UA modifies fee referendum

By Andrew L. Fish

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Mark Kantrowitz ’89, president of the Association of Student Activity, 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 be voted on directly by the UA. Currently the Office of the Dean for Student Affairs directs part of tuition to the UA, and the UA currently spends 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 — one that would only be used 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 he currently plans to have the endowment added as an issue 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 OASA to provide more funds for student activities.

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

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 renovation was complete.

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

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

Rally calls for funding to aid homeless Americans

By Michael Gojer

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The store had been making substantial profits during its first three weeks of operation. During the last week of classes last fall the store had grossed $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.

Rodrigues said the trend in sales made it clear that "drastic action" would have to be taken — noting that on its last day of operation 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 up-coming fee referendum, the UA report, the arch.

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FinBoard to consider new funding guidelines

(Continued from page 1)

At that time Rodriguez added that "visitors to MIT who only visit to see the trip off campus inconsistencies." 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 tourist business, it was not important that staffing was erratic between 11 am and 1 pm. He explained that a tour which ends at 11 am.

The main obstacles to achieving creative breakthroughs is a premise conclusion that a better solution is not possible. For a "creative" solution is by definition one that is different from those cases where a task appears routine, we may also

There are, of course, other considerations. Especially important is the environment within which we work and the culture 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 in we with our attitudes. This includes a recognition that superior creativity is something we must intentionally 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, those conditions do not hold, and yet we face the challenge of finding success. If we are aware of the foundations of creativity during our education we can better prepare ourselves for this challenge.

The foundations of creativity.

Fourth in a series.

Thinking about your education.

The purpose of education is to develop basic thinking skills and to obtain a basis of knowledge in our chosen field. This provides the foundation for problem solving abilities across a range of disciplines.

However, development of better solutions to challenging problems requires dimensions beyond basic thinking skills and knowledge of the field; it requires creativity in conception and in approach.

The ability to be "creative" is often regarded with a sense of mystery and apprehension. Sometimes it is considered the exclusive province of artists or others with the "right" aptitudes. Of the many studies of creativity there is one common conclusion: if we give creatively 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.

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**World**

No new sanctions against Panama

A US official said yesterday that new sanctions are being considered. The US administration is concerned with the treatment of political prisoners and human rights abuses in Panama. The official said that if the government fails to improve its human rights record, new sanctions could be imposed.

**Nation**

Reagan says NATO is unified

President Reagan yesterday affirmed the unity of the North Atlantic Treaty Organization (NATO). He said that the alliance is stronger than ever and that the US will continue to support its European allies. The president also said that the US is committed to defending its NATO allies against any threat.

SDI test successful

Pentagon officials said yesterday that the Strategic Defense Initiative (SDI) test was successful. The test involved the use of lasers to destroy incoming missiles and was designed to demonstrate the feasibility of a space-based missile defense system.

Poll finds Southern races close

A recent poll indicates that the Southern races are close. The poll suggests that the Democratic presidential candidate is in a tight race with his Republican opponent. The poll also shows that the Southern states are key to determining the outcome of the election.

**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 confirmed that the possibility of such an endorsement is being discussed. But Nunn also stressed "it's only a possibility."

Gore plans media blitz

Sen. Albert Gore (D-TN) is going into hack in an effort to saturate the airwaves in next week's Super Tuesday primaries and caucuses. Gore plans to use extensive advertising to promote his campaign and to counteract any negative messages.

Mecham fails in bid to have impeachment charges 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 using state money to cover his campaign debt.

**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 reached 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.

**Weather**

Uninteresting, but welcome

Our weather for the next 2-3 days looks to be rather anticlimactic 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 northeast 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.

**Sports**

The Tech

Stop by W20-483 and find out more

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The Entertainment

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**News**

from the associated press wire
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 cheering throng of students and professors waving signs from the balcony of the Math Tower in support of us as we prepared to guard against an incursion by the police. The men and women I stood with formed a human wall around the area where we had been advised the police would enter; they had no bullhorns but were confident that their voices would be heard. We pushed our way through the crowds, surging against the authorities, trying to gain access to the area, and finally reached the Great Dome Hall, broken into by our discovery. It was there that our sacred Institute would be turned into a common home for all, that the place that we had come to here to protect and our brightness in nurturing our minds and their talents on the production of weapons of destruction, where they were allowed to meet with His Lordship, were feared and scorned and showed back into the streets by the guards in the night.

The guards had surrounded the crowd in Lobby 7 and listened to their songs and their speeches. They sang of the Struggle, and of a change of heart on the part of His Lordship and His young men. The guards were unable to capture the heart of the students with the aids of their weapons of destruction. This struggle secured them a brief respite from their life in the streets, but not from the Passion of the Lord, nor with His Lordship. Two young men were taken by the guards- one or two noblemen.

But these were the last to offer but empty promises and pitiful speeches. Without these, a young man smelled the Jesus and the noblemen were only stale for time until the Bringers of destruction, while those without homes soon realized the Jester who, as we had seen, kept such a large hand in the business of the palace guards and their speeches. They sang of the Struggle, and of a change of heart on the part of His Lordship and His young men. The guards were unable to capture the heart of the students with the aids of their weapons of destruction. This struggle secured them a brief respite from their life in the streets, but not from the Passion of the Lord, nor with His Lordship. Two young men were taken by the guards- one or two noblemen.

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feedback

UA is out of touch with Greek system

(Continued from page 6) 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 homecoming.

It was scheduled to be planned around football who didn't notice it, was meant for the MIT community? The ludicrous and costly ideas were a significant portion of the student body. This went into this week of events (SLaM) last year. Over $15,000 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 ever 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 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 activities, 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 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

“Mom says the house just isn't the same without me, even though it's a lot cleaner.”

Just because your Mom is far away, doesn’t mean you can be close. You can still share the love and laughter on AT&T Long Distance Service. It costs less than you think to hear that she likes the peace and quiet, but she misses you. So go ahead, give your Mom a call. You can clean your room later. Reach out and touch someone.

Liz Corsini-Boston University-Class of 1990

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Intramural Hall, Room 170
CANDY MOUNTAIN
Directed by Robert Frank and Rudy Wurlitzer.
Written by Rudy Wurlitzer.
Starring Kevin J. O'Connor, At the Nickelodeon...

LAMEO 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. 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.

Director Robert Frank intended Candy Mountain as a passage of innocence into experience. 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 keeps going on 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 understood 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, they hardly make them distincted. The characters may be different, the episodes may be different, but Julias undergoes a definite development through each. The characters may be different, the episodes may be different, but Julias undergoes a definite development through each.

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CANDY MOUNTAIN wanders but eventually hits its mark

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Director Robert Frank intended Candy Mountain as a passage of innocence into experience.
VITAL SCIENCE DOMINATES SECOND BATTLE OF BANDS NIGHT

BATTLE OF THE BANDS

Walter Memorial
Second Battle of four.
February 21.

By PAUL SHEER

The SCC’s Battle of the Bands has been a final frontier for MIT’s community of rock musicians. For several weeks now springing from the school’s diverse group of bands compete for the title of Bent Caves Band and Bent 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 original bands advance to the finals. The second night of the Battle took place Thursday evening, with the left two covers bands playing along with the first of the original bands. The evening opened with a group called Rob & Dave, a pair of street musicians playing acoustic guitar. After filling in with a blues jam before awaiting the arrival of one of the judges, the duo launched into an enthusiastic set of rock covers. Their Harvard Square street performance showed in their ability to keep the audience amused with light banter before the set and between songs.

The set began with Lyndy Skrzydeles’ well-worn Southern classic “Sweet Home Alabama.” The guitar playing was crisp and consistent, the vocals wowing 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 Allan Brothers Band’s “Blue Sky,” and especially in the Grateful Dead’s “Mystery Train.” However, the band’s backup playing was crisp and consistent, the vocals wowing 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 Allan Brothers Band’s “Blue Sky,” and especially in the Grateful Dead’s “Mystery Train.” However, the band’s backup playing was crisp and consistent, the vocals wowing well.

The fourth movement cadenza was particularly well handled. His sweetly enunciated fills and lumpy solos provided a richness and professional quality rarely heard on the SCC’s stage.

The band ran through a blues-themed set including “Mystery Train,” with bassist John Bartholomew G and keyboardist Eric Oeting ’83 providing somewhat choppier vocals. They went on to demonstrate their range with several Hendrix tunes such as “Are You Experienced,” and “Voodoo Child,” but their weakest set was their take on “The Love in the Mist.”

Yet another band was the moody soprano sax, while drummer Gary Lenznow ’88 filled in on electronic percussion.

Unfortunately, the band ended on a weak version of “W对话man’s Dead Never.” Rynn lacked the raw sensuality to carry the song, and wasn’t fat enough to provide the intensity that the original’s vocals have due to the sheer length of the song.

The English Chamber Orchestra, conducted by Martin Pearlman, provided a smooth, suspenseful opening to the concert, 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-Two Solo Strings. Jeffery Tate exposed the study well, but its jolted representation of the comparatively traditional style of the work seemed to still be a bit jet lagged.

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The English Chamber Orchestra, conducted by Martin Pearlman, Performance of music for The Indian Queen by Purcell.

By JONATHAN RICHMOND

FRANK PETER ZIMMERMANN IS ONLY 23, but last Sunday night he played Beethoven’s Violin Concerto with the English Chamber Orchestra, conducted by Jeffrey Tate. He played the piece with great confidence and control. His technique was impeccable, and he displayed a range and a well-trained voice.

The set started with a mood of “Vital Science” sound was provided by Ray Zepeda ’88, on alto, tenor and soprano saxophone and flute. His sweetly enunciated fills and lumpy solos provided a richness and professional quality rarely heard on the SCC’s stage.

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Sylvan produces clear, characterful singing; Armstrong disappoints

(Continued from page 7)

Flexible 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 heartfelt level of the listener: it tore at the soul, but was ultimately soothing, hopeful and uplifting. Mountain.

AMONCERTO MUSICALE's presentation of Purcell's music for The Indian Queen was made for a pleasure, 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, but 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 with such easy, Easy's aria, "Waltzing Noise is This," was my favorite number, each devi- thorn morned of neck, heightened coat- with a carpet layer of insulation. The ode to Bacchus, "Hence with your Trailing Ditty" rolled forward from Sylvan's lips beauty, but the role of the High Priest, his voice took on solemnity and as Is- under his direction.

Nancy Armstrong, in contrast, did not sing to any formal standards. There was little drama to her voice, with her flat, un-involved rendition of "I attempt from love's address to fly in vain," being a par- ticulrly disappointing. Steven Riccioni's work was both counterpoint and enhanced this and inconsequential.

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

Orchestral playing was of a high stan- dard. Martin Pearlman drawing tight, buoyant performances from his instrumen- tal ensemble, such as Grill's bright, natural trumpet, and Peter Sykes' skillfully harp- chord were particular assets.

B

ARTS

The Tcrob Performing Arts series presents...

HANDEL & HAYDN

Jerry Rink will direct the Handel & Haydn Chamber Chorus and Period Orchestra in an all-Bach program to include the Brandenburg Concertos Nos. 4, Cantatas No. 106 and other works. Old West Church, Boston. March 5 at 8pm. MIT price: $5.

PRO ARTE

The Pro Arte Chamber Orchestra will present a performance by four leading violinists -- Kristiina Elisa, 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 Concertos No. 29, 18 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 Hay by Kurt Weil/David Drew, a work which sets Weil's incidental musical written for the 1936 production of Paul Greene's play Johnson Johnson, Jordan Hall, March 18 at 8pm. MIT price: $6.50.

Tickets are on sale at the Technology Community Association, W245 in the Student Center. Office hours posted on the door. Call 223-4485 for further information.

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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 call ride from the airport. Harrison Ford is snuggling in the back seat with a woman in her forties. Ford has never in his career been cast with a woman anywhere near his age, and to see him with a well-dressed lady is a solid 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 Susan. Dr. Walker may be a magician with a scalpel, but heumbles 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.

Suddenly, it all 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 kidnaped.

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 Susan's suitcase. Michelle, armed with a can of mace, joins forces with Dr. Walker and drags him through the wider sections of Paris in an attempt to exchange smuggled item for wife.

Seigner is another beautiful Polanski people, and gives an energetic and sexy but unfeigned performance. Ford gives a wonderfully convincing performance that is light-years removed from his early swabbing 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 easy 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 Top Gun.

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 surreal view that few tourists have a chance to discover.

Inside Montmartre's Metro, following his Oscar-nominated work for The Untouchables, is a major disappointment. Its back-ground drone is a persistent source of irritation.

Aside from a few snifty 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 in 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 strong, is influenced by the contrasts set in New York City and rural New Scotia, also changes in pace of view. While the early parts of the film are shot from an inside-looking-out viewpoint (pointing shots from inside apartments and taxicab), 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. His first theme is of people as an overlapping whole, a theme which he overlaps with panning shots instead of two-shots, thus emphasizing the distance between people. Upon this theme he overlaps his second theme to emphasize the film's understated humor; Frank's tendency to meander helps to emphasize Julius' own meandering nature.

Still, these failures are minor: the short, precise, sinister lines sometimes help to emphasize the film's understated humor. Frank's tendency to meander helps to emphasize what his film is about: the struggle between the individual and the society as a whole, as well as the individual and the society within the film itself.

At first we wanted to have this Japanese woman played by one of those Japanese actors that is a nuisance to sell out to somebody who's not so money hungry.

As we start to answer the question: to whom do you want to make other movies? Do you want to make other movies or is it a more artistic than the monetary intentions of the directors.

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 it's an American, he starts out an American. In a way you don't know that much about him anyway. You don't know 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 have been an easier question to answer.

Towards the end when Enmore sells his guitars, he sells them to a definite oriental woman. Is that specifically meant as a comment on the current American-Japanese (race situation or is it a more generic statement, that he wants to sell out to somebody who's not so money hungry)

As we start to answer the question: to whom do you want to make other movies? Do you want to make other movies or is it a more artistic than the monetary intentions of the directors.

On the surface — but I'm cynical. But you know, he (Enmore Ska) got what he wanted for it [the guitar]. And he didn't want to go back and have to deal with those knicks in New York. I think business people will always take advantage of art- ists, whether they are black or oriental or Japanese. It is only when he lives. Then it would have been an easier question to answer.

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**THE UNBEARABLE LIGHTNESS OF BEING**


At the Cheri and Harvard Square Theater.

By MANONOVNA E. THAUR

**A** THINK ABOUT THE TITLE for a moment: The Unbearable Lightness of Being. Do you have any real attachment with this one about? Upon reading a copy of Czech emigre Milan Kundera's renowned novel, one turns out to be about four young lovers (Tomas, Veronika, Sabina, and Franz). But this is no trite Harlequin Romance. Kundera's book takes place during the 1968 Soviet invasion of Czechoslovakia and is replete with the novel's own and the novel's own. 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 meant...[Thai reminded, left over after the body had been accounted for, was the soul].

Today, of course, the old duality of body and soul has been revived by scientific terminology, and we can laugh at it as a metaphor.

But make someone who has fallen in love listen to this rhythm, and we witness the unity of body and soul, that lyrical illusion of the age of science, instantly fades away.

That is why, from the first scene, the [Tril] would stand before the mirror after...[She forgot that the nose was merely the nozzle of a hose that took oxygen]...the book, the scream "was not as expression of sadness...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 love itself...But in the film, however, all one hears is Tereza shouting for a love trying to banish all contradictions, banishing the duality of body and soul, banishing..."

**Heads have funky rhythm section and is clean, tight and dedicated**

(Continued from page 7)

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 annual 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' Louche. The winners of the preliminary nights will be announced after the last band performs. The finals will be held on Saturday, March 12.

Daniel Day-Lewis and Juliette Binoche in **The Unbearable Lightness of Being**, second or so, without any indication what of the metaphorical significance of Tereza's screams.

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 subduet 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 on screen 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. In which Teresa and Tomas photograph the Soviet tanks and troops as they roll into Prague, is a breathtaking cinematic touch—the pan is from Kabul to Prague showing the Russian invasion with a frightening acccuracy, complete with authentic clothing, props, automobiles, and tanks. (Daniel Day-Lewis is even provided with a real 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 vividness the book never could have hoped to equal.

And the narrative does manage to transcend one of Kunder’s seemingly untranslatable comparisions. Tomas castigates at one point those who refused to avert their initial welcome of the communist regime. They should have, says Tomas, followed the example of Ondra who blinded himself when he discovered his own. It is not 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 the richness of qualities that made the story of Tomas, Veronika, Sabina, and Prague so special.
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John J. Donovan, Chairman, Cambridge Institute  
Associate Professor on-leave, MIT  

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**CHAMBER ORCHESTRA OF EUROPE**
Claudio Abbado will lead the Chamber Orchestra of Europe in works by Schubert, Schumann, Ives and Stravinsky. Symphony Hall, March 4, at 8 pm. MET price: $3.

**SPANISH DANCE**
The Ramon de Los Reyes Spanish Dance Theatre will present a program entitled "Reve Flamenco-Samba Reef." featuring new choreography by de Los Reyes to Ralph's Bolero and Aramis dance, done in the style of classics. John Hancock Hall, Boston, March 4 & 5 at 8 pm. MET price: $5.

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**The 1988 Carroll L. Wilson Awards**

These awards have been established as a memorial award to the late Carroll L. Wilson '32, Professor of Management at the Sloan School of Management at MIT. Wilson devoted much of his career toward seeking solutions to important global problems through the application of science, 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.

An international committee of fifty-four leaders and friends of Wilson from ten countries have been asked to fund and administer these awards. The aim of the Wilson awards is to provide opportunities for MIT undergraduate and graduate students to explore a program of research for MIT and/or study abroad in an important societal problem with international dimensions.

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 support from some members of MIT who knows the applicant well.

**Application deadline date:** March 31, 1988.

**Announcement of awards:** by May 16, 1988.

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5. **Secure permits:** If required, obtain any necessary permits for your show, such as a liquor or entertainment license.
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8. **Create a schedule:** Create a detailed schedule for the day of the show, including setup, performance times, and cleanup.
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March 7
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Lobby - 13
10AM - 4PM
(Slip by anytime)

The Tech
As a Data General marketing professional, you can conduct marketing research, prepare competitive analyses, develop sales promotion campaigns or consult with product development groups to plan tomorrow's products. Data General emphasizes accountability with a charter to deliver worldwide marketing programs that result in bottom-line profitability. And we achieve this goal by concentrating on three specific areas: Product Marketing, Marketing Support and Marketing Communications.

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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.
The Company
Rational was founded in 1980 to develop products which improve the productivity of software engineering teams building large and complex systems. The R1000 Development System is now in use by leading aerospace, commercial and defense organizations.

The People
Rational is a team of highly motivated, creative individuals dedicated to the production of quality products that deliver value to customers.

The Product
Rational's R1000 provides a seamlessly integrated environment for the design, implementation, documentation, and maintenance of large software systems written in Ada. It provides comprehensive facilities across the software lifecycle, including an Ada-compatible program design language, automatic generation of design documentation, interactive semantic analysis and design-rule checking, incremental compilation, configuration management and version control, and source-language debugging. Optimizing code generators and cross-debuggers provide support for several popular application architectures.

If you would like to be part of Rational's future, please contact the Office of Career Services to schedule an interview with Rational on Monday, March 7. You can also send your resume to Rational, 1501 Salado Drive, Mountain View, CA 94043 Attn: Human Resources. We are an equal opportunity employer.
around the United States, some from as far as California and Washington State, though the majority were from the eastern states. About 500 people met Saturday morning in the parking lot of the Atlantic Civic Center for the start of the march, where they were bussed 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 — loomed.

"Government has failed us"

The general attitude at the march was that the process of government were not taking care of the problems of homelessness. "Today we're out marching, but tomorrow people will be cut there doing what they always have ... because government has failed us," said Leon Sands of the Delaware Union of the Homeless. "It's no accident that there are 3 million homeless people in this country," she said. Protests said that both the Democrats and the Republicans have ignored 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.

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

Architects develop stronger visual program

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

"Bomb threats made against Media Lab"

The Cambridge Police received three bomb threats against the Media Laboratory (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 phone in at 10:25 am, 11:40 am, and 3:00 pm. The voice on each phone was apparently that of one 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 incidents 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.

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The Beaver Cup
MIT 13
Cal Tech 0
MIT smothers Caltech 13-0

By Peter Dean

This is East meets West, North meets South, Celts versus Lakers, and even the All-Stars. This is MIT versus Caltech in a hockey game which the Engineers cannot afford to lose. Which Engineer? Good question. Tech, Engineers, is MIT the only school that can share the moniker. This year the Beaver Cup will travel back to CAM for only the second time in its 51-year history, but kidding — it's likely that will be the story. The California Tech will rue, 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 owning the Beaver Cup into their puck bag.

Although it may have been a one-sided contest, it was definitely a game that was far from boring, fun for both teams, and one that will be remembered for a long time to come. The stands were jam-packed, fans were roaring, and even the officials had to be found — fans were sitting in the aisles for a chance of a puck going loose, a chance of seeing a full to the bit (with a large number of those bits being MIT's). It was impossible that it was anything but a lovefest.

By Eric M. Reifschneider

MIT led by one point going into the third period thanks to a pretty nifty goal by John Voccio, who found himself alone in the Caltech zone, and beat goalie again mishandled a shot. Westphall, and Jones. Nielan flicked in from the right point to Bates at the left spot, who one-timed it into the top of the net. The Caltech goalie continued to dominate, scoring just one goal less than in the second period. The Caltech goalie had to work hard, the Engineers had to work harder to keep him off their net.

Arnold sets uneven bar record in a bewitching Salem routine

By Eric M. Reifschneider

Allan 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 set a score of 8.4 and set a new meet record for uneven bars and tied for first place with a gymnast from Salem State. Arnold is the first MIT gymnast to win a title at the ECAC Championships.

Arnold's routine bowled gracefully into bar form at a bar with a variety of release and regrip moves including a straddle-over, a straddle-back to a handstand on the low bar. The highlight of the routine was a combination of consecutive handstands to handstands on the high bar. She dismounted with a layoff. Her execution and the routine's beauty were highlighted when the crowd got a bit more into the swing of the performance.

*The team's last before Nationals is this Sunday's New England Collegiate Championships at Vermont. MIT's competition in this region and the 1990 Eastern College, the University of Massachusetts at Amherst, and Southern Connecticut State, where, our coach, Abby Grosfeld, coached the women's team at the 1989 ECAC Championships.

*MIT's women's gymnastics team finished third at the 1990 ECAC 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.

The crowd went pretty much as the first two, but Coach Joe Quinn let his first two lines go, then let his third, fourth, and fifth lines go a little bit, and then they stopped hitting the puck and giving up too many rebounds.

The party mood spilled onto the field after the game. Maybe next year.

Beaver Cup into their puck bag.

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