I believe that by focusing on the public dissemination of new technology, rather than only on income, MIT will help the public, new companies, and itself at the same time. As an example, he said that 92 companies licensed patents from MIT in 1988, up from 17 in 1985. He explained that technology will reach the public frame by letting more companies license patents, and that while MIT might profit from licensing agreements, money is not its prime concern. He added that the TLO staff has completed changes over the last three years to reflect this attitude change.

Lita Nelson, associate director of the Technology Licensing Office, said that MIT made $3 million in cash and equity last year from patent licensing. She explained that when a company licensed a patent from MIT, it sometimes accepts stock instead. According to Nelson, only 10 percent of MIT's profit came from such equity.

Nelson said that 260 disclosures, or patent application proposals, were submitted to the TLO last year. Of those, she continued, 120 were filed with the United States Patent Office. She added that MIT spends between one and five years negotiating with the Patent Office about each patent, meaning that the number of patents granted can vary greatly from year to year. As an example, she noted that "Rediscovery of the World," an expedition in which Cousteau participated in the Sunday March on Washington, resulted in an additional $200,000 from a similar fund last fall.

The report also states that "free exchange of information is an essential part of MIT's policy, and licensing is subordinate to education and research."

Smith said the report "reflects what we've learned in the last three years." But even the Institute's annual review of its student activities will fail to spend their entire allocation. Last year, Hendricks and then-Finboard chairman Dean S. Eben '90 revised the policies under which Finboard distributes $67,000 from the Office of the Dean for Student Affairs to a variety of student activities.

Prior to the reform, Finboard allocated more money to student activities rather than possessed, Hendricks said. The old policy was intended to maintain a balance between student activities and the actual amount of money available to Finboard, he continued.

Because this method led to accounting nightmares, Hendricks and Eben voted to restrict Finboard allocations to the money actually handed over by the ODSA. At the same time, they announced that the inevitable surplus funds would be available to all student activities as "capital request money."

Capitol requests are handled much like ordinary allocations: an activity must make a request for a specific purpose and have it approved by Finboard. Hendricks said in late March that the UA had received about $65,000 in capital requests, and was "controlling" about $44,000 worth. He added that the few student activities on campus, 20 to 25 had made capital requests.

For 40 years, the world-renowned oceanographer has worked to preserve clean water and air. For the people who find life in air and water. He believes that a new kind of science, "ecology," a mixture of ecology and sociology, will eventually develop from such concerns.

At the talks, he said that a new kind of science, "ecology," a mixture of ecology and sociology, will eventually develop. He compared the situation of man and the environment to the situation of the world and the environment. In the future, he cited the development of the double sail, which, he said, is even more efficient than the standard canvas sail for sea vessels. The double sail was developed at a time of oil shortages, but oil prices have since come down sharply. Now some question the sensibility of using the double sail.

Cousteau asked the audience to consider the other side of the question: shouldn't we save as much of our precious resources as possible and use them in the best environmental risk that we can?

The rest of the talk focused on the "Rediscovery of the World," an expedition in which Cousteau is currently involved. The expedition's study of the influence water has on the people of the world.

The five-year "Rediscovery"
Estimates of UA spending

Hendricks and former UA Vice President Ephraim P. Lin '90 both refused to release either Finboard capital expense records or any UA financial data for comparison purposes, saying that they preferred to wait until they prepare a "full report" on the UA financial status for presentation at the next UA Council meeting on May 4.

Hendricks was especially vehe-

cent, claiming that he'd been "deluged" in the past by report-
er's who sought financial information without considering "the big picture" or the Finboard allo-
cations and disbursements.

Instead of exact figures, Katz and Hendricks estimated the money the UA spent on office improvements. These estimates included: five or six thousand dollars" for the Macintosh net-

work and $2000 for a laser printer purchased separately; $2000 for the Finboard office furniture; $6000 for the photocopy ma-

chine; and $2400 for the secret-
tarial desk and file cabinets.

Of the $17,000 in expenditures, all but $5700 for the computers, one of which had been broken, while the purchase of the new photocopy machine turned out to be more cost-effective than other alternatives when the lease on the old machine expired, he said.

The UA has also become more efficient in the management of its money, Katz continued. He said that last year the UA moved to collect on roughly $10,000 to $15,000 in unpaid loans which were several years old.

Validity of estimates uncertain

In at least one instance, how-

ever, it appears likely that the UA spending estimates may be under-
estimated.

The Macintosh computer net-

work consists of three Macintosh SE computers with 20 megabyte hard disk drives, three Imagew-

riter printers, and one laser print-
er. The equipment was purchased last May at the MIT Microcom-
puter Center.

According to MCC manager Jerry Burns, SE computers and Apple Laserwriters have under-

gone a ten percent price increase since last May. When a current MCC price list is adjusted for the price increase, the value of the UA equipment amounts to $11,641 at MIT discount rates.

Hendricks had estimated that the UA had spent "five or six thousand dollars" on the SE computers and Imagewriters, and $2000 on the Laserwriter.

Abortion not a right, say Pro-Lifers

(Continued from page 1)

This statement drew fire from the crowd's only vocal pro-choice, activist, Seth Gordon '91. Gor-

don recited the text of the Equal Rights Amendment and claimed that in no way does ERA state that women should have the right to abortion. Papineau's claim was erroneous, Gordon said.

Hendricks also invoked the no-
equal rights of "true equal-

ity encompasses all people," she

said. "We've got the power to severely restrict abortion or eventually eliminate it," Jeffer-

son claimed.

About 12 to 14 people attend-
ed the rally. "I would like to have seen more people here," Papin-

seau said. But he added, "We're not here to attract people." Rar-

him, said, Pro-Life wanted to be visible so that people could hear what the group had to say.

(Edward's note: A report on Sunday's march on Washington will appear in Friday's issue of The Tech.)

Technology Licensing Office to release new patent policy

(Continued from page 1)

people, she said that MIT received patents last year, as opposed to 82 two years ago.

She added that most depart-
mants submitted disclosures last year, including the Departments of Biology, Chemical Engineer-
ing, Chemistry, and Mechanical Engineering, as well as Lincoln Labs, which uses the TLO for patent filing.

Near future, as well as MIT, can profit from the royalties on pat-
cent licenses, according to Nelsen. She said licensees pay between 5-

10 percent royalties to the TLO,

which gives one-third of its mon-
ey to the inventor.

Nelsen said that the over-
whelming majority of disclosures come from graduate students and professors, and that the TLO would like more undergraduates to become involved. She also said that the TLO can help students decide whether or not a patent is possible or necessary.

Smith said that the report will be distributed to professors soon after its release, and that addi-
tional copies will be available at the TLO.

Ewe don't have two no how two right too join The Tek.

(You don't have to know how to write to join The Tech.)
**Arab League rejects Israeli elections proposal**
The Arab League yesterday joined with the Palestine Liberation Organization in supporting a proposal for Palestinian elections in the occupied territories. One Palestinian leader said they would never allow elections held under army bayonets.

**At least 17 die in French crash**
French police said there is little chance anyone survived a plane crash late last night in southeastern France. Officials said the loss was incurred when a small passenger plane, en route from Nice to Lyons, crashed near Lyons. At least 17 bodies have been recovered in the wreckage from the plane. The twin-engine turboprop plane was expected to make a regular flight from Paris to Valencia with 22 people on board.

**House votes to expand state budget**
The Massachusetts House yesterday voted to add $338 million to the state budget this fiscal year. The action was to cover shortfalls in government accounts. After several hours of partisan debate, backers of the proposal, which included the budget chief question is whether the state budget is now in balance.

**Kennedy calls for looser controls on gas market**
US Rep. Patrick J. Kennedy (D-MA) called for looser government controls on the natural gas market to make it easier for businesses and individuals to use energy as a clean energy source. He also called for the Canadian and US governments to set more competitive. Kennedy is an advocate of increasing the use of natural gas as a clean energy source. He testified against the bill, said agreement has been reached with the three Eastern airline unions that have virtually shut down the carrier, but sources said Eastern's parent corporation, Texas Air, is holding up an overall agreement. Ueberroth, Texas Air officials and union leaders spent yesterday in New York behind closed doors with the federal bankruptcy judge who must also approve any deal.

**Four convicted in Fargo heist**
Four people have been convicted in Fargo, CT, in connection with the second largest cash heist in US history. The加上 analysis of an estimated 60 percent of the added money would go to medical assistance. Other accounts to receive more money include the departments of youth services, corrections, public welfare, mental health and mental retardation.

**Jail construction soon may no longer include artwork**
A state legislator said a bill exempting prisons from the requirement that new public buildings include artwork for security reasons. He is trying to change the bill to allow artwork, but the proposal was defeated by a narrow 60-50 vote.

**Local**

**Abortion rights activists switch focus from streets to Congress**
Abortion rights activists yesterday took their fight from the streets of Washington to the halls of Congress. Just a day after the last major demonstration for abortion rights, the lobbyists went to Capitol Hill to present their views to lawmakers. The march did not leave much of an impression on one Washington insider. Vice President Dan Quayle said it was "nothing unusual" for the nation's capital.

**Website**

**Bennett targets DC in drug war**
President Ronald Reagan's capital is the first target in the Bush Administration's new war on drugs. Drug czar William Bennett launched the campaign yesterday, saying the federal government plans to pump $70 million into the city to beef up law enforcement and expand the jail system. Bennett also said Washington's drug problem is worse than people think. There have been 135 homicides in the city this year — most of them drug-related.

**Study finds sex discrimination in news media jobs**
A study released yesterday says America's newspapers and broadcast stations discriminate against women in pay, promotions and news coverage. The study, financed large-by the Gannett Foundation, showed that six percent of new media jobs as fill-in editors are held by women. It said women earn media less that two-thirds as much as men. The study says women aver-age $9,000 less per year in television, $7,800 less on newspapers and $3,500 less in radio.

**Ford chairman leads auto exec compensation effort**
Ford Motor Chairman Donald Peterson was awarded stock options worth $15.5 million in stock options, making him the leader in executive compensation among the Big Three US car makers.

**Weather**

**Nordens misuse of funds**
Fired White House aide Oliver North yesterday denied he ever duped a cash fund set up for him. The former aide defended his testimony before yesterday's home appearance. The 60-year-old official also said he could not be more confident about the reliability of the facts.

**Hijacking ends without incident**
Authorities in Miami are questioning two gamblers who hijacked a plane carrying a missionary group on a flight from Miami. The passengers are believed to be Haitian soldiers. Officials said the pair surrendered without incident when the plane landed in Miami and no one was hurt.

**Cold and cool**
It appears as though the unsettled weather of the past few days that featured a wet snow and rain early Saturday and yesterday will continue through Wednesday at least. The disturbances causing the precipitation will be relatively weak and fast moving.

**Daily Forecast**

**Compiled by David Rothstein**
EDITORIAL

Retain second-semester pass/no-credit grading

The faculty should elect to retain the current pass/no-credit grading system at its meeting next Wednesday. Eliminating the second-semester pass/no-credit would do little to increase "flexibility," diminish "overloading," or increase preparedness in upper-level subjects. Rather, the elimination would further increase the stresses of MIT and have a disproportionate impact on those who, for various reasons, have difficulty adjusting to life at the Institute.

The proposal advanced by the Committee on the Undergraduate Program provides for the elimination of second-term pass/no-credit as an addition of one credit/no-credit option for students in each remaining term, with some restrictions. The proposal strikes a chord with the faculty not because of "flexibility" or "preparation," but because of a desire by some to toughen-up standards in the freshman year.

Faculty opponents of pass/no-credit claim their upperclassmen come to MIT prepared in the science core subjects. At last month's faculty meeting, one professor of electrical engineering and computer science went so far as to claim that one third of his students are "unprepared" as their main concern with the current system. Further, a graduate Education survey, only 10 percent cited abusive "over-credit/no-credit grading in a 1986 Commission on Engineering Undergraduate Education report. It appears that no more than 20 percent of freshmen in the core subjects were A's or B's. In light of these figures, faculty must realize that their expectations may be too high—some of the "unprepared" students are receiving B's, or even A's, in their prerequisites. If freshman grading is too easy, there are remedies far less drastic than eliminating pass/no-credit.

Moreover, the elimination of second-semester pass/no-credit would not serve to increase "flexibility" for freshmen, or reduce the "overloading" in the second-term, as the Committee on the First-Year Program claims in its report to the CUP. Some students could remain in upper-level core subjects beyond the first year. But most will want to complete their core requirements during freshman year—whether they are on pass/no-credit or not. The overloading in upper-level subjects, and an upperclassmen's concentration on his major contribute to the discrepancy in unit load. Of students opposed to pass/no-credit grading in a 1986 Commission on Engineering Undergraduate Education survey, only 10 percent cited abusive "overloading" as their main concern with the current system. Further, eliminating the second-semester pass/no-credit would do little to increase the stresses of the first year and increase attrition among students who need more time to adjust to the MIT environment.

The CEUE's statistics suggest that a full year of pass/no-credit grading is especially important for particular demographic groups. Women and minority students are less interested in the freshman distribution of both graduates and undergraduates, the proposal to implement a second-term pass/no-credit grading system might be too high—some of the "unprepared" students are receiving B's, or even A's, in their prerequisites. If freshman grading is too easy, there are remedies far less drastic than eliminating pass/no-credit.
Be at Kresge
Wednesday, April 12!

HOW TO BE DIFFERENT...

A Look at MIT's Identity Crisis

An MIT Colloquium
Wednesday
April 12, 1989
Featuring Presentations by
Jeremy Wolfe
Tunney Lee
William Siebert

Sponsored by: Student Committee on Educational Policy (SPEP), Fraternity Conference-Dormitory Council (FD), MIT Colloquium Committee

If This Isn't The Place For "Natural" Science Geniuses, What Is?
Lively but solid performance by John Oliver Chorale

THE JOHN OLIVER CHORALE

Directed by John Oliver

Works by Bach and Mozart.

Saturday, April 8, Jordan Hall.

By DAVID M. J. SASLAV

John Oliver's professional commitments are numerous — besides his two student groups at MIT, he works and conducts the renowned Tanglewood Festival Chorus and of the John Oliver Chorale. The latter group performed two of Bach's sacred motets and two of Mozart's Vesper Saturday night in Jordan Hall.

It is always a treat to attend Oliver's concerts. For one thing, he consistently chooses extremely brisk and lively tempos. For another, he brings total preparation to each performance, so it can be discerned in every piece, every line, and every note. The result is that Oliver need not fully or literally play on a podium in order to produce fantastic results from his choirs. A subtle gesture brings forth Jobi plushian pianissimo; another, mesoforte, a third, forteissimo. The choirs invariably know precisely what to do.

Bach's Motets are devilishly difficult to perform, some even being scored for eight-part chorus, baritone counterpoint, and winding harmonies on the floor of the orchestra. On this, however, handled the twins and twirls with aplomb. Oliver's breakneck pace through the opening chorus, although challenging but did not befuddle the singers. If balance was sometimes a bit off, it was in keeping with tempi that were too brisk. This was only because of an excess of welcome exuberance in the bass and soprano sections. Alas, the voices of the other half of the eight-part Motets, followed intermissions; its more reserved setting allowed all four parts to blend nicely.

Mozart Vespers rounded out both halves of the program. Although the flawless workings of falsomano, Oliver aggressively conveyed forces so that they might be more accessible. Standby mixed (as opposed to standing in sections, as in the Bach), the group maintained outstanding dynamic control. The JOC orchestra played beautifully too, and organic John Finney played well enough to warrant a solo bow. Soloists chosen from the ranks of the Chorale, Harrison Doerning, sopranos Cheri Hancock (Vesperae solennes de confessore, K. 339) and Diane Alexander (Vesperae solennes de confessore, K. 331) merit particular distinction for their "Lauds" delivery. Bass James Coelho's spirited voice supported both sopranos quite nicely. Tenor Henry Lusnic's volume was sometimes somewhat marred by lack of tone control, and also Barbara Youman was difficult to discern except in occasional solo passages. At these times, however, the quartet shone beautifully; at times full sets of overtones could be heard.

John Oliver will be directing two upcoming MIT choral events, both highly recommended: the MIT Student Chorus will make its debut with a St. John's Passion on April 23, and the MIT Chamber Chorus will perform works of Bach, Brahms, and others on May 4.

Graduating Seniors are invited to interview with COMTE, Inc.

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- any major welcome
- must be Japanese and computer literate

On Campus, Thursday, April 13, 1989

Sign-up and additional information available at Room 12-170 in the Office of Career Services.
PATIENCE  
(Or, Bunthorne's Bride.)  
The MIT Gilbert and Sullivan Players.  
Directed by Marion Leeds Curriel.  
MIT Room 54-100.  
Continues through April 16.  

By CHRISTOPHER J. ANDREWS

A

H. MERRIT BUT WHO IS THE ingenius millenarian Patience to choose? Is Beauty, the faithful Reginald Bunthorne, or the idyllic Archibald Grosvenor, also a poet? "Neither!" say the Dragon Guards, "for (pardon the egregious misquote) "Things are seldom what they seem" in this love triangle.

Admittedly, the choice is a difficult one — Robert De Vivo plays the rarest aesthetic poet of all — one of that already rare breed of metaphor-dropping Lily-Lovers so disdained during the waning of the last century. For posing, wit, charm, and the not-so-occasional mow, Bunthorne clearly excels, and as a dancer, he seems much less likely to trample the bride's feet at the wedding reception. But Grosvenor (Paul Matthews G), possessed of a speaking voice, has much longer locks — without which no poet can succeed.

Gilbert and Sullivan's 1881 comic opera opens with a sort of Oscar Wildean nightmare — (somewhat less than) twenty lovesick maidens glide onto anonian stage, draped in neo-classical gowns of lilac and chartreuse. Competing for the love of the aesthetic poet Bunthorne, they have transformed themselves into the very image of pre-Raphaelite beauty — and convincing, too. Melody Scheiner (whom we've seen out-spinning all other Kanabas in last year's MTG production of The Mikado) plays the most melodramatic maid of all, albeit one of failing charms and growing girth. It's a shame that our Colonel Calverley — Robert De Vivo plays the rarest aesthetic poet of all — one of that already rare breed of metaphor-dropping Lily-Lovers — Robert De Vivo plays the rarest aesthetic poet of all — one of that already rare breed of metaphor-dropping Lily-Lovers

MAREK ZEBROWSKI  
Works by Haydn, Prokofiev, and Schumann.  
Friday, April 7, Kresge Auditorium, Port of the Afflilated Artists Series.  

By DAVID M. J. SASLAV

MAREK ZEBROWSKI DOVE of his playing in the past, Zebrowski combined arching lyricism and superb dynamic control — the result, a recital of special poignancy, transported an intimate Kresge audience to faraway places. Haydn, Prokofiev, and Schumann comprised the program, a combination which devotes of Zebrowski's playing will remember from his 1985 recital. A master of inner voicings and triplumism, Zebrowski carefully spun together the gossamer fibers of a Haydn sonata, the storybook scenes of Prokofiev incidental music, and the powerful structures of early Schumann variations. The result was a grand recital fully worthy of Zebrowski, at once uplifting, penetrating, and moving.

Opening with the Haydn E Minor Sonata, Hob. XVI/34, Zebrowski immediately demonstrated his proficiency with the classical style. Solid articulation in concert with absolute dynamic control made for a smooth, clean performance. A light touch and absence of extraneous body motion channeled additional expressive power into the music. Of particular distinction were Zebrowski's ornamentations in the opening Presto. To round out the first half of the program, Zebrowski gave a vivid rendition of Prokofiev's piano transcription of his ballet music for Romeo and Juliet. Zebrowski himself transcribed three of the sections, a formidable task. The perverse wit of "Mercutio," the intonance of "Juliet as a little girl," and the furious hatred of "The Montagues and the Capulets" all shone through clearly. An introduction and two dance sections, though slightly less imagistic, were none the less played with abundant flair.

Zebrowski closed the concert with Schumann's immense Etudes in Forme de Variations, Op. 13. Based on an 1852 reworking of the Symphonic Etudes, this performance also included three of five posthumously published variations dating from that year. The first of these was inserted second; the other two appeared third and fourth from the end. Zebrowski played here with passion and precision, at times bursting forth in veritable tidal waves of sound. A beautifully tranquil middle etude received particular attention, and the result was wonderful.

Zebrowski's unfortunate tendency to overpedal in the already murky Kresge Auditorium denied the audience most of the passages in the piano's lower three octaves, but as Schumann generally avoids these ranges, any effect was minimal.
One-man production inaugurates Theatre Lobby, a North End cabaret

**THE DOUBLE BASS**

Written by Patrick Suskind

Starring Louis Fantasia

216 Hanover Street, Boston

Tuesdays through Saturdays at 8:00 pm, Sundays at 3:00 pm through April 22. Cabaret-style entertainment and dining, before and after show.

By DAVID M. J. SASLAV

The newly-opened Theatre Lobby should fill an intriguing niche in the spectrum of Boston nightlife. In search of an unconventional combination of theatre-in-the-round, European dining, cabaret, and classical music in Boston’s North End, the culturally-minded will find something of all of these in this exciting establishment. The highlight of the evening’s cross-cultural bill of fare is a fascinating one-man production entitled “The Double Bass.”

Patrick Suskind’s play stars Louis Fantasia as a frustrated, fatalistic double bass player in a “West German state-supported orchestra.” Reflected dejectedly upon his lot and that of double bassists in general, he cannot help but discover certain universals of human nature. The character’s sexual frustrations are intimately tied to the buffeting, frustrating double bass, which becomes a symbol for the object of his affections. Stroking the strings takes on new, Freudian overtones and blends quickly with the overtones of the instrument. The bulge between his lines resonates like the vibrancy between his lines resonates like the instrument’s sound. Louis Fantasia and his beloved double bass star in Patrick Suskind’s The Double Bass.

Throughout the production, which is impeccably staged, lit, and sound-engineered, we are treated to highly intelligent writing that never allows the mind to wander. Suskind’s words spew forth as quickly and sharply as pizzicato passages; the turbulence between his lines resonates like the low F Fantasia plays early on in the show (Fantasia actually took double bass lessons to prepare for this role and was rewarded with a Dramalogue Award for Outstanding Achievement in Los Angeles.) Sweating profusely, Fantasia must down a beer almost every other line in order to maintain fluid equilibrium, and the torrid flow seems to match the torrid evolution of his ambition.

Taken as a whole, this play is an eclectic delight. We are taken on a tour through the history of the double bass’ evolution; at lightning tempo, Fantasia relates some fascinating behind-the-scenes viewspoints on some of the major romantic composers. At no time do we feel left behind or left out, though; each opinion is intimate and easily identified with. And as each topic inevitably swings back to his obsession with “Sarab,” a minor soprano soloist in the upcoming production of Wagner’s Siegfried, we know we are watching a character of realistic proportions, not some detached source of musical trivia. In the end, his fantasy of disrupting the gala opening night festivities with loud proclamations of his love will have to serve to satiate his appetite; his professionalism forbids actual consummation.

Interwoven throughout the production are delightful musical excerpts; Bruch’s “Symphony No. 2,” Beethoven’s Overture to “The Marriage of Figaro” and Dorabella’s aria from “Cosi Fan Tutti,” both by Mozart, and Schubert’s “Trout” Quintet are the pinnacles. Fantasia also plays for us the entire first movement of what he considers to be the finest double bass concerto ever written, Beethoven’s Eroica. The happy work serves to epitomize the hopelessess of Fantasia and his double bass-playing brethren; no one will ever write extensive music for an instrument with such grotesque associations. The play ends to the opening strains of the sole exception, Schubert’s “Trout”.

After the Double Bass, patrons adjourn to the main lobby area, where non-alcoholic beverages may be purchased and consumed to the sound of up to three consecutive cabaret shows. Various artists, mostly area jazz professionals, occupy these slots. The Didi Stewart Trio played at the gala opening; upcoming appearances by David Reider and David Halforn (classical flute and guitar music from Brazil, tonight), sax player Circle Miller (of Girls Night Out, tomorrow), Diana Herald (marimba trio, Thursday), and more promise a wide variety of international sounds.

Students get a full 50 percent discount off the $15 admission price; making the Theatre Lobby a wonderful bargain. Should the management decide to lower the volume in the main lobby area a bit, you will find a relaxed, intimate setting — spending an evening listening, talking, and drinking here is a charming undertaking. The Theatre Lobby is open an hour before each showing of The Double Bass as well; during this time, food will be served, but be warned that the prices are way out of the average student’s range. Too bad, too, because this is the one factor not in line with the Parisian bistro concept, an otherwise perfect idea in a university town with the diversity of Boston. Eat at home, but then head for the North End — this show is not to be missed.

Aesthetic poets and melodramatic maidens in MITGSP’s Patience

(Continued from page 7)

— his moments of recitative are so well-sung that in an affected costume of velvet dinner jacket and breeches, with a powdered curl, a lock of grey hair, Huntlooper’s appearance is but one example of the production staff’s success, and quite a ways from MITGSP’s humble beginnings. Genuine theatrical illumination (with nostalgic cove-light) and sets that do the seeming impossible — who would have thought that the infant organization could so carefully stage an opera within a lecture hall? There’s a creditable orchestra to boot. Memories of the words to “God save The Queen” before you come.

Emile Bustani Middle East Seminar

“Ideologies of Enmity Lebanon and Beyond”

by

Samir Khalaf

Visiting Professor, Sociology Dept., Princeton University

Author, Lebanon’s Predicament

Tuesday, April 11

4:30 p.m.

E51-332

open to the public

Sponsored by the Center for International Studies, MIT

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**Hogwood's attempts at Mozartean authenticity fail utterly**

**HANDEL & HAYDN SOCIETY**

Conducted by Christopher Hogwood.

Daniel Stepner and John Gibbons, soloists.

All-Mozart program.

Symphony Hall, April 7 & 9.

By JONATHAN RICHMOND

Christopher Hogwood brought his generally well-received Symphony Hall series of the 174th season of the Handel & Haydn Society to a close last weekend with mixed results.

He got the evening off to a bad start by irresponsibly countermanding the efforts of musicians and management alike to make concert audiences conscious of the etiquette of when to keep quiet. He invited audience applause after each movement, since this is what happened during Mozart's time. Hogwood omitted to add that it was also common practice in the eighteenth century to talk during the performance itself, and to hiss and boo if it was not to the audience's satisfaction.

Hogwood's misguided invitation to authenticity led to applause interrupting the flow of each work, acknowledged each time by Hogwood with a self-indulgent little bow. No matter that the soloists were despondent. Hogwood's ego had to be satisfied.

As a further aid to Hogwood's preoccupation with Mozart's "Haffner" Symphony, it was split, three movements played as the concert opener, and the finale given at the concert's conclusion. Disappointed.

Hogwood's performance of the Mozart Violin Concerto No. 5, with Daniel Stepner playing solo, showed the so-called "authentic" movement at its worst. Although Stepner is Boston's leading "original instrument" violinist, his interpretation of this concerto was eccentric and mechanized. His tone lacked characteristic, and balanced poorly with the mute-sounding H & M period strings. There was certainly no legato. Hogwood's choice to "follow the code," as he happily does, has made his interpretation of this concerto a fascinating piece of experimentation during Beethoven's life. It can be easily recommended as the best recording of the Beethoven concertos in the catalog.

Hogwood has also recorded an endlessly charming CD of Mozart wind music with The Academy of Ancient Music (London 417-532-2). Liszt Bocsik is particularly ravishing in the Flute Concerto. Danny Bond provided an evocative reading of the Bassoon Concerto.

The implications of this strongly 20th-century view is that art is created according to some "code" and that if this code is faithfully replayed, the original art can be accurately reproduced. A Rembrandt painting, then, is no more than the sum of its colors and instructions as to where each color is to be placed. And a Mozart concerto can be assembled, apparently, from no more than the written symbols on the score.

This is nonsense, of course, given the vast amount of "unwritten" information required to bring off any performance. Just as there is no reproduction Rembrandt which will be a "true" Rembrandt, there is no painting-numbers formula to "authentically" piece together a work of music as it was initially performed. When Hogwood chooses to "follow the code," his results are wooden and dehumanized. When he allows himself freedom of interpretation, he is usually successful but he is rarely imaginative and can be touching, too.

**Recommended recordings:** Nowhere does Hogwood's work possess such expressive freedom as in his felicitous and profound accounts of the Beethoven Piano Concertos (London 417-488-2). Hogwood conducts the Academy of Ancient Music, and Steven Lubin provides miraculous playing on four different fortepianos to mark different stages of development during Beethoven's life. It can be easily recommended as the best recording of the Beethoven concertos in the catalog.

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The Boston Chamber Orchestra performs with soprano Anna Maria Martinez (") at 8 pm in Killian Hall, MIT Building 24. No admission charge. Telephone: 495-4700.

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The Museum Of Fine Arts presents a day film series continuing with "Tim Burton's Corpse Bride," 8 pm. Located at 1555 Massachusetts Avenue, Boston. No admission charge. Telephone: 442-3600.

CRITIC'S CHOICE * * *

"The Harvard Film/Video Foundation presents works by Huxter and Blythe, 4 pm at the Tsai Performance Center, Boston University, Cambridge. No admission charge. Telephone: 253-2906.


"The Harvard Glee Club presents "It's a Bird," directed by Kevin White, at the Massachusetts Institute of Technology, Building 10. Tickets: $14 for adults, $10 for students and seniors. Telephone: 253-2906.


"The Heaven Theatre" performed by New York Shakespeare Festival. Tickets: $10 general, $5 for students and seniors. Telephone: 253-2906.


"The Heaven Theatre presents "It's a Bird," directed by Kevin White, at the Massachusetts Institute of Technology, Building 10. Tickets: $14 for adults, $10 for students and seniors. Telephone: 253-2906.
All-Newton Baroque Trio plays captivating but restrained music

ITZHAK PERLMAN

Works by Beethoven, Webern, Bloch, and Serkin.
Sunday, April 9, Symphony Hall.
By DAVID STEIN

I tzhak Perlman is probably the most renowned violinist playing today, and Sunday's performance at Symphony Hall once again made clear why. His performance was consistently nothing short of amazing.

Perlman is the quintessential Beethoven violinist; when he played the first violin sonata, it was as if he were playing only his own work. Next came Webern's Four Pieces for Violin and Piano, an early 20th-century work. Perlman was in his element, making music, but the performances made it quite enticing. After the piece, Perlman charismatically stated, "Due to the short duration of these pieces, it is a tradition to repeat them," at which the audience roared approval.

Stravinsky's Diverseto was a complete delight. With Perlman's synergistic performance, parts of the piece were as powerful as a sympohonic performance of Rieger Spring, while in other parts, Perlman had his tongue in his cheek as he played. As amazing as the fact that Perlman was able to play as he did is the composer's power of a work: his adaptability to composers as diverse as Beethoven, Webern, and Stravinsky.

After a perhaps too romantic version of Ernest Bloch's Sonata No. 2, the performances were a staccato of pieces from which to choose additional pieces to play, the piece again amased the audience by closing his eyes, pulling out a score from the stack, looking at it, and then putting it back. They played several pieces which were Heifetz transcriptions of Gershwin's Cat and Mouse, and with such lightness, and charisma, and such lightness, and virtuoso, Perlman is never that about the genre of "serious" music, as long as they are entertaining. Perlman aims to please, and it is more than worthwhile to catch him.

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On The Town

Compiled by Peter Dunn

CLASSICAL MUSIC

**CLASSICAL MUSIC**

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Performers will be

Eva-Rosa Vares (mezzo-soprano), Avram Friends (tenor), Robert Emery (soprano), and the Boston Symphony Chorus. Admission: $23, $18, $35. At Symphony Hall, 1401 Boylston Street, Boston. Tel: 266-0100.

Peter and Prudence Bannerman present Mie Corley, pianist, in recital at the Harvard-Crystallites Church at 7 pm. Admission: $8, $5. (4000 Main Street, North Cambridge. Tel: 960-3200)

The Harvard Film Archive presents "On the Morning of the Mystery," a collection of German silent films at 6 pm. For tickets, call 495-0583. (Floyd B. Emerson Auditorium, Harvard University, Kirkland and Massachusetts Av. Cambridge. Tel: 495-0583)

The Harvard Film Archive presents "A Night at the Theater," a collection of silent films at 8 pm. For tickets, call 495-0583. (Floyd B. Emerson Auditorium, Harvard University, Kirkland and Massachusetts Av. Cambridge. Tel: 495-0583)

The Boston Symphony Orchestra presents "The Dukas Festival," a performance of Dukas’ "La Source," conducted by Seiji Ozawa, at 8 pm. For tickets, call 266-0100. (Symphony Hall, 1401 Boylston Street, Boston. Tel: 266-0100)

Films are presented by Don M. Palmer, professor of film at Harvard University, 15 Western Avenue. The films, a selection of shorts and features produced 1920-1940, are shown at 7 pm. For tickets, call 496-1099. (15 Western Avenue, Cambridge. Tel: 496-1099)

The Harvard Film Archive presents "An Evening of the Masters," a collection of classic Russian films at 8 pm. For tickets, call 495-0583. (Floyd B. Emerson Auditorium, Harvard University, Kirkland and Massachusetts Av. Cambridge. Tel: 495-0583)

The Harvard Film Archive presents "The Threepenny Opera," a collection of films from the 1920s and 1930s at 8 pm. For tickets, call 495-0583. (Floyd B. Emerson Auditorium, Harvard University, Kirkland and Massachusetts Av. Cambridge. Tel: 495-0583)

The Harvard Film Archive presents "The Theater of the Absurd," a collection of films from the 1960s and 1970s at 8 pm. For tickets, call 495-0583. (Floyd B. Emerson Auditorium, Harvard University, Kirkland and Massachusetts Av. Cambridge. Tel: 495-0583)

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The MIT Communications Forum will sponsor a seminar entitled "Writing and Drawing for Prime Time TV" on Thurs., April 13. The featured speaker will be John Rubinstein, MIT Visual Arts.

Saturday, Apr. 15

There will be a seminar entitled "The Human Rights Situation in El Salvador" at the Harvard Law School Pound Hall, 79 Massachusetts Avenue. For more information, call (617) 495-9852.

Monday, Apr. 17

There will be a reception for Mrs. Suzanne L. Exodus, Secretary-General of the Philippines Anti-Rapes Coalition, on Monday, April 17 at 7:30 pm at a Friend's home, 2902 Westgate Rd., Newtonville. For more information, call (617) 969-0126.

Wednesday, Apr. 19

There will be a lecture entitled "The Massachusetts Economy: Challenges and Opportunities" on Wednesday, April 19 from 9-10:30pm in the MIT Student Activities Building, Conference Room. Please call (617) 773-2811 for more information.

Tuesday, Apr. 20

There will be a lecture entitled "Hidden Treasures of Massachusetts" on Wednesday, April 20 at 7:30 pm in the Terrace Lounge of the Charles Square Hotel, Harvard Square. There is a $65 admission fee which will include a buffet dinner and musical entertainment. For more information, call (617) 353-2224.

Rubes
By Leigh Rubin

Occur coincide with the ever so brief "..."
Today, more than one million men and women are demonstrating by their personal example that alcoholism is a disease that can be arrested. If you have an alcohol related problem please get in touch with the Alcoholics Anonymous group serving you with complete assurance that your name will not be disclosed. For more information, write Alcoholics Anonymous, Box 69, Cambridge, MA 02139. Call 617-498-9218.

Parenting is a tough job. If you need help preparing your parenting experience, the Family Support Network and Alcoholics Anonymous are sponsoring a support group which meets on a voluntary basis. Every Tuesday night from 6 to 8 pm at Roslinder's Children's Service, 23 Binney St., Brookline. The Family Support Network is also sponsoring a support group for adoptive parents, every Thursday night from 9 to 11 pm at Royle Children's Helpers, Room 121.

The Beth Israel Women's Group call the Rape Crisis Group on Tuesdays at 7:30 pm for women who are experiencing distress in their lives immediately following or up to six months after being raped. The long term crisis group meets Thursday at 1:00 pm. For further information, call (617) 733-4783.

Food Allergies hotline is provided by the Institute of Food Technology and the Health Research Corporation. There is a need to provide information about potential foods responsible for individual reactions. Call 773-9696 for further information.

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Do you have questions about distribution of aids, programs, or projects in the area of children's and youth needs? Call 498-5502 to receive a packet of information about the Children's Aids Project, a program of the Institute for Children's Aids, Inc.

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The oarsmen of the JV crew are: stroke Dylan Cors '91; Shawn Merleth, Denis Yusue; Joost Bosse; Phillip Brown; Yen Ho; Brian Pomper; Guillermo Trincieri; and coxswain Eric Pormann.

The heavyweight crew will race Boston University and Northeastern University this Wednesday night, on the Charles River, starting at 6 pm. Though NU is considered an elite crew, the races should prove to be very competitive. The finish line is across from Next House on the Cambridge side of the river. (Editor's note: Jay Damask '90 is a member of the varsity heavyweight crew team.)

Baseball team loses to rain

(Continued from page 30)

er, also had a doubleheader against Tufts rained out on Saturday. One of those games was to serve as a make-up of the Tufts Invitational Final, which was rained out last Monday. That game will now be played on April 20, and the second game will be on April 25. The MIT softball team had a home doubleheader scheduled for Saturday, and it was also rained out.

Sailing takes trophy

The sailing team won the Geiger Trophy in Saturday’s regattas on the Charles. They defeated Dartmouth, Boston University, Northeastern University, and Maine Maritime Academy. The sailing regattas are Saturday, April 15.

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Baseball snowed by Beacons, 6-2

(Continued from page 20) runs of their own. Thirumala-
samy started off the inning by running. Mike Griffin '90 then rolled a ball to the pitcher, but was safe when the first baseman dropped the throw, advancing Thirumalaisamy to second.

After a fly out to left, Tim Collins '89 then drove in Thiru-
malsamy with a sharp single. The inning ended here, with MIT trailing 4-2, as Williams hit uneventfully to stretch his hit into a triple. The Beacons scored two more in the top of the fifth as a steady downpour manifested itself. The key hit was a two-out bloop dou-
ble which drove in both runs. MIT was unable to muster any offense in the bottom half of the inning, leaving the final score at 6-2.

UMass-Boston, 6-2

UMass-Boston 3 0 0
MIT 0 0 3 0

UMass-Boston: Holmes, Da-
monds, Almano, Collins. UMB: McColl 
2BH-1. Thirumalaisamy raced around 
d升级，156:57; and David Afkar

dours '89, 5,000 meters, 16:18.2. The 
engines won the relays easily, taking the 400-meter race 
by 43.10, and the 1,600-meter re-
lay in 3:29.03. The meet was originally sched-
uled as a triangular competition 
with MIT, Bowdoin, and Bates College. But Bates, a team 
which drove in both runs. MIT was unable to muster any 
offense in the bottom half of the 
inning, leaving the final score at 
6-2.

Track blitzes Bowdoin in first meet

(Continued from page 20) Other first-place MIT finishers 
were: Kevin Scannell '92, long 
jump, 22'-10"; Chris Masalsky '91, javelin, 177'-5"; Sean Gar-
nett G, 400-meter hurdles, 54.93; 
and Bowdace Makasani 
'90, 100-meter dash, 11.2. 
Also taking firsts were: Joe 
Kowalski '90, 800 meters, 
2:01.27; Tom Washington '92, 
high jump, 6'-4"; and Paul McKen-
zie, 400-meter intermediate hur-
dle, 56.57; and David Afkar-
avous '89, 5,000 meters, 16:18.2. The 
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zie, 400-meter intermediate hur-
dle, 56.57; and David Afkar

Travel Trivia

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Baseball loses Slush Cup in 5

By Shawn Mastrion

The baseball team suffered a crushing 6-2 setback Monday afternoon as they lost to University of Massachusetts at Boston, by a score of 6-2. The game was halted in the top of the sixth inning due to a snowstorm, with the Beacons leading 7-2. Since the innings could not be completed however, the run scored by UMass in the top of the sixth was invalidated, leaving the official final score 6-2. The loss dropped MIT's record to 4-4.
The game started out ominous-ly for the Engineers when the Beacons leading 7-2, ended the first inning. The final score opened its 1989 outdoor season however, the run scored by UMass in the top of the sixth was invalidated, leaving the official final score 6-2. The loss dropped MIT's record to 4-4.

Outdoor track dominates first meet

By David Rottenstein

The men's track and field team opened its 1989 outdoor season Saturday with a demolition of Bowdoin College at the Steinbrenner Stadium track. It was more an exercise in futility than a contest for the Bowdoin Polar Bears — who perhaps should have stayed home as the MIT captured 14 of 16 first-place spots, for a total of 166 points, as well as both relays.

Men's basketball still winning

was named the most valuable player, Dave DellGroote '90 won best defensive player, and Travis Spark '90 was the top rebounder. DellGroote also won the Coach's award for dedication, and hustle, and Mike Casagrande '89 earned the Larry Grabin award for extraordinary contribution to the program.

Baseball loses 2-0, rain disrupts games

The baseball squad lost a close game to Brandeis last Friday by a score of 2-0. The Engineers, who have been plagued by bad weather, and made the score 3-0. It looked like UMass would score again when Hopkins missed a slow grounder, leaving runners on first and third, but he managed to force the UMass center-fielder to pop out to second and end the inning.

The bottom of the first was uneventful, as were the second and third innings. MIT managed only two walks in this span on offense, and advanced no runner past second. UMass only managed two hits themselves, and they, too, got only past second.

In the top of the fourth, however, the Beacons produced another run on a single, a stolen base, and a ground rule double. MIT responded to this in the bot-tom of the inning by plating two (Please turn to page 19)

Outdoor Track vs. Bowdoin College

Pole vault - 1, Cusson, Bowdoin, 14'-0"; 2, Morse, MIT, 11'-0"; 3, Johnson, MIT, 10'-6".
High jump - 1, Washington, MIT, 6'-4"; 2, Shank, Bowdoin, 6'-2"; 3, Morse, MIT, 5'-10"; 3, Singh, Bowdoin, 5'-8".
Long jump - 1, Scannell, MIT, 22'-%/2"; 2, Dyryer, Bowdoin, 22'-%/2"; 3, Morse, MIT, 22'-4".
Triple jump - 1, Dillon, Bowdoin, 19'-11"; 2, Scott, MIT, 19'-8"; 3, Morse, MIT, 19'-2".
Discus - 1, Geler, MIT, 40'-4"; 2, Funkham-Uyama, Bowdoin, 38'-3"; 3, Ditto, MIT, 37'-10".
Javelin - 1, Mansfield, MIT, 177'-3"; 2, Lattes, Bowdoin, 173'-3"; Singhose, MIT, 167'-11".
Hammer throw - 1, Deering, MIT, 171'-6"; 2, Clarke, MIT, 162'-2"; Mansfield, MIT, 144'-11".
Sprint - 1, Deering, MIT, 45'-8"; 2, Mansfield, MIT, 38'-9"; Shank, Bowdoin, 45'-7.5".
100 meter dash - 1, Makatiani, MIT, 11.2; 2, Wright, MIT, 11.6; 3, Mao, Bowdoin, 11.8.
800 meters - 1, Malaque, Bowdoin, 2:01.27; 2, Malaque, Bowdoin, 2:03.77; 3, Cazeau, MIT, 2:04.02.
400 meter hurdles - 1, McKinley, MIT, 55.7; Singhose, MIT, 57.02; 2, Holt, Bowdoin, 58.25.
400 meter hurdles - 1, McKinley, MIT, 55.7; Singhose, MIT, 57.02; 2, Quin, MIT, 58.85; 3, Rubenstein, MIT, 58.58.
400 meter hurdles - 1, McKinley, MIT, 55.7; Singhose, MIT, 57.02; 2, Aquino, MIT, 57.72; 3, Cazeau, MIT, 58.02.
200 meter dash - 1, Wright, MIT, 22.5; 2, Morford, MIT, 23.5; 3, Wright, MIT, 23.6.
200 meter dash - 1, Wright, MIT, 23.1; 2, Leopold, MIT, 23.5; 3, Wright, MIT, 23.8.
400 meter dash - 1, McKinley, MIT, 55.7; Singhose, MIT, 57.02; 2, Aquino, MIT, 57.72; 3, Cazeau, MIT, 58.02.
1500 meter run - 1, Thirumalaisamy '90 was unable to compete in the top meet's distance events, suffering from the flu during his first freshman season.

Track and Field Styling and Services (Please turn to page 19)

Crew has mixed results in NY

By Jay Damask

The men's heavyweight varsity and freshmen crews travelled to New York City in order to race Both MIT and Columbia rowing programs have been growing in the past four years. Faster and closer races make the heats even more exciting for both teams. With the exception of the MIT third varsity, which was able to gain open water on the other crew, the Allegheny Local River races made the contest line only a few seconds apart.

The first varsity race was timed with the tidal Harlem River for the best possible conditions. The Engineers jumped out to a six seat lead with a new racing shell donated last month by the Friends of MIT Crew. MIT, striking at 34 strokes per minute, maintained their margin until the 500 meter point. Columbia, rowing at a 35, then started to move back on the MIT (Please turn to page 17)