UA offers initiative on P/F

By Gaurav Rewat
The Undergraduate Association is making a concerted effort to create a second term for "pass-no-credit" options. Alain B. Davidson '89 had the bright idea that the second term of pass-no-credit grading during the first year year is an integral and beneficial part of the MIT educational experience. He was working healthily through the Institute, and as such should be retained. Furthermore, we believe that the administration should seek to improve the freshmen year by addressing the fundamental issues that affect freshmen life in the Inerior, such as minimizing quality, advising, and the relevance of the core curriculum.

The petition reads as follows: "We the undersigned believe that the second term of pass/no-credit grading during the first year year is an integral and beneficial part of the MIT educational experience. We urge you to consider adopting this initiative, and that the faculty body that freshmen year should be a good thing, Davidson commented.

In this light, 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 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.

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WMBR boosts signal and airs new programs

By Adam H. Lawal

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 300 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 soundproofing 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 1966 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 1960s interest grew in starting a student-run station that could transmit across the fraternities at 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 30 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"

dinners, according to DormCon President Elizabeth Williams '90. "We don't have houses anymore and they're serving as many as 25 faculty members, though others are inviting smaller numbers. "We were really surprised and impressed" by the coverage," 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 they're going to get over living group isolation here isn't going to be by having more parties, but by participating 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 retardation system and the use of technology at MIT in education, Murphy said.

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News roundup from the associated press wire

**World**

Afghan rebels continue siege

The Afghan government said guerrillas have blown up a bridge on the only paved road to Jalalabad. That is the Soviet Union's only access to the city by land. The mujahedeen are also reported to have blown up five roadblocks and 18 out of 36 bridges.

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. F. 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 solution to the oil crisis.

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 will of the voters." He said he would prefer not to be a candidate, but he added that there are circumstances when one must do it.

US asks PLO to reduce tensions

The United States today tried to mediate between the Palestinian Liberation Organization and Israel today. A senior PLO official said the United States had volunteered to help solve the problem of aid to the palestine Liberation Organization. He said the dispute centers on the specific terms of the talks.

**Sports**

Rose suspected of gambling

The government of the United States has received a formal request that it investigate Rose's activities. Rose, baseball's all-time home run leader, is apparently in deep trouble. Reports continue to surface about his being a big-name 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, Reuben 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 - North Carolina and Illinois, and two mid-seeds - North Carolina and Indiana - went down in defeat. In the Southeast Region, sixth-seeded Virginia toppled Virginia Tech, 94-80, and third-seeded Michigan upset the Huskies, 92-73. In the West Region, fourth-seeded University of Nevada-Las Vegas surprised the Wildcats, 64-67, and third-ranked Seton Hall waltzed past the Hoosiers, 79-65. (See graphic, back page.)

**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 thunderstorm. 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.

**Local**

Dukakis predicts higher taxes

Gov. Michael S. Dukakis said Wednesday that he 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 McCovern on Tuesday that the "no-snow" 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 been 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 administration building, part of another building and a parking lot, will not be forced to move. Byron Chaplin said that the fifty students, who locked out administrators at about 9:30 this 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. Wurlit Industries, which manufactures adhesives and coatings, was fined along with three other companies for not submitting preliminary information notices to the EPA before manufacturing and importing new chemicals.

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**Nation**

House approves $4.55 million in new wage

The House voted yesterday to approve a larger increase in the minimum wage than President Bush wants. Bush wants it increased by $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

Tears were shed today as a West German newspaper reported Wednesday that North's former secretary broke down on the witness stand twice. Lute said, "I'm tough when people try to make me look weak. I want you to be 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 shrewdly document Nazi's secret efforts to aid the Mexican 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 warning that Palestinians might try to hijack an American airliner in Europe this weekend. US Transportation Secretary Samuel Skinner said, however, the memo was publicized without authorization.

Court votes NYC government

The US Supreme Court ruled today that New York City's present system of government violates the principle of one person one vote. In a unanimous ruling, the Court said that 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)
LETTERS TO THE EDITOR

Dramashop one-acts program remains healthy

Concerning the coverage of the recent Dramashop student-written one-act plays: I was alarmed by The Tech's pretensions—indeed arrogance—upon the death of the one-acts program ("Dramashop one-acts play marks 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 on May 13, 1989. Details change over the years in our experiences, but in general (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 develop. Each piece can be formed at any time during the year when they have openings in their schedule, not just at one time in the fall. The goal of the Workshops, then, is specifically to increase the range and flexibility of student production. And yes, Dramashop Director Robert Scanlan, who has directed two major productions and inspired enormous love for drama among the students in the last dozen years, is leaving. However the Dramashop staff remains firm in place, with no intention of diminishing either our standards or our accessibility to the students and the true reason for our being at the Institute. It would be deeply unfortunate if The Tech's "epiphany" discouraged students from submitting scripts to Dramashop in the mistaken belief that the program is moribund, thereby un- willingly precipitating the decline of the program. Dramashop celebrates 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 Director and Art Coordinator
for Theatre Arts

(Dramashop has considered the student-written scripts to be only a part of its one-acts 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. With the article on the outcome ("Students vote on three referenda," March 17) left many questions in our minds, since the reported voting percentages do not add up to 100 and the actual voting was not presented.

Unfortunately, after about one minute of performance, the singers of one-acts who decided that the song was too explicit, and they turned it off, thereby stopping our act and censoring us out of the contest completely.

Learn of the show was a lip sync to the Village People's "YMCA." The Village People, an international band known to have been gay, and the lip sync act included a parody of, "YMCA." The Village People are used for commercialism and are in the show, thereby stopping our act and censoring us out of the contest completely.

We understand that it is very easy for 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 Hoag '92
Jonathan Ogats '92

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 one-acts presented by members of the MIT community; ours was the fourth on the program, developing a lip sync to a recording of a piece of performance art by Karen Finley called "Fake Television." I have to admit, I'm extremely upset by the performance. The show was marred by censorship, and the questions was not presented. Also, it was not possible to infer from the article how many alternative presentations were presented. A very effective way to communicate results of the voting is simply to print the actual voting percentages of the questions and total percentage of the vote received by each candidate.

John L. Wyatt, Jr. '88
Associate Professor
Department of Electrical Engineering
and Computer Science

(Please note: below is the complete text of the two referendum questions on freshman pass/no-credit grading, as well as the results on the vote percentages.)

Pass/Fail II. The current Pass/No-Record grading system for second term freshman year is a negative or negative effective way to communicate results of the voting is simply to print the actual voting percentages of the questions and total percentage of the vote received by each candidate.

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John L. Wyatt, Jr. '88
Associate Professor
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(Results on question II: Positive, 77.7%; Negative, 12.3%. On option 5, vote percentages 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 are 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 are 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.

3. Pass/No-Record grading for first term and second term freshman year. Two Pass/Fail courses are taken, a combination of 3 and 1 units will be imposed.

On question III: Choice 1, 9.0%; Choice 2, 28.5%; Choice 3, 62.5%.

Results on Question III: Choice 1, 9.0%; Choice 2, 28.5%; Choice 3, 62.5%. 1503 votes cast.
Random Hall residents reject pornography policy

(Continued from page 1) picyes, 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 the responses advocated no amendments, Hoff said. Several 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 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 45 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 "copied-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, according to Judicial Committee Chairman Akbar A. Merchant '89. "It's not worth having such a blister 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 Judith Conn 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 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. Amico ’91 and Andrew P. Streile ’91, the UAP-elect and UAP-elect, spoke to Director of Campus Activities Susanna P. Hinds about altering the current MIT poster 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 poster, 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 S. 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 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 reviving 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

12 noon, MIT Chapel

Lutheran-Episcopal Ministry at MIT

SALE March 20 to April 2.

INTERNATIONAL BICYCLE CENTERS

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!
Prix of Miami

Text and Photos by Mark D. Virtue
Replacements in Boston give a musical kick in the teeth

THE REPLACEMENTS
With guest the Brontos.
March 22, Opera House.

By DEBBY LEVINSON

Traditionally, 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 guitarist and keyboardist Bob Stinson, the band shaped up somewhat; last year's concert at the Opera House showed stone-cold sober partier and guitarist Bob Stinson, the band disappointed. With the departure of chief rock and roll, and the audience was rarely-drinking more during the course of the concert. The band used to stagger on stage, middle of the show and, barked he fell down on his back in the which singer Paul Wresterberg 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 band's more energetic self. Soon after the band took the stage, it became obvious from Stinson's shrilled words and his cawing with bassist Tommy Stinson that at least half of the band was drunk and the rest was inebriated. Westerberg sometimes forgot the lyrics, the band started one song only to cut it off after the first verse. "We need more, 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 rock and roll. Stinson was pitch perfect. Dunlap has helped to keep the Replacement from the sloppiness that marked their earlier, more often drunken, shows. Last year, Dunlap never had time to learn the band's old material before going out on tour; this year, he sped Bob Stinson's figure, cawing 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 Bob Stinson's spark.

Most of the material was from the Replacements' latest album, 1988's "Stay Away". "Stay Away" is not on the setlist, but it is essential to the band's identity. "Stay Away" is a song about the band's struggle to stay together, and it is a song about the band's dedication to each other. "Stay Away" is a song about the band's determination to continue, and it is a song about the band's ability to overcome obstacles.

With the departure of chief rock and roll, the audience was rarely-drinking more during the course of the concert. The band used to stagger on stage, middle of the show and, barked he fell down on his back in the which singer Paul Wresterberg 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. 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 Man- ous for their eccentric covers (everything from the Rolling Stones to Robin 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 on 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 Britsos, 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.

[Image of the band on stage]

Slaves trapped in a circle going nowhere

SLAVES OF NEW YORK
Directed by James Ivory.

By JOANNA STONE

"Design Hat's," says Elea- nor (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 at- tempting 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 ec- centric hats. Eleanor's boyfriend Stash (Adam Cole- man Howard) is an aspiring student who paints pictures of Popeye cartoon charac- ters. The content of his pictures, in a sense, represent the overall effect of the movie: the exaggerated and, at the same time, sympathetic interactions between car- toon characters, and the integral aspect of visualisation of cartoons.

Slaver is set in the downtown New York art scene populated by myriad "downtown people." However, the New York of 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 charac- ters in baroque and smartbmont 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 photo- graphic effects (including the repeated use of split-screen photography, for example) and the sometimes overpowering rock mu- sic, we feel as though we are watching pieced-together movie videos.

(For a full review see page 13)

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 related to Computer Science were submitted by MIT undergraduates.

The goal of this conference is to assemble undergradu- ates in a forum which:

- Expands the realm of undergraduate education to issues outside the computer science curriculum
- 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.

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Montage is gratuitously thrown in to keep film moving.

(Continued from page 11) smoke alarm. The camera pans in on 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 destroy the 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 it is entirely the only 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 contain 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.

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The Tech Performing Arts Series, a service for the entire MIT community, from The Tech, MIT's student newspaper, in conjunction with the Technology Community Association, MIT's student community service organization.

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; weakness 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 neatly 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 Ivy finally allows us to see the New York she purposely denies us during most of the film. We now see bridges, rooftops, sunsets behind the Empire State Building and the other sights 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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**Thursday, March 23. First in a series of Thursday poetry readings ends! Poetry at the Med- die Lab! Join us for an MIT as- sociate professor in the writing program who grew up in Atlanta, New Republic, and other literary journals, will be reading his own and others’ poems. 7:30 Barnes Theatre, approximately 1 hour, free.**

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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 JONATHAN 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 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, riding on top, is penetrating. 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 greater 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 Monologue 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 pretentious. It is written for an unusual combination 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.