Frats will lose insurance
St. Paul will drop fraternity coverage by Apr. 30
By Annette Boyd
The St. Paul Insurance Company has announced it will
discontinue coverage of 23 MIT fraternities on April 30, according to Dr. P. Margossian '88, consultant to
the Office for the Dean of Student Activities.
According to Andy M. Eisenmann '74, senior staff associate of the Finance Board of the Undergraduate
Association, the decision to drop fraternities stems from the Spring Break thefts, which resulted in the
theft of $60,000 worth of equipment including two Micro-
Taxes and several Apple laser printers.
Margossian said: "We felt uncomfortable insuring
that many independent fraternities," Margossian
said.
Margossian, working through the Office for the Dean of Student Activities, sent to all student groups a
letter which explained that the purpose of the meeting was to discuss the insurance situation and to warn
the fraternity houses that more would be demanded from them than ever before. The meeting
was held last Friday, and February 5. The 23 MIT fraternities have officially
met the issue of the insurance policy since March 21.
Athena clusters during spring break, according to Andy M. Eisenmann '88, chairman of Finance
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have officially met the issue of the insurance policy since March 21.
Puppets entertain in Lobby 7

Feature

By Paula Maino
School of Architecture students are experimenting with a new tool for organizing communities around housing problems — puppets. Colorful, talking, flying, musical marionettes can rally people into politcal action.

The marionettes, dressed in traditional Sri Lankan dress, tell a story about poor, hard-working peasants who waited and waited for their government to build houses, repair their roads, dig wells for drinking water and ditches for irrigation. The villagers journey to the capital to ask their government for help, but are told to wait for a government survey to come out and assess their needs.

So, the peasants continue to wait until a witch "from the dark clouds" flies into onto the scene and punishes them for their inertia. The peasants suddenly realize that they are thirsty and in desperate need of water. Quickly, they cut up from the center of the village and pour a curse on the villager who caused the drought. The witch's spell can be broken, says the story, only if fresh water spring is found in the village and the curse is lifted.

The play "Water, Water" was written and directed by Al Bush, a graduate of MIT's Master's degree in Architecture and Design. The play, set in Sri Lanka, was translated into the country's main language, Sinhalese, and performed last summer by a troupe of young Sri Lankan puppeteers as part of Gray's Master's degree thesis research.

"This play is not aimed only at the Sri Lankan reality," said Gray, who traveled to Sri Lanka twice to work with the National Housing and Development Authority on a project aimed to elucidate community involvement in housing development. The play was adapted to tell the story of Third World country in Latin America, Africa, or Southeast Asia. It could also be revised for Boston groups grappling with housing problems, Gray added, but he stressed that students from the Design and Housing Program put on a housing conference in the lobby of Lobby 7 demonstrating how Third World housing problems are "more intricate than Third World countries."

I'm not saying there aren't housing shortages in the United States, but I think the problems of the Third World are much more serious and need much more effort to solve," developing countries not only lack adequate housing, but also roads, electricity, sewerage systems and running water, he noted.

The slums are much larger in non-industrialized countries and housing settlements often sprout overnight, one said. "People come and squat and take big plots of land and they simply build shacks as fast as they can." It's a situation that's rarely seen in any developed country. Gray said that in Chile, his home country, faced serious housing shortages and social problems resulting from rapid urbanization. People need to realize they have to help themselves and that it's too big a burden for the government to handle." Gray said.

Often governments of developing countries do not have enough resources to handle housing needs of large numbers of people who are often in this situation. Gray hopes that through alternative forms of communication, like his puppet show, people will adopt the concepts of initiative and community organizing. Communities need to "figure out their needs and begin planning for themselves."

The next step for communities is to take in work with their government, outline their needs, and not just plan as to who will do what and who will provide what resources for development. Gray said. Communities can often provide labor and resources on their own and still need financial support and cooperation from the government, he explained.

"The message is the same regardless of the culture ... that some low-tech methods can be used to convey a general message to foster community participation and self-initiative ... and that there's no need or use in waiting for the authorities to do everything if the community can do most of the work themselves."

Gray's play was put in part by an $800 grant from the MIT Council for the Arts and was performed by Gray and his classmate, Pandulika Kaur G. Abhineendra Rona G. and Sudeshali Makepeace G. at several MIT locations during March.

BOOKS

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When Smart People Fail

By Carole Hoyt and Linda Geer

It is not whether you fail, but how you cope with failure. Everyone needs to know how to tolerate failures to maintain their confidence and self-esteem. How do you respond when you fail? When should you succeed and how do you win? When should you beat yourself up and how do you get your confidence back? Written for everyone, "When Smart People Fail" provides the tools and skills to foster personal development.

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— Scholar-In-Residence, Ford Foundation
— Former Undersecretary-General of the United Nations

Author of A LIFE IN PEACE AND WAR

Tues., April 5 4:30 p.m. E51-332 (Schatz Rm.)

Sponsored by: Bustamite Middle East Seminar, Center for International Studies, M.I.T.

"THE MIDDLE EAST LOOKING BACKWARDS AND FORWARDS: PEACEKEEPING IN MODERN TIMES"

by

SIR BRIAN URQUHART

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— Former Undersecretary-General of the United Nations
— Author of A LIFE IN PEACE AND WAR

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Dukakis advisor may be investigated

State officials are refusing to comment on a report that a former advisor to Governor Dukakis is the target of a state investigation into a $15 million contract at the University of Lowell. The first assistant Attorney General said yesterday that his office would have no statements on the matter. The Boston Globe quoted unidentified sources in reporting that the state probe involved Gerard Indelicato, who is under indictment on federal corruption charges.

Massachusetts considers
child care law

Business interests are expressing opposition to legislation requiring employers to offer workers up to eighteen weeks for parental leave with partial wage replacement and job guarantees. Richard Mansfield of the Associated Industries of Massachusetts said yesterday that Massachusetts would be the only state in the country to force employers to take on such a burden. The employer would have to hire his or her job restored or be allowed to fill a comparable position upon returning to the job.

Forecast by Robert Black

Today: Skies will be partly cloudy with high temperatures near 55°F (13°C). Winds will be onshore during the day.

Tonight: It will clear, cool and calm with lows 40-41°F (5-7°C).

Wednesday: Partly sunny with highs 55-60°F (13-15°C).


Compiled by Annabelle Boyd

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TUESDAY, APRIL 5, 1988
The Tech
PAGE 3
Not often happens that a major university and the president thereof actually publish a group of students whose expressed goals are to improve disability standards. When such an incident does occur, the public outcry, or at least the presentations from students to the university, should be electrifying. Such an outcry would now be present, no doubt, if the college president was not still the editors of the notoriously conservative Dartmouth Review.

In an effort to maintain that same high level of racial prestige as usual, the newspaper published an article about the hearings at Dartmouth: "It's a time of AMERICAN music. This article described the course as one of the most Dartmouth's most academically deficient courses." From many accounts, this course is one of the most requirement-filling courses and is common in today's offerings, the intellectual equivalent to Basket Weaving 101. Thus, in a follow up to this original story, four members of the paper approached the professor in his office, but, because the paper's representatives may have been interested in the course at all, they did not confront the professors or the professors' department, who had apparently been often necessary in investigative journalism. These tactics were not in line with charges of invasion of privacy and harassment. But, if the professor in question was a minority, they also carried laughter from the audience.

What punishment should such students who choose to down their college for several years of popularity in that area? Here at MIT obnoxious words blowers are commonly encountered. Certainly such "justice" is not new, but in the world almost any college, activist colleges rarely receive more than a slap on the wrist. More specifically, liberal college activists are suddenly protected.

I have been intrigued by the recent articles in the Tech concerning the Chorallaries concert and their jokes made at the expense of despising women, racial minorities, and physically handicapped. Some people feel that these vicious jokes are permissible since they were made in the name of "Humor." It is quite disturbing to discover that some people feel stereotyping and bigotry are acceptable, as it is to fame the majority.

Taking this into account, I would imagine this would content a backlash of a black man by the Kas Ki Khan as long as laughter and joviality were in the air. This was present at this concert.

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To the Editor:

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opinion

Review is legitimate critic

(Continued from page 4)

The more telling statement from Freedman — and the statement which gets to the crux of the problem — was, "Dartmouth College must not stand by silently when a newspaper recklessely sets out to create a climate of intolerance and intimidation that destroys our mutual sense of community.

I have often wondered why radical liberalism always flourished on college campuses. Certainly navety and youthful exuberance as well as a certain foolishness towards rebellion against the "Establishment" are possible sources for this situation. However, all the pieces did not quite fit together until I read the words "our mutual sense of community." This community can be likened to a close group of friends discussing the world's problems in the wee hours of the morning. The close scrutiny of the real world has now been snuffed and since only comrades are present, the wildest of plans is in no danger of censure. Indeed, with the constant reinforcement of companions in such cases, the wildest of plans can become the most plausible and since all problems cease to exist, it is all so simple.

The climate on today's campus is as eccentric as any new idea as the above community of friends would be. To question a radical's claims is often construed as intolerance, and to openly debate some type of proof or justification is clearly taken to be insensitivity. The Dartmouth Review has attempted to be the light of day which inevitably separates fact from fiction, reality from illusion, and food from rubbish. Since it seems unlikely that this campus could muster enough dedicated conservatives to start an equivalent of the Review, it is up to each student to take the role of devil's advocate upon himself or herself to defy some of the absurdity which is running amok. Students should attend not only the lectures with which they agree, but also lectures on subjects to which they are the most adamantly opposed. At the latter, ask confrontational questions and demand satisfactory answers. The university is a place of inquisitive learning, not passive acceptance.

K. J. Seager, a graduate student in the Department of Aeronautics and Astronautics, is a columnist for The Tech.

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President, AIDS Coalition

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The Wannsee Conference, a powerful recreation of pivotal Holocaust conference

By MANAVENDRA K. THAKER

O n Tuesday, January 20, 1942, fifteen high-ranking members of the Nazi government attended a meeting in the upper-class Berlin suburb of Wannsee, where a remarkably casual sequence of events resulted in the policy for systematic eradication of the Jewish people. Based upon detailed minutes taken by the secretary, down to the level of detail of what the party officials ate for lunch, the film documents the birth of the Holocaust as a formal and official policy.

In 1984, producer Manfred Korytowski completed The Wannsee Conference, a film that directly recreates the conference and runs 85 minutes—the exact length of the actual meeting. Korytowski's interest was aroused when he discovered the secretary's notes at Yad Vashem, the Holocaust Archives in Jerusalem. He quickly became convinced that the conference demanded a definitive cinematic treatment. After six years of intensive research, he managed to accumulate letters from Heinrich Himmler and Hermann Göring as well as the 1942 trial records of Adolf Eichmann (a conference participant) and documents from the Nuremberg trials. From these records, writer Paul Momrnmertz fashioned a dense screenplay from which the film was made.

The film's approach is to eschew horrifying images of concentration camp personal testimonialis that abound in most Holocaust portents. Instead, the film simply presents the Nazis as accurately as the Holocaust polemics. Instead, the film sim- ply presents the Nazis as accurately as the Holocaust polemics. Instead, the film sim-

The camera enters the conference room and does not emerge from the house again until the end of the meeting and the film. This is the primary element responsible for transporting the audience to within the stereotypically sense of reality pervading the conference room.

White inside the room, the camera almost seems to adopt the emotional characteristic of a Greek chorus, witnessing the events being enacted while being unable to influence the seemingly inevitable outcome. Near the beginning of the film, the camera executes a complete rotation about the long rectangular table at which the participants are seated.

The camera pans just slowly enough to catch the flavor of the conversations in conversants, creating an eerie sensation of observing events through a solid glass wall. At one point, two men in the foreground laugh at a joke about defiling a Jewish woman— and his actions in accessible terms. He is disarmingly — and disturbingly — human while reassuring the others who admit to having felt exhau tedness over the final solution. The utilization of actor and character is so complete that one wonders how the actors kept themselves from being

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Programmatic La Resurrezione

HANDEL'S ORATORIO,
"LA RESURREZIONE"
The Handoel and Haydn Society
Christopher Hogwood, Conductor
At Symphony Hall, March 27

By DAVID M. J. SASLAV

"H
andle is the father of us all," remarked Pius
Hayd after attending a performance of Han-
del's Messiah at St. Paul's Chapel. In this, the
composer's demand for complete
precision - even the pens and watches are
precise - the performers were clearly very
comfortable with the work, and the soli-
dists delivered strong performances. What
Hogwood did best was bring out the sub-
scriptions and grandiosity of Handel's mag-
nificent musical writing.

The effect of all the elements that com-
prise this film is profoundly disturbing. Be-
cause the film approaches such a daunting
topic with so muted a style, the viewer
cannot build defenses or rationalizations
against it. The experience of programmatic
music writing is encouraged to start with
Handel's oratorios, this or any other.

The unusual
American premiere of Alan Hovhaness'
"La Resurrezione" is a smashing
Hitlerian success.

(Continued from page 7)

Film describes Nazi conference

The filmmakers' demand for complete
precision - even the pens and watches are
accurate - results in a copious outpouring of
Nazi jargon. Nevertheless, one need not
know that "Kehrichtscher S.S." refers to
Heinrich Himmler to understand the ex-
pressions, tone of voice, and mannerisms
all have a universal value that can easily
be understood. Furthermore, the English sub-
titles have been carefully translated into
three separate translations (one original
subtitles, one by a poet, and one exper-
ently accurate).

The effect of all the elements that com-
prise this film is profoundly disturbing.
Because the film approaches such a daunting

The Office of
the Dean for Student Affairs

invites you to a reception to thank the retiring
Dormitory Council members, UA, IFC and Class Officers
and to welcome the new

Dormitory Council members, UA, IFC and Class Officers

April 7, 1988
3PM - 5PM
Room 7-135

Meet ODSA Staff

The Tech Performing Arts Series presents...

ALICIA DE LARGOCHA

The celebrated pianist Alicia de Larrocha will serenade Boston music audiences in a
Symphony Hall recital. The program features works by Brahms, Schumann, Chopin,
Debussy, and Ravel.门

Symphony Hall, April 8 at 8pm. MIT price: $3.

PRO ARTE CHAMBER ORCHESTRA

Leonard Shoen will perform Beethoven's Piano Concerto No. 5, "The Emperor",
in a joint appearance with the Pro Arte Chamber Orchestra of Boston, under
the baton of Raymond Harvey. Also on the program: Mozart's Overture to "Don
Giovanni", "The Ball on the Roof" by Milhaud, and the world premiere of Eric
Chou's "Leaping to Conclusions". A "Meet-the-Composers" lecture, free to all
ticket-holders, will be held one hour before the concert.

Sanders Theatre, April 7 at 8pm. MIT price: $3.

SINFONIOVA CHAMBER ORCHESTRA

The Boston debut of Tchaikovsky Competition Award Winner David Buechner, and the
performance of three Boston-area composers' works are featured in Symphony Hall's first
Symphony Hall performance. The string orchestra, joined by a full woodwind section
for this special concert, will play Dreaming by Tikhati Gokta, Bravura by Peter
Keefe, and Overture Fantasia by Marc Rosi, Buechner will also give the Boston
Premiere of William Thomas McGlass's Piano Concerto No. 2, "The O'Leary",
in addition to performing Alan Hovhaness' Meditation on Orpheus.

Symphony Hall, April 11 at 8pm. MIT price: $3.

EUROPEAN COMMUNITY YOUTH ORCHESTRA

149 of the finest young musicians from the twelve European Community countries
make their United States Debut in concert at Symphony Hall. Appearing with the
European Community Youth Orchestra, under the direction of esteemed Erich
Lorngcentz, will be pianist Marilyn Home, mezzo-soprano, and violist Nobuko Imai, together with
the Harvard Glee Club. Proceeds from the concert go to Very Special Arts of
Massachusetts, an organization devoted to reaching the lives of disabled persons.

Symphony Hall, April 15 at 8pm. MIT price: $5.

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA

Simon Rattle and the renowned City of Birmingham Symphony Orchestra leave Britain
for their first American Tour. On the program in this Symphony Hall debut are
Symphonies no. 1, 4, and 7 by Hans Richter; and works by Edward Green,
Amorphous Ensemble, and the Amoeba Ensemble. For information:

Symphony Hall, April 17 at 8pm. MIT price: $3.

AMORPHOUS CONSORTIA

The Amorphous Consortia Ensemble has two priorities; a fanfare, a motif and a
keyboard. In their Boston premiere, accompanied by live actors, they will perform a
"Guitar Quartet" by Edward Gross, "Stichomythia for Guitar Solo" by Theodore
Antoski, Summer Music for Cells, flute and Two Amplified Guitars by Meyer
Kagan and works by Mark Epstein and Alexander Senfak. First and Second
Church, Boston, April 22 at 8pm. MIT price: $3.

Tickets are on sale at the Technology Community Association,
W20-450 in the Student Center. Office hours posted on the door.

The Tech Performing Arts Series, a service for the entire MIT community,
from the Tech, MIT's student newspaper, in conjunction with the Technology Community Association.
Rollo McGinty never slows down. When his band The Woodentops play, they possess an intensity that can only be appreciated by a live audience. Boston got a chance to witness this supernova at the Paradise two weeks ago when the band stopped by to promote their newest album, Wooden Foot Cigs on the Highway.

The Woodentops treated their fans to a fast, pumped-up version of their classics including "Well, Well, Well," "Have You Seen the Lights," and "Move Me." The band's goal for the evening appeared to be playing everything as fast as possible, regardless. Benny Staples was a blur of motion on drums as he set the speed for the album's quick tempo and high energy. The band gets down and funky no matter what. The album's quick tempo and high energy outshone these technical difficulties, however.

The Woodentops have occasionally tried to divert some of their live energy into the studio. Their latest recorded endeavor is called Wooden Foot Cigs on The Highway. Rollo recently said, "We intentionally don't want to have one foot on the album." This time around the block they've succeeded at just that. The album is full of exciting twists and turns, with only an occasional dead end.

The album starts out at a frenzied pace with "Maybe It Won't Last"; its frantic keyboards and racing guitars put things into high gear. "In a Dream" is the album's masterwork: a frenzied collage that portrays Rollo's raging vocals over an orchestral chasm. The band gets down and funky on "What You Give Out" with the help of Bernie Worrell (Talking Heads) on keyboards and raging guitars put things into high gear. "To me, it starts out with an exuberant explosion. The band's 1986 album, Tuesday-Wednesday" is a soppy little diatribe.

The album cruises along smoothly until it stalls with the weight of "Heaven" and "Tuesday-Wednesday." On "Heaven," The Woodentops slow down so much that I had to check to make sure the batteries of my Walkman weren't running low. "Tuesday-Wednesday" is a soppy little ditty with an annoying droning water faucet in the background. The album is soon back on track with the carefree abandon of "No One Makes Me Feel," a song reminiscent of the happy-go-lucky acoustic material on the band's 1986 album Glim!

Perhaps Rollo explains the album's tempestuous moods best: "To me, it starts in the claustrophobic oppression of the city; I had New York on a bad day in mind. It starts off really sluggish and then you move into the suburbs and then finally onto the open road."
On The Town
Compiled by Peter Dunn

**On Campus**

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**Off Campus**

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**Passover at MIT**

Passover meals are available at the Kosher Kitchen

Lunch served: 12:30-1:30 p.m. Sat. April 2 - Sat. April 9
$5.00 cash or Validine

Dinner served: 5:00-7:00 p.m. Mon. April 4 - Wed. April 6
$7.50 cash or Validine

6:45 p.m. Thurs. April 7-Fri. April 8
$8.00 cash or Validine

The Kosher Kitchen is in the basement of the Student Union Building. Hours: Monday-Friday 11:00 a.m. - 2:00 p.m. and 5:00 p.m. - 9:00 p.m. Saturday 11:00 a.m. - 2:00 p.m. For more information call Hillel.

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**ARTS**

**ARTS**

**FILM & VIDEO**

The MIT Film Archive presents a first time screening of 'Horse Art' by John Coplans, in the MIT Museum of Art, 405 Mass. Ave., Cambridge. Also presented April 9, 10:30 a.m. and April 10, 3:00 p.m. Telephone: 253-2246.

**PERFORMANCE**

Boston Ballet, under the direction of乞年e, gives a lecture entitled "The Case for Optimismi." Telephone: 545-1281.

**CLASSICAL MUSIC**

\* \* \* CRITIC'S CHOICE \* \* \* The Complete Guide to Idol Cooking, on stage at the Festival of 100,000 Hammers, Regis, and配件, starring Gloria Grahame and Glenn Ford. Telephone: 225-8989. The MIT Lecture Series Committee presents "The Films of R. W. Robbe-Grillet, France, 1962" at 5:30 & 8:00 p.m. The Case for Optimismi," a film by John Coplans, is presented at 7:00 & 9:30 p.m. at the Dana Center, 325 Mass. Ave., Cambridge. Tickets: $5, $10, $15. Telephone: 253-2246.

**EXHIBITS**

The Harvard Film Archive presents a first time screening of "The Case for Optimismi," a film by John Coplans, at 5:30 pm & 8:00 pm. The Case for Optimismi," a film by John Coplans, is presented at 7:00 & 9:30 p.m. at the Dana Center, 325 Mass. Ave., Cambridge. Tickets: $5, $10, $15. Telephone: 253-2246.
On The Town
Compiled by Peter Dunn

EXHIBITS

New Approaches to the Thematic Analysis of Film: The Art Institute of Boston presents this exhibition of 35 photographs from the collection of Barron and Harris. The exhibition is accompanied by a catalogue with an essay by John Kania. The exhibition runs through April 30. Phone: 262-1223.

Urban Rights, winners of the 1971 New York Rock & Roll Awards, perform at 8 p.m. at the Highlands. The Fog, 75 Mount Vernon St., Boston. Tickets: $3.50.

Johns Hopkins, Rock and Roll Camp, performs at 9 p.m. at the Galaxy, 75 Mount Vernon St., Boston. No admittance before 10 p.m. Phone: 357-1077.

The New England Conservatory houses Broadway musicals rival's hits and bill at 4:30 at the Institute of Contemporary Art, 555 Boylston St., Boston. Phone: 262-1120.

The Somerville Theatre presents the New England Conservatory Percussion Ensemble performing works by J. S. Bach, Marlin Marais, Conover Fitch, Hume, and Bela Bartok at 3 p.m. in the Longwood T-stop on the green line. Admission: $4.50 general, $3 seniors and children. Phone: 625-1081.

The Rain Dogs, Blake Babies, and the Lion perform at the Cambridge Common. tickets: $8.50.

Saturday, Apr. 9

Artist's Ball: 10th Annual Massachusetts College of Art and Design's Annual Benefit Gala. Call 256-3246 for information.

FILM & VIDEO

The Festival of Independent Theatres presents The Name of the Rose, starring Roger Moore, directed by Michael Apted, 80 minutes, 35 mm print. T-stop on the green line. Tickets: $4.50.

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How to run your own show.

The Berklee Concert Wind Ensemble performs works by J.S. Bach, Marc Reift, and Henry Kim at 8 pm at Nightstage, 823 Main St., South End, Boston. Phone: 255-0222.

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Tuesday, Apr. 12

EXHIBITS

The Boston Museum of Fine Arts presents a series of concerts with the Boston Symphony Orchestra, led by James Conlon, in the restored concert hall. The concerts are held at the Institute of Contemporary Art, 555 Boylston St., Boston. Phone: 497-8200.

The New England Conservatory Percussion Ensemble performs at 8:15 at the Berklee Performance Center on 1350 Massachusetts Ave., Boston. Phone: 266-3913.


Lectures


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Pass/Fail reviewed at forum

(Continued from page 1) percent took more than 60 units in the second term. One student said he had seen freshmen deliberately overload while on pass/fail, but that he thought they were small minority. Kenneth Simons '90 suggested that freshmen may merely be taking advantage of the second term, and not deliberately trying to get away in some classes on pass/fail. Many students, he said, honestly think they can do well in five courses after their first term. Lowering the freshman credit limit might alleviate the problem without eliminating pass/fail, second term, he said.

Though Simons admitted that a low credit limit would prohibit exploration, another student suggested that excess credits be allowed, but on grades.

Second term work poor Manning said poor coursework performance during the second term was an important concern of the CFYP, particularly because students need only do "C" work in order to pass fundamental courses. Faculty teaching upper-classmen often lament their students' poor background, said Professor Herman Haus, a member of the committee. But one student countered that putting students on grades is an "uncreative" and unnecessary system. Manning said the CFYP was not laying all of the blame on pass/fail; he suggested, however, that second term was an opportunity time to switch to grades because of the continuity of the freshmen support system. The present transition into the sophomore year is a difficult one, Manning argued.

Freshman year is seen as "training ground." Manning likened the present conception of the freshman year as that of a "training ground," saying it was "uselessly rigid." Most freshmen are taking primarily science core subjects, he said, rather than exploring a range of interests. Although there are no rules requiring students to complete the science core in their first year, he said, "there are clear expectations coming from all parts of the Institute that this is desirable." But Manning said that most department heads had agreed, when surveyed, that much could slip over into their third term. Manning added that they wanted to keep pace with other freshmen. The CFYP will hold a second forum next Monday.

Wanna Write Sports?

Drop by Sunday at 4
and talk to Peter.
Harold, or Kyle.

AGENDA:
1:00 PM OS/2 Base Edition

2:00 PM OS/2 Extended Edition
What It Can Do For You Plus More. Find out more about the Presentation, Communication, and Database Managers that operate under the OS/2 Extended Edition. Presented by the IBM Cambridge Scientific Center staff.

4:00 PM IBM 8025 Academic System
Explore the Capabilities. Learn about IBM's latest technical workstation. The IBM 8025 combines the technology of the PS-2 Model 60 with the RISC technology of the RT. Presented by George Limcott from IBM Project Athens.
Athena responds to thefts

(Continued from page 1)

this group of thieves, who are probably not members of the MIT community, have stolen more than $250,000 in just the past two years. Almost all of the thefts have been from the Athena cluster in 4-035, which used to be open 24 hours, but is now has restricted hours (2-5 pm, which used to be open 24 hours, and is now bolted down, he said.

All the Athena clusters except the one in the Student Center were shut down March 21, Schiller noted. The V52000 system boxes for the workstations were bolted down that night, and on Tuesday, the monitors were bolted down, he said.

The Athena cluster in 4-035, used to be open 24 hours, is now has restricted hours (2:30 pm, 7:30 am), Schiller said. Athena staff are currently keeping watch of that cluster and the one in Building 37 during its hours of operation.

"If we create a sense of safety, people will be less likely to bolt down computer terminals," Schiller said. There are presently alarm systems on the terminals that are linked to the Campus Police headquarters.

Athena is also considering moving terminals from the Student Center to the periphery of the Student Center Library, Bruce said. He stressed though that no firm decisions have yet been made.

Security problems will be solved at the end of this term, he said.

Finboard bans outside student group accounts

(Continued from page 1)

added. Finboard needs information to fairly disperse its funds, Kantrowitz said. "Finboard exists primarily to give money to groups that cannot support themselves financially."

In effect Finboard will become every group's accountant, Hendricks said. This is a new idea - about 15-20 groups have had their finances managed by Finboard in the past few years, Kantrowitz added.

With the new system individual groups will retain total control over their money, Hendricks stressed. "Everyone will have separate accounts and no one but the authorized members of the group will have access to those funds," he said. Hendricks added that many of the incidental expenses such as checking fees would be avoided.

Kantrowitz, who also is business manager of The Tech, asserted that for various student activities such as The Tech or the Lecture Series Committee, which have large cash flows, Finboard "would not be capable of performing all the necessary bookkeeping."

Chakrabarty noted that MTG does not intend to comply with Finboard's request. "(Often it takes MTG three weeks to cut checks)," he said. "Sometimes at MTG we have to pay expenses only on an hour's notice," he explained.

Chakrabarty said he was fairly certain that LSC, The Tech, and the Student Center Committee would join MTG in not complying with the request.

Both MTG and The Tech receive no Finboard funding, and according to Kantrowitz, "the rule does not apply to us." Chakrabarty asserted that, "they (Finboard) don't have the authority to put forth such a request. Really it's just a powerplay." Hendricks conceded that he would be willing to compromise if special circumstances arise. "My letter was not meant to be antagonistic," Hendricks said. Rather it was intended to convince smaller groups that if some student activities need to maintain outside accounts, they can present valid reasons for doing so, Hendricks said.

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This space donated by The Tech
(Continued from page 1)

Moderate winds from the north and south, which hit respectively the nose and tail, are not much of a problem, Ball said. "However when you get crosswinds (which appeared Sunday and Monday), it can really affect the stability of the airplane."

The adverse weather conditions and the waiting not only affect the project personnel on land, but also the individuals who will monitor the flight at sea, Ball said. "You have to remember that Daedalus has an entire convoy accompanying it."

The scheduled pilot for Wednesday's attempt will be Kanellis Kanellopoulos, member of the Greek Olympic Cycling Team, Ball said. "The pilots will continue to alternate until they finally take off," he said.

Ball explained that the group is willing to stay in Crete at least until May 15. "At that time they may start running into complications since in Crete you can expect mid-summer temperatures then," he said.

If the team completes their planned 74-mile flight, they will surpass the 22.5 mile point-to-point record that was set by American Bryan Allen when he pedalled the Gossamer Albatross across the English Channel in 1979. They would also break their own 36.4 mile distance record set at Edwards Air Force Base in California last January.

Should I smile?

Kristine AiYeung/The Tech

STRONG WINDS POSTPONE DAEDALUS OVER WEEKEND

When I decided to spend the weekend at my mother's house, I never imagined I would be walking into a mouse's nightmare. There were cats everywhere. Cat plaques, cat statues, cat clocks, even a cat mat. I couldn't begin to duplicate her collection of kitty litter if I spent a year at a garage sale. Conspicuously absent, however, was a real cat. Strange, I thought, and began to fear that a weekend with cat woman could be a lot less than purrfect.

But then she came home, and Mark introduced her. She was dressed surprisingly well—no leopard pants. In fact, you could say she was the cat's meow, but I'd rather not. She offered me a cup of Dutch Chocolate Mint. Now that was something I could relate to. Then she brought it out in the most beautiful, distinctly unfeline china I'd ever seen. As we sipped, I found out that Mrs. Campbell has my same weakness for chocolate, loves the theater as much as I do, but, incredibly, never saw "Cats." So Mark and I are taking her next month.

SUMMER JOBS!

Work as a live-in Big brother this summer tutoring and caring for children at $175 per week plus all living expenses and some travel. Free training available. Call 237-0211 for more info.

SUMMER SUBLETS WANTED


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ART AND REASON

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A103

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SUMMER SUBLETS WANTED


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GAY AND LESBIAN GRADUATE STUDENT COFFEEHOUSE

WHEN: TUESDAY, APRIL 5, 4-6 PM
WHERE: 50-306, WALKER MEMORIAL

SPONSORED BY THE GRADUATE STUDENT COUNCIL
FOR MORE INFORMATION CALL 225-6180

The MIT softball team split their two games on Saturday, splitting a 2-2 tie with Babson, and then lost 5-1 to Wheaton.

In the Babson game, MIT took the lead early with a 3-run first inning. However, Babson started to rally in the second, and the teams ended up tied 2-2 at the end of the game.

In the Wheaton game, Wheaton started strong with a run in the first inning. Wheaton added another run in the fifth inning, and after that, MIT struggled to score runs. Wheaton won the game 5-1.

MIT was led by pitcher Karen Kranz, who pitched 3.2 innings and allowed 8 hits, 3 runs, and 3 walks. Wheaton was led by pitcher Melissa Dioso, who pitched 3.2 innings and allowed 7 hits, 1 run, and 3 walks.

Results:

Babson vs. MIT: 2-2
Wheaton vs. MIT: 5-1

Next games:

MIT vs. Emerson: Sunday, April 8
MIT vs. Babson: Tuesday, April 10

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BOOKS

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**MIT Students Project Athena Survey**

Please return survey as soon as possible to Room E40-338. Your response is important. If you would like a survey and did not receive one, please contact Jane Johnson on x3-4478 or Dr. Karen C. Cohen on x3-0135.

Thank you.