Students fault CFYP report at forum

By David P. Hamilton

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FMX technology sparks dispute between Bose and developers

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Housing committee writes report

McCollum Hall was under-

headlined in this fall's rush, but

Segal rebuffed the idea that this

indicates a lack of demand for

single-sex situations. Some wom-

en do not want to live in a com-

pletely segregated house, she

said. Moreover, there may have

been other reasons behind

McCormick's push rush, she

said. The report says that MIT,

in order to solve the perceived

problem of "de facto segregation,”

should promote inter-cultural

awareness. Currently, minority

and international students may

be made to feel uncomfortable

among other students, and may

therefore congregate together in

groups like New House's "Choc-

olate City," she explained.

Segal admitted that such stu-

dents may prefer living within

their own group, but believed

even this was not necessarily

healthy. She did not know if any

resident of "Chocolate City" had

been involved in the making of

the report.

Among the committee's other

recommendations were: using liv-

ing groups as a base on which to

build a stronger MIT communi-
	y; providing more housing selec-

tion information to incoming

freshmen; changing the dormito-

ry selection lottery system to

maximize the number of students

going one of their top three

choices — rather than trying to

maximize the number getting

their first choice; making it easier

to move between living groups;

increasing the self-reliance of

students to mediate living group

disputes; and building a new

multi-purpose dormitory with a layout

similar to that of New House.

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TUESDAY, FEBRUARY 28, 1989

Housing committee writes report

(Continued from page 1)

Housing choices for women

need to be expanded, according
to the U(A) committee. Male stu-

dents may choose from any 41

places in which to live — 32 ILGs

and nine dormitories — while fe-

male students are given only

fourteen places — ten dormito-

ries and four ILGs, the report

noted.

To address this inequality of

options, the USHC called for the

establishment of more single-sex

housing within the dormitory sys-

tem. In particular, it called for

increasing the number of single-

sex wings, hallways, suites, and

bathrooms. The report also says

the Institute should do more to

support the establishment of

student groups.

Many women, while uncom-

fortable with sharing bathrooms

and hallways with men, are fear-

ful of being ridiculed if they ask

for single-sex areas, Segal said.

Women in coed environments

also feel pressure not to form so-

cial circles outside their dormito-

ry, according to the report. No

men voiced similar complaints,

Segal said.

Class of 1991

Ring Premiere

Was it a rat I saw?

Thursday, March 2, 7-9 p.m., Bush Room

Complimentary punch, cake, and Tascioni's Ice Cream to first 300 sophomores.

Solution and winners of "The Rat's Riddle" announced.

Open the Treasure Chest with your Premise Key and win your 10X ring Free.
**World**

Khominei and Shevardnadze meet

Ayatollah Khomeini is quoted by Iran's state news agency as saying he wants strong ties with the Soviet Union to help fight what he calls the "devilish" West. Khominei met in Tehran Sunday with Soviet Foreign Min-

ister Eduard Shevardnadze. It was believed to be the first meet-
ing between a Soviet foreign minister and the Ayatolah.

**Local**

Contra supply plane crashes into mountain

Aviation officials in Honduras say a plane returning from a supply run to the US-backed contras slammed into a mountain range and crashed.

**North trial passes over secret name controversy**

According to a court spokesman, testimony in Oliver North's Espionage trial should resume this morning. Testi-

mony was interrupted yesterday after arguments over de-

fense attempts to keep the government's secret name list.

**Flight 811 investigation continues**

Investigators still wonder who is responsible for the disintegrated United Airlines Flight 811. They've told reporters in Honolulu that the trial may have been caused by human error.

**Three Boston detectives suspended for alleged perjury, misconduct**

Three Boston detectives were suspended yesterday after a Suffolk County prosecutor accused them of perjury and misconduct.

**Crime victims' fund empty again**

A special state fund established to help victims of vio-

lent crime pay medical expenses and other bills has run dry for the second time this year. That's according to Maria Pizzaro-Figueroa. She is chief of the Attorney Gen-

eral's Victim Compensation Division. She says about 170 people with approved claims totaling more than a million dollars have been left in the lurch.

**Police in Massachusetts charge 34-year-old Boggs with murdering a woman who was found wandering around a Connecticut home of a talk-show host.**

**Sports**

Court throws out part of Boggs lawsuit

The attorney for the former Red Sox pitcher Roger "Duke" Boggs said Sunday that the 4th District Court of Appeals has thrown out a key portion of a $12-million lawsuit against Boggs.

**Weather**

Real winter finally arrives...

The snows of winter finally arrived over the weekend from two storms that passed to the southeast of Cape Cod. Both storms dropped about three and a half inches of snow on Boston, but amounts of snow varied greatly going from the southwestern to the northeast. Twenty miles to our southeast, South Weymouth had 16 inches of snow on the ground Monday morning, while to our northwest, Burlington, VT, had only one inch on the ground at the same time.

The snow pattern will hold in place for the next few days as an upper level trough stays just to our west. A storm system now located over the Midwest will enter New England on Wednesday, bringing another round of light to moderate snow. We may see a little bit of rain with this system.

Tuesday afternoon: Increasing cloudiness with high tem-

peratures 35-40°F (1-4°C). Winds will be light and from the east.

Tuesday night: Cloudy with snow likely after midnight. High of 10-15 mph (16-24 kph).

Wednesday: Cloudy with snow likely, particularly in the morning. South to southwest winds with rain. Accumulations of two to four inches possible.

Thursday: Partly sunny with a high around 35-30°F (1-4°C).
Editorial

Housing report lacks substance

If the final report of the Undergraduate Student Housing Committee bears much resemblance to the draft copy, the Undergraduate Student Council will have to search it back for further revision. The committee's treatment of important issues is too cursory to make a meaningful contribution to the housing debate. The intentions of the committee were laudable: to provide additional student input for the faculty committee considering undergraduate housing options. Unfortunately, it has failed to produce meaningful recommendations that do not address real issues in the current housing policy.

The committee's basic recommendation is to leave Residence/Orientation Union unaltered. There is nothing compelling reason to replace a working R/O arrangement with a new, untried, and untested one. There is little in the way of supporting evidence for this position in the report, however. Bold assertions like "the majority of undergraduates seem to feel that having freshmen choose their living groups immediately upon their arrival is an appropriate introduction for students to MIT" appear without statistics or other material to back them up. The timing of R/O within the freshman year is one of the most serious housing changes being considered right now, and the student committee will have to give it more than cursory attention for its voice to be heard.

The least of its vigor in the committee's report is well-illustrated by its treatment of the dormitory is interesting, but the fact that it needs a new multi-purpose dormitory. The committee's forum last fall. While the paper contains some inter-curricular attention for its voice-to-be-heard.

As for scruples. He is also attributed with prostitutes. Salman-al-Farsi Abraham (p.b.u.h.) is called a "p' with prostitutes. Salman-al-Farsi el is reduced to being a "p.'

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To the Editor:

Muslims everywhere are outraged by the publication of the book The Satanic Verses by Salman Rushdie. Even if Rushdie's convoluted satirical style is construed as a literary device, it is clear that he went out of his way in using highly regrettable and re-volting metaphors to distort Islam. Personal belief is one thing, but freedom of expres-sion stops where violent, calculated and deliberate mis-representation of facts start. No civilized society would consider the publication of explosively misleading material disguised as "literature."

Rushdie meticulously describes a supposedly fictional back-ground which is precisely the same as the very well documented Islamic history. He then depicts his "fictional characters" as the moral antithesis of those they were clearly intended to mimic. This is nothing but vilification by proxy.

Propet Mohammed (peace be upon him), whose example one billion people throughout the world look up to, is depicted as a lecherous "conjur-er" of rules that had "no time for scruples." He is also attribut-ed with fabricating the Qur'an (totally against Islamic laws). It is falsely implied that the Qur-an, which has been preserved in its original form to this day, was freely manufactured. Prophet Alhammed (p.b.u.h.) is called a "blasphemer." The Archangel Ga-briel is reduced to being a "pet obeying its master. The wives of the Prophet, Mohammed, who are revered as the "Mothers of Muslims," are对比 with prostitutes. Satan-el-Farsi and Bilal, two reputable early Muslims, are depicted as profli-gates. Rules and practices having no basis in Islam are falsely at-tibuted to it and real laws are ridiculed, not argued against.

And respectful and decent per-sons can be expected to allow such vir-tual and utter falsity to pass without protest. Liberal and sin-cere are criminal offenses in this country. Given the facts that Rushdie's book is an attempt to portray Muslims in a way that can only have the taint with malice aforethought. Given that the book's manuscript warned the publishers that it was "purely expli-cite, Viking-Penguin was highly irresponsible in printing the book.

Because of the unequivocal at-tack at associating itself with real events, The Satanic Verses is dangerously, even criminally, mis-leading for a Western audience that knows little about Islam and Muslims. Rushdie's metaphors and symbols are strongly resembl-ent of and reinforce traditional Western prejudices and myths about Islam. The Satanic Verses is one of the most slanted works in a regular cycle of intentional or unintentional mis-representation of Islam and Muslims in media sources and textbooks. As a result of its wilful misinterpretation and virulent language, the novel constitutes an unprecedented assault on Islam and, indirectly, on the Abrahamic religions preceding it. We support freedom of speech, but we also exhort people to ex-ercise this right responsibly. While we sympathize with the ad-vocates of free speech, we de-plore the fact that, in proving their point, they would propagate the same opaque and outrageous passages which cause pain and deep, sincere anguish in so many. The recent protests and book-readings have, transformed the conflict between a misguided individual and Islam to one be-tween the Western "intellectual" world and the entire Muslim world. Would Susan Sontag and Noam Chomsky, just as vehement-ly defend propaganda that has heaped calumny on Prophet Je-sus (p.b.u.h.) or Prophet Moses (p.b.u.h.) or that praised Hitler, the Ku Klux Klan and apartheid, Pot Pot or Stalin? How would the Christian, Jewish, black, Kampuchean or Ukrainian communities feel? Those who have railed around Rushdie say that they protest a threat to "one of the most basic principles of Western" society. They should consider the fact that Muslims strive toward the example of the Prophet Mu-hammed (p.b.u.h.) more than that of any other human; in de-faming him, Rushdie, with the aid of his publishers, has at-tacked the very character of one billion Muslims. Thus, given that Rushdie's novel and his publish-ers reckless disregard the few years that have witnessed the many deaths that have resulted from this novel, and now he compares himself with "literary crusaders," what sort of man insults the dead -- those who cannot defend themselves? What sort of man deliberately distorts history just to further his own interests? What sort of publisher recklessly disregards its moral and social responsibility to see that slanderous, hateful and misleading works are not propa-gated? Many books have heretofore been Islam but not its 1400-year history has any book fallen under the deliberately distorting and harmful influence of The Satanic Verses.

We pray that this entire matter is resolved swiftly and justly.

President, MIT Islamic Society

Tech err ed in labeling E. Jerusalem as Israeli

To the Editor:

I object to your inclusion of the photographers labeled "Donahue of Rock." As the "At the Damascus Gate," and "Village south of Jeru-salem" under the title "Israel" in your issue of Feb. 17. These scenes are not from Israel, but are from Occupied East Jerusalem. True, Israel annexed East Jerusalem in 1967, but this annexation has not been recognized by either the UN or the United States. Until the fate of the occupied territories is determined, labels for disputed areas as part of Israel only demonstrates The Tech's ignorance or blithe towards Israel's claims.

Melvina Tsaroi O
Pass/fail plan is off target

Column by Mark Kantrowitz

The Committee on the First-Year Program has recommended a second term pass/no-credit grading for freshmen because of a vague impression that "students take easier courses" and have "less seriousness". They believe that most students have completed much of the transition from high school to MIT during the first semester - so "general words like believe, must, much - are not needed when other students need second term pass/no-credit to adjust to MIT.

The proposal presented in the report are not well thought out, with the faculty themselves divided on the issues. Why is there this insatiable, just presenting half-formed and conflicting proposals? The CFYP recommendations to expand the freshman requirements beyond the first year is completely unsubstantiated by their reports and other committees, such as the Science and Engineering Working Group, does not share their vision (or hallucination) for the first year. Is the CFYP proposing the changes just for the sake of doing something, or as a "faux" announcement? The real issue is: "this magnitude must support its conclusion, not supposition."

For example, the only statistics cited by the committee for second-term freshmen took more than 55 units in a recent year while only 12 percent, of sophomores did so. The difference, a third of the class, might possibly be even loading. For the benefit of this "omne," the committee proposes neglecting the majority of students. Furthermore, the CFYP has failed to demonstrate that this "omne" actually isn't handling the load.

We need a more flexible system which is able to meet the diversity of backgrounds the freshmen bring to MIT. One doesn't need data to know that some students need the second term to bring them up to speed, while others would benefit from an earlier transition to grades. The proposals should identify those students who have adjusted to the pace and pressure of MIT, and place only those students on grades, that way the needs of all students could be met.

The freshman year is a time for intellectual and social adjustment, to ease the impact of the transition from high school to MIT. The classes that most students take during the first year — the core curriculum, science distribution, and humanities distribution subjects — provide students with a firm grounding in the subject matter that serves as the basis for later studies. It is the nature of these classes to be preparatory. The problem with pass/no-credit arises when a freshman overloads and takes ad-vanced classes. Why would a student taking those classes impair future studies? But if a freshman is ready to take an advanced class, aren't they ready for grades?

The core curriculum, including the Science and Humanities Distribution subjects, should all be graded pass/no-credit, while the advanced classes and electives should have letter grades, irrespective of when the student takes them. This proposal is flexible enough to meet the needs of the spectrum of freshmen backgrounds, and since graduate schools and employers are mainly interested in advanced courses, it eliminates the major problem with hidden grades. Some fear and that classes designated as pass/no-credit might develop "second-class" reputations. But don't the core, HUM-D, and SD classes already have reputations as "easy" courses? Raising standards for a passing grade from a "D" to a "C" would ensure that those who passed had performed sufficiently well, and would place the burden on the faculty to improve their classes.

Mark Kantrowitz, a senior in the Department of Mathematics and Philosophy, is a contributing editor of The Tech.

A CRACK IN THE DOME

MIT research heavily dependent on defense department funding

definedly do provide a "unique" opportunity for: specifically, classified advanced research. The Laboratory is sponsored by MIT and located in Lexington, Massachusetts. Opportunities for research are available to MIT faculty members and qualified undergraduate and graduate students. According to Draper, the lab's entire budget comes from the United States Air Force.

MIT's on-campus research total, excluding Lincoln Labs, was $269,394 million in 1989. Of that total, 78 percent was federal government funding. Over 50th, 22 percent, of the government funding came from the Department of Defense. The remainder came from the Department of Energy (26 percent), Department of Health and Human Services (23.3 percent), National Science Foundation (18.6 percent), National Aeronautics and Space Administration (6 percent), and other (7.2 percent). With the advent of Star Wars and the Reagan Administration's research for the DOE or for NASA is not necessarily non-defense.

I spoke with Robert K. Weatherall, the director of Career Services, about how MIT students go to work upon graduation. Career Services sent out a questionnaire to graduates from the Class of 1985 in science and engineering. Of the 506 respondents, 32.4 percent went to work or firms or labs with the majority of their work in the "defence sector." Weatherall stated that during the Reagan years there was a clear upward trend in students going to work in the defense sector. In 1980-81, 26.5 percent of MIT respondents to the same questionnaire went to work in defense sector jobs.

In another part of the questionnaire in which the MIT grads were asked, "What do you think about working in defense?" Forty-five percent of electrical engineering and physics graduates felt strongly against working for defense contractors." Weatherall added, however, that non-defense related jobs for physics grads are hard to come by. Only 21 percent of aero/astro grad, and 37 percent of nuclear engineering grads, and 16 percent of chemical engineering grads were against working for defense contractors.

MIT's Pentagon connections go beyond its obligation to the community. As an educational institution, MIT has a moral obligation to the community. As one of the premier technological research institutes in the world, MIT has a major impact on the direction of scientific inquiry. The fact that it chooses to devote less than 20 percent of research effort to things other than more efficient means to kill is more than disgusting, it is criminal.

As Nobel Laureate George Wald said twenty years ago in a speech entitled, "A Generation in Search of a Future," during the March 4 research strike at MIT: "Our business is life, not death. Our challenge is to give what account we can of what becomes of life in the solar system, and that corner of the universe that is our home..."
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Come meet us for information, food, drink, and conversation
Thursday, March 2nd
Bldg. 4-163, 7 pm
Concerns raised about CFYP report

(Continued from page 1)

flexibility for students and to introduce some accountability. "Flexibility without accountability is unrealistic. You have minimum accountability now; people are failing."

Vedanthan feared that under the proposed system, many students would start departmental requirements in their first term and thus abuse the flexibility the CFYP claimed the system would bestow.

Canizares, however, believed that most students would "do what [was] done now, and said that departmental requirements were set up so that any student should be able to switch majors in their junior year.

Students in their second term at MIT currently "overload and fail to understand," he said, qualifying the two as different concepts.

Sixteen percent of freshmen, three percent of sophomores take more than 40 units; one percent of juniors, and two percent of seniors take more than 60 units, according to Canizares.

On the other hand, five percent of freshmen, 21 percent of sophomores, 42 percent of juniors, 58 percent of seniors take fewer than 42 units, he said. All figures were compiled after drop date.

Sumitha Bellam claimed CFYP of focusing on the 16 percent of freshmen who take more than 60 units, but Canizares explained that he was more worried about the current system's inflexibility, than about the incidence of overloading. He hoped students would take fewer subjects and explore other areas as well and added that the term "undergraduated sophomore" should be changed.

"The term implies a confused student, but actually [what such a student is doing] should be encouraged. The Undergraduate Academic Support Office should be more gentle," he said, referring to forms that request a student's major.

Responding to concern for the student who takes more than 45 to 48 units the first term and still doesn't do well, Canizares said, "I don't think that pass/fail is the cure. The student's problem may be in preparation or study habits. He may be in the wrong place - either taking the wrong mix of classes or in the wrong school. The earlier the signal that the student is not doing well is heard, the better. There's a lot less trauma in failing or getting lower grades [earlier in one's academic career]."

Changing perceptions at MIT

A lot of the concerns freshmen now take are pre-requisites for upperdivision classes, and students who take them at a later time would be behind their peers. Anthea Chen '91 said.

"Canizares said that students may have indeed taken a subject, but not learned it well. All departments are more flexible than they appear, he noted, repeating that freshmen juniors should be able to switch into any of them. He was aware, however, that it might be difficult for the Department of Electrical Engineering and Computer Science.

"We're a little surprised that our educational adviser told her that the purpose of pass/no-credit was to put students at an equal level after they have all taken the same freshmen classes," Canizares said. He criticized the use of the term "freshman classes," emphasizing that students should feel free to take "core classes" at any time. "I don't put much stock in the starting gate theory because I don't think it works for me," he said. "There is no such thing as equal. Everybody is going off in different directions."

"Everyone agrees that there is a hard adjustment in the first term. But then there is a hard adjustment at many universities where there is no pass/fail," he said. So many breakdowns occur in an MIT student's second year now, Canizares added. "The student has to adjust to being on grades and to belonging to a department."

David Atkins '90 claimed that few students would actually take subjects on pass/no-credit because they would be concerned about the impressions on employers and graduate school, but Canizares said that these impressions would change as more students took advantage of the system.

Financial Analyst Program

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INFORMATION MEETING *
Date: March 7, 1989
Time: 7:00PM - 9:00PM
Place: Room 4-149

INTERVIEWING
March 8 & 9, 1989
All candidates must attend Information Meeting

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**SMOKEY'S FRIENDS DON'T PLAY WITH MATCHES**

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### Comics

**Nick**

**NICK, IT'S FRIDAY NIGHT! I DON'T SEE HOW YOU CAN STUDY SO MUCH!**

**WELL, IF I DON'T DO THIS PROBLEM SAT. NIGHT THEN I'LL FAIL BRONT. AND BEFORE I KNOW IT I'LL BE FAILING MY TESTS. I'LL FAIL MY COURSES AND GET PWNed ON ACADEMIC PROFESSION. I'LL KEEP FAILING, AND ACADEMIC PROFESSION I'LL GET KICKED OUT OF SCHOOL.**

**I COULD PROBABLY STAY AT HOME FOR A LITTLE WHILE, BUT I'D EVENTUALLY HAVE TO GROW. I'LL SPEND MY LIFE SITTING ON MY WHITE WENCHES AND GETTING DRUNK EVERY NIGHT.**

**NICK, WE'RE GONNA TALK.**

**I wasn't rubbing it in--I just wanted Eddie to know the score of last night's game.**

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**Alex Sum - University of Washington - Class of 1990**

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Any thing you can do, you can do better.
HANDEL & HAYDN SOCIETY
Conducted by Christopher Hogwood
Program of works by Jean-Féry Rebel, Ravel, Bizet, and Stravinsky
Symphony Hall, February 24 & 26.

SINFONIOVA
Conducted by Aram Gharabekian.
Works by Tigran Mansurian, Lukas Foss, and Beethoven.

By JONATHAN RICHMOND

I N A RATHER TOO CLEVER NOTE in the latest issue of Upbeat, a publication of Boston’s Handel & Haydn Society, Artistic Director Christopher Hogwood complains that for many years “the activities of N & H caused few ripples beyond the boundaries of Boston; however excellent the endeavor, the repercussions, rather like the effect of certain anesthetics, could only be described as ‘local.’” Hogwood need not have been concerned about the effect of his leadership on the Society last Friday night, for the unesthetic effects of most of the performances were quite general, and ensured that everyone was sent to sleep.

It’s not that the orchestra played badly from a technical perspective; it’s that Hogwood’s readings were, for the most part, lifeless, and failed to stir the imagination. The evening began with excerpts from Jean-Féry Rebel’s ballet Le Follet. This music, dating from 1737, is dramatic and vivid, and fully capable of being performed with all its richness and detail. However, the performance was lifeless; the orchestral parts were played as if they were being played on a toy piano. There was no sense of the music’s impetus, and the remainder of the excerpts were bland, however.

Hogwood, now firmly settled into his conductor’s chair, also failed to bring the music to life. The orchestra was uniformly cold for each of the seven movements. Unilluminated by the highest originality in interpretation and played mechanically, the music was dead, and the audience bored.

Refreshments will be served -

The concert had begun with Beethoven’s Coriolanus Overture. Gharabekian decided to take this at an unusually slow tempo to try to probe some of the work’s deeper side. His opening was strong, but occasionally slackened. After the first movement, the orchestra infected the music-making with warmth, for at last the tones from Hogwood’s strings smiled and the orchestra appeared to be playing as a vital, organic whole. At last the audience heard something which was entertaining and, more importantly, which was on a human scale. Let’s hope Hogwood will try to build on the successes of this breath of fresh air to enrich his future concerts with the Handel & Haydn Society.

Next came The Cello Concerto No. 2 by Soviet-Armenian composer Tigran Mansurian. It was another one of those Soviet pieces which has few ideas — and plays on them too much. Certainly Karine Georgian put in some passionate cello playing; and there were moments in the second movement — Mobile, quasi parlendo — which were quite animated. But although it wasn’t quite Stalinist Bureaucratmusik, the concert had little soul; perhaps gaianness has yet to reach all of the Armenian arts.

The Renaissan Concerto for Flute and Orchestra by Lukas Foss, displayed a good deal of imaginative scoring, even if some of it tended to be on the facile side. The flute part is attractive, and was given a virtuosic performance by Carol Wincenc. Her light and nimble playing meshed effectively with the fine balance Gharabekian achieved in the orchestra. A darker, more contemplative side was shown in the third movement Recitative (After Monteverdi), and the rhythms of the fourth movement were amusingly done; the sense of timing was impeccable, and the grotesque madrigal slipped straight out of Molière.

Perhaps the pluses-in from the orchestra infected the music-making with warmth, for at last the tones from Hogwood’s strings smiled and the orchestra appeared to be playing as a vital, organic whole. At last the audience heard something which was entertaining and, more importantly, which was on a human scale. Let’s hope Hogwood will try to build on the successes of this breath of fresh air to enrich his future concerts with the Handel & Haydn Society.

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S a t u r d a y N I G H T’ S S I N F O N I O V A con- cert was also disappointing, though hardly on the same scale. The orchestra, which won both the 1988 American Society of Composers, Authors and Publishers award for adventurous programming and the 1988 Lucien Wiusin Award for the best concert performance from National Public Radio, is led by one of Boston’s most fertile musical minds, Aram Gharabekian. He is a conductor with an uncanny ability to probe to the spiritual essence of the music he programs, to either sell the new compellingly or present the new in the old. Gharabekian’s latest effort, however, can best be described as pleasant, rather than inspirational.

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S a t u r d a y N I G H T’ S S I N F O N I O V A con-
Student virtuoso gives stirring vocal recital in Killian Hall

KENNETH GOODSON

By DAVID M. J. SALAS

MAK E NO MISTAKE: Kenneth Goodson is an exceptionally talented singer. How far he will go as a vocalist is entirely up to him — he is an abundant supply of talent, the kind from which mature artistry is forged. Indeed, his Killian Hall recital of last Friday afforded a satisfying glimpse of just how far along he has already come in attaining the extremely advanced musical plateau.

By refusing to become rattled by shaky accommodations, Goodson demonstrated the constancy and self-assuredness which diferentiate the amateur from the seasoned professional. Particularly during his renditions of five selections from Schubert's Die Schone Mullerin, but generally throughout the afternoon, Goodson revealed an interpretative ability vastly out of proportion with his youthfulness. The concluding song, "Ungeduld," was thrilling.

Opening with two songs by Gabriel Fauré, Goodson displayed fine tone quality in all ranges, particularly the higher ones. His French was impeccably pronounced. If his dynamic range was not all that one might have wished, then his expressive range was more than enough compensation. Following were the five songs of Zander's Lieder, and two of Benjamin Britten's Three British Folk Song Arrangements, both performed admirably, touchingly, at times even humorously. Why he chose not to perform the third piece of this beguiling set is a mystery.

Between the Schubert and the Britten, Jessica Wang G played two solo piano pieces by Aaron Copland. Nervous and shaking, she seemed daunted by what strikes this reviewer as being two rather easy pieces. Perhaps she was still reeling from a handful of egregious errors in the Schubert accompaniments, although they seemed to have no effect whatsoever on Goodson. Scheduling a "piano interlude" during a student vocal showcase of medium length was a curious and, I thought, ill-advised move.

Three unfortunate technicalities of the performance, however, were slight and not at all memorable. Above all else, what shone through here were the makings of Kenneth Goodson's virtuosity.

The Imaginary Invalid

Written by Molière.

Translation by Virginia Scott.

Directed by Bob Healey.

The MIT Community Players.

Krege Little Theatre.

Performances March 2, 3, and 4.

By JULIAN WEST

ONE WOULD SUPPOSE that the essential ingredient in a theatrical production is some sort of commendable acting. The MIT Community Players have contributed, however, to put together a production in which virtually all elements were present but this one.

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George W. Russell Trio jazzes it up at the Old South Church

THE GEORGE W. RUSSELL TRIO
Works by Hancock, Camillo, Rodgers and Hart, and others.
Old South Church, February 26.

By DAVID M. J. SASLAV

T HE SECOND CHAMBER RECITAL in the Old South Church series fea-
turing the George W. Russell Trio in an upbeat jazz medley. Named
for its animated pianist, this trio found resonance in many styles. Blues, Latin,
boogie-woogie, even schmaltz found their way into the trio, in name and in rent. In all aspects,
this group respected each other.
Opening with a roaring Rodgers and Hart number called "Green Dolphin Street," they followed with an original
work called "Swing Me So Hard." This number served as a fine showcase for each
of the performers: Russell on piano, Wesley Wirth on acoustic and electric
bass, and Thomas E. White on drums. Each player's extended solo spurred him to
true "cat" status. Wirth's spidery string-snaping was dynamic - too bad he
killed the volume on the amp attached to his bass during the first number!

Stephen Sadleir's "I've Had in the Claws" was truly mellow. A good ar-
range-ment and White's refusal to show off were critical. After some
programming confusion (someone hadn't brought the right music) the trio sent the audible
ensemble down a lazy river with Duke Ellington's "Sentimental Mood." The
arching, lyrical bass effect was great. Last,
in composer Michel Camillo's "Pro Voci,
" a peppy drum/keyboardshowcase, was
carry ed out with aplomb. A reflective gos-
pel medley featuring the spirituals "Amen-
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sell to try his hand at some scat as he
played. He then knocked out a piano solo.
"Teach Me Tonight," while Wirth changed
to the electric bass.
Another original composition called
"Grooving" followed, and for an encore
the trio plunked out a Herbie Hancock
number, "Maiden Voyage." All in all, the
show was a good exception to the rule that they
are "gearing up" for a major publici-
ity run. For now, they will be reappearing
as part of the ongoing Honors Jazz En-
semble festival at Jordan Hall and North-
estern University this week (see On The
Town). Everyone who felt the loss of the
1969 Club in Juman Square last year
should catch one of these recitals - the
incomparable Stan Getz is scheduled to make
an appearance with the NEC Hon-
ors Jazz Ensemble (which includes the
Russell Trio in its membership) tomorrow
night.

As for the Old South Church, the fasci-
nating series of free concerts which church
organist Frederick MacArthur has assem-
bled continues next Sunday at 4 pm. This
cert features Donald Zook and Wil-
liam Boocoo as playing Spanish, French,
and German classical on flute and guitar.

New print of Gone With the Wind is discolored and poorly restored

GONE WITH THE WIND
Directed by Victor Fleming, et al.
Starring Clark Gable, Vivien Leigh, and Olivia de Havilland.
At the Brattle Theatre until March 3.

By CORINNE WAYSHAK

T HIS YEAR MARKS THE 50TH anni-
versary of the David O. Selnick
production Gone With the Wind, the
epic tale of Civil War romance. The story, which revolves around
the feisty and manipulative Scarlett O'Hara (Vivien Leigh), offers a reminis-
cence of the vivacity of the Confederate South. For the production of Gone With the Wind, which lasted three years and used up
half a million feet of film, Selznick
studios shot to use the newly developed Technicolor process introduced in 1932 (which was affectionately named after in-
ventor Herbert Kalmus' alma mater,
MIT). The system used three negatives, one sensitive to blue, another to red, and the third to yellow. Special cameras were
used which exposed the three separate
strips of film simultaneously through a single lens using a prismatic beam-splitter
behind the lens. The process was so com-
plicated that the Technicolor Corporation actually provided its own cameramen and equipment. Throughout the 1930s, Tech-
nicolor was so expensive and tricky to work with that it was used mainly for
Disney animation, where the director
could have complete control over the
actors and circumstances. Gone With the
Wind was one of the most notable
exceptions to this rule.

Over the years, the running print
of Gone With the Wind lost the vibrance of its vivid colors due to the frailty and insta-
bility of the film stocks. Since his Turner
Broadcasting System (TBS) has acquired
ownership of the print in 1986 when it
bought the MGM library, Ted Turner de-
cided to restore the film by returning to
the original nitrate negatives. Roger Mayer
of the performers: Russell on piano,
Wesley Wirth on acoustic and electric
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This content is in English. Please consider this when using this data.
Concert Band triumphs after a disappointing opening

MIT CONCERT BAND
Directed by John Cortes, with Charles Marge and Greg Fitz
Works by Cornel, Fritz, Kazdul, and other composers.
Kresge Auditorium, February 25.

By DEBBY LEVINSON

N O MUSICIAN WANTS to perform a work that he feels will make him look ridiculous or look stupid. Yet by opening with the thoroughly straightforward Veni Emmanuel, the MIT Concert Band did just that. Without a doubt, the flute and violin in emotional quality. This was a piece of truly fascinating tonal- and harmony, well-executed by both band and soloists. Originally, the piece consisted of five separate movements adapted from the Concerto for Tuba and Brass Quintet, Op. 88, but the composer later added short passages between the movements to produce a unified work of five flowing, cohesive sections. This novel approach succeeded admirably, particularly after one considers that this was only the second public performance of a work premiered while on tour in January.

The second half of the program demonstrated that the concert band had fully recovered from the Gupta flasco. Stripped down to a wind ensemble with soprano and alto saxophone soloists, the band performed William Latham's Concerto Graze with veer and a genuine sense of how the piece was put together. Soloists Edward Aijar G (soprano saxophone) and Peter Gordon '90 (alto saxophone) complemented one another on the difficult, conjuncted runs of the Allegro giusto, while flute soloist Arlene Lucciani sparked. Aijar's extremely exposed solo in the Siciliano showed off his near-perfect intonation and wonderful sense of phrasing. Best of the five movements was the Allegro, which consisted of repeated, layered phrases. It was rigidly structured but still flowed.

Of the final three pieces, Ellen Spokanes' Masada, Fritz's Jupiter Effect, and Prelude and Happy Dance by Andrew Kazdul '93, the Kazdul was by far the most interesting and well-played. Where Masada was gloomy and portentous (but effective in conveying its wrenching tale of the fall of Masada), and Jupiter Effect loud and violent bordering on the bombastic, Prelude and Happy Dance was a remarkably majestic, balanced work of great complexity. The woodwind part here is tender - the passages are known as 'Kazdul's Little Monsters' - but the band triumphed, and the flutes were superlative. Mutled trumpets were an excellent, richly accommodating. It is unfortunate that the concert band waited until the final selection to deliver the first one and left them desolate the pleasure.

Underdeveloped characters primary fault in El Sur

EL SUR

By RICARDO RODRIGUEZ

E L SUR, WHICH MEANS 'the south' in Spanish, is director Victor Erice's newest film. His first feature, El Sur, is told from a child's perspective.

The film is set in late 1950s Spain and revolves around the relationship of a young boy and his older sister. The film opens with the family's move to a new home, but their relationship begins to break down as the film progresses.

In the second part of the movie, Estrella (now 15) and her father no longer enjoy the intimacy they once shared. Estrella's behavior becomes more distant and her father's concern for her well-being is lessened. As a result, Estrella's actions and emotions are full of meaning and insight and not too naive.

The film successfully explores a unique father-daughter relationship and the accepting nature of children. Agustin (Omero Antonutti), however, is not fully developed as a character, despite his central role in the movie. Although the father character is meant to be mysterious, the reasoning behind his actions is often unclear.

The character Estrella (Sonsoles Aranguren) is well developed and thoughtful.

Agustin (Omero Antonutti) and family await the arrival of his mother.
**On The Town**

Compiled by Peter Dunn

**Tuesday, Feb. 28**

**POPULAR MUSIC, ETC.**


**CLASSICAL MUSIC**

American Documentary Video lectures are presented by the Center for the Study of World Art and the Department of Art and Architecture at 12 noon in the Edward Pickman Concert Hall, MIT. Admission: $1.50.

**FILM & VIDEO**

The Harvard Film Archive continues its *New English Cinema* series at the MIT Lecture Series Committee, 24 Quincy Street, Harvard Square, Cambridge. Tickets: $3.50 general, $2.50 Library members, and $2.50 seniors and children. Admission: $1.50. Telephone: 253-2622.

**POPULAR MUSIC, ETC.**

Jazz Addictions performs at 8 pm at the Harvard Student Center, Cambridge. Tickets: $8 general, $5 seniors and students, and $3 under 18. Telephone: 253-4300.

**FILM & VIDEO**

The Harvard Film Archive presents *The President* (1918) at 5:30 and *Avalanche*/$5.50 day of show. Telephone: 253-6790.

**JAZZ MUSIC**

Randy Weston's African Rhythms performs at 8 pm at the Harvard Student Center, Cambridge. Tickets: $12 general, $8 seniors and students, and $5 children. Admission: $5. Telephone: 253-6790.

**JAZZ MUSIC**

Safe Sea, Upstream's concert on Saturday at 8 pm at the Harvard Student Center, Cambridge. Tickets: $8.50 general, $6.50 seniors and students, and $4.50 Library members. Telephone: 254-4040.

**CLASSICAL MUSIC**


**DANCE**

Suzanne Stumpf performs at 8 pm at the Harvard Student Center, Cambridge. Tickets: $8 general, $5 seniors and students, and $3 children. Telephone: 253-6790.

**FILM & VIDEO**

The MIT Lecture Series Committee presents *The Creation* (Carolee Schneemann, 1970) at 5:30, 8 pm, and 11:30. Telephone: 253-2906.

**CLASSICAL MUSIC**

The Boston Symphony Orchestra performs works by Bach, Mozart, Schumann, and Beethoven at 8 pm in Jordan Hall, Building 14. No admission. Telephone: 253-2906.

**FILM & VIDEO**

The Harvard Film Archive presents *The President* (1918) at 5:30 and *Avalanche*/$5.50 day of show. Telephone: 253-6790.
TUESDAY, FEBRUARY 28, 1989

**ARTS**

**POPULAR MUSIC, ETC.**


**Boz Scaggs & Steve Winwood** - with special guests, perform at 8 pm on Tuesday, March 7 at the Huntington Avenue Theatre, 165 Boylston St., Boston. Tickets: $20 to $28. Telephone: 495-4700.

**Billy Joel** - with the Nile Rodgers Band, performs at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Elton John** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Emerson, Lake & Palmer** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Roger Waters** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Carole King** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**The Smithereens** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Huey Lewis** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Amphitheater** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**The Byrds** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**The Who** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**The Doobie Brothers** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**The Eagles** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Journey** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.

**Tina Turner** - with special guests, perform at 8 pm on Tuesday, March 7 at the Fleet Center, 195 Causeway St., Boston. Tickets: $25 to $35. Telephone: 495-4700.
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Quality of color is inconsistent in restored *Gone With the Wind*

(Continued from page 12)

The restored print of *Gone With the Wind* is disappointingly inconsistent in the quality of color. One shot would be breathtakingly beautiful only to be fol-

lowed by another shot whose colors would be washed away. While the blues in a partic-

ularly good shot would be intense and vivid, the reds in that same shot lacked the garishness associated with the reds in Technicolor. Several shots also appeared to be from a 1960's print of the film in which some of the images were optically lifted, leaving a strip of black on the bottom of the frame, which may be a result of the destruction of some of the original negatives. Repaired attempts to contact representa-

tives of Turner Entertainment about these issues have proved fruitless.

Although the quality of the image leaves the audience wanting more, the sound-

track is quite good, and includes an overture. The soundtrack itself is an optical music track recorded separately from the three color negatives on a fourth negative. The optical track on the restored print is from the original recording, although it has been processed to make the sound cleaner. For those who enjoy Max Steiner's music track recorded separately from the original optical recording, MCA has released a recording on compact disc that was digitally remas-

tered from the original optical recording.

Despite the poor quality of the restora-

tion, the run at the Brattle of *Gone With the Wind* is still a good opportunity to see one of the great American epics, a genre that in recent years has died away because of the production costs. The film's passion-

ate and energetic quality jumps out of the frame. Years have washed away the spirit of the audience wanting more, the sound-track is quite good, and includes an over-

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tion, the run at the Brattle of *Gone With the Wind* is still a good opportunity to see one of the great American epics, a genre that in recent years has died away because of the production costs. The film's passionate and energetic quality jumps out of the frame and lures present-day audiences into the romance and chivalry of a way of life now "gone with the wind."

R & D People Needed!!

Boston Technology is a growing Cambridge company and a leader in the voice processing industry. We're looking for talented, enthusiastic C/UNIX Engineers who like being part of a fun, hard working team. Call our Job Line and find out more about all the exciting opportunities at Boston Technology.

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**CARE TO SHARE YOUR INSIGHT?**

The Tech is looking for creative, resourceful students to write columns for our opinion pages. If you'd like to turn a critical eye on the issues, why not give us a try? Call Michael Gojer, opinion editor, at The Tech, x3-1541.

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**R & D People Needed!!**

Boston Technology is a growing Cambridge company and a leader in the voice processing industry. We're looking for talented, enthusiastic C/UNIX Engineers who like being part of a fun, hard working team. Call our Job Line and find out more about all the exciting opportunities at Boston Technology.

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**Pursuing a Career in Science and Engineering: What are the Issues for Women?**

"Juggling Work and Family: Historical and Contemporary Perspectives"

- Pauls Ahn-Ahn, Post-Doctoral Fellow, Department of the History of Science, Harvard University, author of new Rutgers Univ. Press series on "Women's Lives in Science"
- Carly Simon, Coordinator, MIT Childcare Office; member of the MIT Ad-Hoc Committee on Family and Work
- Torn Hsu, Graduate Student, MIT Ad-Hoc Committee on Family and Work
- Professor of Biology

**Wednesday March 1**

4-6pm

Room 10E-304

Representatives will be present.

This event is sponsored by the MIT Program in Women's Studies.

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**MARCH 1989**

SCIENTISTS, STUDENTS AND SOCIETY

Teach — In

Friday, March 3rd

George Wald, Nobel Laureate, Harvard Professor of Biology

**MIT Speakers Include:**

- Michael Albert, UAPress '69
- Tom Hsu, G
- Lisa Greber, '87
- Dirk Karis, '90
- Prof. James Melcher
- Prof. Jay Fay

**10-250**

3:00 pm

Co-sponsored by The Technology Culture Seminar at MIT, MIT Student Pugwash and Science-Action Coordinating Committee
A World of Career Opportunities in Information Technology at Goldman, Sachs & Co.

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The New Associate Telecommunications Analyst position is designed for students who will earn their Bachelor's degree in Engineering, Computer Science or equivalent discipline. You will assist in analyzing local area network (LAN), data, voice and marketdata communication needs of prospective users and coordinate the installation, relocation and disconnection of equipment.

You will train and gain practical experience in the areas of wide area technologies (e.g., TI, T3), protocols, local area technologies (e.g., ETHERNET, SPAR), digital transmission and connectivity, turrets, users needs analysis, switched voice, traffic engineering and digital PABX technologies.

We believe our New Associate Programs offer excitement, and freedom to help you learn, grow and prosper. We invite you to investigate these challenging opportunities. If these opportunities match your career interests, please contact your Placement Office. Interviews will be conducted on March 16, 1989.

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Men's gymnastics team in position to qualify for NCAA Division II-III National Championship

(Continued from page 20)

MIT led by 3.2 points as the teams prepared for the final event, high bar, where a single slip can spell disaster. Mark Abinante '89 gave MIT a solid score of 5.65 by doing two blind changes and a flyaway dismount. Malonson followed by landing an over-the-bar double back flip dismount for a 5.9. Nash, however, lost his grip and flew off the bar during his routine. Fortunately, he wasn't hurt; he remounted the bar and did a toe-on, front flip dismount to score 5.05.

Just as a year ago, the meet came down to the last two routines. Reifschneider, MIT's last competitor, did a clean routine including a cross change and a blind change and stuck a flyaway dismount. His score of 6.35 meant that Zavitkowsky, Vermont's last competitor, would have to score 8.7 to win the meet for Vermont. When Zavitkowsky scored 7.35, the Engineers had held off Vermont's final rally to win by 1.3 points.

Zavitkowsky won the all-around competition with a score of 44.3. Reifschneider was second with 43.2, Malonson third with 42.0, and Nash fourth with 41.3. MIT's next meet is the New England Championships Sunday at Springfield College. Another team score above 190 should ensure that the Engineers qualify for the Division II-III National Championships to be held April 8 at San Luis Obispo, CA. (Editor's note: Eric M. Reifschneider is a triogram of the men's gymnastics team.)

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Four-year drought ends for gymnasts at Vermont

By Eric M. Reifschneider

MIT's tri-captains quickly regained the momentum for the Engineers. Reifschneider did consecutive back stutzes and a full-twisting back flip dismount for a 7.85. Malonson nailed a stutz to a handstand for a 7.7, and Nash nailed a full-twisting stutz for a 7.95. Despite Zavitkowsky's 8.05, MIT gained half a point on the parallel bars.

(Please turn to page 19)

Ports Update

Team finishes in second place

MIT fencers won all three individual titles at the New England Intercollegiate Championships, held at Brandeis on Saturday. The MIT men's team came in second overall, and first in foil. T.K. Wong '99, Joe Sang '88, and Joe Harrington '88 took individual titles in the foil, saber, and epee, respectively. The last time all three titles were swept was in 1982. Sang defended his 1988 title with a record of 18-1.

Wong and Barry Bain '89 won the foil competition with the combined result of 23-3. Brandeis won the 13-school tournament, and Brown came in third. Allee Chang '90 picked up fourth place in the women's foil individual competition, and the MIT women's team won fourth place overall in women's foil. MIT moves on to the NCAA Eastern Regional Tournament on March 10, at Harvard University.

Women's basketball losses in tournament

MIT lost to Wheaton in the opening round of the New England Women's 8 tournament, held over the weekend at Smith. MIT dropped its game by a score of 63-51. The tournament was won by Brandeis, who beat Smith in the final 70-69.

Swimming takes 8th

The women's swimming team picked up eighth place in the New England Women's Division III meet, held over the weekend. MIT scored 367 points. The 25 team meet, held at Williams, was won by Tufts with a score of 1180.

compiled by Michael J. Garrison

Can you draw?

The Tech is looking for fun-loving, zany MIT students to draw editorial cartoons and possibly regular comic strips. If you're interested in drawing for us, call Michael Gojer at The Tech, 253-1541.