

# Happy Spring Break!

MIT  
Cambridge  
Massachusetts

Friday, March 24, 1989

# The Tech

Continuous  
News Service  
Since 1881

Volume 109, Number 14



Mark S. Abinante/The Tech  
Shawn Mamros G works at the "C" control panel in the WMBR studio. See story page 2.

## UA offers initiative on P/F

By Gaurav Rewari

The main focus of last night's Undergraduate Association Council meeting was a resolution to make a concerted effort to save second-term freshman pass/no-credit grading.

Alan B. Davidson '89 made a strong appeal in favor of the UA's acting quickly and decisively on the issue of freshman pass/no-credit grading. He said that at present "things aren't looking too good for freshman pass/fail" and that the faculty is "looking to get rid of it." However, according to a recent survey over 70 percent of the student body felt that freshman year pass/no-credit was a good thing, Davidson commented.

In the light of this, he announced that a group of students had formed a petition drive that would seek to rally further student support for the retention of the second-term freshman pass/

no-credit option. According to Davidson, most of the faculty was under the impression that the majority of the student body was against pass/fail. The proposed petition drive seeks to clarify this misconception.

The petition reads as follows: "We the undersigned believe that the second term of pass/no-record grading during the freshman year is an integral and beneficial part of the MIT educational experience, contributing greatly to the health of the Institute, and as such should be

retained. Furthermore, we believe that the administration should seek to improve the freshman year by addressing the more fundamental issues that affect freshman education, such as teaching quality, advising, and the relevance of the core curriculum."

The proposal was met with much enthusiasm on the council floor. UA President Jonathan Katz '90 made a call for swift action and increased student involvement. If anything is going to make a difference, he said, it

(Please turn to page 7)

## Dorm rejects porn policy

By Linda D'Angelo

Residents of Random Hall have voted 30 to 13 that the dormitory should continue to have no pornography policy, ending debate on three possible policies drafted by the Random Hall Pornography Committee. The vote, taken at last Wednesday's house meeting, marked the end of a process that began last December when a pornographic film was shown in a common area at Random.

The initial incident occurred when a resident of Random Hall came upon a bachelor party when walking through the third floor lounge to get to the stairwell. Pornographic material was being shown at the party and this "deeply offended" the resident, according to Random Hall Housemaster Irwin Pless, who was immediately notified of the problem by a formal, written complaint. Pless said he "suggested that the group move from the open area" and "everyone cooperated."

"Given the sensitivity of this particular issue, I wanted to give all residents a chance to get involved," Pless said. So he spoke with Random Hall President

Virak Tan '90 and together they drafted a letter which was sent to all house residents. The letter suggested that the dormitory hold one or more house meetings to discuss the question of pornography in Random Hall. A committee should then be formed, the letter continued, to draft a policy proposal, which would then be voted on by house residents.

The letter also stated that the house meetings should "be restricted to residents of Random Hall." This is not a common practice, but realizing that "Random doesn't live in a vacuum," Pless felt it was important to minimize outside involvement until the residents were able to resolve the issue themselves. Tan also explained that the measure was to ensure that "there would be no outside influences."

When it became clear at this first closed house meeting that resident opinion was too varied to reach a consensus through discussion, the Random Hall Pornography Policy Committee was formed. The goal of the committee was to continue discussion until a proposed policy could be drafted and presented to the house. A "clear effort" was made to represent "every conceivable opinion on the committee," Pless said.

The committee first "came up with a working definition of pornography," according to Eleanor Hoff '91, a member of the committee.

The members then attempted to reach an agreement about what the proposed policy should entail but "the points of view were so radical" that "the committee itself couldn't agree on a policy," committee member Sam Chen '92 explained. Instead three members of the committee volunteered to draft individual policies which could then be presented to the house and voted on by secret ballot.

The idea of a no policy choice was also introduced during committee discussion but at the time members felt it was not a useful option, according to Pless. "Our role was to come up with poli-

(Please turn to page 5)

## BGLAD sparks awareness at MIT

By Joanna Stone

Two weeks ago, posters and a booth in Lobby 10 informed the MIT community that it was Bisexual, Gay and Lesbian Awareness Days (BGLAD). This fact offended some, comforted others, and had the overall effect of making students more aware of the presence of homosexuals on the MIT campus.

"The whole point of the week was to be noticeable... to increase people's awareness that there are gays, lesbians, and bisexuals at MIT and that we are a sizeable portion of the student body," said Paula Ferguson '90, general coordinator of Gays At MIT.

At the booth in Lobby 10, GAMIT members handed out buttons with "MIT BGLAD '89" written over a pink triangle. The buttons symbolize the pink triangles that gays and lesbians were forced to wear in Nazi Germany. Today gays and lesbians have adopted the pink triangle as an emblem of pride and solidarity. BGLAD asked people to wear the buttons in support of GAMIT and all the gay people they knew.

According to Ferguson, the student turn-out was good. "We had lots of people stop by the booth — talking to us — and we got lots of people to wear the buttons." Ultimately, Ferguson said, it was "a very positive week."

However, not all reaction to the week was positive. Many GAMIT posters were ripped down through the course of the week, according to GAMIT Treasurer Rebecca Kaplan '92.

"GAMIT posters are always ripped down. During BGLAD week, I actually caught someone shredding posters. Not just taking them off the wall, but maliciously tearing them apart," she said. When Kaplan questioned the shredder as to the reason behind his destructive behavior, he replied, "I don't like gay people." "I could have no reaction, because there's no response for something like that," Kaplan explained.

Another negative incident occurred when a group calling itself DAMIT (Dudes at MIT) hung up various derogatory posters. Despite all of this, both Ferguson and Kaplan agreed that BGLAD was a success.

While the quality of life for homosexuals on the MIT campus

is reportedly good, it does have its less favorable aspects, according to Jerry Luke '91, social coordinator for GAMIT. One such point, Luke said, is Reserve Officer Training Corps policy. "Basically, if you're gay and they find out, they kick you out and then you're liable for any tuition that they paid for you." Luke said that this is particularly bad "for those people who already were gay or came out while they were still in ROTC. They really have to keep their social lives very secret."

Another unfavorable aspect of life on campus, according to Luke, involves the fraternities. "It's a really difficult situation being in a fraternity and being closeted," said Luke, who at one

(Please turn to page 7)

## SCEP surveys quality of student life

By Michael Gojer

The Student Committee on Educational Policy will conduct a survey of undergraduate academic and social life at MIT, according to Sean Murphy '91, chairman of SCEP since December. The survey is only one of SCEP's current projects, which include the Institute-wide Colloquium "How To Be Different," which SCEP is organizing along with the Dormitory Council, the Inter-Fraternity Council, and the MIT Colloquium Committee.

SCEP's survey, which will be distributed two weeks from now, will ask students general questions about their social life, their extracurricular activities, and their satisfaction with MIT in several areas and attempt to cor-

relate these along with the students' majors and grades.

The survey organizers hope to find evidence to either support or dispel myths about the social character of the student body, especially upperclassmen, according to Monnica Williams '91, a SCEP member.

Because the Institute has been changing so fast in the last 10 years, especially in demographics, according to Murphy, the results of the survey will update possibly outdated faculty opinions about the nature of the student body.

One obvious trend, Murphy said, was in admissions. Murphy advised that "we can't change the student body without changing the curriculum." Murphy said the Institute should be cautious about admitting students with broader extracurricular interests but not supporting those interests once the students are here; mismatching will produce either unhappy or unsuccessful students. Murphy reasoned that if, for example, students with extracurricular interests end up being more satisfied with their experiences here than others, that would support a broader admissions policy.

SCEP should be ready to present much of their analysis of the survey by the beginning of the fall term, according to Murphy, though they might be able to

make some statements about the results by the end of the spring, depending on student response.

Students groups organize their second colloquium

The "How To Be Different" Colloquium, to be held on April 12, will focus discussion on various issues of MIT's institutional identity. The idea for the Colloquium was originally sparked by Professor Travis R. Merritt, head of MIT Colloquium Committee, according to Murphy, though SCEP, DormCon, and the IFC have been doing most of the organizational work.

The Colloquium is modeled after last semester's "How To Be Good" which was also student-organized. Professors William M. Siebert '46, Tunney F. Lee, and Jeremy M. Wolfe PhD '81 will give keynote presentations in Kresge, after which students will host faculty members in their living groups for dinner discussions.

Siebert is expected to discuss the nature of a technical education, Murphy said, while Wolfe will offer thoughts on how people interact at MIT, and Lee may discuss MIT's institutional image.

Most of the dormitories and independent living groups have agreed to host faculty at their

(Please turn to page 2)

## inside

Replacement's music is as tight and vicious as the band members are drunk. Page 10.

Bernadette Peter shows no depth of character as Eleanor in James Ivory's *Slaves of New York*. Page 10.

Director Chris Shaw's *Split* aims to be "film of ideas" but gets lost in its ritzy, special effects. Page 11.

## Erratum

The article on Pi Lambda Phi ["Fraternity recovers from lost rush," March 14] misidentified the fraternity's president. Pi Lambda Phi's president is Mark A. Hausman '89 — not Mark E. Housman '91 as reported.

# WMBR boosts signal and airs new programs

By Adnan H. Lawai

WMBR, MIT's student-run radio station has increased its transmitting power from 200 to 360 watts, according to Shawn Mamros G, a member of the station's technical staff. The move was necessary in order "to protect the station's signal," he said.

A large number of local high school and college stations had begun broadcasting at and around 88.1 FM, the frequency used by WMBR. This threatened the station's signal, which became more difficult to pick up. WMBR also wanted to expand its listening range, though this was not the primary reason for the change, Mamros said.

The transmitter currently used by the station was installed in 1979 and has a peak transmitting power of 500 watts. Increasing transmitting power to 360 watts was therefore "no problem" and only required approval from the Federal Communication Commission. WMBR submitted an application with the FCC for the change last year and was granted permission last November, Mamros said.

The station has also been upgrading its equipment during the past year. This was a result of increased listener contributions, Mamros remarked. Two new control consoles have been installed and extensive sound-proofing and renovation work has been carried out in the studios.

The new equipment has made it possible for the station to transmit live music from the studio, something that the station has "wanted to do for a long time," Mamros said. The result is a program called "Pipeline," in which different bands perform live every Thursday. Other novelties introduced this term include an early morning show.

WMBR began in 1946 as a campus-only AM station which could be picked up around the Institute and in the dormitories

with special antennas. At that time it was not regulated by the FCC, Mamros explained. In the 1950s interest grew in starting a student-run station that could reach the fraternities across the Charles and the residences of faculty in the Boston-Cambridge area.

An application for a radio station was submitted with the FCC in 1960 and was granted in late 1961. A 10 watt FM station started transmitting from the basement of Walker Memorial which could be heard throughout Cambridge, downtown Boston and Boston's innermost suburbs. In 1971 the transmitting antenna was moved to the top of Eastgate, where the height advantage gave the station a bigger transmitting range, Mamros remarked.

At this point the station decided to increase its transmitting power and submitted another application with the FCC. This application, however was not granted until 1978, Mamros said. The reason was competition for the same frequency with a high school station. The problem was finally resolved with MIT sharing the frequency with the high school station, Mamros said.

The transmitter that is currently in use was installed in 1979. FCC restricted WMBR to 200 watts so that competing stations at adjacent frequencies would not be crowded out, disc jockey Charles L. McKay '90 said.

Although the latest increase in transmitting power would increase WMBR's listening range, it is still much smaller than local commercial stations, which typically transmit in the 10,000 watt range. However, Mamros remarked that the "scale is not linear" and a factor of 20 difference in transmitting power "does not mean that they have 20 times our range." He was optimistic about the station's future and remarked that "the last two years have been really good for us."

# SCEP surveys MIT students on quality of academic life

(Continued from page 1)

dinner, according to DormCon President Elizabeth Williams '90. Williams said some houses are inviting as many as 25 faculty members, though others are inviting smaller numbers. "We were really surprised and impressed" by the response, she said.

SCEP is planning to organize similar colloquia in terms to come, Murphy said, assuming the MIT Colloquium Committee remains interested. Murphy stressed that the colloquia are good opportunities for student-

faculty interaction. "The way that we're going to get over living group isolation here isn't going to be by having more parties, but by interacting on an intellectual level," he said.

In addition to its survey of undergraduates, SCEP plans to study some area of MIT education over the summer and produce a report detailing their suggestions. Possible topics for the study include the recitation system and the use of technology at MIT in education, Murphy said.

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# news roundup

from the associated press wire

## World

### Newspaper identifies suspect in Pan Am bombing

*Bild*, a West German newspaper, reported Wednesday that a Palestinian named Samir Khadar planned the bombing that destroyed Pan Am flight 103 over Lockerbie, Scotland. A West German official denied the report, but said authorities are seeking Khadar in connection with other attacks. Authorities in Greece had thought Khadar had died in a car bombing hours before a Palestinian attack on a cruise ship off Greece in July. But US and West German officials think he is still alive.

### Scientists report fusion breakthrough

Two scientists said yesterday that they have made a breakthrough in nuclear fusion that could lead to a technology capable of driving electrical generators within a few years. B. Stanley Pons of the University of Utah and Martin Fleischmann of England's Southampton University said they have discovered a way to create fusion to produce energy without using tremendous heat. If practical on a larger scale, the technology would provide a safe, relatively clean and virtually inexhaustible energy source.

### Walesa may run for Parliament

Solidarity leader Lech Walesa said yesterday he is not ruling out a candidacy for the Polish Parliament. Walesa said whether he runs depends "on the wish of the voters." He said he would prefer not to be a candidate, but, he added, "there are situations when one must do it."

### US asks PLO to reduce tensions

The United States' chief envoy in talks with the Palestinian Liberation Organization has urged the PLO to take practical steps to reduce tension in Israeli-occupied territories. The US ambassador to Tunisia, Robert Pelletreau, called Wednesday's US-PLO meeting in Tunisia part of a "new dynamic" in the Middle East. He refused to discuss the specific contents of the talks.

A senior PLO official said his organization would accept the deployment of US forces in the occupied lands, during a transition period, if Israel withdraws. The official said the troops could help oversee elections for an independent Palestinian government. A State Department official said, however, that the PLO has not actually made a formal request.

### Afghan rebels continue siege

The Afghan government said guerrillas have blown up a bridge on the only paved road to Jalalabad. That is the city the American-backed rebels have chosen as their first major objective after the Soviet withdrawal. The Muslim insurgents have been trying for more than two weeks to dislodge government troops from the city.

## Local

### Dukakis predicts higher taxes

Gov. Michael S. Dukakis said Wednesday that he still believes the state will have to raise taxes next year. The Governor told reporters at Bunker Hill Community College that it will take some investing to get the state moving forward. His comments followed predictions from Senate Ways and Means Chairman Patricia McGovern on Tuesday that the "no-new-tax" budget passed by the House is still at least a \$250 million out of balance and will have to be cut some more. Dukakis said he will work with legislators to narrow the gap between spending needs and available revenue. But, Dukakis, who has proposed a \$600 million tax increase next year, added he thinks additional revenue will be needed.

### Colby-Sawyer students allowed to continue protest

A spokesman at Colby-Sawyer College in New London, NH, said the protesting students who have taken over the admissions building, part of another building and a parking lot, will not be forced to move. Byron Champlin said that the fifty students, who locked out administrators at about six o'clock yesterday morning, are not creating any problems and will be allowed to continue protesting.

### EPA fines Nashua company

A division of a Nashua, NH firm has been fined \$3.4 million by the Environmental Protection Agency because of alleged misuse of chemicals. Wortal Industries, which manufactures adhesives and coatings, was fined along with three other companies for not submitting premanufacture notices to the EPA before manufacturing and importing new chemicals.

## Soviets criticize Pakistan on Afghan agreement

Soviet Foreign Minister Eduard Shevardnadze has accused Pakistan of ignoring its commitment not to interfere in Afghanistan. Shevardnadze said Moscow will take firm steps to protect its citizens in Kabul. The minister, in a *Tass* interview, said Pakistan violated the Geneva agreement by allowing creation of an interim Afghan government in its territory.

## Sports

### Rose suspected of gambling

The pressure is growing on Cincinnati's Pete Rose. Rose, baseball's all-time base hit leader, is apparently in deep trouble. Reports continue to surface about his being a big-money gambler who is being investigated not only by the Commissioner's Office, but by several federal agencies. The most recent accusations appeared in *The New York Times* which reported that Rose is in debt to a Cincinnati bookie for at least \$500,000. The paper used unnamed sources in the story which also said Rose is being investigated by the Internal Revenue Service and the Federal Bureau of Investigation in Cincinnati.

Another newspaper, *The Dayton Daily News*, said that Rose has been selling off his baseball memorabilia, including the bat and ball he used to get the hit which broke Ty Cobb's all-time record. It also said Rose has obtained a \$150,000 second mortgage on his home. Rose's agent, Reuven Katz, denied that Rose is having money problems and said, "He's in a wonderful condition."

### Underdogs on top at NCAA basketball tournament

This season's NCAA Division I basketball tournament has been kind to favorites so far, as 15 of the remaining 16 teams were ranked in the top five of their regions. But no more. Last night, the underdogs emerged supreme, as all four games played ended in upsets. Two top seeds — Oklahoma and Arizona — and two second seeds — North Carolina and Indiana — went down in defeat. In the Southeast Region, fifth-seeded Virginia toppled the Sooners, 86-80, and third-seeded Michigan upended the Tar Heels, 92-87. In the West Region, fourth-seeded University of Nevada-Las Vegas surprised the Wildcats, 68-67, and third-ranked Seton Hall waltzed past the Hoosiers, 78-65. (See graphic, back page.)

## Nation

### House approves \$4.55 minimum wage

The House voted yesterday to approve a larger increase in the minimum wage than President Bush wants. Bush wants it increased to \$4.25 an hour, but lawmakers passed a \$4.55-an-hour rate. Republicans contend that too big an increase would fuel inflation and force the layoffs of hundreds of thousands of workers.

### Tearful Hall testifies at North trial

Fawn Hall's tears brought Oliver North's Iran-contra trial to a halt Thursday morning. The judge had to call recesses after North's former secretary broke down on the witness stand twice. Later she said, "It's tough when people portray you as a witness for the prosecution when you're a witness for the truth." She told the jury yesterday that North was a tireless worker — and she called him "an excellent man" to work for. Hall helped North shred documents detailing North's secret efforts to aid the Nicaraguan rebels.

### US airlines warned of possible hijacking

United States Embassy officials in London have confirmed reports that US airlines have been warned of a possible hijacking, but they deny that US diplomats and military personnel have been notified. A London tabloid reported a secret Federal Aviation Administration memo warned that Palestinians might try to hijack an American airliner in Europe this weekend. US Transportation Secretary Samuel Skinner is angry because the alert was publicized without authorization.

### Court voids NYC government

The US Supreme Court ruled Wednesday that New York City's present system of government violates the principle of one person one vote. In a unanimous ruling, the justices said the city's Board of Estimate — a unique governmental body which shares some authority with the City Council — is unconstitutional because each of the five boroughs has equal representation on it, regardless of their populations. New Yorkers may be asked to vote in November on a new government. (*The New York Times*)

## Weather

### Wet

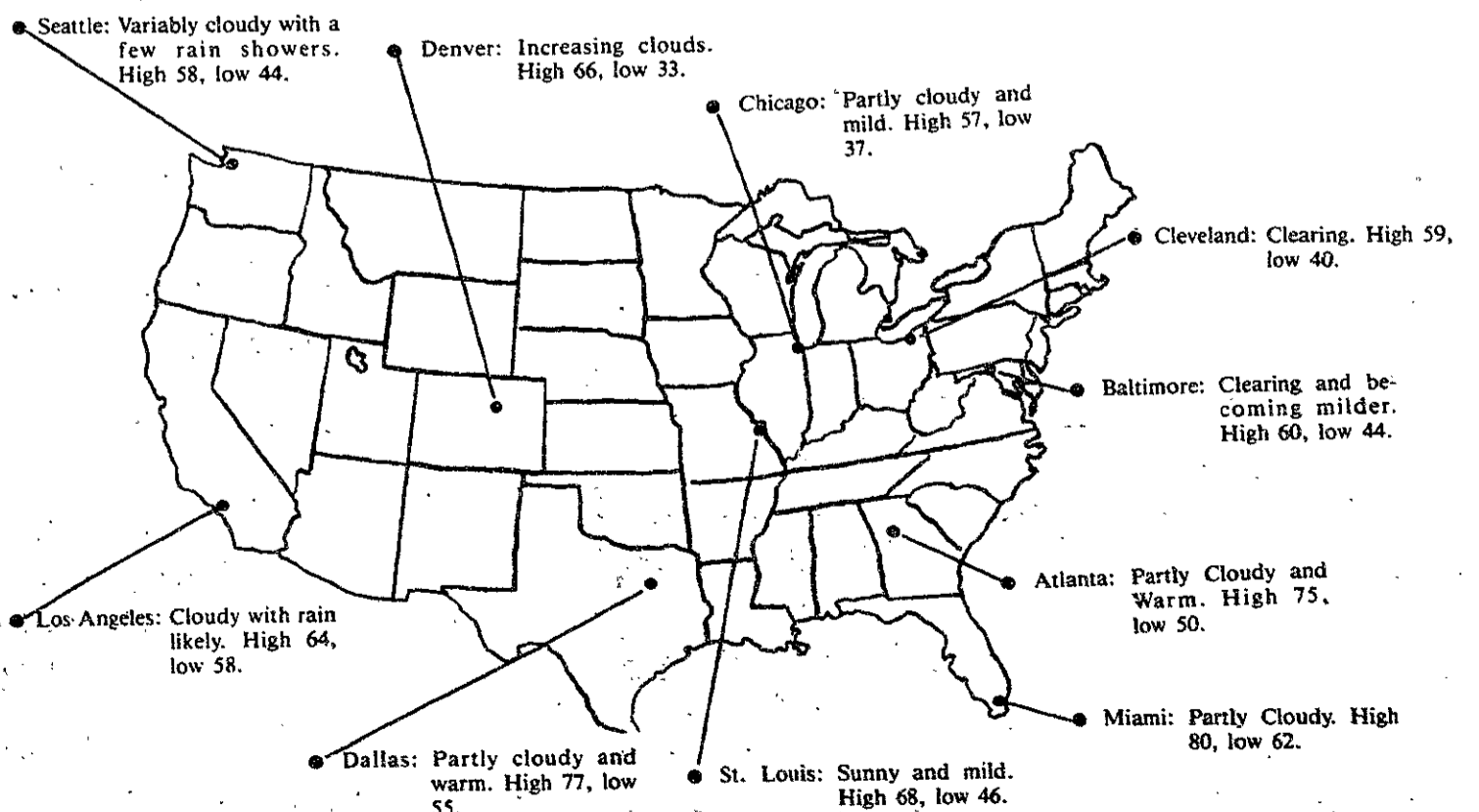
A surface low pressure center and an upper level disturbance both located in the southeastern United States will produce some much needed rainfall in the local area later today and tonight. After these systems pass, a weak cold front will pass through the area — perhaps producing a gusty shower or thundershower. Drier weather will follow into early next week. With light winds, coastal areas will be as much as 10°F to 15°F cooler than inland areas as a sea breeze should develop.

**Friday afternoon:** Clouding up with rain arriving from the south. Winds east-southeast 5-10 mph (8-16 km/h). High 43°F (6°C).

**Friday night:** Cloudy with rain, perhaps heavy at times. Winds east 10-15 mph (16-24 km/h). Low 35°F (2°C).

**Saturday:** Rain tapering to showers early with a few sunny breaks possible. A late afternoon or early evening shower likely. Winds west 10-15 mph (16-24 km/h). High 49°F (9°C). Low 37°F (3°C).

**Sunday:** Partly cloudy, cool along the coast, mild inland. High around 46°F (8°C) for coastal sections, 50-55°F (10-13°C) for inland sections. Low 30-33°F (-1 to 1°C).



Forecast by Michael C. Morgan

# opinion

## LETTERS TO THE EDITOR

### Dramashop one-acts program remains healthy

Concerning the review of the recent Dramashop student-written one-act plays: I was alarmed by *The Tech's* premature — indeed erroneous — report of the death of the one-acts program ["Dramashop one-act plays mark the end of an era," Mar. 21] especially as I can attest to having just spent the last two weeks arranging for next year's production schedule, including an evening of student-written one-acts to be presented in Kresge Little Theatre in May 1990.

Details change over the years in any vital, developing program (when I first came to the Institute, for example, student scripts were neither solicited nor produced if submitted). Change is not synonymous with decline. Yes, there will be some differences next year: the first-term one acts will be converted into Workshop opportunities wherein our strongly-motivated students can form production units around material which they especially wish to explore, and which can be formed at any time during the year when they have openings in their schedules, not just at one time in the fall. The goal of the Workshops, then, is actually to increase the range and flexibility

of student production. And yes, Dramashop Director Robert Scanlan, who has directed superlative productions and inspired enormous love for drama among the students in the last dozen years, is leaving. However the Dramashop staff remains firmly in place, with no intention of diminishing either our standards or our accessibility to the students who are the entire reason for our being at the Institute.

It would be deeply unfortunate if *The Tech's* "epitaph" discouraged students from submitting scripts or joining Dramashop in the mistaken belief that the program is moribund, thereby unwittingly precipitating the decline of the program. Dramashop cele-

brates the accomplishments of our student writers, actors, directors, designers, and technicians. We intend to keep on working with them as closely and creatively as ever.

William Fregosi  
Technical and Design  
Coordinator  
for Theatre Arts

(Editor's note: In past years, Dramashop has considered the student-written scripts to be only a part of its one-act program, which included four evenings of one-acts per year. Each evening was followed by a critique involving directors, actors, and audience. Next year no one-acts, other than the student-written scripts, are planned.)

### Referendum report incomplete

Those of us on the faculty who are involved in consideration of the freshman pass/fail issue have eagerly awaited the outcome of the March 15 student referendum on that subject. Your article on the outcome ["Students vote on three referenda," March 17] left many questions in readers' minds, since the reported voting percentages do not add to 100 percent and the actual wording of

the questions was not presented. Also, it was not possible to infer from the article how many alternatives were presented. A very effective way to communicate student views on this issue to the faculty would be to print the actual wording of the questions along with the number of votes and percentage of the vote received by each.

John L. Wyatt, Jr. '68  
Associate Professor  
Department of Electrical  
Engineering  
and Computer Science

(Editor's note: below is given the complete text of the two referendum questions on freshman pass/no-credit grading, as well as the complete voting percentages.)

**Pass/Fail II.** The current Pass/No-Record grading system for second term freshman year has a positive or negative effect on the undergraduate MIT experience in general.  
Choose one:  Positive  Negative  No opinion.

**Results on question II:** Positive, 77.2%; Negative, 12.8%; No opinion, 5.0%; No response 5.0%. 1503 votes cast.

**Pass/Fail III.** Which of the following grading systems do you prefer:

1. Pass/No-Record grading for first term freshman year. Seven Pass/No-Credit courses, to be used one per term (non-cumulative) only for each of the seven terms after first term freshman year. Two of these courses may be used for humanities subjects, two for science distribution or science core subjects, and one for a subject in the departmental program.

2. Pass/No-Record grading for first term freshman year. Seven Pass/No-Credit courses, to be used freely at any time after first term freshman year. Two of these courses may be used for humanities subjects, two for science distribution subjects, and one for a subject in the departmental program. For any term in which two or more Pass/No-Credit courses are taken, a credit limit of 51 units will be imposed.

3. Pass/No-Record grading for both first and second term freshman year. Two Pass/Fail unrestricted electives to be taken during the junior and/or the senior year.

4. Other. (Please specify.)  
 5. No opinion.

**Results on Question III:** Choice 1, 9.0%; Choice 2, 28.5%; Choice 3, 47.9%; Choice 4, 8.1%; Choice 5, 6.5%. 1503 votes cast.



# The Tech

Volume 109, Number 14 Friday, March 24, 1989

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*The Tech* (ISSN 0148-9607) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$17.00 per year Third Class by *The Tech*, 84 Massachusetts Ave. Room W20-483, Cambridge, MA 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. **POSTMASTER:** Please send all address changes to our mailing address: *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. FAX: (617) 258-8226. Advertising, subscription, and typesetting rates available. Entire contents © 1989 *The Tech*. *The Tech* is a member of the Associated Press. Printed by Charles River Publishing, Inc.

### Censorship marred lip sync contest

On Friday, March 17, the sorority Alpha Chi Omega cosponsored a lip sync contest with the Student Center Committee. There were nineteen acts presented by members of the MIT community; ours was the fourth on the program. We began to lip sync to a recording of a piece of



performance art by Karen Finley called "Tales of Taboo, The Naked Truth Mix." It has very explicit lyrics. The piece is a discussion of the differences between men and women and the problems of sexism in our society underneath a description of various "deviant" sexual practices. Un-

fortunately, after about one minute of performance, the sisters of AXO decided that the song was too explicit, and they turned it off, thereby stopping our act and censoring us out of the contest completely.

Later in the show was a lip sync to the Village People's "YMCA." The Village People are known to have been gay, and the lip sync act included a parody of anal intercourse, something which the sorority members as well as the majority of the audience found extremely funny. We understand that it might be hard for someone to use his or her mind for a moment and make an honest judgment about the real offensiveness of our song, a piece that defends feminism and equal rights and treatment for women. We understand that it is very easy to hear a piece of music and say "Oh no, bad words!" and therefore decide to censor it. However, we cannot understand how anyone with a conscience or intelligence could stop our act and then find extreme humor in the performance of "YMCA," with an openly anti-homosexual tone.

David Hogg '92  
Jonathan Ogas '92



# Random Hall residents reject pornography policy

(Continued from page 1)

cies, if someone at the house wanted to bring up that option" they could do so at the house meeting, Hoff explained.

One of the policies that was drafted by the committee required that "pornography be restricted to and limited to the private rooms of Random Hall residents." At no time would pornography be allowed in a public-access area, it concluded.

Another policy stated that "pornographic movies may be viewed in common areas — floor kitchens and lounges — with the consent of all floor residents present." It stipulated that "signs should be posted" so that no one "accidentally stumbles across the movie" and that the "consent of floor residents... be obtained by secret ballot."

The third policy represented a middle ground between the first two. It stated that pornography could be viewed in private rooms at all times. But it went further to allow pornography in the basement kitchen contingent on consent of first floor residents by secret ballot, posting of signs, and a two-to-one ratio of Random Hall residents to non-residents for the duration of the viewing.

The committee then submitted copies of the three policies to all house members asking them to anonymously mark their preference and make suggestions for amendments, Hoff said. Several of the responses advocated no policy. In light of this Hoff "figured it would be advisable, before further discussion at the

house meeting, to determine if Random wanted a policy."

## Random drops issue

So before the three policies were presented at the house meeting last week a vote was taken "to decide whether to continue discussion on developing a policy or to drop the matter completely," according to Random Hall Secretary Paula Ferguson '90. With a quorum of 43 residents, representing 46 percent of the dorm, it was decided 30-13 that Random Hall continue with no pornography policy.

Part of the reason that residents voted to end discussion on a possible pornography policy "is that Random is a very small dorm," Hoff said. Residents "know each other" and so an

emotional issue like pornography "can become a divisive thing." Discussions became so emotional that it "felt like you were hurting people you knew when you were debating a policy," she added.

Chen also felt "friction in the dorm was a big factor."

Others, like Ferguson, felt that the dorm "copped-out." Although pornography is an issue "that makes enemies," it is "important and worth dealing with," she said.

Hoff, too, was "upset because I feel strongly about this and it upset me that people didn't want to deal with it."

The feeling that one isolated incident is not worth "ripping the dorm apart" was also a factor in the vote to end pornography policy discussions at Random, ac-

ording to Judicial Committee Chairman Akbar A. Merchant '89. "It's not worth having such a bitter dispute over something that doesn't happen often. Why have all these bad feelings?" he asked. "Incidents that happen once every three years are what Jud-Comm is for. That's not what you write policy about," Merchant added.

The fact that residents "didn't want their behavior regulated" may have also contributed, Hoff said. People "want freedom to do certain things and, if they don't feel it's an issue, they want to be able to do what they want," she said.

Tan also cited this as a factor in the decision. "There is no sense having a policy to bind us when it's just consideration of other people," he explained.

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## UA plans to defend pass/fail

(Continued from page 1)

is going to be increased "student manpower." Some members also suggested a letter-writing campaign aimed at increasing faculty involvement in the effort. The canvassing of faculty and the organizing of meetings to garner student participation and spread more enthusiasm were targeted as very important to the petition drive process. It was agreed that even if second term pass/no-credit grading had to go, it would not go "without a good fight."

### Poster policy examined

Another issue that came up for debate at last night's meeting was the current Institute poster policy. This was triggered by the Institute's dissatisfaction with the present situation in which a lot of posters are put up on the walls of Institute buildings.

Paul L. Antico '91 and An-

drew P. Strehle '91, the UAP-elect and UAVP-elect, spoke to Director of Campus Activities Susanna P. Hinds about altering the current MIT postering policy. A few changes that they suggested included: more bulletin boards in the Student Center and along the Infinite Corridor, heightened awareness of the poster policy, better management of election postering, stricter enforcement of punishment against policy violators, and the hiring of a student to assist Physical Plant in the regular removal of outdated posters.

Stacy E. Segal '90 observed that putting up bulletin boards every few feet along the Infinite Corridor would be no guarantee that students would not continue to put up posters on the walls. If this were to be the case, she said, then putting up the boards would constitute a "useless expenditure."

## BGLAD increases awareness

(Continued from page 1)

time lived in a fraternity. "Because your social life revolves around the fraternity and all your friends are there and because the fraternities place a very negative emphasis on homosexuality — many guys are trapped in the fraternities with no social outlet."

Although GAMIT has existed for the past 20 years, until recently its female involvement was nearly non-existent. This has changed drastically this year. The executive board now consists, for the first time, of an equal number of males and females. And more and more women are becoming strong participants in GAMIT. According to Luke, "In the past... women would come in one at a time and see that there were no women so wouldn't stay." But, he said, that is not at all the case this year.

Kaplan founded the women's group within GAMIT, and became self-appointed president. The relationship between men and women in GAMIT right now

is excellent, according to Kaplan.

Ferguson is GAMIT's first female general coordinator, a position roughly equivalent to president. Ferguson became active in GAMIT at the beginning of this year, "in a drive to try to get more women involved in GAMIT."

Right now, according to Ferguson, GAMIT serves not only as a channel to increase gay and lesbian awareness but also as a social outlet. One of the most important functions of GAMIT is being there for those who are experiencing difficulties in coming out, Ferguson said. In an effort in this direction, GAMIT is reactivating the "Contact-Line."

According to Luke, Contact-Line is basically a peer-counseling line for those who may want to remain anonymous and who have questions about being homosexual or for those who are confused about their own sexuality. It is also there to answer any questions one might have about GAMIT, including questions about the group's social functions, according to Kaplan.



Mommy,  
I want to  
be on The Tech  
when I grow up.

## Good Friday Service



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Say what you want about the President's choice of cabinet members, but you've got to like his proposals for mass transportation.

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SALE March 20 to April 2

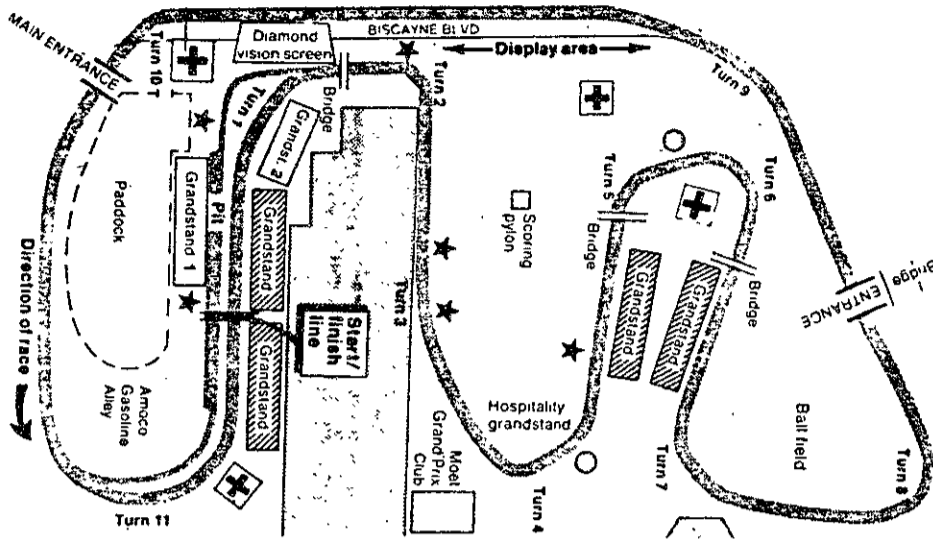
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740A Beacon St., Newton Center. 527-0967. Hours: M, Fri.: 9:30-6, Tues., W, Thurs.: 9:30-8, Sat.: 9:30-6.

Car races aren't always won on the track. Sometimes they can be lost in the pits.

That's what happened in the seventh running of the IMSA Grand Prix of Miami when leader Bob Wollek pulled his Miller High Life Porsche 962 in for its final pit stop with an hour left in the three hour race. A crew member inadvertently hit the "kill" switch when he was making an adjustment, causing the car to stall when Wollek pulled out of the pit.

As a result, Wollek's 13 second lead over the Nissan "Spirit of Miami" evaporated. The Nissan GTP-ZX turbo, to the delight of most of the 80,000 fans, limped home the winner without a clutch.

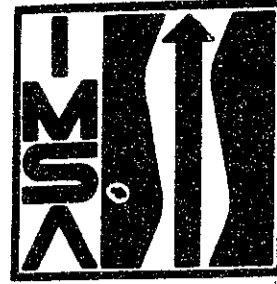


Why do people go to car races, at least in Miami? A post-race television show sampled the opinions of fans:

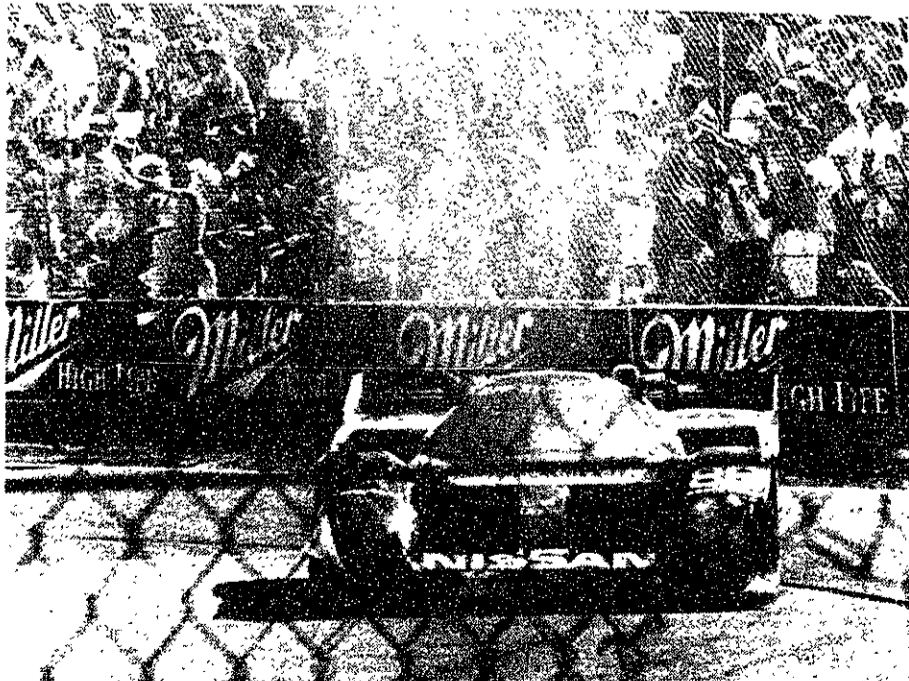
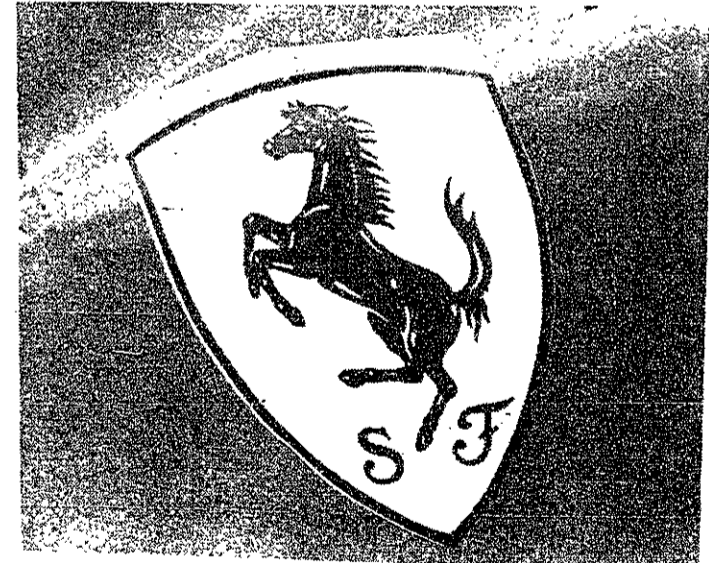
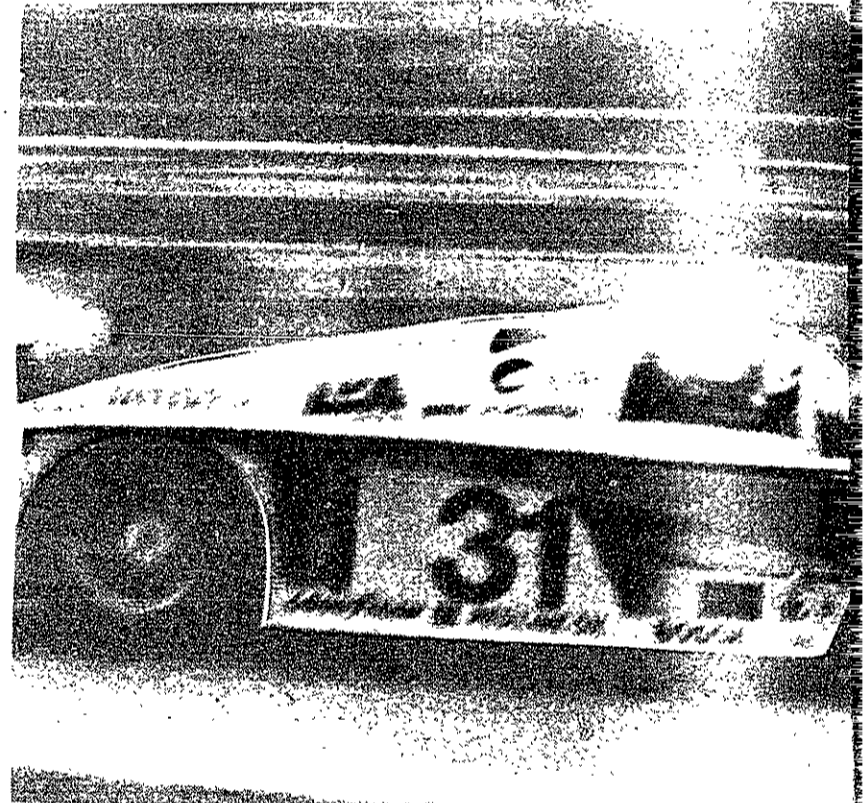
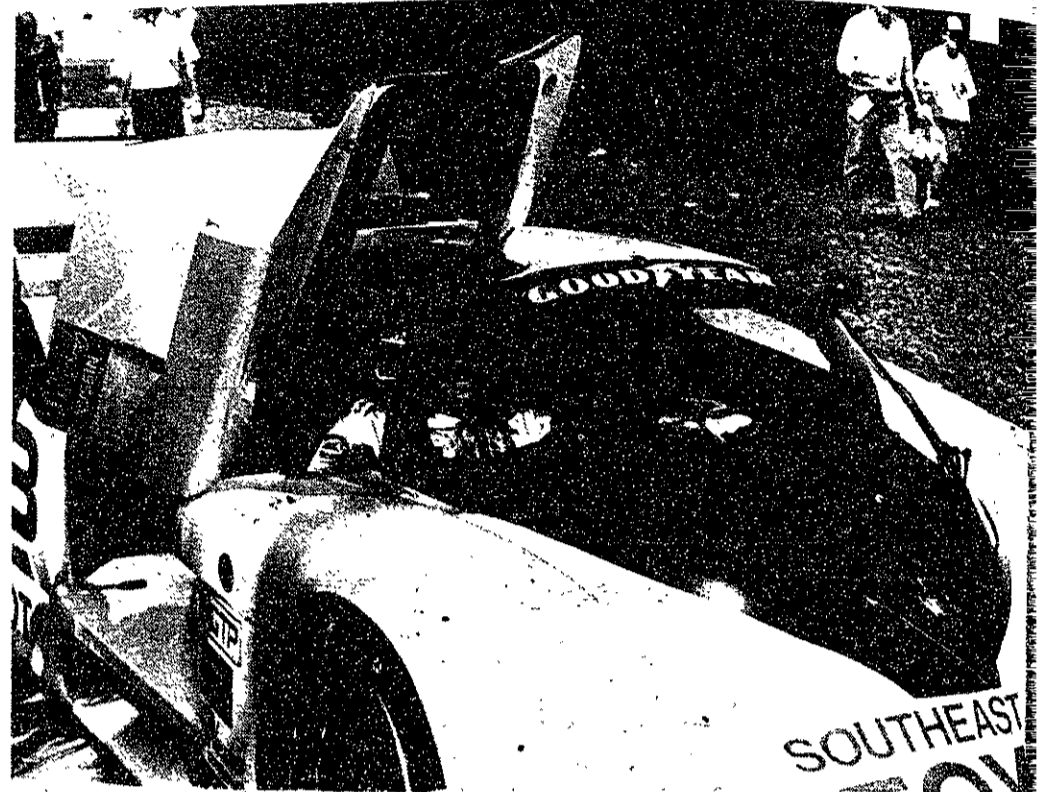
- "I love racing."
- "I'd rather be at the beach."
- "I love to see them crash."
- "I don't know why I'm here. I hate racing."

Not only snowbirds and spring-breakers come to Florida during the first quarter; so do race car drivers. This was the second race of the season, the first being in Daytona last month.

Although bearing household names, the space-age cars are built from the ground up exclusively for racing — and with a price tag sometimes exceeding \$375,000. And don't think about fuel economy. These cars get around 2½ miles per gallon!



*Grand Prix*



The Miami Herald  
Wake Up to What's Going On

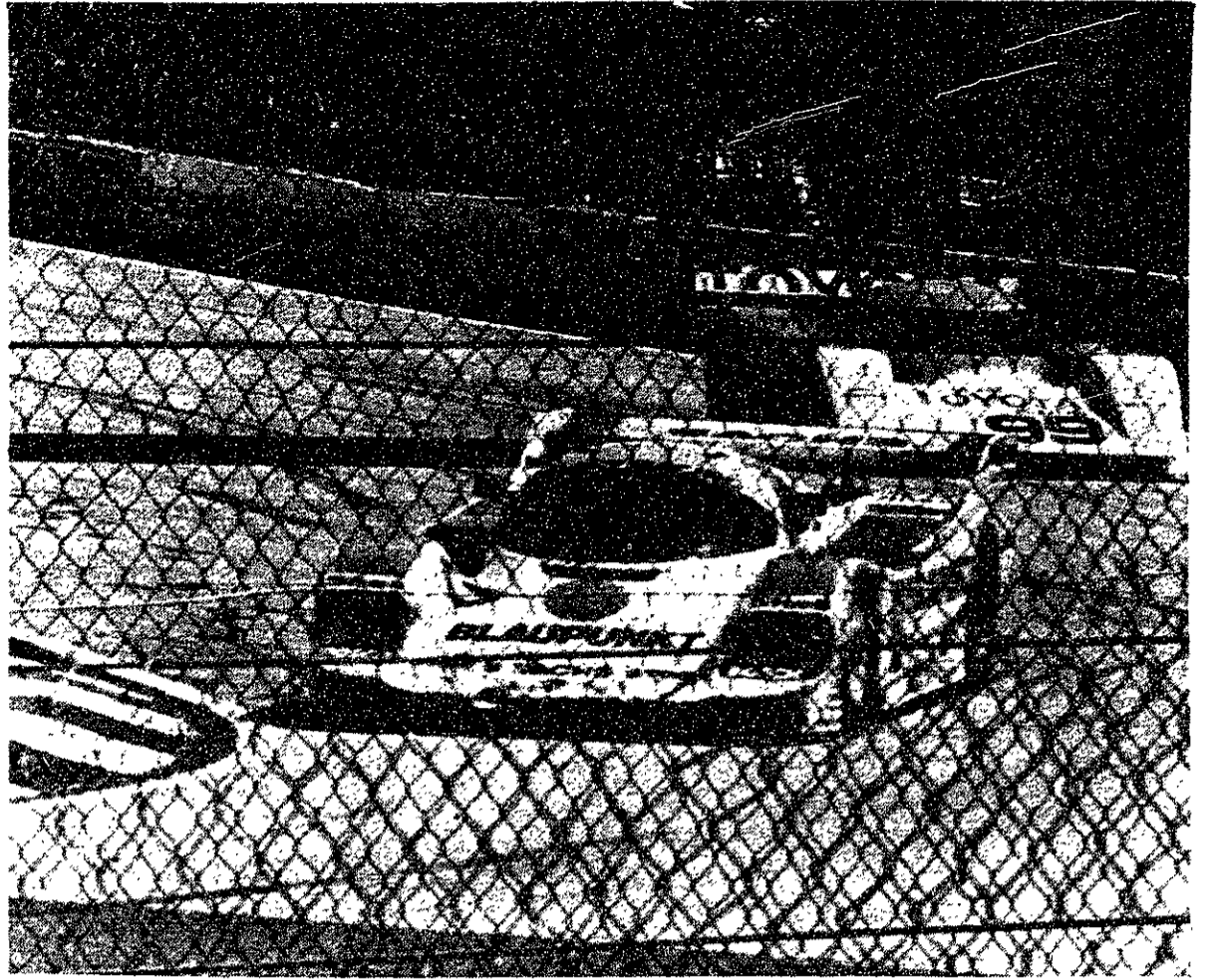
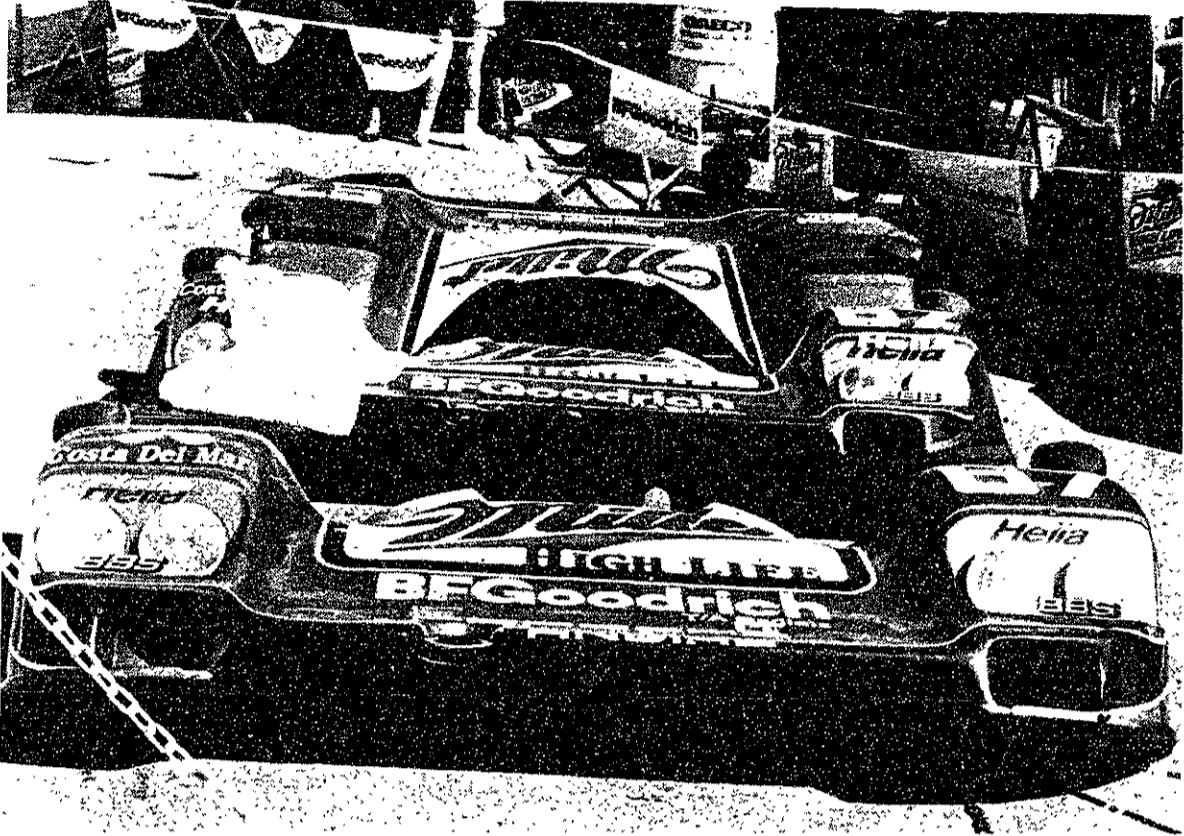
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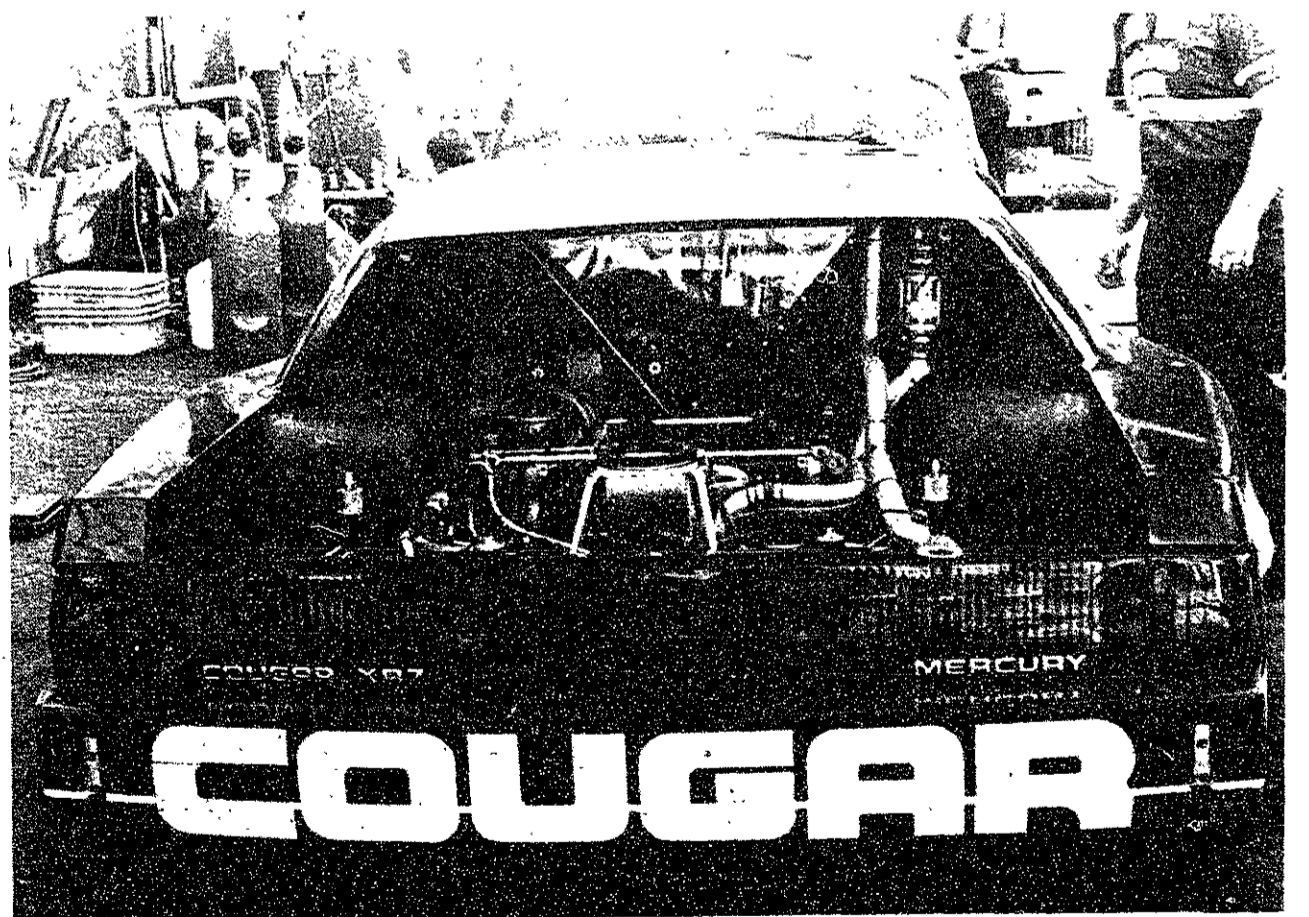
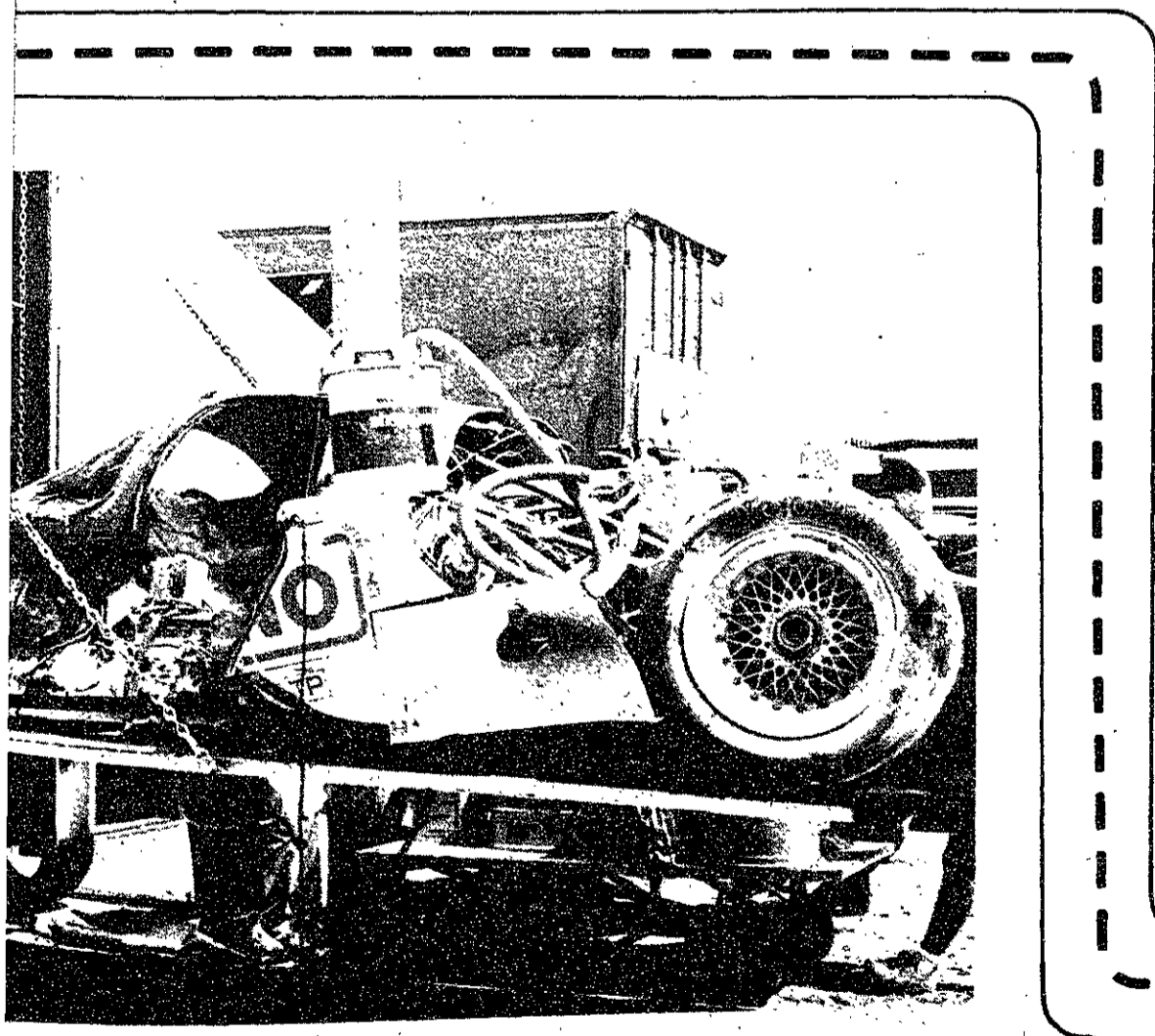
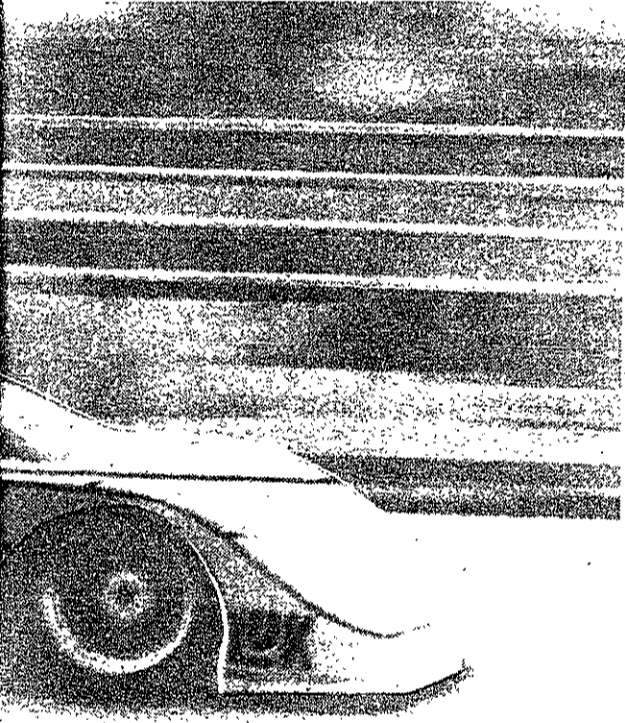
# 1 Prix of Miami



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Text and Photos by Mark D. Virtue



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# Replacements in Boston give a musical kick in the teeth

## THE REPLACEMENTS

With guests the Bristols.  
March 22, Opera House.

By DEBBY LEVINSON

**T**RADITIONALLY, A REPLACEMENTS concert is more of a drinking contest between the band members than an actual musical event. The band used to stagger on stage, drink more during the course of the concert, and then stagger off stage, but in between the music was exuberant, joyous rock and roll, and the audience was rarely disappointed. With the departure of chief partier and guitarist Bob Stinson, the band shaped up somewhat; last year's concert at the Opera House showed stone-cold sober Replacements who sounded as lively and playful as always. Still, for every one of last year's concerts there's one like their 1988 show in Washington, DC during which singer Paul Westerberg was so inebriated he fell down on his back in the middle of the show and, unable to get up, sang the next three songs lying on the stage.

Wednesday night at the Opera House was a return to the Replacements of yore; soon after the band took the stage, it became obvious from Westerberg's slurred words and his clowning with bassist Tommy Stinson that at least half of the band was drunk. Westerberg sometimes forgot lyrics, the band started one song only to cut it off after the first verse ("Nah. We don't feel like playing that," they announced), and there was only the slightest hint that an actual set list existed, but the music was tight and vicious, a musical kick in the teeth. New guitarist Slim Dunlap has helped to keep the Replacements from the sloppiness that marked their earliest, most alcoholic shows. Last year, Dunlap never had time to learn the band's old material before going out on tour; this year, he aped Bob Stinson's fiery, careening solos without showing any

of the previous guitarist's dangerous, slightly-over-the-edge personality. Dunlap's own solos were a bit on the cautious side, though, and could have used some of Bob Stinson's spark.

Most of the material was from the Replacements' later albums; 1987's *Pleased to Meet Me* and the current *Don't Tell a Soul* drew twelve of the twenty-five or so songs, including an almost rockabilly shuffle on "Asking Me Lies" and a plaintive, longing "I'll Be You," both from *Don't Tell a Soul*. Most emotionally powerful song of the evening was "The Ledge," dealing with a boy's decision to commit suicide by jumping from a high building and his defiant rejection of all attempts to help him. Westerberg has stated that the song is rooted in his own teenage

suicide attempts, and hearing him hoarsely sing "I'm the boy they can't ignore/For the first time in my life I'm sure/All the love they send up high to pledge/Won't reach the ledge," is positively chilling.

Despite songs like "The Ledge" and *Let It Be's* "Answering Machine" (a vitriolic version of which was performed), the band hasn't forsaken its rowdier material in favor of soul-searching. They raced through their paean to their chief musical icon, "Alex Chilton," and even though Westerberg offered a disclaimer before starting "We'll Inherit the Earth," ("We can't play this one very well," he apologized) the song was livelier than the overproduced, stifled album rendition. They even offered their loose, bluesy "Cruella de Ville," cribbed from the recent Walt Disney col-

lection *Stay Awake*. The band had the most fun during this song; they are famous for their eccentric covers (everything from the Rolling Stones to Robyn Hitchcock), and no one but the Replacements could dare play a song from *101 Dalmatians* in concert and get away with it. Watching Tommy Stinson leaping around the stage in his red and green candy-striped suit was almost as entertaining as listening to the music, but the young bassist is definitely starting to resemble Sid Vicious.

The Bristols, a local all-woman group, opened the show. Unfortunately, it became painfully obvious after the first few songs that they were mediocre musicians trying for a cheap Replacements/Joan Jett imitation. Their music was repetitive, derivative, and ultimately soporific.

## Slaves trapped in a circle going nowhere

### SLAVES OF NEW YORK

Directed by James Ivory.

Screenplay, book by Tama Janowitz.

Starring Bernadette Peters, Adam

Coleman Howard, and Madeleine Potter.

Opens today at Copley Place.

By JOANNA STONE

**"I** DESIGN HATS," SAYS ELEANOR (Bernadette Peters), on many occasions in many varied settings. But instead of a hat designer, Eleanor could be thought of as a hat herself, or perhaps more accurately as a rack on which hats may be hung. Eleanor, during most of the movie, shows virtually no depth of character, and allows things to happen to her without really attempting to take control and interact with these things around her. She walks through life allowing things to be thrown at her and on her, including her own eccentric hats.

Eleanor's boyfriend Stash (Adam Coleman Howard) is an aspiring artist who

paints pictures of *Popeye* cartoon characters. The content of his pictures, in a sense, represent the overall effect of the movie: the exaggerated and, at the same time, apathetic interactions between cartoon characters, and the integral aspect of visualization of cartoons.

*Slaves* is set in the downtown New York art scene populated by myriad "downtown people." However, the New York the movie shows us does not exist, a fact which will be disturbing to many natives. James Ivory distorts the real-life New York by staging the film on unknown, austere-looking streets and by dressing the characters in baroque and flamboyant clothes in a way not found in the real New York. Ivory's New York is as cartoon-like as Stash's art. Between the often outlandish artwork, the somewhat gimmicky photographic effects (including the repeated use of split-screen photography, for example) and the sometimes overpowering rock music, we feel as though we are watching pieced-together music videos.

(Please turn to page 13)



Eleanor (Bernadette Peters)

## MIT - ACM Undergraduate Computer Science Conference

Saturday, April 8, 1989  
12:30 p.m. - 5:00 p.m.  
Grier Room (34-401)

This first MIT-ACM Undergraduate Computer Science Conference will recognize and display quality research done by MIT undergraduates. Papers covering topics generally relating to Computer Science were submitted by MIT undergraduates.

The goal of this conference is to assemble undergraduates in a forum which:

- Expands the realm of undergraduate education to issues outside classes;
- Encourages communication of technical ideas among a peer group;
- Allows undergraduates to present their work in a formal setting;
- Provides undergraduates with experience in writing and presenting papers.

Each undergraduate presentation will be a half-hour in length.

Special thanks to MIT EECS, ACM and Microsoft for sponsoring this event.

The top seven papers which will be presented and distributed at the conference are:

- "A SEAGUL Visits the Race Track" by Michael de la Maza
- "ML Type - Checking is Not Efficient" by Michael D. Ernst
- "A Simple Placement and Routing Algorithm for a Two-Dimensional Computational Origami Architecture" by Robert S. French
- "Pipeline Timing Simulation with Constraint Management" by Edan Kabatchnik and Steven Chanin
- "LAMBDA: A Simple but Powerful Parallel Programming Environment" by Michael Benjamin Parker
- "Hybrid Network Routing for Large Store and Forward Networks" by Stephen R. Smoot.

The award winning paper is:

- "A NeWS-based Window Object for Graph Interfaces" by Manuela O. Vasilescu

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(617) 225-8263 stone@wheaties.ai.mit.edu.

## Chaotic society is masked by chaotic special effects in *Split*

### SPLIT

Written, produced, and edited by Chris Shaw. Starring Timothy Dwight, Joan Bechtel, and Chris Shaw. Computer effects by Robert Shaw. US Premiere today at the Coolidge Corner.

By MANAVENDRA K. THAKUR

WHEN A FILMMAKER SAYS HE'S made a film "dealing with ideas" and focusing on "the interplay between chaos and order," expectations inevitably rise, since films with real ideas, much less ones that tackle such a rich theme, are virtually absent from theaters these days. But it is a sad reality that filmmaker Chris Shaw went astray somewhere during the four years he worked on his debut film, *Split*. The film exhibits every sign that Shaw succumbed to the seductive power of glitzy editing and razzle-dazzle special-effects; as might be expected, his original ideas, fascinating as they are, simply get lost in the kinetic audiovisual assault.

The film's central characters, Starker (Timothy Dwight) and The Director (Chris Shaw), epitomize the forces of chaos and order. Starker claims to have captured the essence of independence and freedom and formulated it into a powder, but he tends to be paranoid and more than a little unstable. That's understandable, because a sinister organization, headed by The Director, maintains omniscient surveillance over the entire city to maintain order.

Naturally, The Director doesn't like the idea of Starker throwing a monkey wrench into his iron grip, so he sends his robot-like underlings after Starker. While running from these goons, Starker manages to fool around with a cafe waitress, snort some Sweet and Low, give a wacko artist (John Flynn) a whiff of what his freedom powder can do, and sleep with a woman (Joan Bechtel) whom he apparently used to know. By this time, The Director's min-

ions have tracked down Starker. Starker keeps running until he finally has to engage his mortal enemy, which makes up the climax and ends the film.

During all of this, the film features some bizarre set designs and a lot of terribly fancy special effects, many of them based on computerized representations of the branch of physics known as chaos theory (including Lorentz transformations, chaos transformations, and the like). The editing is hyperkinetic, images are reversed, multiplied, superimposed, or otherwise manipulated, and the soundtrack consists of appropriately synthesized sound effects and music on top of the often incoherent dialogue. This keeps up for the bulk of the film's 85-minute running time, and indeed seems to be the film's biggest selling point.

There's no doubt that the combination of all these elements is always dazzling, since it constantly spits out something new for the viewer to digest. However, the audiovisual barrage that causes the film to work on a "wow, isn't that neat" level is precisely what crowds out the central conflict and prevents the film from working on deeper levels.

For example, Starker retreats two or three times into what appears to be a painted mouth of a fearsome monster, complete with large white teeth. He seems thoroughly depressed and discouraged in these scenes, and at one point tears roll down his cheek. The most that can be readily gleaned from these short scenes is a vague sense that Starker has retreated into a psychological hole of some sort. After the screening, Shaw explained that the painted mouth is indeed Starker's psychological retreat, where he questions whether all that's happening is real or not. He's crying because he can't reconcile the similarities between reality and delusion. Put this way, the scene begins to make some sense. But the film does not convey this impression on its own; without Shaw's elucidation, it seems impenetrably obscure.

It's a shame that much of the film is

similarly vague, because in three face-to-face meetings Shaw demonstrated that he could indeed express his ideas on chaos and order articulately and intelligently. At 41 years of age, he seems to have built on his memories of the 1960s by embracing the best elements of that decade's anti-authoritarian attitudes while eschewing the self-destructive excesses of the time. During the 1970s, he wrote some highly regarded mathematical textbooks, dabbled in painting, and ended up traveling through India for a while. So it's hardly surprising that he describes the motivating

idea behind *Split* as pushing "the value of allowing a chaotic element in your life . . . [which is] anything that breaks your standard pattern."

That is, of course, exactly the healthy attitude that has opened doors for many a creative filmmaker trying to revolutionize his art. But in this film, the attitude is turned on its head — and the primary culprit is the film's flashy, hyperkinetic editing.

At one point, for example, Starker gets frustrated trying to turn off a blaring (Please turn to page 13)



An example of the dazzling special effects to be found in Chris Shaw's debut film, *split*.

# Attention:

## Electrical Engineers and Computer Scientists

Star-Tek Inc., a leading edge manufacturer of local area network (LAN) systems for IBM and IBM-compatible environments is currently seeking applicants for the following positions:

### Design Engineer

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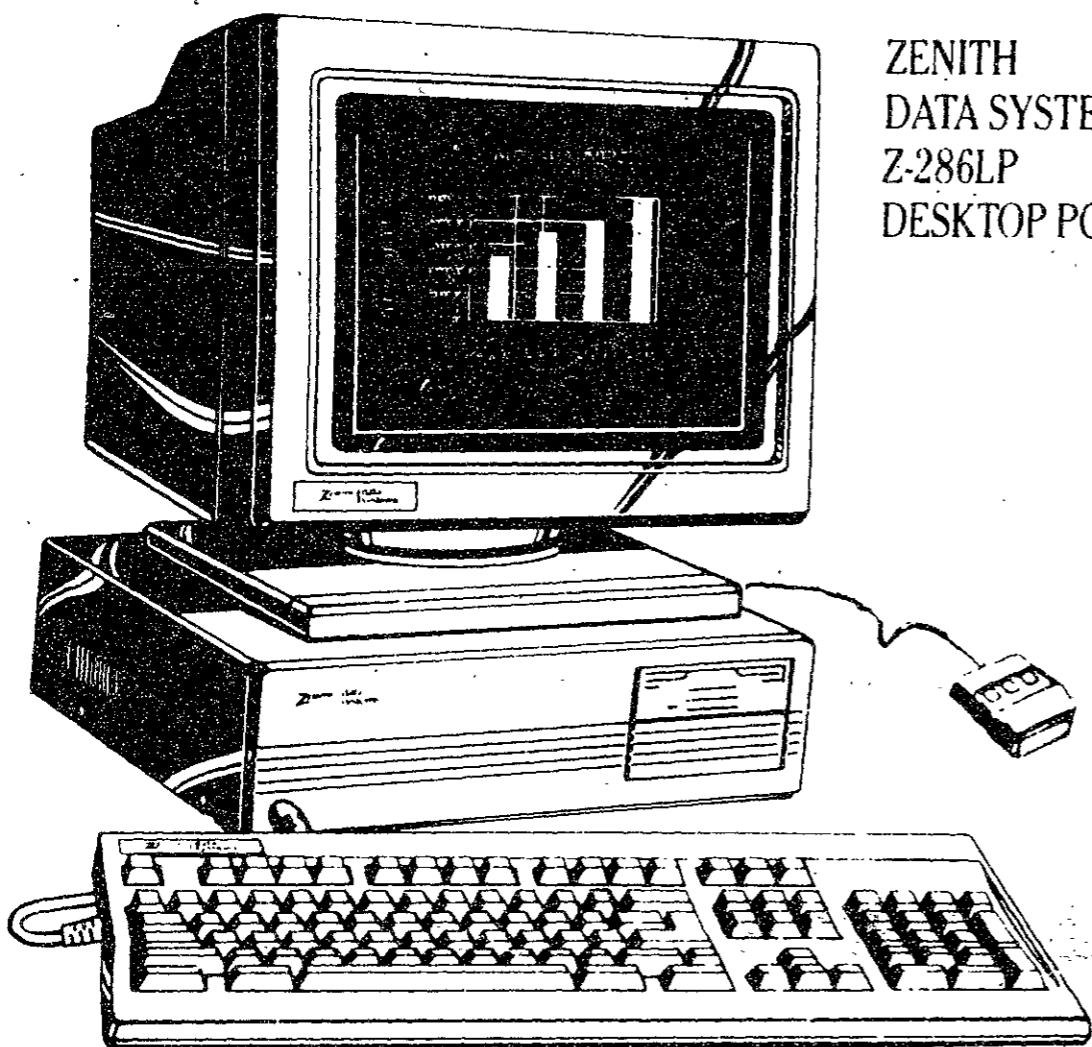
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## ARTS

# Montage is gratuitously thrown in to keep film moving

(Continued from page 11)

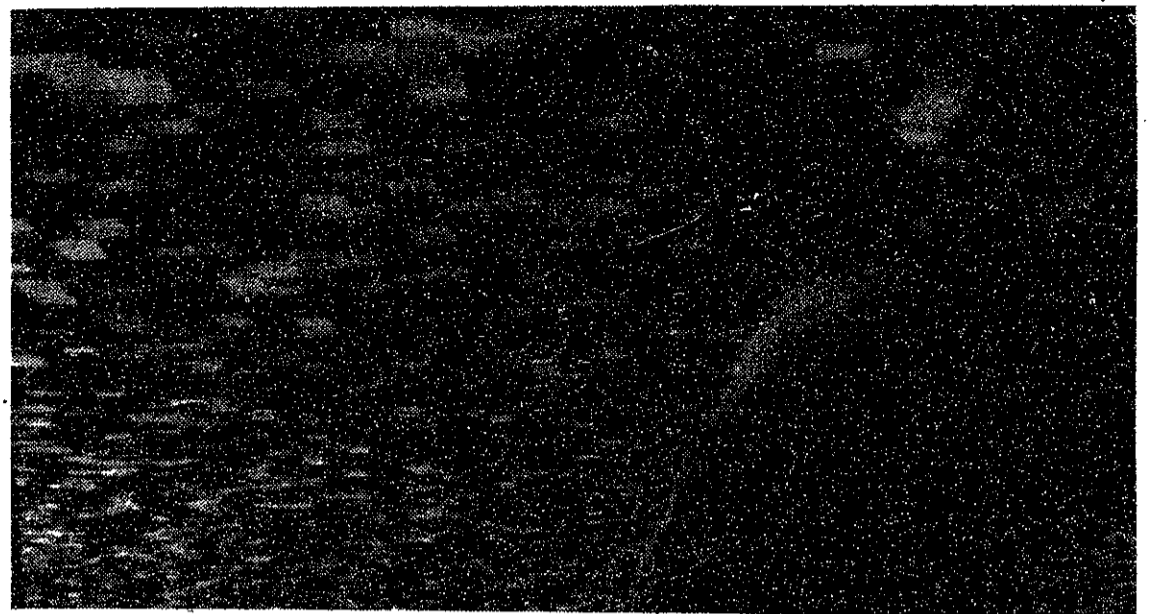
smoke alarm. The camera first shows him from behind, in a medium shot. Just as Starker begins to smash the alarm, the film alternates very rapidly between this medium shot and a closeup of his hand striking the alarm.

Because this montage lasts less than a second, the sudden cuts are indeed jolting. But rather than contributing to the film's central conflict between order and chaos, the montage seems gratuitously thrown in to insure that audiences don't get bored during a relatively calm moment. At its worst, flashy editing can degenerate into mindless images strung together MTV-style. This film never actually falls into this trap, but it comes dangerously close on a number of occasions. Had the film offered a better balance of sophisticated kinetic editing and striking imagery — as epitomized by Alan Parker's *Pink Floyd: The Wall* and Stanley Kubrick's *A Clockwork Orange* — Shaw's editing would no longer remain the weak link that it currently is.

*Split* has been compared to Alex Cox's

*Repo Man*, but in reality only the first 15 minutes or so of *Split* bears any resemblance. The bulk of the film has a style of its own and should be judged on its own merits.

Doing just that, one finds that *Split* has some fascinating ideas at its core, as well as a whole new category of special effects (designed by Robert Shaw, Chris' brother). Although the film is crippled by some serious flaws, this introduction to Chris Shaw puts him on the map and shows promise for his future efforts. He mentioned in one interview that his next film will not feature fancy special effects and that it will be more like the type of films he eventually wants to make. (Asked why he then chose to employ these special effects to tell his story in *Split*, Shaw replied that it "would have been stupid not to take advantage of" his brother's expertise and other resources that were readily available to him.) If Shaw can give creative expression to his ideas and let more of his genuinely appealing persona shine through, he will be well on his way to delivering on the promise apparent in his debut film.



*Split* contains many special effects based on chaos systems.

## Slaves' garish artwork is visual treat

(Continued from page 10)

Author Tama Janowitz' screenplay (based upon her book of short stories. *Slaves of New York*) does not contain the continuity or intriguing action that many people may have come to expect. Rather, it is a story about weak characters; weakest among them is the protagonist. Eleanor seems an easily dismissible character, as it is human nature to ignore those who simply allow life to happen to them. She goes to parties, she meets people, men fall in love with her, men fall out of love with her, but the audience tends not to care. At one point, Eleanor takes out a compact mirror, touches her face, and informs us that she's just checking to see whether she's still there (and I was beginning to wonder the same thing myself).

Bernadette Peters, in her typical, rather annoying, whiny behavior, does nothing but enhance the negative of Eleanor's character. Instead of merely doing nothing about the things that happen to her, she

waits for life to happen and then whines about the outcome. Only at the end of the movie does Eleanor's character gain any strength or depth. Sans hat, and in relatively understated clothing, Eleanor makes her first and only insightful remarks during the movie. It is at this point that she is no longer a slave and no longer a hat rack, but an actual person. It is only through Eleanor's freedom that Ivory finally allows us to see the New York he purposely denied us during most of the film. We now see bridges, rooftops, sunsets behind the Empire State Building and the other shots typically shown in a depiction of New York.

*Slaves of New York* is filled with garish artwork and costume represented in often dreary settings. The visual effect of the film — the unknown New York followed by a glimpse of the traditional skyline — is James Ivory's artwork and, as such, is a visual treat.

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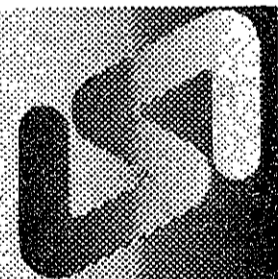
The most popular dance company in the United States will give its 20th anniversary Boston performance with classic Ailey works and world premieres.

Wang Center, April 11 and 12 at 8 pm, April 15 at 2 pm. MIT price: \$8.

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**Ushers are needed for Commencement and the President's Reception** on Monday, June 5, 1989. MIT students who are interested should pick up an application from Donna Kendall, 5-119. There is no pay for the time involved, but ushers will be allowed to remain on-campus housing through Commencement.

**Thursday, March 23.**  
First in a series of Thursday poetry readings entitled Poetry at the Media Lab. Tom Simmons, an MIT associate professor in the writing program whose poems have in *Atlantic*, *New Republic*, and other literary journals, will be reading his own and others' poems. 7:30 Bartos Theatre, approximately 1 hour, free.

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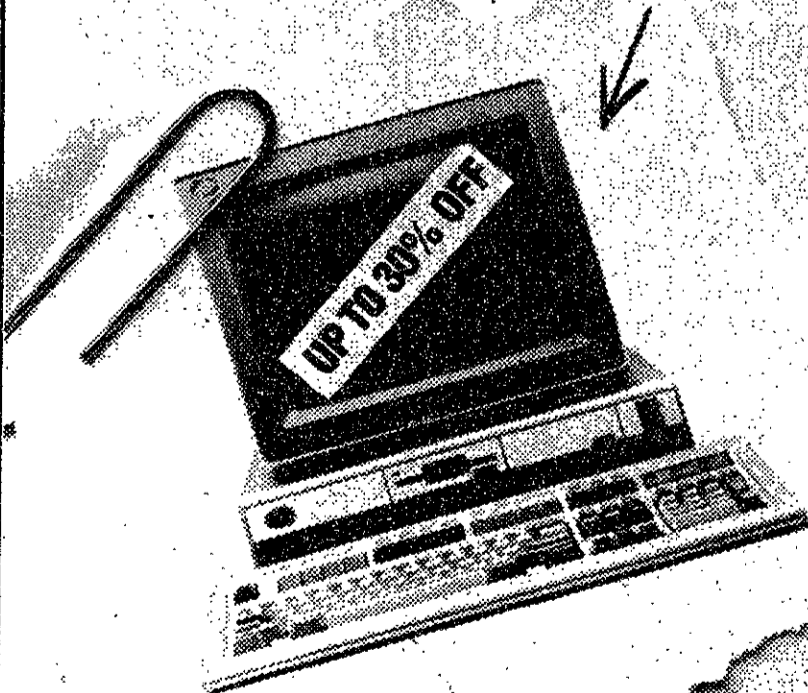
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## ARTS

## Avram David demonstrates pure polyphony in new work

## ALEA III

Conducted by Theodore Antoniou.  
Premiere of work by Avram David.  
Works by Sandor Balassa,  
Dinos Constantinides, Isang Yun  
and Roberto Gerhard.  
Boston University Concert Hall, March 23.

By JONAHAN RICHMOND

AVRAM DAVID has always been fascinated by polyphony and reflected this in his work. Now, in search of perfect polyphony he has come out with a one-of-a-kind composition, in which twelve independent voices play on the ear and mind, no two of their independent melodic phrases beginning or ending at the same moment. As performed at its premiere last night by *Alea III* (for whom it was written), it was mesmerizing.

It is scored for violin, viola, cello, bass, flute, clarinet, cor anglais, bassoon, horn, trumpet, trombone and vibraphone, and each has its distinct role, but finds its place in a wide-ranging and open dynamic. The sound is of many voices simultaneously speaking, with a spotlight gently gliding through to highlight the melodies of one, then another.

There is some bright and attractive writing for trumpet (nicely played by Bruce Hall), intense music for the viola and cello, and passages of lyrical sweetness for

the violin. The brass adds spectacle, the winds vivid coloration, as well as depth.

If sounds emanate from all directions, the vibraphone rides on top, its penetrating output the icing on a multi-flavored cake.

Also notable was *Reflections IV* by Dinos Constantinides. His work, scored for voice, flute, harp and piano is based on a poem by Constantine R. Kavavis, and was sung in Greek by soprano Judith Kellock. She did a wonderful job of bringing out its pungent and quintessentially Greek emotions. Her singing was evocative, often touching and, as the piece progressed, increasingly mystic. The interaction of instruments emphasizes the drama in the words: the scoring is imaginative, and its realization by *Alea III* was compelling.

The concert began with *Antinomia* by Sandor Balassa: two songs for soprano, clarinet and cello. Though both had interest, the second seemed to have grater depth, pathos underlined in clarinet and cello music invoking the onset of night. Judith Kellock once more put in a sterling performance.

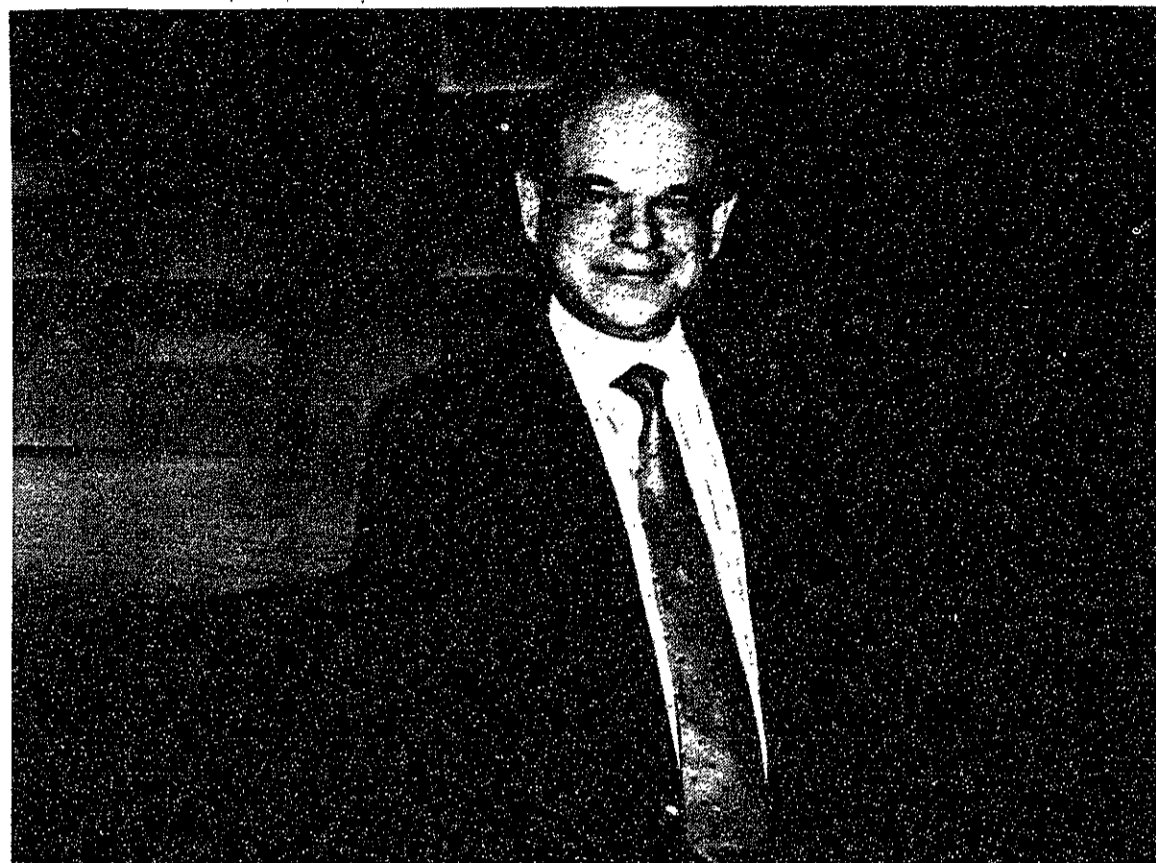
The works after the intermission were less gripping. Isang Yun's *Monolog for Bassoon* explores the far limits of the instrument's range, but does not display the greatest of substance.

The concluding piece, *Concerto for Eight* by Roberto Gerhard, is entirely pre-tentious. It is written for an unusual com-

bination of instruments (including a mandolin and guitar), and they are played in unconventional ways: the guitar is made to sound with a bow for part of the time, for example. This is supposedly intended to evoke a sense of *commedia dell'arte*

comedy.

There is plenty of facile larking around, but in terms of musical interest, the piece is empty. *Alea III* did the best with it they could.



Avram David

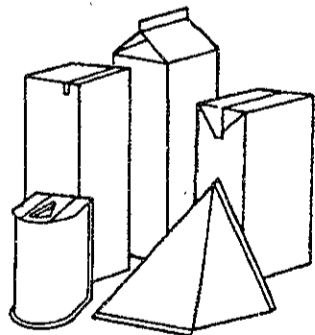
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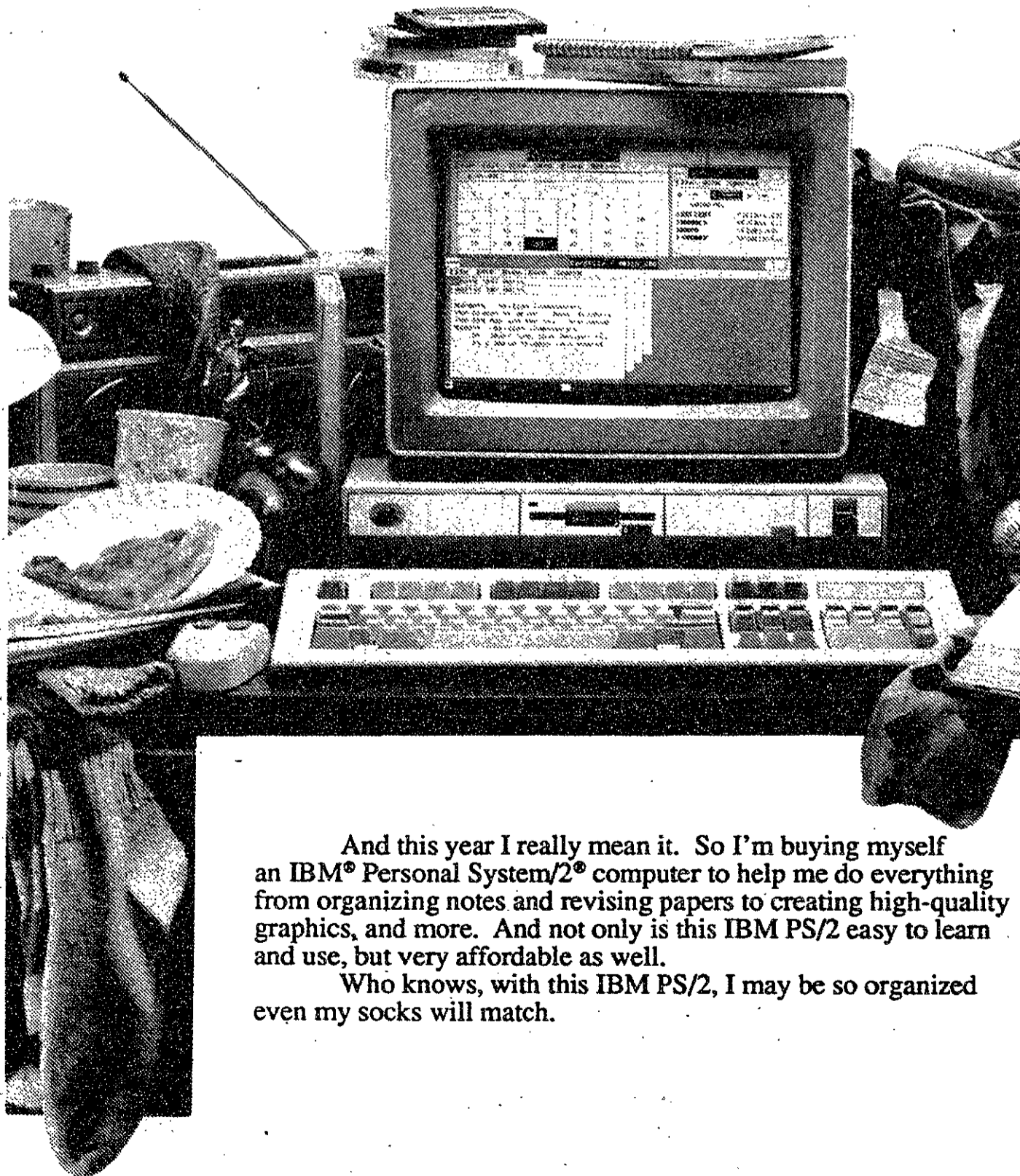
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# sports

## National Collegiate Athletic Association Division III Championships

### Women's Swimming

at the University of Notre Dame, March 9-11

**50-yard freestyle** — 1, Brooke Henderson, Wooster, 24.08; 2, Rachael LeClair, Emory, 24.19; 3, Lee Schroeder, Williams, 24.51; 4, Yvonne Grierson, MIT, 24.52 (new MIT record); 5, Traci Hockman, Kenyon, 24.56; 6, Pam Stalter, Redlands, 24.61; 7, Monica Farren, Rochester, 24.62; 8, April Welch, Alfred, 24.96.

**200-yard medley** — 1, Kenyon, 1:47.63 (meet record; old record 1:47.87, Kenyon, 1988); 2, St. Olaf, 1:50.63; 4, UCSD, 1:51.37; 5, Wooster, 1:52.61; 6, Denison, 1:53.18; 7, Hartwick, 1:53.33; 8, MIT (Jennifer Chan, backstroke; Yvonne Grierson, butterfly; Tina Grosskopf, breaststroke; Angie Polen, freestyle), 1:54.78.

**100-yard freestyle** — 1, Yvonne Grierson, MIT, 52.40 (new MIT record); 2, Brooke Henderson, Wooster, 52.67; 3, Julie Benjamin, Hamline, 53.11; 4, Laura Witt, Wheaton (IL), 53.18; 5, Lee Schroeder, Williams, 53.45; 6, Monica Farren, Rochester, 53.49; 7, Nancy Staff, Ithaca, 53.58; 8, Pam Stalter, Redlands, 53.81.

**100-yard butterfly** — 1, Yvonne Grierson, MIT, 56.53; 2, Lisa Kung, Emory, 59.96; 3, Jennifer Wieder, UCSD, 59.06; 4, Kristie Stacy, Kenyon, 59.49; 5, Traci Hockman, Kenyon, 59.70; 6, Maria Scheiber, Mount Union, 1:00.02; 7, Nancy Dowdall, Rochester Inst., 1:00.24; 8, Anne-Marie Largay, Johns Hopkins, 1:00.38.

### Team Results

1. Kenyon (OH).....631
2. UC-San Diego.....298 1/2
3. St. Olaf (MN).....240
4. Ithaca (NY).....225
5. Denison (OH).....224
6. Wooster (OH).....170
7. Emory (GA).....152
8. Gettysburg (PA).....139
9. Johns Hopkins (MD).....138
10. Hope (MI).....136
11. Allegheny (PA).....127 1/2
12. Pomona-Pitzer (CA).....118
13. Hamline (MN).....113
14. Williams (MA).....96
15. Hartwick (NY).....80
16. MIT.....77
17. Wittenburg (OH).....74
18. Millikin (IL).....55
19. Claremont (CA).....51 1/2
20. Rochester (NY).....49

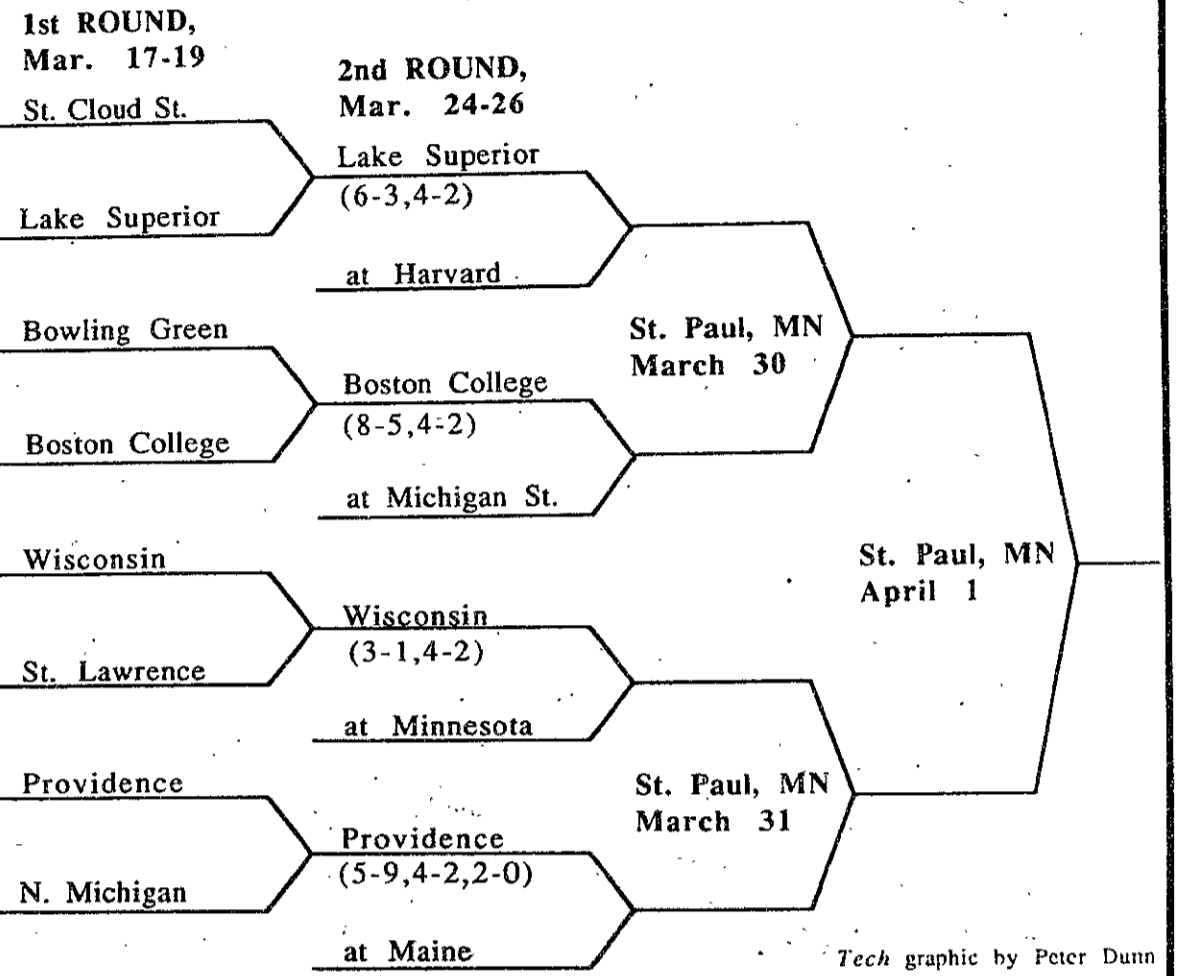
### Men's Indoor Track

at Bowdoin College, March 10-11

**Pole Vault** — 1, Grelland, St. Lawrence, 16-1/2 (meet record; old record 15'-11 3/4"); 2, Forshew, Mt. Union, 13'-3"; 3, Bill Singhose, MIT, 15'-3"; 4, Randall, Buena Vista, 14'-11 3/4"; 5, Mader, Wisconsin-Oshkosh, 14'-11 3/4"; 6, Toland, North Central, 14'-7 1/4".

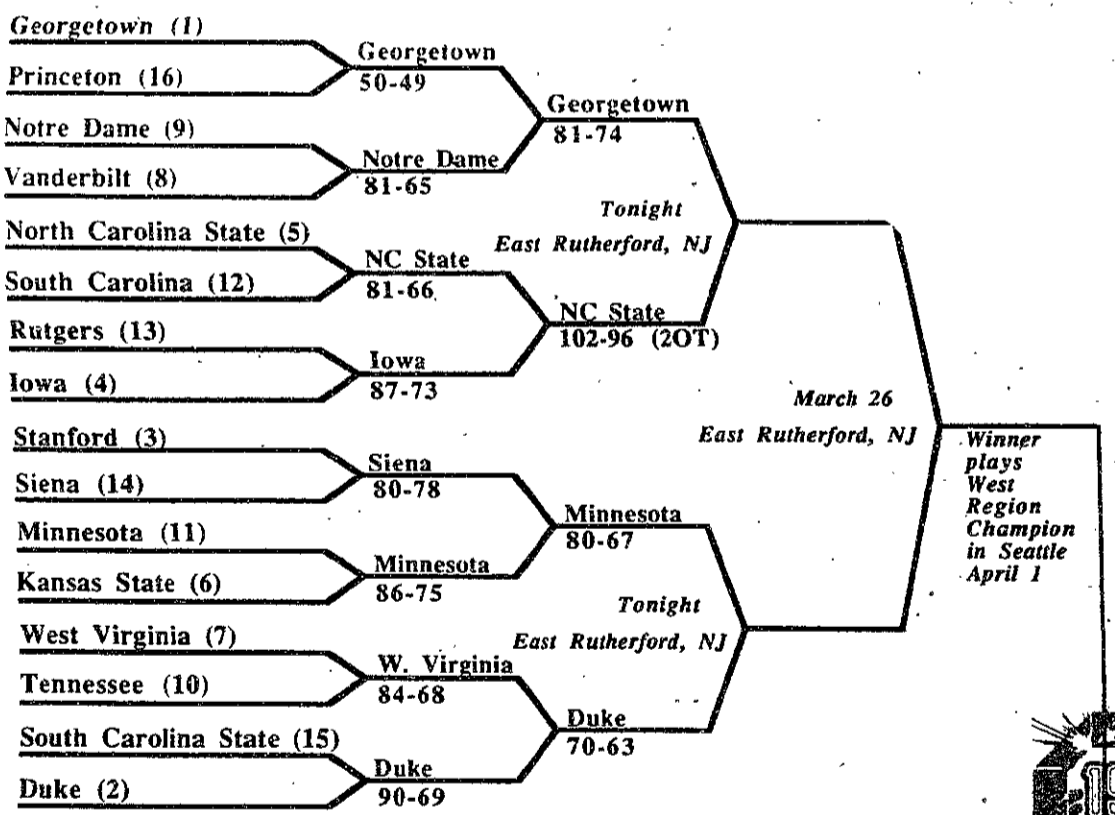
**35-Pound Weight Throw** — 1, Scott Deering, MIT, 59'-9 3/4"; 2, Goodrich, Bates, 57'-2"; 3, Pautch, St. Thomas, 53'-5 1/2"; 4, Sullivan, Fredonia, 52'-6"; 5, McGinn, Williams, 52'-1 1/4"; 6, Heattin, Worcester Tech, 50'-6".

## NCAA Division I Men's Hockey Tournament

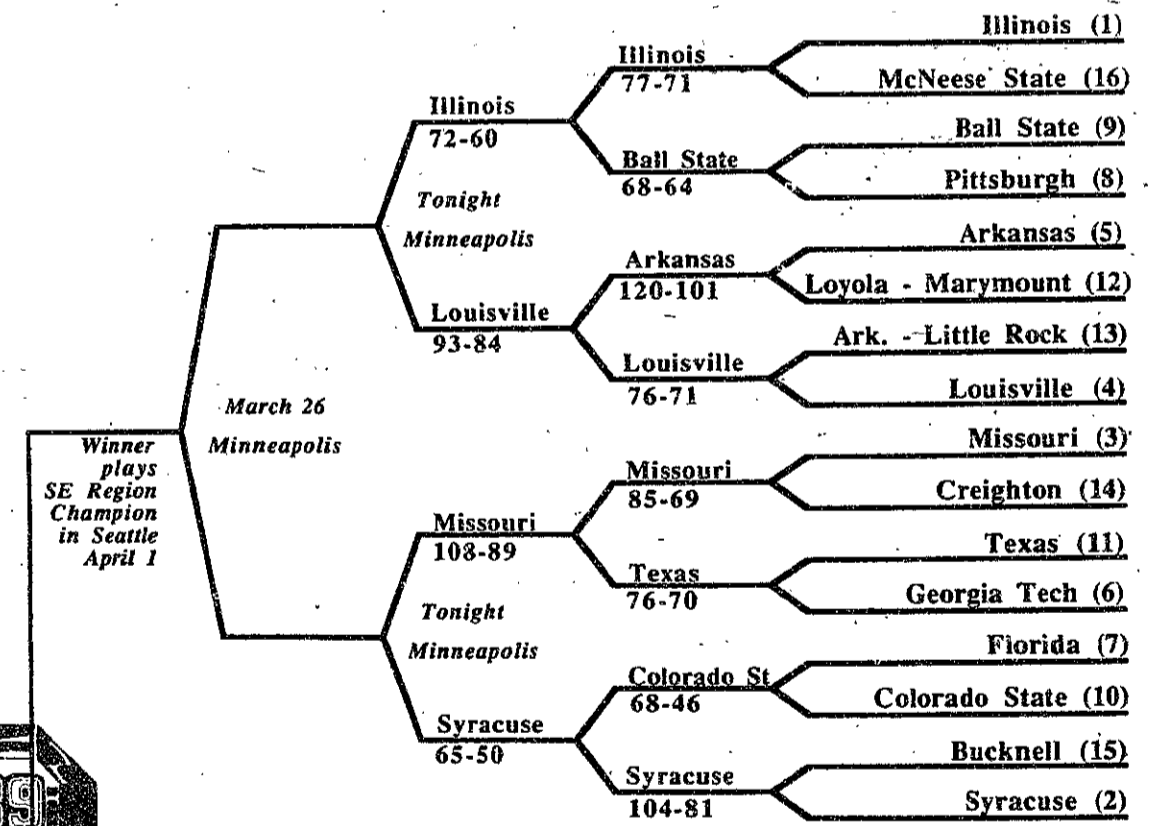


## NCAA Division I Men's Basketball Tournament

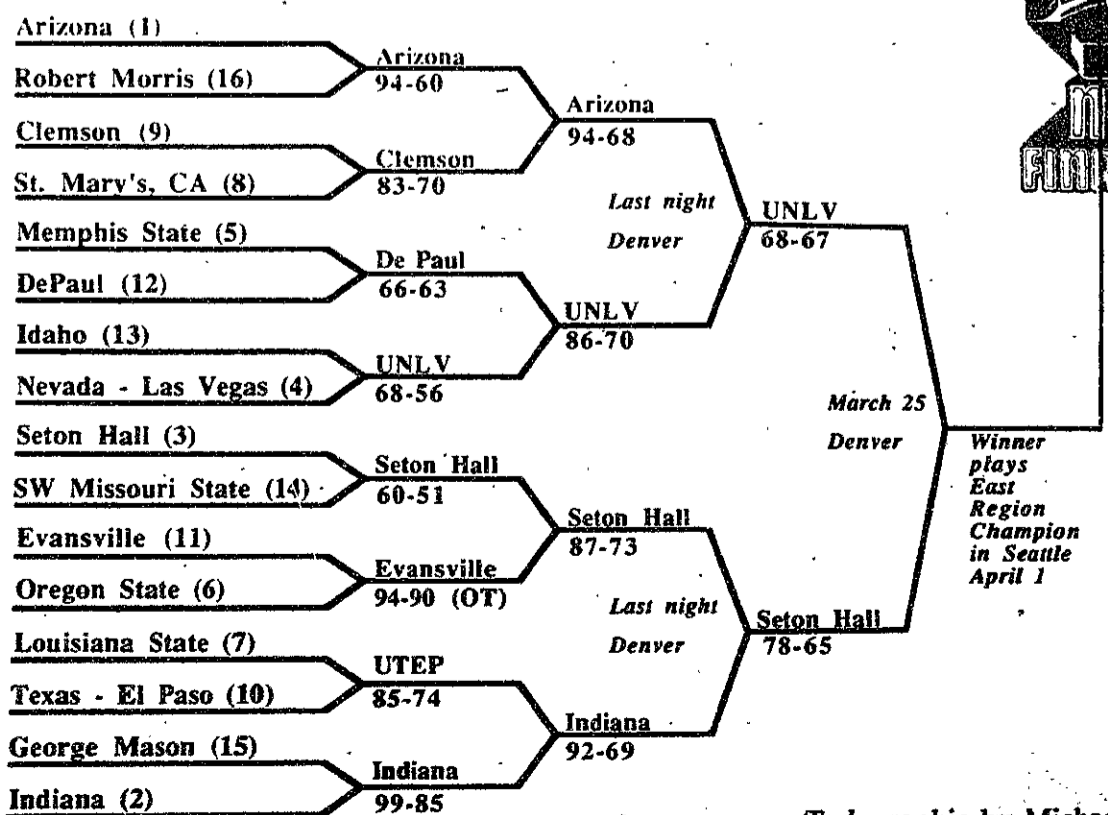
### East Region



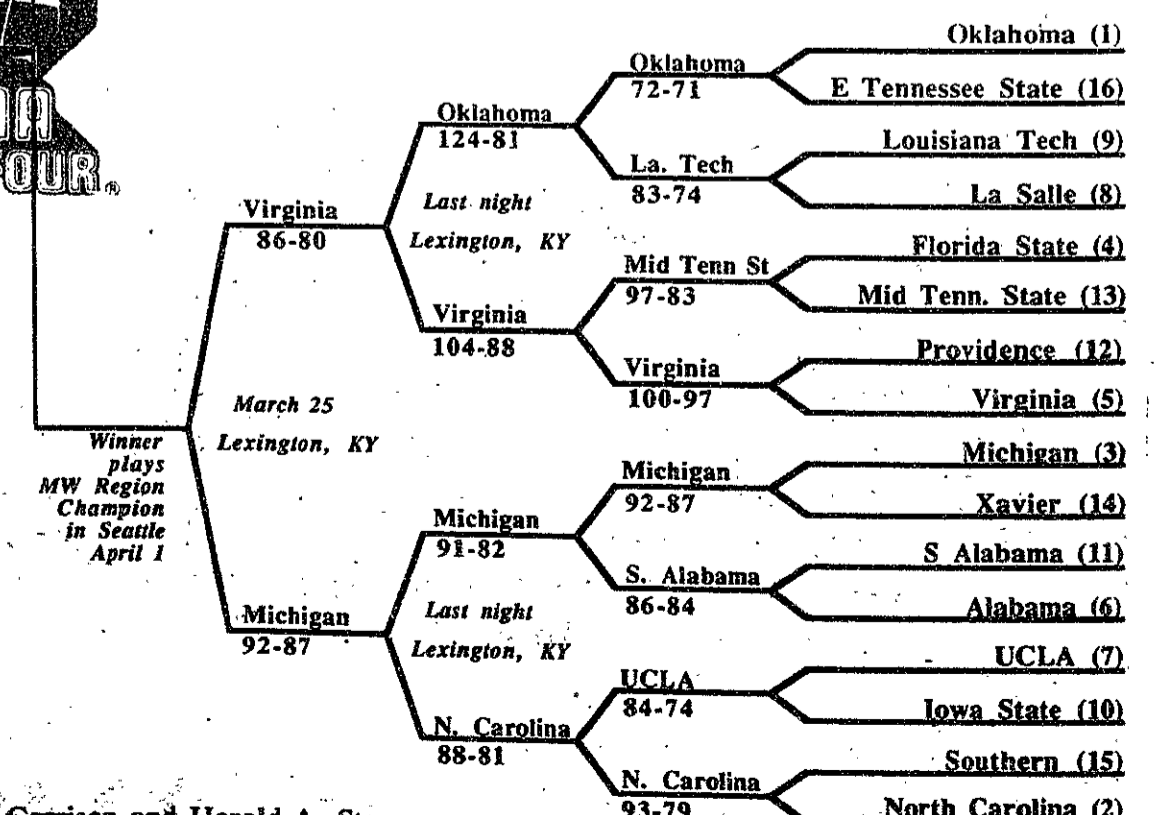
### Midwest Region



### West Region



### Southeast Region



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