was about. We discovered another group from the Outside had entered our hallowed hallways; they had no bullhorns but they too had placards and passed out leaflets to the passing crowds of students and profes-

sors.

We looked around for the uniformed guards of the Palace, who, as we had seen, kept such a watchful eye over the intruders in Lobby 7. Yet there was not even one in our midst. Who then, we wondered, were these people from the Outside who the guards and His Lordship do not fear?

We ventured forth to learn more about these welcomed friends of the Institute and found the answer to our query upon their tables: they were arms merchants from the distant Valley of Silicon, here to recruit builders of the Bomb.

We walked slowly back to the Great Domed Hall, shaken by our discovery. How could it be that our sacred Institute would welcome as friends those that come here to seduce our best and our brightest into wasting their minds and their talents on the production of weapons of destruction, while those without homes, who ask only to meet with His Lordship, are feared and scorned and shoved back into the streets to die like dogs in the night?

We rejoined the crowd in Lobby 7 and listened to their songs and their speeches. They sang of the suffering they had endured at the hands of the palace guards when last they had breached the sanctity of our walls by camping in the gardens of the castle. That struggle had secured them a brief respite from their life in the streets and gained them an audience not with His Lordship but at least with a Court Jester and one or two noblemen.

But these men had nothing to offer but empty promises and pious reprisals. Those without homes soon realized the Jester and the noblemen were only stalling for time until the Bringers of News forgot about their plight.

A fortnight past the Ides of March those without homes will be cast forth once again into the streets; their temporary homes provided at the City's behest will be sold to Gentry in the employ of the arms merchants. Thus, on Thursday past, the homeless joined hands with local serfs and marched from Cambridge Com-

mon to once again beseech the Institute to aid them in their desperate search for a hearth to call their own.

Yet they were met by the Court Jester and the noblemen, flanked by palace guards, who told them they would never be allowed to meet with His Lordship. On His orders the palace guards placed them in chains, dragged them from the Great Domed Hall, and banished them from the Kingdom forever.

Daniel J. Glenn, a graduate student in the Department of Architecture, is a columnist for The Tech.



Column/David P. Hamilton

INF treaty splits the US press

The INF treaty recently signed by President Reagan and Soviet General Secretary Mikhail Gorbachev has induced a schizoid split in the American press unlike any since Nixon normalized relations with China.

On the right hand, conservative publications such as *National Review* openly worry about the possibility of "decoupling" the NATO alliance in a "nuclear Munich;" comparing the treaty to Chamberlain's 1938 agreement to appease Hitler by partitioning Czechoslovakia.

On the left, nuclear disarmament enthusiasts applaud the treaty as a first, if small, step toward the world-wide elimination of nuclear weapons. (Gorbachev also talks like this, although one might justifiably question his motives and sincerity.)

In reality, the treaty is neither disaster nor salvation. Instead, it is simply the most recent in a long line of arms control agreements, some of which were successful, most of which were not. In common with nearly every previous agreement, the INF treaty fulfills some of its sponsors' expectations at the cost of some drawbacks.

Let's look at the history of the treaty for a moment. Prior to 1979, the defense of Western Europe rested on the NATO doctrine of "flexible response," or the ability to meet any possible level of Soviet attack with a NATO counterpart. Thus a Soviet conventional assault would engage a NATO conventional response, use of battlefield nuclear weapons would trigger a like attack, and a full-scale nuclear attack would be met by the combined US, British, and French deterrents.

In the late 1970s, however, NATO observers began to note appearances of the Soviet SS-20, a mobile and highly accurate three-warhead missile with a range just shy of the 5500 kilometers that would have included it in the SALT II negotiations. The NATO matching threat was a force of 108 aging Pershing I missiles owned by the United States and 72 Pershing Is "owned" by the Federal Republic of Germany, although still under US control.

The politics of nuclear deterrence required NATO to meet the challenge of the new Soviet missiles. Europeans have worried for years about the dependability of the US "nuclear umbrella" — the American guarantee to respond to a Soviet nuclear attack on Europe with US-based warheads. In cynical terms, Europeans have asked if Americans would be willing to trade New York for

Bonn.

Continental leaders such as West German Chancellor Helmut Schmidt felt that the alliance would be strengthened by the presence of new American missiles in Europe, ensuring an American reply to Soviet nuclear attack. The Carter administration agreed, and in 1979 finalized a plan to replace the Pershing Is with 108 Pershing IIs and 464 Tomahawk cruise missiles capable of striking targets within the Soviet Union.

The NATO decision proceeded along a "dual track" allowing the US to deploy the missiles while attempting to eliminate the SS-20 with offers to halt the Pershing and Tomahawk deployment. The most famous proposal of the second track was the "zero option," advanced by President Reagan as a propaganda ploy in late 1981.

No one seriously expected the Soviets to dismantle existing weapons in order to block a future American deployment, and indeed, they did not. The new American missiles were deployed in 1983, prompting a Soviet walkout from the negotiating table in Geneva.

The zero option proved too potent to lie unused, however, and the West found itself hoist on its own propaganda when Gorbachev appropriated the slogan in 1986. Despite some obligatory hesitation, the US found it impossible to refuse what had been its own suggestion. The INF treaty, eliminating the SS-20s, Pershing IIs, and Tomahawks, was the inevitable result.

So what of the conservatives' fear of "nuclear Munich?" It's hard to argue with European fears about the "coupling" of the Atlantic alliance, since the US has only battlefield nuclear weapons and its intercontinental strategic forces to deter Soviet missiles, such as the SS-25, which

can still easily be targeted at Europe.

Fears about alliance stability may be justified, but those about deterrence are not. The view that neither the battlefield nor strategic nuclear weapons provide a legitimate deterrent to a Soviet intermediate range strike is chauvinistic, revealing a deep-seated tendency for Americans to view themselves as the only important actors in the world nuclear drama. Both the British and the French deterrent forces, although small, are certainly large enough to wreak enormous devastation on the Soviet Union. Not even Stalin would have been willing to absorb that kind of damage to obtain a Pyrrhic victory over Western Europe.

On the other hand, the security of Western Europe would be greatly lessened by any further nuclear disarmament, particularly the tentatively broached "third zero" of the British and French nuclear forces. Some observers would like to link further nuclear agreements to reductions in conventional force levels. Even this seemingly reasonable requirement may go too far, since no level of NATO conventional strength could serve to deter a Soviet attack as well as the existing distribution of nuclear forces.

Europe and the Atlantic alliance survived nicely before the INF treaty, and will likely continue to do so once the treaty becomes effective. If the treaty teaches us anything, however, it should be to consider our "propaganda" more carefully, lest we inadvertently obtain all that we ask for.

David P. Hamilton, a senior in the Department of Electrical Engineering and Computer Science, is a news reporter and columnist for The Tech.

The Tech

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feedback

Activities fee unworthy; UA lacks Greek contact

To the Editor:

Why am I opposed to the student activities fee that the Undergraduate Association is trying to impose upon the student body? Where shall I begin? The UA is supposed to represent the interests of the student body. Those who have had an opportunity to work within the system know that the UA is completely out of touch with a large portion of the student body, namely the Greek

System.

As anyone who has ventured out into the social world at MIT will attest, the Greek System is the dominant social force at this school. I would venture to estimate that of the students who engage in social activities at MIT (as opposed to relying on the city for entertainment), at least two-thirds rely on the Greek System as an alternative to the bar scene.

(Please turn to page 5)

opinion

feedback

UA is out of touch with Greek system

(Continued from page 4)

And who pays for the activities sponsored by the Greek System for the MIT community? The Greek System.

I had the opportunity to sit in on the MIT Social Committee consisting of representatives from the UA, DormCom, and the Student Center Committee. Let me give an example of the kind of planning that went on here. The Interfraternity Conference began planning Greek Week '87, which was to take place on October 15-18, in April. There are many plans to be made for a major, coordinated social event. Being a football player myself, I had planned Greek Week around football homecoming.

A week or two before Greek Week, I was invited to attend a Fall Weekend planning meeting. Fall Weekend, for those of you who didn't notice it, was meant to be planned around football homecoming. It was scheduled not only for the weekend follow-

ing Greek Week, poor planning in and of itself, but also around an away football game! Several ludicrous and costly ideas were discussed for other dates until, finally, the representative from the UA conceded that he had no ideas, but "plenty of money."

I was outraged when I learned of the money wasted by the UA on the Student Life at MIT Week (SLaM) last year. Over \$15,000 went into this week of events which attracted, at best, 25 percent of the student body. This was called a success by the coordinators. Just as a reference for comparison: the budget for Greek Week '87 was \$2500, and over 25 of the member houses as well as numerous non-Greeks participated. A far more cost-effective event, to say the least.

Don't get me wrong, many of the subcommittees and discussions organized by the UA seem to perform very valuable services for the student body. Do these activities eat up the UA's budget?

Where does the UA spend its money? Certainly not on social functions, at least not that attract a significant portion of the student body. I'm sure an itemized balance sheet is available, but it should be published and distributed to the student body at large before a vote is even considered on a student activities fee.

It must be remembered that although we are all technically UA members, those of us who choose to live in independent living groups support ourselves financially, and with the changing demographics at MIT coupled with dormitory rush, it is becoming increasingly difficult to make ends meet. Section three of the referendum does call for distribution of funds to ILGs. If this funding is given according to the population, 40 percent should go to the IFC, and more if social expenses are to be compensated.

But if this funding will be given with the stipulations that apply to other MIT-funded activi-

ties, such as Campus Police presence and shutting down by 1 am, the funding will probably go largely unused. Even with the current financial hardship of many MIT houses, most would rather struggle than be dependent.

Ideally, the interests of the IFC should coincide with those of the UA in general. But that is obviously not the case at this time. UA sponsored activities, specifically social activities, just don't attract IFC participation. At the present time, I don't think the UA has the right to ask us to contribute money, regardless of amount, to an activities fee that will minimally serve our interests.

I would urge all fellow IFC members to vote this resolution down, at least until the IFC and UA discuss what would best serve the interests of the entire student body. The UA is not sufficiently representative of the undergraduate body, in my opinion, to make such a decision on its own.

Jeff Hornstein '89

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Liz Corsini • Boston University • Class of 1990

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Candy Mountain wanders but eventually hits its mark

CANDY MOUNTAIN

Directed by Robert Frank and Rudy Wurlitzer.

Written by Rudy Wurlitzer.

Starring Kevin J. O'Connor.

At the Nickelodeon.

By PETER DUNN

ELMORE SILK MAKES GUITARS. Elmore Silk makes guitars that are worth 20 grand apiece. Elmore Silk disappeared years ago, never to be seen again. Such are the circumstances which motivate Julius (Kevin J. O'Connor), a so-called "young punk" from New York City — a quest, an odyssey, sort of like the Golden Fleece, or the Holy Grail, or a *Candy Mountain*.

Music industry people in New York city would like to get ahold of Silk and would like to lay their hands on as many of his guitars as possible. Julius says he knows Silk (he's lying). Julius says he knows how to find Silk (he's lying again). Julius thinks that if he finds Silk he'll get a foothold in the music industry. Julius gets \$2000 financing to find Silk.

And so begins Julius' journey to find the semi-legendary Silk. The film relates in episodic manner the encounters with the series of people that Julius meets as he leap-frogs his way on a road trip from New York City to rural, Maritime Canada. More than just Silk's relatives and acquaintances, Julius runs into a variety of other characters, odd each in their own understated way.

Candy Mountain is episodic in the extreme — not only are the characters that Julius meets separated by time and circumstance, they are only thinly linked thematically. Each meeting is unique on its own, referring almost not at all to previous encounters, an adventure on its own as Julius tries to extract information about Silk's whereabouts.

But while the meetings are separate in theme, this hardly makes them disjointed. The characters may be different, the episodes may be different, but Julius undergoes a definite development through each. Director Robert Frank intended *Candy Mountain* as a passage of innocence into

(Please turn to page 9)

An interview with Robert Frank



Director Robert Frank

AN INTERVIEW WITH ROBERT FRANK, Director of Candy Mountain.

By PETER DUNN

In the movie it almost seems like Elmore is selling out at the end. Do you feel there is a necessity to make a deal in America today?

It's the system — unfortunately that's what I've found out. This is a system where deals are made and if you don't want to make deals, you're into some rough going. It's also a system that is based on a lot of greed.

Even though Julius is referred to in the film as a punker at one point, he struck me more as a fifties beatnik. Maybe it's just Kevin J. O'Connor's role from Peggy Sue Got Married. Was that intended? Was



Kevin J. O'Connor and Tom Waits in *Candy Mountain*.

that part of the theme of his innocence changing into knowledge?

It was part of the theme of the film that at the end Julius would know more about life, about himself. That was part of his development. A lot of people remark that this is kind of a beatnik film. I never saw *Peggy Sue Got Married*. I didn't really think much of Kerouac during the making of the film. I thought more of the film like Wim Wenders *Kings of the Road*, when they travel through Germany, two guys who repair projectors. I think that always happens, that if you have some kind of hero, that hero will remind you of somebody ten years ago, 15 years ago. It's easy to put those elements together — the road and the punker and the beatnik.

So it really wasn't intentional?

No, absolutely not on my part. It's no homage to Kerouac or anything like that. The name came up now — usually it comes up from the other side: when people interview me they ask about Kerouac. Well, he certainly had a big influence. One is always influenced as an artist by different people so naturally there is an influence there. But I never put the two together, the book *On The Road* and travelling across the country. That wasn't really on my mind. It was more travelling from one country to another, essentially from a very aggressive country to a country that's much more peaceful and at ease, like Canada. So that was more the main theme than going back on the road.

Where do you think Julius fits in on

(Please turn to page 9)

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ARTS

Vital Science dominates second Battle of Bands night

BATTLE OF THE BANDS

Walker Memorial
Second session of four.
February 25.

By PAUL SHERER

THE SCC'S BATTLE OF THE BANDS has become a focal point for MIT's community of rock musicians. For several weeks each spring the school's diverse group of bands compete for the titles of Best Covers Band and Best Originals Band (covers bands play music by other artists, while originals bands play their own material). Three nights of preliminary competition are held, from which two covers bands and two originals bands advance to the finals.

The second night of the Battle took place Thursday evening, with the last two covers bands playing along with the first of the originals bands. The evening opened with a group called Rob & Dave, a pair of street musicians playing acoustic guitar. After killing time with a blues jam while awaiting the arrival of one of the judges, the duo launched into an enthusiastic set of rock covers. Their Harvard Square street performance experience showed in their ability to keep the audience amused with light banter before the set and between songs.

The set began with Lynyrd Skynyrd's well-worn Southern classic "Sweet Home Alabama." The guitar playing was crisp and confident, the vocals meshing well. During Emerson, Lake & Palmer's "From the Beginning," however, the singers had trouble keeping their vocal harmonies together. This problem would resurface later in The Allman Brothers Band's "Blue Sky," and especially in the Grateful Dead's "Sugar Magnolia," where the two seemed at the tops of their vocal ranges.

A high point of the set was the Dead's "Friend of the Devil." The band played it fast and lively, with their vocals together, though Rob Hershfeld's lead playing here and elsewhere was often rhythmically monotonous, consisting mainly of eighth notes. Perhaps he was inspired by Jerry Garcia's relentless scale playing.

The band ended with Neil Young's "My My, Hey Hey (Out of the Blue)," with Dave Campbell '89 adding a touch of appropriately atonal harmonica. All in all, they provided a competent and entertain-

ing mix of familiar rock classics, hampered by a lack of vocal polish.

When Vital Science launched into Grace Jones' "I'm Not Perfect," it was immediately apparent they were a cut above the other cover bands. All six members were dead-on tight, lead by a funky rhythm section, crisp guitar, and sweet saxophone fills. The band proved capable of a wide and daring range of material, marked by accomplished musicianship throughout.

MIT bands in recent years have more often than not featured vocalists lacking any real talent. Vital Science vocalist Jeanette Ryan set herself apart during the band's second number, Eurhythmic's "I've Got An Angel," demonstrating a strong range and a well-trained voice.

The standout element of Vital Science's sound was provided by Ray Zepeda '88, on alto, tenor and soprano saxophone and

flute. His sweetly enunciated fills and funky solos provided a richness and professional quality rarely heard on the SCC's stage.

The band ran synthesized bass through a drum machine on the English Beat's "Mirror in the Bathroom," with bassist John Bartholomew G and keyboardist Eric Ostling '88 providing somewhat chopped vocals. They went on to demonstrate their range with Herbie Hancock's jazzy/African "Karimba." Zepeda provided moody soprano sax, while drummer Gary Leskowitz '88 filled in over electronic percussion.

Unfortunately, the band ended on a weak version of Romeo Void's "Never Say Never." Ryan lacked the raw sensuality to carry the song, and wasn't fat enough to provide the incognuity that the original's vocals have due to the sheer heft of Romeo

Void's singer. The band's backup playing here was boomy and muddled, and along with the vocals was too tame to match the wild intensity of the hard-driving original. Great originals do not always translate into great covers, even with a band as talented as Vital Science.

The weak ending failed to diminish the impact of this competent and enthusiastic band, however. Vital Science has no serious competition for winning the battle for best cover band.

Head, the third band of the evening, was the first competing in the originals category. They performed a well-polished set of music with a strong sixties influence. "Into a Dream" was reminiscent of the mellower, more introspective side of Jimi Hendrix seen on his album *Axis: Bold As Love*. The song featured tight vocal har-

(Please turn to page 11)

Young virtuoso demonstrates flawless technique

ENGLISH CHAMBER ORCHESTRA

Conducted by Jeffrey Tate.

Frank Peter Zimmermann, violin soloist.

Program of works by Strauss, Beethoven and Mozart.

Event in The Tech Performing Arts Series.
Symphony Hall, Feb. 28.

BANCHETTO MUSICALE

Conducted by Martin Pearlman.

Performance of music for
The Indian Queen by Purcell.

Jordan Hall, Feb. 26.

By JONATHAN RICHMOND

FRANK PETER ZIMMERMANN IS ONLY 23, but last Sunday night he played Beethoven's *Violin Concerto* with the confidence of an accomplished virtuoso. Musically, his was not always the most mature of performances, with opportunities for creativity in interpretation passed over in many places in favor of maintaining a consistently flawless technique. Overall Zimmermann demonstrated the brilliance, but not yet the depth of, say, a Pearlman.

In the cadenzas, however — written by Joseph Joachim who had performed the concerto in 1844 as a 13-year old prodigy — he showed the potential which can be expected to develop over the next decade. The fourth movement cadenza was particularly insightful, brilliant of execution

but also intense and thoughtful, ending with a joyfully effortless glide back into the arms of the *tutti*.

The English Chamber Orchestra, provided an inconsistent accompaniment, providing a smooth, suspenseful opening to the concerto, but lapsing into periods of

sluggishness. The winds, especially the oboes, sounded good, but the strings seemed to still be a bit jet lagged.

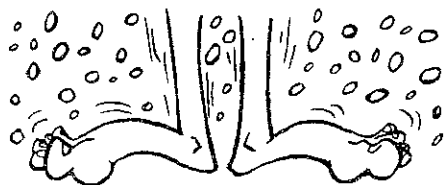
The concert had begun with Strauss' *Metamorphosen for Twenty-Three Solo Strings*. Jeffrey Tate exposed the darkly re-

(Please turn to page 8)



English Chamber Orchestra

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by

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Sylvan produces clear, characterful singing; Armstrong disappoints

(Continued from page 7)

fective qualities of the work in an accomplished reading. Mozart's *Symphony No. 41*, "Jupiter," was well done, too; the deep melancholy of the *Andante cantabile*, hit a particularly heightened level of the sublime: it tore at the soul, but was ultimately soothing, hopeful and utterly Mozartian.

BANCHETTO MUSICALE'S presentation of Purcell's music for *The Indian Queen* made for a pleasant, if sometimes bland evening in Jordan Hall last Friday. Purcell's composition was intended to provide musical interludes for a play by Robert Howard and John Dryden, not to tell a tale by itself. To fill in some of the gaps, Laurence Senelick was commissioned to create and deliver a narrative, using lines from the original play, together with words of his own.

Sanford Sylvan dominated the stage with his clear, characterful singing. It was a delight to be able to hear every word, especially when they were delivered so wittily. Envy's aria, "What Flattering Noise is

This," was my favorite number, each devilish morsel of mock naughtiness coated with a delicious layer of innuendo. The ode to Bacchus, "Hence with your Trifling Deity!" rolled forward from Sylvan's lips boozily, but in the role of the High Priest, his voice took on solemnity and as Ismeron, seriousness.

Nancy Armstrong, in contrast, did not sing to her normal standards. There was little drama to her voice, with her flat, uninvolved rendition of "I attempt from love's sickness to fly in vain," being a particular disappointment. Steven Rickarts' undernourished counter-tenor sounded thin and inconsequential.

Laurence Senelick's narrative was often humorous, but many of his words were muffled: they weren't given the loud, clear diction they demanded.

Orchestral playing was of a high standard, Martin Pearlman drawing tight, buoyant performances from his instrumental ensemble. Bruce Hall's bright, natural trumpet, and Peter Sykes' spritely harpsichord were particular assets.

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The Pro Arte Chamber Orchestra will present a performance by four sibling violinists — Kristina, Elsa, Eric and Jenny Lind Nilsson — in Vivaldi's *Concerto for Four Violins* and (three of them in) Bach's *Concerto for Three Violins*. Randall Hodgkinson will also perform Mozart's *Piano Concerto No. 25*. Sanders Theatre, March 13 at 8pm. MIT price: \$6.

MUSICA VIVA

The Boston Musica Viva will give a program entitled "Jazz Accents," which includes the US premiere of *War Play* by Kurt Weill/David Drew, a work which resets Weill's incidental music written for the 1936 production of Paul Greene's play *Johnny Johnson*. Jordan Hall, March 18 at 8pm. MIT price: \$4.50.

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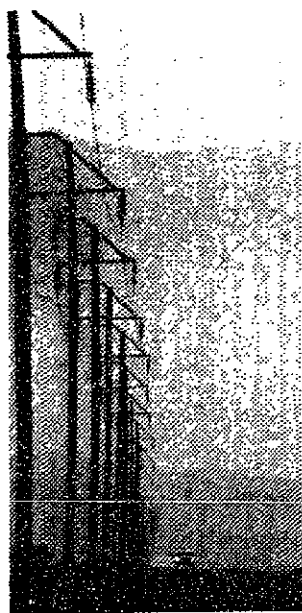
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ARTS

Harrison Ford puts in strong show, but movie mediocre

FRANTIC

Directed by Roman Polanski.
Written by Roman Polanski
and Gerard Brach.
Starring Harrison Ford
and Emmanuelle Seigner.

By MICHELLE PERRY

THE OPENING SEQUENCE is a taxi ride from the airport. Harrison Ford is snuggling in the back seat with a woman in her forties. Ford has never in living memory costarred with a woman anywhere near his age, and to see him kiss a wrinkled check is a mild shock.

Naturally, the woman, Betty Buckley, disappears ten minutes into the film.

The movie is *Frantic*. Ford is Dr. Richard Walker, a surgeon attending a medical conference in Paris. Buckley is his wife

Sondra. Dr. Walker may be a magician with a scalpel, but he bumbles through everyday life like a penguin out of water. His pants are too long, his glasses keep slipping down his nose, and he takes his showers with the stall door halfway open, flooding the bathroom.

Sondra suddenly disappears from their hotel room and Dr. Walker finds himself adrift in an unfamiliar land, unable to speak the language. His attempts to locate his wife near the hotel are very amusing, but Walker does not have a chance to appreciate the humor of the situation as he discovers evidence that his wife was kidnapped.

As it turns out, his wife picked up the wrong suitcase at the airport and is now in the hands of Arab terrorists who want a certain item in that suitcase returned. The mistaken-object scenario has been done

everywhere from *Diva* to Nancy Drew, but here it gives Roman Polanski an excuse to dump the wife and bring in his latest young discovery, Emmanuelle Seigner. Seigner plays Michelle, a part-time smuggler now in possession of Sondra's suitcase. Michelle, armed with a can of mace, joins forces with Dr. Walker and drags him through the wilder sections of Paris in an attempt to exchange smuggled item for wife.

Seigner is another beautiful Polanski protégée, and gives an energetic and sexy but unfocused performance. Ford gives a wonderfully convincing performance that is light-years removed from his early swashbuckling characters. This time, his character does not come equipped with the physical and emotional tools necessary to handle the stress of the situation: it is only with much support from Michelle that

Walker survives until the end of the movie. Surprisingly, very little sexual tension is developed between their two characters until a steamy dance scene that rivals the one Ford had with Kelly McGillis in *Witness*.

Polanski is a resident of Paris and his familiarity with the city is apparent. Rather than focusing on familiar tourist attractions to give a sense of location, he reveals a sordid view that few tourists have a chance to discover.

Ennio Morricone's score, following his Oscar-nominated work for *The Untouchables*, is a major disappointment. Its background drone is a persistent source of irritation.

Aside from a few nifty camera tricks, Ford is left to carry the film. His fans will want to rush out to see it, but others should wait for the videotape.

Candy Mountain and Robert Frank — an odyssey of enlightenment

(Continued from page 6)

knowledge, and although Julius seems far from innocent at the film's outset, Frank manages to evoke a transition in Julius' perception of the possibilities and impossibilities of life.

This transition is quite notable in Frank's camerawork which, although strongly influenced by the contrasting settings of New York City and rural Nova Scotia, also changes in point of view. While the early parts of the film are shot from an inside-looking-out viewpoint (panning shots from inside apartments and taxicabs), this develops later into more wide-open, all encompassing shots. Still, whenever Julius interacts with other people, it is usually within the more claustrophobic confines of a tightly shot room. There are clearly two overlapping themes that are being played out at the same time.

Frank's second theme is of people as separate entities, a theme which never wavers — he constantly shoots conversations with panning shots instead of two-shots, thus emphasizing the distance between people. Upon this theme he overlaps Julius' awakening to the reality of this individuality, the realization that everyone is only looking out for themselves — even in the one romantic interlude when Julius encounters one of Silk's past flames, the audience realizes upon looking deeper that she too uses Julius (perhaps in harmless

manner, but uses him nonetheless) to assuage her own loneliness.

Frank's ability in conveying the understated themes of *Candy Mountain* are ably achieved through his subtle camerawork, and also through his oppressive lighting and minimal music score. What the film often lacks, however, is depth of acting and a definite sense of direction.

Frank insists on using mostly unknown actors, often musicians (Joe Strummer, Leon Redbone, Dr. John, David Johansen of the Buster Poindexter Band), and the spoken lines are often stilted because of it. And while the film's themes are downplayed, Frank often strays a little too much, perhaps losing his audience for a few minutes.

Still, these failings are minor: the short, precise, stilted lines sometimes help to emphasize the film's understated humor; Frank's tendency to meander helps to emphasize Julius' own meandering nature. These may be failings on the surface, but they fall into the grand scheme of things anyway.

Candy Mountain is no great film, one to sweep you off your feet with any major revelation of the reality of human nature. But it is also not a film that will fail to satisfy in its own wandering, episodic, understated way — Robert Frank has managed to convey his personal message without overblowing it with false bravado.

(Continued from page 6)

those two extremes? Or would you rather leave that open?

The film's ending is open — you don't know what he's going to do. It's always up to the viewer: when you create something you leave it open to interpretation, for people to see it. To me he's an American, he starts out an American. In a way you don't know that much about him anyhow. You don't know really where he comes from or what his connections are in America. He probably would have been a more interesting character if you had known more about him in the beginning — where he comes from, how he lives. Then it would be an easier question to answer.

Towards the end when Elmore sells his guitars, he sells them to a definitely oriental woman. Is that specifically meant as a comment on the current American-Japanese trade situation or is it a more symbolic gesture, that he wants to sell out to somebody who's not so money motivated?

At first we wanted to have this Japanese woman played by one of those Japanese actors that is a man but plays a woman. This would have confused people enough. Once I had a very good dealer, a Japanese woman that sold my work. The idea came from that. But also, the power of the Japanese/oriental people — they buy a lot of real estate in New York, a lot of real

estate here [in Boston]. They are very powerful. They have a foot in the door. They are part of the market today.

I didn't think that the oriental woman would be kinder or better than the American businessman or the American businesswoman. That wasn't the idea. I think she was portrayed in a rather nasty way.

Certainly, but her intentions seemed more artistic than the monetary intentions of the Americans.

On the surface — but I'm cynical. But you know, he [Elmore Silk] got what he wanted for it [the guitars]. And he didn't want to go back and have to deal with those kooks in New York. I think business people will always take advantage of artists, whether they are black or oriental or whatever. They will always try to steal and most often are successful at it.

What are some of your future plans in films? Do you want to make other movies like *Candy Mountain*? Like an odyssey?

Candy Mountain number two? I want to go on working. I'm not sure what I'm going to do but it wouldn't be a movie of that type, that makes that many concessions to commercialism. The type of moviemaking I would like it to be would be more spontaneous.

More independent?

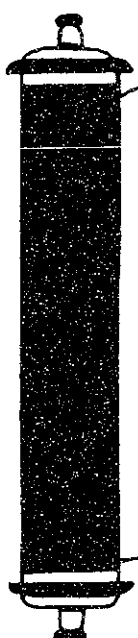
Yeah. To risk a little bit more. Not to know which road you're going to go on as you start out.



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ARTS

Metaphysical missing in Kaufman's cinematic Kundera

THE UNBEARABLE LIGHTNESS OF BEING

Starring Daniel Day-Lewis, Juliette Binoche, and Lena Olin.
Directed by Philip Kaufman.
At the Cheri and Harvard Square Theater.

By MANAVENDRA K. THAKUR

THINK ABOUT THE TITLE for a moment: *The Unbearable Lightness of Being*. Just what is a film with a title like this one about? Upon reading a copy of Czech emigré Milan Kundera's renowned 1984 novel, it turns out to be about four young lovers (Tomas, Tereza, Sabina, and Franz). But this is no trashy Harlequin Romance. Kundera's book takes place during the 1968 Soviet invasion of Czechoslovakia and interspersed within the novel's romance and politics are numerous philosophical asides and metaphysical discussions -- which form the real core and gem of the novel. Consider an excerpt:

A long time ago, man would listen in amazement to the sound of regular beats in his chest, never suspecting what they were. . . . [T]hat remainder, left over after the body had been accounted for, was the soul.

Today, of course, . . . the old duality of body and soul has become shrouded in scientific terminology, and we can laugh at it as merely an obsolete prejudice.

But make someone who has fallen in love listen to his stomach rumble, and the unity of body and soul, that lyrical illusion

Head has funky rhythm section and is clean, tight and dedicated

(Continued from page 7)

monies between guitarist/vocalist Skip Regan '90 and vocalist/percussionist Kris Gunsalus G.

They followed with "Don't Know Why" and "All Grown Up," songs in the laid back, rolling vein of Crosby, Stills, Nash & Young on *4 Way Street*, including long instrumental sections punctuated by guitar solos using a wah-wah pedal. Unlike CSNY, Head featured a very funky rhythm section, lead by drummer Scott Braitwaite.

of the age of science, instantly fades away. That is why, from girlhood on, she [Tereza] would stand before the mirror so often. . . . She forgot that the nose was merely the nozzle of a hose that took oxygen to the lungs; she saw it as the true expression of her nature.

Even in this abridged passage, one can see how deftly Kundera integrates his ruminations with his character's actions. That is what gives the novel (and its title) substance; what other novel about four young lovers begins with a three-page reflection on the Nietzschean idea of eternal return?

But therein lies the problem with the film: the full richness of the book is quite difficult to portray in the filmic medium. The best one can hope for is probably an intelligent and sensitive recounting of the narrative in a manner that remains faithful to the more metaphysical aspects of the book. Philip Kaufman and his actors leave no doubt that they have made as good a film as possible from as unfilmable a novel as this. Despite that, the film leaves one hanging for more.

Perhaps the best scene in which this becomes evident is the scene in which Tereza (French actress Juliette Binoche) and Tomas (Daniel Day-Lewis) make love for the first time. She screams loudly in his ear. In the book, the scream "was not an expression of sensuality. . . . What was screaming in fact was the naive idealism of her love trying to banish all contradictions, banish the duality of body and soul, banish perhaps even time." In the film, however, all one hears is Tereza shouting for a

second or so, without any indication whatsoever of the metaphysical significance of Tereza's scream.

This is indicative of how straightforward the narrative has been made in the film. The book's central division of all things into "heavy" and "light" and Kundera's constant exploration of the boundary of the two categories is so subdued in the film as to be virtually absent.

Yet what remains on the screen does have strengths of its own. The acting in the film is uniformly superb, from Day-Lewis, Binoche, and noted Swedish actress Lena Olin (as Tomas' mistress) down to the few moments the popular Polish actor Daniel Olbrychski has onscreen as an Interior Ministry official. Kaufman draws thoroughly on the skills of his actors, and there is no mistaking that this most American of directors has successfully produced a quintessentially European character study.

Technically, the film is dazzling in several moments. One sequence in particular, in which Tereza and Tomas photograph the Soviet tanks and troops as they roll into Prague, is a breathtaking cinematic *tour-de-force*. Kaufman and his crew recreate the Russian invasion with a frightening ac-



Daniel Day-Lewis and Juliette Binoche in *The Unbearable Lightness of Being*.

curacy, complete with authentic clothing, props, automobiles, and tanks. (Daniel Day-Lewis is even provided with a gold dental crown that was popular with Czech men at the time.) During the sequence, Kaufman integrates virtually every technical aspect of filmmaking—lighting, photography, editing, sound, color, art direction, acting—with such astonishing clarity that the scenes portray the invasion with a vitality the book never could have hoped to equal.

And the narrative does manage to verbalize one of Kundera's seemingly unfilmable comparisons. Tomas castigates at one point those who refused to atone for their initial welcome of the communist regime. They should have, says Tomas, followed the example of Oedipus who blinded himself when he discovered his sins. It is a pity that more scenes like this one could not be incorporated into the film because with all the sheer talent involved in the film, Kaufman has achieved what to him must be a supreme triumph. Nevertheless, it is disappointing that one must be familiar with Kundera's novel to appreciate full richness of the qualities that made the story of Tomas, Tereza, Sabina, and Prague so special.

Overall, the band was clean, tight, and dedicated. Though the SCC has tended in the past to favor the most pop-oriented bands, Head should be a good bet to make it to the finals.

The third night of preliminary competition will be this Thursday beginning at 9:30 PM in Walker Memorial. Four original bands will be performing — Chutney, Solo Faces, Stoned Wheat, and Bucket O' Lunch. The winners of the preliminary nights will be announced after the last band performs. The finals will be held on Saturday, March 12.

Overall, the band was clean, tight, and dedicated. Though the SCC has tended in the past to favor the most pop-oriented bands, Head should be a good bet to make it to the finals.

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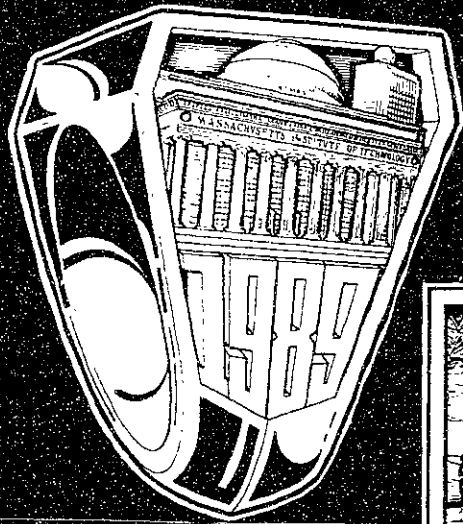
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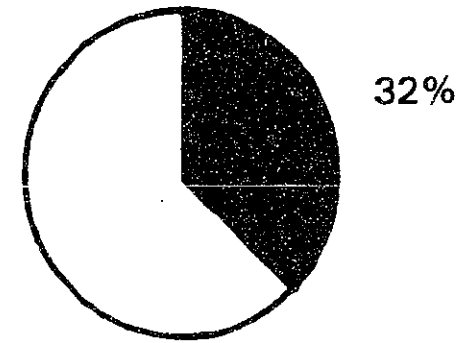
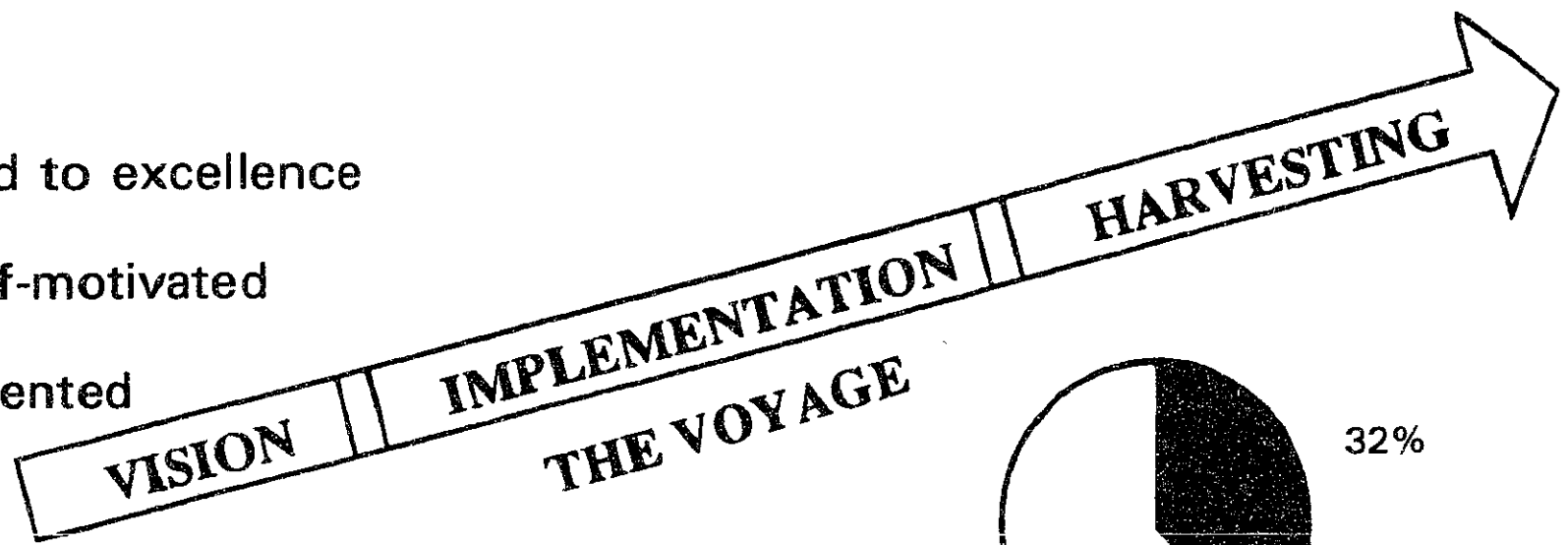
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ARTS

On The Town

Compiled by Peter Dunn

Ongoing Theater

The Angel Dialogs, the new intermedia electronic dance-opera docudrama on the strange life story of J. Robert Oppenheimer, father of the atomic bomb, continues through March 12 as a presentation of Theatre S, at The Performance Place, 277 Broadway, Somerville. Performances are Thur-Sat at 8 pm. Tickets: \$8 & \$10 general, \$4 & \$6.50 students. Telephone: 625-6087.

The Bishop's Bonfire, Sean O'Casey's play dealing with a bishop returning to his Irish home town after 20 years to a noisy, impressive hero's welcome, continues through March 20 at the Lyric Stage Theatre, 54 Charles Street, Beacon Hill, Boston. Performances are Wed-Fri at 8 pm, Sat at 5 pm & 8:30, and Sun at 3 pm. Tickets: \$10 to \$13. Telephone: 742-8703.

The Children's Hour, Lillian Hellman's drama about two teachers at a girl's boarding school whose lives are ruined by rumors of lesbianism, continues through March 19 as a presentation of the Triangle Theater Company at the Paramount Penthouse Theatre, 58 Berkeley Street, Boston. Performances are Thur-Sat at 8 pm. Tickets: \$12.50. Telephone: 426-3550.

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 Tues-Fri at 8 pm, Sat at 6 pm & 9 pm, matinees Thurs at 2 pm and Sun at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

Quartet, reexamining the themes of sex as power and politics as revolution from Choderlos de Laclos' novel, *Les Liaisons dangereuses*, continues through March 6 as a presentation of the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Harvard Square, Cambridge. Performances are Tues-Sat at 8 pm, Sun at 7 pm, matinees Sat & Sun at 2 pm. Tickets: \$13 to \$26. Telephone: 547-8300.

Haiku, Kare Snodgrass' one-act play about a poet who attributes her volumes of haiku to her autistic daughter, and **Moving Out**, Ray Isie's one-act play about a young man's efforts to uproot a stubborn elder, continue through March 5 at the Boston Playwright's Theatre, 949 Commonwealth Avenue, Boston. Performances are Thur-Sun at 8 pm. Tickets: \$5 general, \$3 students. Telephone: 738-4146.

Contemporary Insanity, a collection of satirical songs and sketches portraying a sophisticated and offbeat look at modern life, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square in Somerville. Performances are Thurs at 8 pm, and Fri-Sat at 8 pm and 10:30 pm. Tickets: \$8 Thurs, \$9.50 Fri-Sat. Telephone: 628-9575.

Forbidden Broadway 1988, the latest updated version of Gerard Alessandrini's musical comedy revue, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel. Performances are Tues-Fri at 8 pm, Sat at 7 pm & 10 pm, and Sun at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Telephone: 357-8384.

Les Misérables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through April 23 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, Wed & Sat matinees at 2 pm. Tickets: \$27.50 to \$45, \$16 special student tickets for some performances. Tel: 426-4520.

Move Over Mrs. Markham, the 1971 West End comedy about infidelity, lust, and missed opportunities, continues indefinitely at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Tues-Fri at 8:00, Sat at 6:00 & 9:30, and Sun at 3:00. Tickets: \$19.50 to \$27.50, \$33.50 to \$42.50 with dinner. Telephone: 423-4008.

A Night With John Barrymore, with Ronald Buda performing Milli Janz's one man play about Barrymore struggling with alcoholism and a faltering career, continues through March 6 at the Actor's Workshop, 40 Boylston Street, Boston. Performances are Thur-Sat at 8 pm, Sun at 7 pm. Tickets: \$10 to \$12. Telephone: 244-0169.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, Sun at 3 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

A View from the Bridge, Arthur Miller's riveting American tragedy of violence and forbidden love in the shadow of the Brooklyn Bridge, continues through March 27 at the New Repertory Theatre, 61 Washington Park, Newton. Performances are Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tickets: \$9 to \$12 general, \$2 discount to seniors and students. Telephone: 332-1646.

Tuesday, Mar. 1

POPULAR MUSIC

CRITIC'S CHOICE ★ ★ ★
Birdsongs of the Mesozoic perform beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$6. Telephone: 497-8200.

Ruby Topaz, Insigators, Roxy, Evangelizer, and Doldruma perform in an 18+ ages Metal show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3.50. Telephone: 451-1905.

The Regular, The Stops, and Life of Sport perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

CLASSICAL MUSIC

The Boston University Symphony Orchestra performs works by Prokofiev, Haydn, and Brahms at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$6, \$8, and \$10. Telephone: 353-3345.

POETRY

Poet **Michael Hofmann**, author of *Nights in the Iron Hotel* and *Acrimony*, will read from his work at 4 pm in the Boston University College of Liberal Arts, 725 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-2510.

FILM & VIDEO

The Somerville Theatre presents a Steve Martin double bill with *Planes, Trains and Automobiles* (1987) at 4:00 & 7:45 and *All of Me* (1981) at 6:00 & 9:45. Also presented March 2. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

USA Cinemas' 3rd Annual French Film Festival continues with Bertrand Blier's *Buffet Froid* (1980), starring Gérard Depardieu, at Copley Place. Also presented March 6. Telephone: 542-3334.

The Brattle Theatre begins its Tuesday film series *Questioning War* with *Atomic Café* at 4:00 & 7:30 and *War and Peace* at 5:45 & 9:15. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday film series *Women Directors and the Avant-Garde* with *Les Années 80* (*The Golden Eighties*, Belgium, 1983, Chantal Akerman) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

EXHIBITS

Lerry and Juliet: Portraits of the Folks, photographs by Tim Grant, opens today at the a.k.a. Skylight Gallery, 43 Charles Street, Boston. Continues through March 30 with gallery hours Mon-Sat 10-5. Telephone: 720-2855.

Sean Mooney: Paintings opens today at the Newtonville Public Library, 345 Walnut Street, Newtonville. Continues through March 31 with gallery hours Mon-Fri 9:30-6 and Sat 9:30-5. Telephone: 552-7162.

JAZZ MUSIC

The New England Conservatory Honors Jazz Sextet performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Tel: 262-1120 ext. 257.

POPULAR MUSIC

Bim Skala Bim and Plate O Shrimp perform beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$6. Telephone: 497-8200.

Galaxy 500, Blue Valentine, and Overlooked perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

White Fire, M.P.H., Artisan, Blitz, and Ex-15 perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3. Tel: 451-1905.

THEATER

CRITIC'S CHOICE ★ ★ ★
Zangerl, a poem-play by futurist Velimir Khlebnikov, translated from the Russian by Paul Schmidt, is presented at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Also presented March 3 and 4. Tickets: \$10 general, \$8 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

FILM & VIDEO

CRITIC'S CHOICE ★ ★ ★
The Harvard Film Archive continues its Wednesday series *Film and Dreams* with Federico Fellini's *8 1/2* (Italy, 1963) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

USA Cinemas' 3rd Annual French Film Festival continues with Pierre Chanel's *Man From Nowhere* and Jacques Tati's *Playtime* at Copley Place. Telephone: 542-3334.

The Brattle Theatre begins its Wednesday film series *Fassbinder* with *Lola* at 3:30 & 7:45 and *Veronica Voss* at 5:40 & 9:50. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

CLASSICAL MUSIC

The Boston Conservatory Wind Ensemble performs works by Dvorak, Holst, and Ron Nelson at 8 pm in Scully Hall, 8 The Fenway, Boston. No admission charge. Telephone: 516-6340.

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Claudio Abado will lead the Chamber Orchestra of Europe in works by Schubert, Schumann, Ives and Stravinsky. Symphony Hall, March 4 at 8pm. MIT price \$5.

SPANISH DANCE

The Ramon de Los Reyes Spanish Dance Theatre will present a program entitled "Bravo Flamenco/Samba Brazil," featuring new choreography by de Los Reyes to Ravel's *Bolero* and Afro-Brazilian dance, music and theater. John Hancock Hall, Boston. March 4 & 5 at 8pm. MIT price: \$5.

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The 1988 Carroll L. Wilson Awards

These awards have been established as a memorial to the late Carroll L. Wilson '32, Professor of Management at the Sloan School and first Mitsui Professor in Problems of Contemporary Technology at MIT. Wilson devoted much of his career toward seeking solutions to important global problems through the application of scientific, engineering, economic, and political analysis to programs of action. The underlying goal of his work was the improvement of relations among countries and the strengthening of their institutions and people.

Application forms and additional information are available from:

Ms. Lynn J. Zimbalatti,
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Applications should consist of:

1. A completed application form, including a statement of how the proposal relates to the interest areas of Carroll L. Wilson.
2. A brief resume of the student.
3. A one-page proposal summary, together with a supporting proposal and budget.
4. Two confidential letters of support, one from a member of the faculty and one from a person outside MIT who knows the applicant well.

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Professor Howard W. Johnson. Honorary Chairman of the Corporation, MIT

Professor Samuel J. Keyser. Associate Provost, MIT

Mr. Constantine B. Simonides '57. Vice President and Secretary of the Corporation, MIT

Dr. James A. F. Stoner '61. Professor of Management, Graduate School of Business, Fordham University

Ms. Rosemary Wilson. Attorney, Sullivan and Worcester

ARTS

On The Town

Compiled by Peter Dunn

Thursday, Mar. 3

POPULAR MUSIC

The *Swinging Erudites* perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The *Raindogs*, with *Sally's Dream*, perform at AXIS, 13 Lansdowne Street, just across the street from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

In *The Wild, Take the Veil, Soft Exchange, and Broken Toys* perform at the Rat, 528 Commonwealth Avenue, Boston. Telephone: 451-1905.

Triage, Sojourn, The Lemmings, Big Clock, Parade, and Green Fuse perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$3. Telephone: 451-1905.

JAZZ MUSIC

William Malone, saxophone, *Paul Harringer*, piano, *John Lockwood*, bass, and *Alan Dawson*, drums, perform at 8 pm in Jewett Auditorium, Wellesley College. No admission charge. Telephone: 235-0320 ext. 2028.

CRITIC'S CHOICE
Claude Bolling, French composer/pianist, performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Tickets: \$15. Tel: 497-8200.

Paul and Rosalie DiCrescenzo with *Tom Petrakis* perform in an evening of jazz, including works by Ellington, Gershwin, Erving Berlin, Cole Porter, Rodgers and Hart, and others, at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street in Harvard Square. Tickets: \$3.50. Telephone: 547-6789.

CLASSICAL MUSIC

Sara Goldstein, voice, *John Finney*, harpsichord, and *Jan Pfeiffer*, Baroque cello, perform works by Bach, Handel, Purcell, and Arne as part of the *MIT Thursday Noon Chapel Series* at 12:05 at the MIT Chapel. No admission charge. Telephone: 253-2906.

CRITIC'S CHOICE
The *Boston Symphony Orchestra*, with cellist *Yo-Yo Ma*, performs works by Haydn, Shostakovich, and Beethoven at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented March 4 at 2 pm and March 5 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

The *Handel and Hayden Chamber Chorus and Period Orchestra* performs an all-Bach program at 8 pm in Old West Church, 131 Cambridge Street, Boston. Tickets: \$12.50 general, \$5 student rush [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Telephone: 266-3605.

Pianist *Lucienne Davidson* performs works by Chopin and Mozart at 12 pm at the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

A *Piano Honors Recital* is presented by the New England Conservatory at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

EXHIBITS

Annette Browne: New Paintings opens today at the Gallery at the Piano Factory, 791 Tremont Street, Boston. Continues through March 21 with gallery hours Thur-Fri 5-9 pm and Sat-Sun 2-6 pm. Telephone: 267-0593.

THEATER

Split Second, in which Dennis McIntyre pits a black New York City policeman against a petty criminal turned viciously racist, opens today at the Alley Theatre, 1253 Cambridge Street, Cambridge. Continues through April 16 with performances Thur-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

Harlem Renaissance, a night of drama and songs taking you back to Harlem in the 1920's, is presented at 8 pm at the Cambridge Multicultural Arts Center, 41 Second Street, East Cambridge. Also presented March 4 and 5. Tickets: \$10 general, \$8 seniors and students. Telephone: 577-1400.

DANCE

Choreo Graphs, a performance with dancers, computers, and motion detectors, is presented by the Computer Museum at 8 pm in Cahners Theater, The Museum of Science, 300 Congress Street, Boston. Also presented March 4. Telephone: 426-2800 or 423-6758.

FILM & VIDEO

The Somerville Theatre presents a Stuart Gordon triple feature with *Dolls* (1987) at 4:15 & 9:30, *From Beyond* (1986) at 6:00, and *Reanimator* (1984) at 7:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children. Telephone: 625-1081.

CRITIC'S CHOICE
The Harvard-Epworth Church presents John Ford's *The Man Who Shot Liberty Valance* (1962), starring Jimmy Stewart and John Wayne, at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

USA Cinemas' 3rd Annual French Film Festival continues with *Jean Renoir: The Boss* (Jacques Rivette and André S. Labarthe) at Copley Place. Telephone: 542-3334.

The Brattle Theatre presents *New Animation by the Brothers Quay* at 4:45, 6:15, 7:50, & 9:30. Also presented March 4 and 5. Located at 40 Brattle Street in Harvard Square. Telephone: 876-6837.

Friday, Mar. 4

CLASSICAL MUSIC

CRITIC'S CHOICE
Sinfonova performs in a program entitled "For Carnegie Hall," works by Rossini, Mozart, Mirzoyan, and Schubert/Mahler, at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$8.50, \$13.50, and \$18.50 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Telephone: 938-6828.

CRITIC'S CHOICE
The Chamber Orchestra of Europe performs works by Schubert, Schumann, Ives, and Stravinsky at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$18 and \$20 [see also reduced-price tickets offered through *The Tech Performing Arts Series*]. Telephone: 266-1492 or 497-1118.

Boston Muska Viva presents a concert of retrospective and new works by William Thomas McKinley at 8 pm in the First and Second Church, 66 Marlborough Street, Boston. Tickets: \$8. Telephone: 646-8659.

The Harvard-Radcliffe Orchestra performs works by Wagner, Tchaikovsky, and Nielsen at 8 pm in Sanders Theatre, Harvard University, Cambridge. Tickets: \$4 & \$6, \$8 at the door. Tel: 864-0500.

The Longy Artists Ensemble performs works by Beethoven, Brahms, Douglas Johnson, and Schumann at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Follen and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

DANCE

The Ramon de Los Reyes Spanish Dance Theatre presents a program entitled "Bravo Flamenco/Samba Brazil" at 8 pm in John Hancock Hall, Hancock Place, Boston. Also presented March 5. Tickets: see reduced-price tickets offered through *The Tech Performing Arts Series*. Telephone: 421-2000.

East Coast Shuttle, dances by Sue Bernhard, Anne Lemos Edgerton, Cheryl Flaherty, and Donna Frechette, is presented at 8 pm at the Joy of Movement Studio Theater, 536 Massachusetts Avenue, Cambridge. Also presented March 5. Tickets: \$8 general, \$7 Dance Umbrella members. Tel: 655-0486.

FILM & VIDEO

The MIT Lecture Series Committee presents Frank Capra's *State of the Union* (1948) at 7:30 in 10-250 and *No Way Out*, starring Kevin Costner, at 7:00 & 10:00 in Kresge Auditorium. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents a Woody Allen triple feature with *Everything You Always Wanted to Know About Sex* (1972) at 4:14 & 9:30, *Sleeper* (1975) at 7:45, and *Love and Death* (1975) at 6:00. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children. Telephone: 625-1081.

The French Library in Boston begins its series *Expatriate Filmmakers in Paris* with Luis Bunuel's *Cet Obscur objet du désir* (*That Obscure Object of Desire*, 1977) at 8 pm. Also presented March 5 and 6. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 members. Telephone: 266-4351.

The Harvard Film Archive begins its film series *Animated Features* with Ralph Bakshi's *Heavy Traffic* (1973) at 7 pm and 9 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Tel: 495-4700.

USA Cinemas' 3rd Annual French Film Festival continues with Bertrand Tavernier's *Beatrice* at Copley Place. Telephone: 542-3334.

The Cambridge Center for Adult Education continues its film series *The Wages of Sin* with *Obolomov* (Russia, 1981, Nikita Makalkov) at 6:30 & 9:15. Located at 56 Brattle Street in Harvard Square. Tickets: \$3.50. Tel: 547-6789.

POPULAR MUSIC

New Man, with guests *Tribe, Paris, The Shivers, and Mike Verge & Acid Reign*, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50 advance/\$5.50 at the door. Telephone: 451-1905.

Down Avenue and la The Flesh perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Volcano Suns, Slaves, Too Much Joy, and Gingerbread Men perform at the Rat, 528 Commonwealth Avenue, Boston. Telephone: 536-9438.

The Bags, Tupelo Chain Sex, and Gingerbread Men perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Johnny Copeland, Texas blues guitar great, and his band perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Tel: 497-8200.

Saturday, Mar. 5

POPULAR MUSIC

Jazz/Classical/Folk Live-Music Coffeehouse is open 8:00 to 11:30 in the Ash-down Dining Room. Admission: \$1.

The Neats, The Matweeds, Two Saints, and 98 Colors perform at the Rat, 528 Commonwealth Avenue, Boston. Telephone: 536-9438.

The Lyres, Last Stand, and Great Planes perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Pretty Poison, with guests *Picture Perfect*, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Telephone: 451-1905.

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A R T S

On The Town
Compiled by Peter Dunn

Hiram Bullock, former member of the *Late Night with David Letterman* Band, with *Tiger's Baka*, performs at 8 pm & 11 pm at Nighthage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

The Clancy Brothers, Ireland's energetic and talented quartet, with Robbie O'Connell, perform at 8 pm at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$13.50, \$15.50, and \$16.50 (\$2 more day of show). Telephone: 625-1081.

CLASSICAL MUSIC

The Boston Philharmonic performs Bruckner *Symphony No. 8* at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Also presented at 4 pm in Sanders Theater, Harvard Square, Cambridge. Tickets: \$7, \$11, and \$14. Telephone: 536-2412.

Frederic Rzewski, Massachusetts-born avant-garde composer and pianist, performs as part of the *MIT Composers in Recital Series* at 8 pm in Killian Hall, Hayden Library Building, 160 Memorial Drive. Admission: \$8 general, \$4 students. Telephone: 253-2906.

Members of the Youth Philharmonic Orchestra join the Boston Symphony Orchestra in a *Salute to Symphony* concert at 2:15 pm in the Hynes Civic Auditorium. The New England Conservatory also presents Stephen Drury in a faculty recital at 3 pm and an Extension Division Faculty Recital at 8 pm, both in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge for any of these concerts. Telephone: 262-1120 ext. 257.

THEATER

Saturday, Sunday, Monday, Eduardo de Filippo's tale of the Priore family resolving their domestic troubles, opens today as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Continues through March 27 with performances Tues-Sat at 8 pm, Wed, Sat, & Sun matinees at 2 pm. Tickets: \$12 to \$27. Telephone: 266-3913.

FILM & VIDEO

The MIT Lecture Series Committee presents *Strikeout*, starring Richard Dreyfuss and Emilio Estevez, at 7 pm & 10 pm in Room 26-100. Admission: \$1.50. Telephone: 225-9179.

***** CRITIC'S CHOICE *****
USA Cinemas' 3rd Annual French Film Festival continues with Louis Malle's *Lacombe, Lucien* and Maurice Pialat's controversial *Under Satan's Sun* at Copley Place. Telephone: 542-3334.

The Harvard-Epworth Church presents Claude Chabrol's *This Man Must Die* (1970) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

EXHIBITS

The 117th New England Flower Show opens today at the Bayside Expo Center, Boston, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Continues through March 13 with hours Mon-Sat 10-10 and Sun 10-8. Tickets: \$5.50 to \$7 depending on day, \$2 children. Telephone: 262-8780.

Images from Java and Bali, by C. David Thomas, opens today at the Newton Free Library, 414 Centre Street, Newton Corner. Continues through April 3 with gallery hours Mon-Thur 9-9, Fri 9-6, Sat 9-5, and Sun 1-4. Telephone: 552-7145.

Sunday, Mar 6

POPULAR MUSIC

Leo Kottke and Michael Hedges perform at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$16.50. Tel: 492-1900 or 720-3434.

Buddy Greco, veteran practitioner of jazz-oriented pop, performs as part of *Sunday with the Stars* at 2 pm & 7 pm at The Mills Falls, 383 Elliot Street, Newton Upper Falls. Tickets: \$55 and up (includes 5-course dinner). Tel: 244-3080.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
The MIT Chamber Players, with virtuoso French horn player Douglas Hill, perform works by Husa, Weber, Beethoven, and Dvorak at 3 pm in Killian Hall, Hayden Library Building, 160 Memorial Drive. No admission charge. Telephone: 253-2906.

An Evening of Gershwin, an evening of music and dance, is presented by the Stage Company of Boston at 8 pm at the Charles Playhouse, 74-78 Warrenton Street, Boston. Donation: \$25 advance/\$30 at the door. Telephone: 367-6819.

The Boston Museum Trio, with Judith Malafronte, mezzo soprano, performs works by Barbara Strozzi and Montclair at 3 pm at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Boston String Quartet performs in a *Longy Artist's Diploma Recital* at 3 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Folger and Garden Streets, Cambridge. No admission charge. Telephone: 876-0956.

A Faculty Chamber Music Concert is presented at 4 pm at the All Newton Music School, 321 Chestnut Street, West Newton. No admission charge. Telephone: 527-4553.

FILM & VIDEO

The MIT Lecture Series Committee presents *2010: Odyssey Two*, starring Roy Scheider and John Lithgow, at 6:30 & 9:30 in Room 26-100. Admission: \$1.50. Telephone: 225-9179.

The Somerville Theatre presents *The Trip To Bonifant* (1986) at 4:15 & 8:00 and *Sunday in the Country* (France, 1985, Bertrand Tavernier) at 6:15 & 10:00. Also presented March 7. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

Monday, Mar 7

CLASSICAL MUSIC

First Monday in Jordan Hall, with Brahms Sextet in *G Major*, Op. 36 and Schubert Quintet in *C Major*, Op. 163, is presented by the New England Conservatory at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Tickets: \$5 general, \$3 seniors and students. Telephone: 262-1120 ext. 257.

FILM & VIDEO

***** CRITIC'S CHOICE *****
The Harvard Film Archive continues its Monday film series *Three Directors* with Jean Renoir's *Le Crime de Monsieur Lange* (The Crime of Monsieur Lange, France, 1935) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

USA Cinemas' 3rd Annual French Film Festival continues with Alain Tanner's *No Man's Land* at Copley Place. Telephone: 542-3334.

The Cambridge Center for Adult Education presents a new film on Robert Lowell, introduced by Frank Bidart on the occasion of the 70th anniversary of Lowell's birth, at 8:15 pm in the Blacksmith House, 56 Brattle Street in Harvard Square. Admission: by donation. Telephone: 547-6789.

Tuesday, Mar 8

POPULAR MUSIC

Bobby "Blue" Bland, one of America's preeminent vocalists, with The Icecreamers, performs at 8:00 & 10:30 at Nighthage, 823 Main Street, Cambridge. Tickets: \$12. Telephone: 497-8200.

CLASSICAL MUSIC

The New England Conservatory Honors Clarinet Trio performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. Also, the NEC presents an Extension Division Faculty Recital at 8 pm in Brown Hall, 290 Huntington Avenue, Boston. No admission charge for either concert. Telephone: 262-1120 ext. 257.

THEATER

***** CRITIC'S CHOICE *****
Mummenschanz, the celebrated Swiss Mask-Mime troupe, performs at 7:30 at the Colonial Theatre, 106 Boylston Street, Boston. Continues through March 20 with performances Tues-Sat at 8 pm, Sat matinees at 2 pm, and Sun matinees at 3 pm. Tickets: \$17 to \$25.50. Telephone: 426-9366.

A Piece of Time, Miller Coburn's bitter-sweet comedy about an elderly Jewish couple facing their mortality, opens today at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues through March 27 with performances Thur-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tickets: \$8 to \$15. Tel: 482-6316.

EXHIBITS

New Dimensions in Photography, exploring how contemporary photographers are combining the unique characteristics of Polaroid film with alternative processes, opens today at the Clarence Kennedy Studio, 770 Main Street, Cambridge. Continues through April 9 with gallery hours Tues-Sat 11-5. No admission charge. Telephone: 577-5177.

LECTURES

Derek Campbell, actor, director, and teacher at MIT, and William Cavness, voice of *Reading Aloud* and *Chamberworks* on WGBH, will read selections from the "Cyclops" episode of James Joyce's *Ulysses* at 6 pm at the French Library in Boston, 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Tickets: \$5 general, \$3 members, seniors, and students. Telephone: 266-4351.

Dr. Dorothy Iudd Hall presents a slide-talk entitled *Robert Frost: Derry, NH to Rippon, VT* at 8:15 pm at the Cambridge Center for Adult Education, 56 Brattle Street in Harvard Square. Admission: \$1.50. Telephone: 547-6789.

FILM & VIDEO

The Somerville Theatre presents *What Happened to Kerouac?* (1985) at 4:15 & 7:50 and *Marlene* (1967) at 6:00 & 9:30. Also presented March 9. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

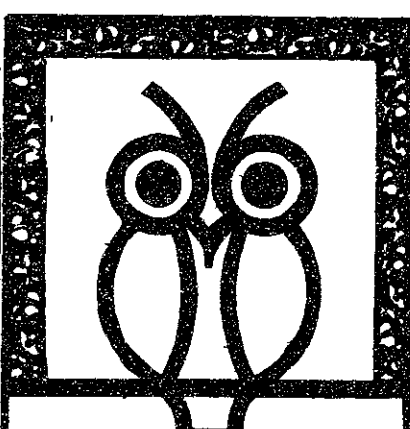
The Harvard Film Archive continues its Tuesday film series *Women Directors* and *The Avant-Garde* with *Born in Flames* (1983, Lizzie Borden) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Tickets: \$3 general, \$2 seniors and children. Telephone: 495-4700.

USA Cinemas' 3rd Annual French Film Festival continues with Claude Chabrol's *The Horse of Pride* at Copley Place. Telephone: 542-3334.

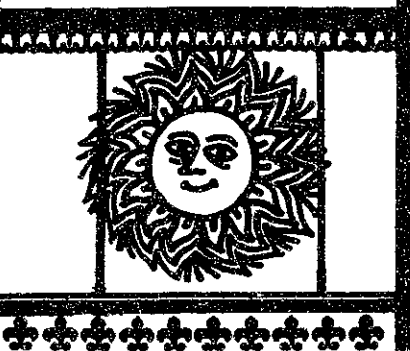
Upcoming Events

Boston Globe Jazz & Heritage Festival, March 10 to 19 at various locations. Making Music Together - American Soviet Festival Performances, including performances by *Maja Plisetskaya* and the *Bolshoi Ballet*, begins March 11 and continues through March 29. Terence Trent D'Arby at the Metro on March 16. Tampopo, presented by the MIT-Japan Science and Technology Program, on March 18 in 10-250. La La La Human Steps presented by Dance Umbrella at the Strand Theatre on March 18 and 19. INKIS and Public Image Limited at the Worcester Centrum on March 21. Macbeth, starring Christopher Plummer and Glenda Jackson, at the Colonial Theatre March 22 to April 3. The Juilliard String Quartet at the Wang Center on March 25. Je suis le cabier: The Sketchbooks of Picasso at the Institute of Contemporary Art, April 15 to June 12.

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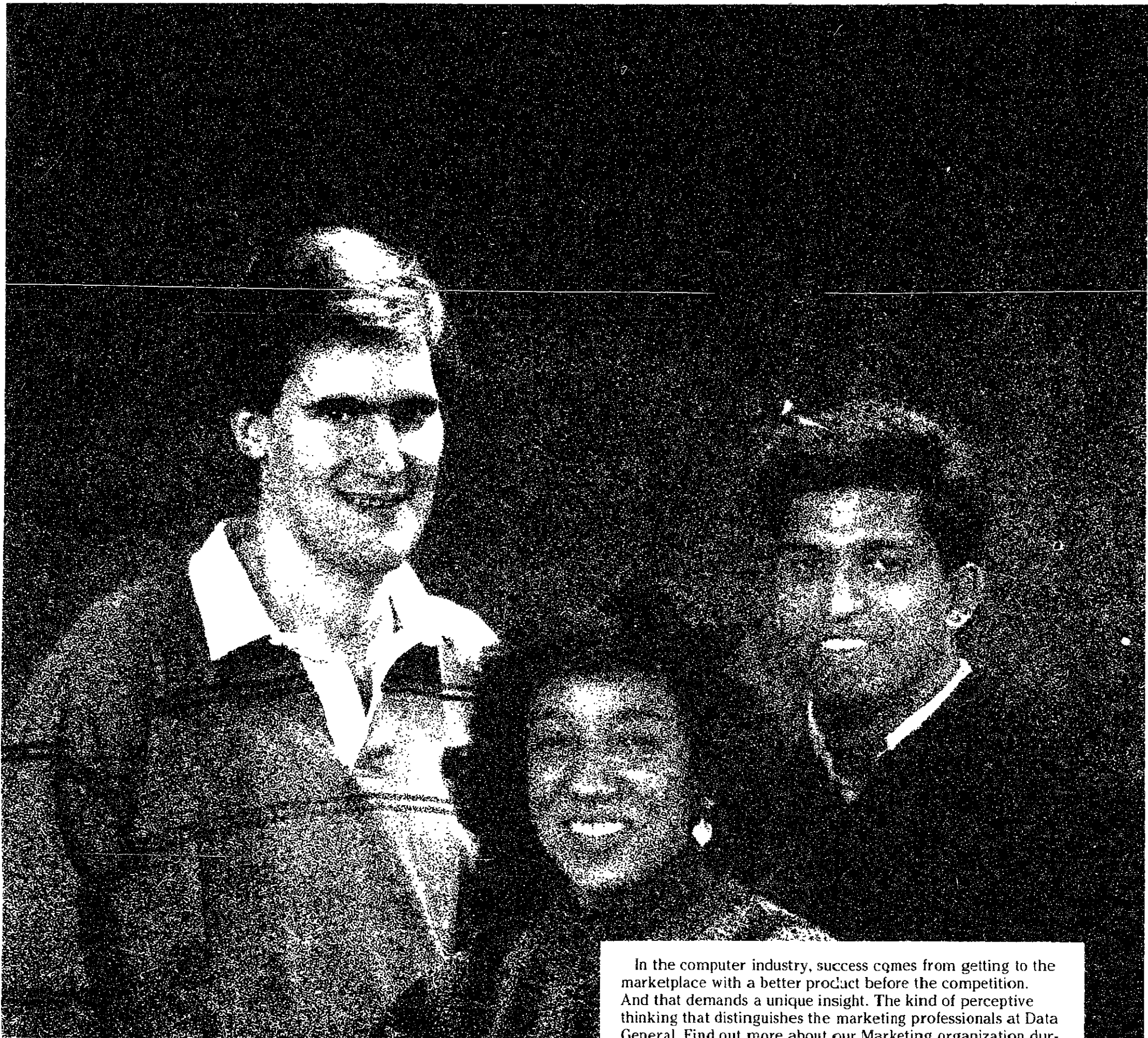
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If you're interested in learning more about the Marketing organization at Data General, attend our on-campus presentation this Thursday, March 3, from 4:30pm - 6:30pm in Room 8-105. You'll view an informative slide show followed by refreshments and have the chance to talk with senior marketing management. It's a great opportunity to gain some insight into your future. Discover the difference your perceptive thinking will make at Data General.

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By Allan Duffin



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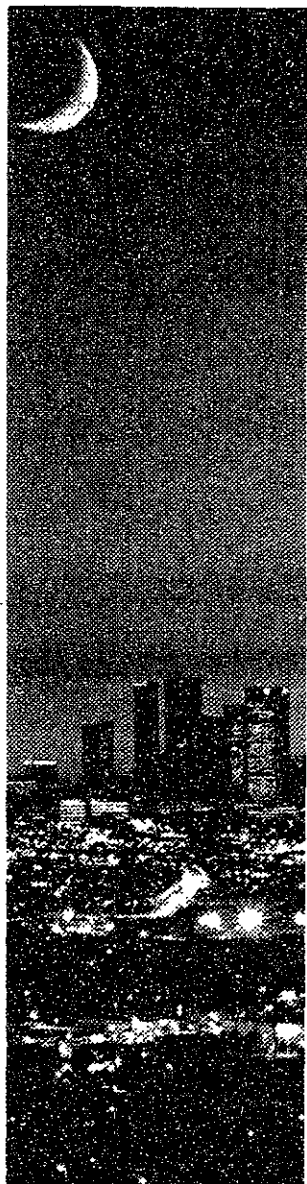
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RATIONAL

Protesters demand aid for homeless Americans

(Continued from page 1)

around the United States, some from as far as California and Washington State, though the majority were from the eastern states. About 5000 people met Saturday morning in the parking lot of the Atlanta Civic Center for the start of the march, where they were flanked on one side by newly-built condominiums and on the other by a city park where some of Atlanta's homeless — who number almost 8000 — looked on.

"Government has failed us"

The general attitude at the march was that the processes of government were not taking care

of the problems of homelessness. "Today we're out marching, but tomorrow people will be out there doing what they always have . . . because government has failed us," said Leona Smith of the Delaware Union of the Homeless. "It's no accident that there are 3 million homeless people in this country," she said.

Protesters said that both the Democrats and the Republicans have tolerated homelessness as a "necessary evil" but have failed to act effectively.

"Government will only do what we make it do," said homeless advocate Mitch Snyder. "If they won't open the doors, kick them in," he said.

Architecture develops stronger visual program

(Continued from page 1)

the committee "decided to develop a program more in tune with art interests in the eighties" and provide a stronger foundation in the arts for undergraduates,

Bomb threats made against Media Lab

The Campus Police received three bomb threats against the Wiesner building (E15) on Friday, forcing the evacuation of the building twice, according to Police Chief Anne P. Glavin.

A search of the building produced no explosive devices, Glavin said. The threats were telephoned in at 10:25 am, 11:40 am, and 3:00 pm. The voice on each of the calls was apparently that of the same person, Glavin said. The building — which houses the Media Laboratory — was evacuated once in the morning, and a second time in the afternoon.

Glavin declined to comment on the nature of the telephone threats. The police are currently investigating the incident, and cannot reveal any details yet, according to Glavin.

Friedman said.

Most of the strength of the visual arts program is in the graduate programs, such as the Center for Advanced Visual Studies (CAVS), he continued, and so there is the need to strengthen the undergraduate programs by providing a more complete beginning education in the visual arts.

The two main activities of the committee, continued Friedman, are to "define the character of the program and to find a person to head the program." Presently, a national search is being carried out by this committee for a person, probably an artist, to be the head of the visual arts program, de Monchaux said.

The department is also committed to hiring three more faculty members in the next three years, said Friedman. The committee hopes that these new members will bring some advanced techniques, such as new theories about the teaching of drawing and painting, into MIT, said Friedman.

The committee's preliminary report should be out in March, de Monchaux said.



Demonstrators march through the Atlanta business district to advocate renewed spending for the homeless.

Michael Gojer/The Tech

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Coop Nominations

The Board of Directors of the Harvard Cooperative Society has 23 members - 11 students from M.I.T. and Harvard, 11 members of the faculty and staff or alumni of M.I.T. and Harvard, and the president of The Society. The following persons have been nominated by the stockholders of the Society to serve as Student Directors during the 1988-1989 school year.

HARVARD AND RADCLIFFE COLLEGE STUDENTS

Marcus Hall, '90
Bonnie B. Huang, '89
Kevin G. Volpp, '89
Michael E. Wiese, '89

HARVARD GRADUATE STUDENTS

Horst J. Kayser, '89
Richard Hoskins, '89
Kevin Mohan, '91

M.I.T. UNDERGRADUATE STUDENTS

Darian C. Hendricks, '89
Charles Fabian, '89

M.I.T. GRADUATE STUDENTS

Dennis L. Marler, '89
Deborah M. Ball, '89

PROCEDURE FOR ADDITIONAL NOMINATIONS FOR STUDENT DIRECTORS

Additional nominations for student directors may be made by the petition process. Petitions for student directors must be validly signed by at least 100 student members and filed with the Clerk of the Society (by leaving the petition at the president's office in the Harvard Square store) no later than 5PM, March 14, 1988.

Ballots will be distributed in April to all student members for the purpose of electing eleven directors from the whole list of nominees. If you are interested in becoming a petition nominee, you should promptly acquire petition forms and instructions from the Cashier's Office in any of the Coop stores between the hours of 9:30AM and 5PM, Monday through Friday. Remember that completed petitions cannot be accepted after 5PM March 14, 1988.

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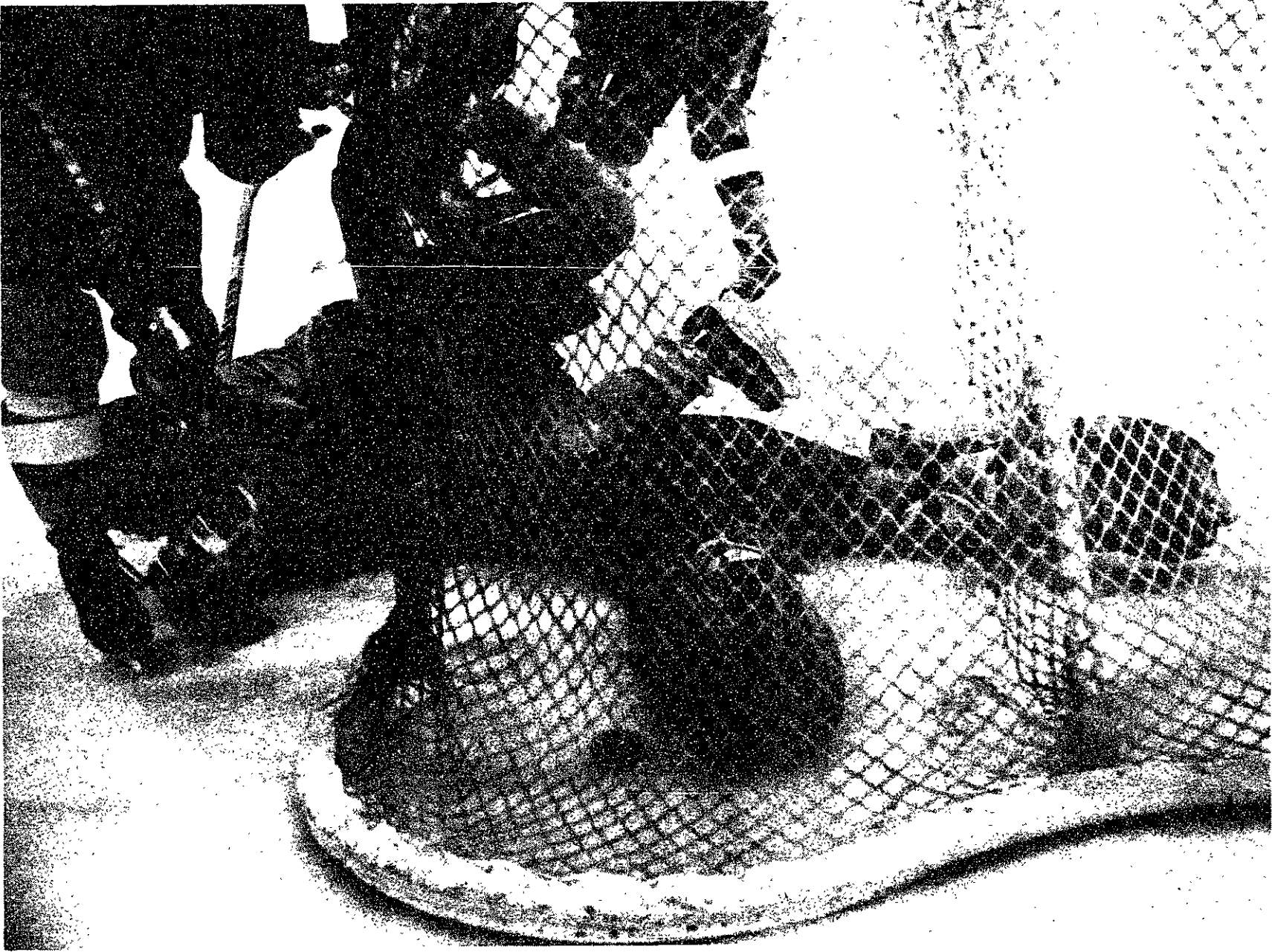
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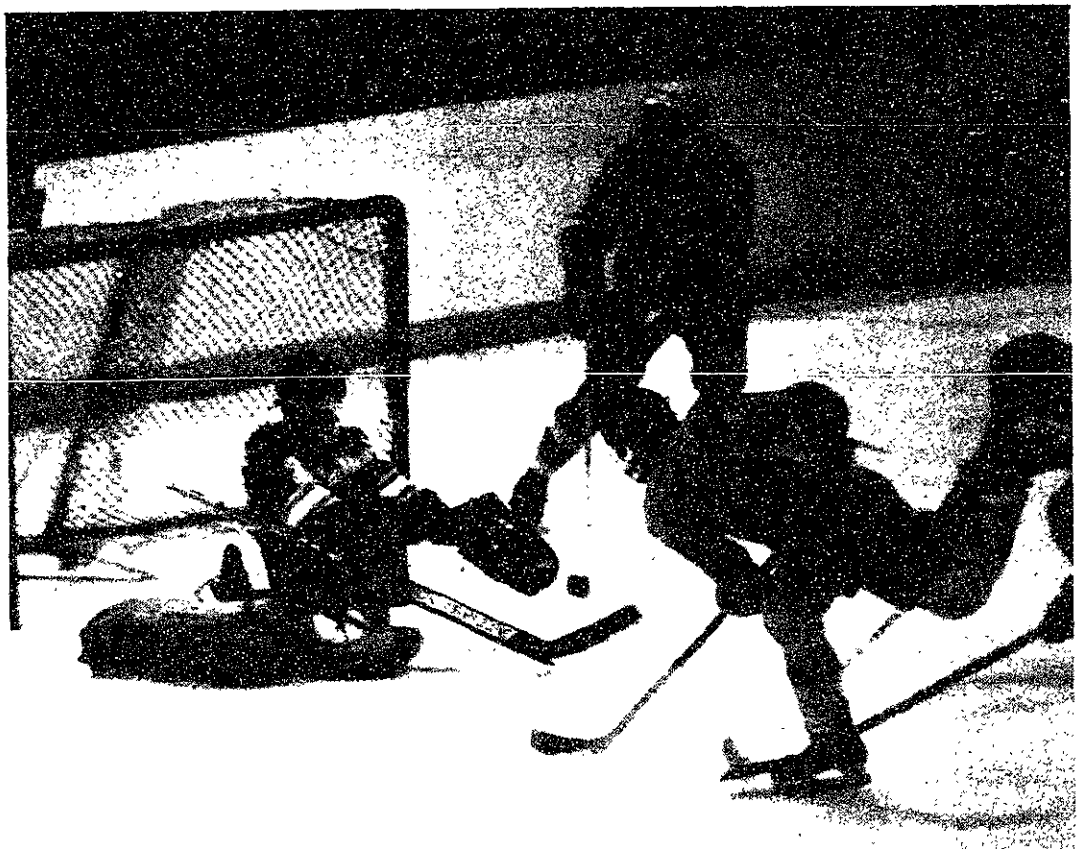
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The Beaver Cup MIT 13 Cal Tech 0



sports

MIT smothers Caltech 13-0

By Peter Dunn

This is East meets West, North meets South, Celtics versus Lakers, Bruins versus Habs. This is MIT versus Caltech in a hockey game which the Engineers cannot afford to lose. Which Engineers? Good question. Tech, Engineers, Beavers — both teams share those monikers. This year the Beaver Cup will travel back to the West Coast as the California techies wrested it back from MIT with a stunning 5-1 victory.

Just kidding — although it's likely that will be the story *The California Tech* will run, since that was what the scoreboard read at the end of last Saturday's second annual Beaver Cup game. In actuality it was the MIT men's hockey team that held onto a slim 13-0 lead to once again have the honor of stuffing the coveted Beaver Cup into their puck bag.

Although it may have been a one-sided game, it was a game that was far from boring, fun for both the players and the spectators. The stands were jam-packed, with nary an empty seat to be found — fans were sitting in the aisles for a chance of a good view. And with the seats full to the brim (with a large number cheering on Caltech, no less!), it was impossible that a

party mood not develop. It's unfortunate that MIT spectators cannot show this kind of fan support for every hockey home game. Maybe next year.

The party mood spilled onto the ice as MIT played a casual, easy-going game. This was a game that the entire MIT team would be able to share in, with 11 different players contributing to the 13 goal tally: Alec Jessiman '88, Jeff "Norman" Bates '90 (2), Gary Nielan G, Rick "Surehand" Russell G (2), Joe Jones '89, Mike Westphall '90, John Santoro '89, Brian Lutschwitz '89, Young Shin '88, Tom Allen G, and John Voccio G.

The MIT scoring started slowly in the first period, with Jessiman and Bates scoring the only two goals, the first on a shot from the left point and the second off a power play drive by Russell into the Caltech zone. Maybe the Caltech skaters were suffering from a little too much jet lag (after all, they were playing at 11 am, Saturday, California time — time for lounging on the beach); they passed and skated too slowly to ever break through the MIT defense at their own blue line. Still, they got a few scoring chances on individual drives up the ice, but could never keep the puck in the MIT zone long enough to set up

their offense.

MIT picked up the pace in the second period with six goals, with one to each forward on MIT's third line of Nielan, Westphall, and Jones. Nielan flicked in a centering pass from Westphall driving up the right wing for MIT's third. Russell beat the Caltech goalie low with a slapshot from left point. Jones got a fluke goal as he only caught part of the puck after Westphall won the faceoff, and the Caltech goalie could not handle the looping shot.

Russell assisted on yet another goal as he made a beautiful pass from the right point to Bates at the left spot, who one-timed it into the top of the net. Westphall scored as the Caltech goalie caught part of his slapshot but let the puck trickle into the net. John Santoro scored shorthanded to bring it to 8-0 with just 10 seconds left in the period: the Caltech goalie again mishandled a long slapper by Dale Archer G, and Santoro pounced on the trickling puck.

The third period went pretty much as the first two, but Coach Joe Quinn let his first two lines warm the bench a little while his third, fourth, and fifth lines got a bit more skating time. The crowd got a bit more into the swing of



Kan Church/The Tech

Dale Archer G scores one of 13 goals as MIT shut out Caltech in the Beaver Cup.

things: President Paul Gray '54 showed up for the third period; many spectators started yelling for double digits; the audience started doing the "Wave." MIT continued to dominate, scoring just one goal less than in the second period. The Caltech goaltender continued to waver in net, mishandling the puck and giving up too many rebounds.

Luschwitz, playing forward after coming out of the penalty box, put in a backhand on a Tom Dorf '88 centering pass from be-

hind the net. Shin brought MIT into double digits on a power play as he hit the net on a sharp angle from the left boards. Allen further extended the lead by literally pouncing on the rebound of an Alex Sherstinsky G shot from the right faceoff spot. Voccio played give-and-go with Shin up the ice to finally stuff the puck in at the Caltech crease. Russell scored his second goal, and brought the final score to 13-0, as he muscled through the Caltech defense to put a backhand through the goalie's pads.

Vermont edges men's gymnastics

By Eric M. Reifschneider

The MIT men's gymnastics team suffered a close but exciting 196.5-195.4 defeat at the University of Vermont Saturday. The scores were season highs for both teams, and the final margin of 1.1 points was the smallest of any of MIT's meets in the last three years. MIT, facing a more difficult schedule than in past years, completed its season with a record of 4-4.

Inspired by an enthusiastic homecoming crowd, Vermont took an early seven-point lead on the first two events. Al Acosta received the meet's highest score, 9.0, for a dynamic floor routine highlighted by a double back flip. Captain Bill Mitchell performed a difficult routine without any major flaws for a meet-high score of 7.45 on pommel horse. A strong 8.0 floor routine by MIT's Mark Malonson '89, good for third place on that event, kept the Engineers from falling even further behind.

MIT began its comeback when co-captain Eric Reifschneider '89 scored a season-high 7.2 on rings. Malonson and Jason Kipnis G followed with scores of 7.2 and 7.25, respectively. Kipnis competed on five events despite a painful shoulder injury. Co-captain Norman Chen '88 completed MIT's dominance on rings with a season high 8.0; his iron cross and double back flip dismount earned him second place on that event.

MIT outscored Vermont by nearly five points on rings, but Vermont held a three-point lead after four events. The Engineers erased that deficit on parallel bars, however, by scoring 36.5 points, a new MIT record on this event. Alan Nash '89 nailed his full-twisting stutz, and Reifschneider his full-twisting back flip dismount, to place second and third on parallel bars with scores of 8.1 and 7.95, respectively.

MIT led by one point going into the last event, high bar. The outcome of the meet hung in the balance as the final competitor, Vermont's Mitchell, mounted the bar. Mitchell responded to the pressure with an outstanding rou-

tine including eagle giants and a layout, half-twisting front flyaway dismount. His score of 8.4 won the meet for Vermont.

Mitchell won every event except floor and the all-around competition with a total score of 49.1, a new Vermont record. Reifschneider took second with a personal record 41.3. Acosta was third with 41.1.

Despite the loss, MIT improved its chances for qualifying for the Division II-III National Championships April 1-2 at Springfield, MA. Qualifying is based on the average of a team's three highest season scores. The top six teams in the nation qualify, and MIT is currently ranked fifth. Reifschneider, Nash, Chen, and Malonson all have a chance to qualify for the individual all-around competition as well.

at the University of Vermont

MIT vs. UVM

FLOOR EXERCISES - 1, Acosta, UVM, 9.0; 2, Mitchell, UVM, 8.2; 3, Malonson, MIT, 8.0; 4, Wirthlin, UVM, 7.75; 5, Nash, MIT, 7.35; 6, Shire, UVM, 7.2; 7, Shire, UVM, 7.2; 8, Kipnis, MIT, 6.75; 9, Reifschneider, MIT, 6.5; 10, Donahue, UVM, 6.3; 11, Chen, MIT, 5.65.

POMMEL HORSE - 1, Mitchell, UVM, 7.45; 2, Reifschneider, MIT, 5.95; 3, Wirthlin, UVM, 5.2; 4, Nash, MIT, 5.05; 5, Kipnis, MIT, 4.7; 6, Haley, UVM, 4.6; 7, Crumbaker, UVM, 4.45; 8, Acosta, UVM, 4.45; 9, Holt, MIT, 3.9; 10, Malonson, MIT, 3.75.

RINGS - 1, Mitchell, UVM, 8.05; 2, Chen, MIT, 8.0; 3, Kipnis, MIT, 7.25; 4, Malonson, MIT, 7.2; 5, Reifschneider, MIT, 7.2; 6, Acosta, UVM, 6.0; 7, Crumbaker, UVM, 5.65; 8, Katz, UVM, 5.4; 9, Nash, MIT, 5.05; 10, Shire, UVM, 4.95.

VAULT - 1, Mitchell, UVM, 8.95; 2, Chen, MIT, 7.95; 3, Shire, UVM, 7.95; 4, Acosta, UVM, 7.85; 5, Nash, MIT, 7.8; 6, Fugaro, MIT, 7.65; 7, Malonson, MIT, 7.65; 8, Reifschneider, MIT, 7.65; 9, Wirthlin, UVM, 7.5; 10, Brower, UVM, 7.4.

PARALLEL BARS - 1, Mitchell, UVM, 8.15; 2, Nash, MIT, 8.1; 3, Reifschneider, MIT, 7.95; 4, Acosta, UVM, 7.55; 5, Malonson, MIT, 6.95; 6, Chen, MIT, 6.75; 7, Kipnis, MIT, 6.75; 8, Crumbaker, UVM, 5.75; 9, Katz, UVM, 5.65; 10, Haley, UVM, 5.35.

HIGH BAR - 1, Mitchell, UVM, 8.4; 2, Acosta, UVM, 6.25; 3, Chen, MIT, 6.05; 4, Reifschneider, MIT, 6.05; 5, Kipnis, MIT, 5.7; 6, Nash, MIT, 5.6; 7, Wirthlin, UVM, 5.4; 8, Brower, UVM, 4.9; 9, Katz, UVM, 4.9; 10, Malonson, MIT, 4.5.

FINAL SCORE - UVM 196.5, MIT 195.4.

The team's last meet before Nationals is this Sunday's New England Championships, also at Vermont. MIT's competition in this meet will include Springfield College, the University of Massachusetts at Amherst, and Southern Connecticut St., whose coach, Abie Grossfeld, coached the gold-medal-winning 1984 U.S. Olympic team.

(Editor's Note: Eric M. Reifschneider '89 is co-captain of the men's gymnastics team.)

Arnold sets uneven bar record in a bewitching Salem routine

By Eric M. Reifschneider

Allison Arnold '90, a member of the MIT women's gymnastics team, placed first on the uneven bars in Saturday's Eastern Collegiate Athletic Conference Championships at Salem, MA. Arnold's score of 8.8 set a new MIT record for uneven bars and earned her a first-place tie with a gymnast from Salem State. Arnold is the first MIT gymnast ever to win an event at the ECAC Championships.

Arnold's routine flowed gracefully from bar to bar with a variety of release and regrip moves

including a straddle-over straddle-back to a handstand on the low bar. The highlight of the routine was a combination of consecutive free hip circles to handstands on the high bar. She dismounted with a layout Hecht from the high bar.

Arnold also qualified for the all-around competition, but was unable to compete on the other events because of a foot injury. The only other MIT gymnast to qualify for the meet was Rachel McCarthy '90. McCarthy scored 8.1 on vault and 8.2 on floor exercise; the latter score was a season high for MIT on that event.

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