Space Lab to study motion sickness in space

By Gordon Hunter

When the European Space Agency's (ESA) Spacelab 1 is carried into orbit by NASA's Space Shuttle, Byron Liehtenberg, a graduate student in the Department of Aeronautics and Astronautics, may go with it.

Liehtenberg, four other payload specialists, and two mission specialists have been training at MIT under the direction of Professor of Aeronautics and Astronautics Laurence R. Young, Young, Associate Professor of Aeronautics and Astronautics, Charles M. Oman, and colleagues from Montreal and Toronto designed the experimental program for Spacelab to study space motion sickness. The specialists were training at MIT for this program.

One European and one American will be chosen from the payload specialists to fly with Spacelab to conduct the various experiments including the motion sickness experiments. Either Liehtenberg or Michael Lampton of the University of California at Berkeley will be the American member.

One of the principal parts of the motion sickness experiments is a "space motion simulator" on four and a half meter long rails that the subject will sit in to experience linear accelerations.

Owen K. Garriott, one of the mission specialists and scientist on Skylab II, is one of many astronauts who have experienced motion sickness in space. He said that for the first few days in space, a sufferer feels nauseous and even if sick, can experience a 25 per cent proficiency loss in his work due to discomfort. After this, Garriott said that the sufferer becomes immune to the sickness and feels "absolutely fantastic."

Tuition jumps once again

By Steven Solnick

Tuition at MIT for the 1980-81 academic year was announced last week by Chancellor and Academic Council early in March. The figure for the deficit is calculated assuming MIT uses all unrestricted funds which would otherwise be earmarked for the endowment. Last year, MIT generated a $35 million surplus after applying such funds to close the $6 million operating gap in its $319 million budget. In 1976, the Institute was forced to tap the endowment funds to close the budget deficit.

The result of these repeated operating gaps over the last decade has been to ultimately decrease the net worth of MIT's endowment (currently valued at nearly $2 billion) over the last decade. The endowment, which was $275 million in 1969, was to $111 million in 1979.

By Leigh J. Passman

A letter to approximately 130 undergraduates notifying them that they had earned $35,000 in grants and fellowships this academic year from many dormitories and a panel of students this week, as the first step in the annual recognition of the winners of scholarships or other aid recipients.

The letter, dated January 10, 1979 and signed by Armstrong, notified students of their term-time employment.

The tuition increase is prompted by a budget deficit for fiscal year 1979 which is estimated by Director of Finance John Currie at $280 thousand. MIT's status as a university (a non-profit organization) with a budget deficit enables it to incur tuition above seven percent wage and price ceilings established by the Carter Administration.

Nelson Armstrong, director of the Student Employment Office of the Student Financial Aid office, assured the Tech that "no one has been terminated" and that the angry reaction of some students toward their employment was the result of misunderstanding and overreaction.

The letter, dated January 10, 1979 and signed by Armstrong, notified students of their term-time employment.

By Eric Starkman

Later this month the city of Cambridge and a neighborhood coalition will file suit to stop the Massachusetts Bay Transit Authority (MBTA) from extending the Red Line from Harvard Square to Porter Square on the grounds that the MBTA violated the agreements it had with the city and its residents.

The merits of the case will rest on whether the MBTA may use the same Environmental Impact Statement (EIS) in extended for a proposal to extend the line to the 128 junction in Arlington. The Red Line Alert, a coalition of three Cambridge neighborhoods, charge that the MBTA violated three federal statutes by applying the original EIS to its new plans, extending the line only to Porter Square.

The city will also press charges, but has not yet decided whether to file a joint or separate suit. City Manager James L. Sullivan proposed that the city share the

A Red Line train arrives at Harvard station. (Photo by James Jackson)
news roundup

World
Iranian disquiet ends — Iran's new revolutionary government reports that it has quelled all resistance. The government, however, conceded that it was having trouble controlling its own supporters. Revolutionary Leader Ayatollah Khomeini accused to his followers for order and the return of thousands of looted weapons.

Nation
Gas station closings may return — Officials in the Carter administration are now connecting that Sunday gas-station closings and long lines may return if the Iranian oil shutdown continues for the rest of the year. Gasoline prices are also expected to reach $1 a gallon within the next year.

Carter to meet with Mexican President — President Jimmy Carter will meet with Mexican President Jose Lopez Portillo. High on the meeting's agenda is the problem of illegal aliens entering the United States from Mexico. Current estimates put the number of aliens entering the country at half a million annually.

Pentagon studies nuclear tactics — The Pentagon is financing scores of studies in an effort to determine alternative ways of targeting the US strategic forces, according to Department of Defense documents. The subject of one of these studies is the determination of a "nuclear weapon deployment strategy that would eliminate the USSR as a functioning national entity."

Local
Harvard student snagged — A 22-year-old Harvard senior was arrested when rescue units found him after searching for him for two days. He had attempted to hike over Mt. Katahdin at night without getting caught, and was charged with failing to register his presence in the park.

King toughening up on judges — Governor Edward J. King has assumed greater control over the process of selecting judges than did his predecessor, Michael Dukakis. He has appointed a Judicial Nominating Committee dominated by lawyers and former judges serving his predecessor, Michael Dukakis. He has appointed a Judicial Nominating Committee dominated by lawyers and former judges serving his predecessor, Michael Dukakis. He has appointed a Judicial Nominating Committee dominated by lawyers and former judges serving his predecessor, Michael Dukakis. He has appointed a Judicial Nominating Committee dominated by lawyers and former judges serving his predecessor, Michael Dukakis. He has appointed a Judicial Nominating Committee dominated by lawyers and former judges serving his predecessor, Michael Dukakis. He has appointed a Judicial Nominating Committee dominated by lawyers and former judges serving his predecessor, Michael Dukakis. 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Weather
Partly cloudy this morning with a chance of light snow. Becoming cloudy this afternoon. Very cold, though, with highs 12-17. Bitter cold tonight: under clear skies, lows will be 6-10 above. Slightly warmer Wednesday, with partly cloudy skies, highs in the low 20's.

Fed regulations
Restrict total aid packet
(Continued from page 1)

The balance of the $2500 self-help comes from student "Term-time jobs." Most students with financial needs are eligible for employment under the Federal Work-Study Program and the Financial Aid Office (FAO) regularly earmarks $1500 of self-help to a job. The federal government pays 80 percent of a financial aid student's work-study wages, with MIT picking up the balance. The program permits a university to provide expanded work opportunities for students and in turn greater employment opportunities for students not on aid.

However, federal regulation prohibits aid, which when combined with other resources, exceeds the standard cost (MIT's $8350). Therefore a student working under the Work-Study program cannot exceed the amount earmarked, or what the Student Employment Office calls the "eligibility limit" (which is the $1500 figure in our example).

Armstrong explained that his letter was intended to notify those students pacing themselves toward exceeding that limit. The rumors and unrest arose when some students assumed that their jobs were to be ended immediately. As for our model student who has not reached his $1500 limit, Armstrong stated, "I can't tell him he can't earn up to $1500... I can't tell him that." Armstrong later added that depending upon interpretation of federal regulation, there was a way to push the limit $100, $200, or even $400 to $1900.

The notification system used by the Student Employment Office exists because, as Armstrong put it (Please turn to page 3)
The greatest difficulty surfaces when the student, who has no budgetary complications wishes to exceed his eligibility limit. This snag on federal regulations which restrict his aid package (which includes term-time income) is in excess of MIT's Standard Budget.

The provisions of the legislation exist to provide the maximum amount of the resources provided to a student. If our model student's aid package exceeds the originally prescribed $6000, he creates what the FAO student budget confirms as "an overaward." If the student insists upon working past the eligibility requirement, after a "second and third notice" the FAO will revoke parts of the grant or loan. If the student is only receiving aid under the Work-Study program and wants to exceed his limit, then he can simply drop his participation in the program, and in the bookkeeping eyes of MIT his wages came from the general institute revenue pool and MIT would forfeit the 90 per cent subsidy from the federal program.

Two students who talked with The Tech indicated that they felt they were not sufficiently warned of the eligibility limit. In addition, Armstrong volunteered that approximately half of the 60 students who had visited him in response to the letter indicated that they were unaware of the eligibility limit. One student who had found a TA position on his own did not realize that his wages were being automatically paid by the Work-Study program even though he had never notified the office that he was working.

In response to these claims, Armstrong emphasized that all financial aid students received two notifications of the eligibility limit — by "warrant (the official FAO student budget confirmation) and a letter in every financial aid packet." On the reverse of the warrant reads: "Financial aid..." on this warrant has been set according to financial information presented by the applicant. Amounts may be increased or decreased at any time. Additional financial information warrants such an adjustment. Regulations governing the use of federal student financial aid funds prohibit aid, which, coupled with other known, calculated, or stipulated resources, is in excess of standard costs. Consequently, when any aid recipient acquires more in scholarships, grants, loans, and/or job than the amount shown in "Total" (MIT Standard Student Budget), the possibility arises for cancellation of an appropriate amount of the resources provided by MIT.

Because MIT does not attempt to monitor the term-time earnings of students off-campus sources, loopholes exist. A student on aid can conceivably work up to the eligibility limit on campus as quickly as he desires, and then work off campus and not report subsequent earnings. On student told The Tech that he and his on-campus employer had devised a scheme to circumvent the FAO, continue working, and be paid by a voucher system.

The general resentment among students who must stop working on-campus when they reach their limit, is that the jobs they vacate sometimes go to students not on financial aid or who have no dire need. However, they understand that the Financial Aid Office's policy is tied to federal regulation. The provisions of the legislation exist to provide the maximum number of students with the minimum need ascribed by the MIT Standard Budget.

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Drinking bill no solution

Last week, Governor Ed King proposed a bill to raise the drinking age to 19. The students of this Institute do not intend to have their drinking age increased. If the Institute were to increase this age, it would immediately raise the legal drinking age in this state to 19. In the last six years the age has been increased to 21. Further increases of this nature do not address the real problem of drunk driving, but we think it goes about this in the wrong way. In fact, King’s solution creates more problems than it solves. Massachusetts

First, there is no indication the new bill will do any good. Nobody has proven that legal drinking age affects drunk driving. A popular quote in the debate on the drinking age is “You’ve given me a lot of figures, but none that mean anything. I can make statistics.” Students drink in junior high school even though they are well below the legal drinking age. Marijuana has been tried by 42 million Americans even though it is illegal. If people want something, which more often than not is bad for them, they will get it; one more obstacle doesn’t make much difference.

Second, the new bill will encourage students to drive into states where the drinking age is 18 in order to obtain alcoholic beverages. Students will then drink in other states and drive back to Massachusetts. Contrary to its purpose, the bill may thus result in an increase in teenage drunk driving.

We believe, the answer to the drunk driving problem lies in education and legislation, not in drinking ages. Only by attacking the problem directly can we ensure the drinking age will not become any positive results. Prohibitions have not worked in the past; there are indications they will not work in the future.

8 ½ percent is too damn much

By Tom Curtis

The Institute has struck again. While our parents accept seven per cent wage increases under President Carter’s guidelines, MIT has raised tuition by over fourteen per cent.

MIT administration officials point out the tuition increase is below that of Harvard and other “Southern Ivies.” They suggest Massachusetts Common

The fact is this tuition increase will be an added burden on all students and their families. Without an increase in financial aid, it could also hurt students on financial aid if the equity level is increased by more than seven per cent. Certainly, MIT is a less attractive school because of increased tuition.

No easy solution to revenue problem

But, MIT argues, a tuition increase is the only way to raise the necessary revenue. There is some truth to this. Ever since the Spanish reoccupation of Puerto Rico, MIT has been a victim of federal government cutbacks on research projects, which are an important source of revenue for schools like ours. Senator William Proxmire hasn’t helped either. His Golden Fleece Award has been given to several MIT projects, which appear to be inane at the same time.

Fundraisers have been hampered in their efforts by the uncertain state of the economy in the 1970’s. People are reluctant to give to the college of their choice when they think they might need the money to make ends meet next year.

An easy solution to this problem would be to increase enrollment and raise tuition revenues with actually increasing tuition. The experiences of the last several years has shown that this doesn’t work, however. Increased class size means increased facilities or decreased quality. Either way, it’s no solution.

Thus, MIT does face genuine problems in raising revenue. However, I doubt MIT has done all it can to raise necessary revenues from elsewhere. For instance, the Leadership Campaign has been very successful in raising money for nonessential programs, such as the two new Colloquiums, which are more successful in raising revenue for projects which are badly needed. The effort should be redirected towards raising funds for those things which are needed now; the other programs can wait a while.

Create free ways to cut expenses

MIT also claims it cannot cut many more programs without hurting educational quality. True, many programs have already been cut as far as they can be. Already, labs courses are overcrowded and understocked. But MIT must look for creative ways to cut its expenses without cutting quality. Here are two suggestions:

1. Discontinue purchases of modern art. A large segment of the MIT community is offended by this type of art and would be glad to see it go. Those who are modern art already have plenty to see.

2. Cut thermatuts a few more degrees. My room at MIT is kept at 68 while my room at home is kept at 72. The campus is a few more degrees. My room at MIT is kept

In summary, the obvious sources of saving, the obvious ways to cut expenses, have been exhausted. MIT must look for creative ways to save money, or it will lose all its students.

Local music thrives on some stations

To the editor:

The “Flip Side” column which appeared in your January 31 issue showed a lack a broad perspective of the Boston radio market when it stated that “radio is just an afterthought of local music.” The relevant standard for measuring the increase? Isn’t it more important that the increase in tuition is more than our families’ wages increase?

First, let me define commercial and non-commercial radio stations. Commercial stations include all AM stations operating from 1000 kHz carrier frequency, and all FM stations operating from 88 MHz to 108 MHz carrier frequency. Non-commercial stations are restricted to 50 kHz carrier frequency, and the FCC (Federal Communications Commission) requires that the holders of licenses for non-commercial stations be non-profit organizations (for example, the WGBH foundation in Boston). Broadcasting on this frequency is expensive, but there is a revenue source for non-commercial stations, which are an important source of revenue for schools like ours.

Second, the new bill will encourage students to drive into states where the drinking age is 18 in order to obtain alcoholic beverages. Students will then drink in other states and drive back to Massachusetts. Contrary to its purpose, the bill may thus result in an increase in teenage drunk driving.

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Third, there is an abundance of locally composed and performed music available on non-commercial FM radio in the Boston area. For example: WGBH presents the Boston Symphony Orchestra, Boston Pops, and the Tanglewood summer and almost, weekly live performances from their

The Institute of Technology is the largest single source of revenue for non-commercial radio stations.

It codid have been worse

It could have been worse

Finally, take heart in the news that MIT has the lowest tuition in the Bundy Review on WBCN from 8 am to noon (for one weekend) is about as effective in bringing local music to the people as using a squirt gun on a faucet. (It dries up the “low power” stations.) In addition to local music, the FCC requires in the regulatory standards that local radio broadcasters give to broadcast music, in addition to the local music, which is both generated by and tailored to the individuals in the local listening area.

Second, the author’s discussion of the value of the programming made by the two stations he studied in depth, WBCN and WCRS, ignored some of the realities of the “radio marketplace” that broadcasters have come to accept.

1) A feature of local music on the Boston Bundy Review on WBCN from 8 am to noon (for one weekend) is about as effective in bringing local music to the people as using a squirt gun on a faucet. (It dries up the “low power” stations.) In addition to local music, the FCC requires in the regulatory standards that local radio broadcasters give to broadcast music, in addition to the local music, which is both generated by and tailored to the individuals in the local listening area.

2) Airing local music on WCAS (740 AM) carries its own kind of risk. Without proper bandwidth for AM as opposed to 15 kHz bandwidth for FM), insures that those listeners who crave local music, are fidelity conscious, and are not already WCRS listeners will never hear the station because the sector switch on their radio never leaves the FM band.

The author temporarily forgot the complexion of The Tech’s readership when he commented that the fact that WCRS (100 watts) and WTB (16 watts), and the only non-commercial station mentioned in the column was both “low power” stations. I doubt that many serious readers of The Tech who are also serious Greater Boston radio listeners live effect. Route 128, which is the approximate boundary of the coverage area of both WCBS and WCRS.

Third, there is an abundance of locally composed and performed music available on non-commercial FM radio in the Boston area. For example: WGBH presents the Boston Symphony Orchestra, Boston Pops, and the Tanglewood summer and almost, weekly live performances from their

Also, WTB (MIT’s indigenous radio station) has the station is at the cutting edge of broad- casting, it is in a unique position as a car- rier current station in 1947 through the start of FM broad- casting at 88.1 in 1960. The present efforts (as reported in The Tech) increase its power from 10 watts to 200 watts. The station’s list of musical first includes “progressive” radio programming, in the mid-60’s with Mt. Tom Gamache, the area’s first discio radio program, The Night Track, backed up, and a regular. (Please turn to page 5)

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Non-commercial radio has local music

In the Greater Boston area, non-commercial FM radio is a viable alternative to the another commercial free hour mentality of commercial radio. By low, these stations are clustered at the low end of the FM dial, 88-92 mhz, and in Cambridge a good receiver can tune into about seven of them: WGBH, WHRB, WMFO, WTBs, WZBZ, and WRUR. All of these stations publish regular program guides and will mail you one free or for a small donation if you will send them a postcard. The effort is especially worthwhile if you are searching for programming, such as local music, which is unavailable commercially. Finally, we feel WTBS provides good, innovative programming and could provide excellent programming with improved listener feedback. Please write, call, or visit the station: WGBH, WHRB, WMFO, WTBs, WZBZ, and WRUR.

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Dream Play: an imaginative production

By Joel West


Strindberg's play is not an easy one to interpret. On the whole, Dramashop deserves credit for tackling a major work and giving a credible rendition of it. This production was strong, however, by a problematic interpretation of the central character, Agnes/Indra's daughter.

The separation of the mortal Agnes from the daughter of the Hindu god Indra is perhaps justifiable, though the whole point of the play is lost if the thestegovor is not convinced that the two are one and the same. The floral damage is done when two actresses are used to play Agnes.

Kennie Watson '81, utilized in appropriate Eastern garb, portrays Indra's daughter at the beginning and end of the play, while Barbara Masi '81 and Joanne Baldwin G split the duties of Agnes. As could be expected, the transfer of the character from Watson to Baldwin and Masi is totally missed at the time of the daughter's descent to Earth: its symbolic meaning becomes apparent only much later.

Clarisse Ethridge (Hal Linden and Lee Childress, a young, overweight waitress with developing two other story lines along with their life, and yet unable to admit it. The reason for the separation is eminent-ly justifiable: the demands of the central role would otherwise be overwhelming.

Teddy, who since his return from the war has become involved in smuggling cocaine for the powerful look at the disillusionment of a generation with the values of middle-class American society — values that he always projects a happy facade to concealed, his sardonic "This is harder than I had imagined" is Agnes' best line of the evening. In particular, she seemed to play best against other characters: the beginning of each response would be convincing, she seemed to lose her interpretation the subsequent line which contains the quintessence of the character. Masi's delivery of the role would otherwise be overwhelming.

Masi clearly gave the best performance. Though less convincing in extended agitated speeches, she is undeniably a fine actress with a future if the situation is even. Sartorel somewhat flat, though admittedly she was marred, however, by a problematic interpretation of the central character.

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As the Glazier he was good, but his performance was somewhat flat, though admittedly she was not given much of a chance to develop her portion of the character.出色的 performances were well-portrayed. Millet excelled as the bitter, demanding attorney. Appropriately haughty and aloof when introduced, he develops the character appropriately. One of the play's crucial moments was missed by the audience, who laughed at his humiliation by "all right-thinking people." This same scene is a sub- sequent line which contains the quinte- sense of the character. Mili's delivery of "Speak no evil of mankind; I shall plead its cause." was perfect.

The eulogy of Ragna as The Poet was inspired; he looked and acted the part of the confirmed philosopher. David Waggett '81 as The Officer gave a somewhat incon- sistent rendition of his character. While waiting for his "Victoria" he was good, but more complex scenes were not as convincing: he probably suffers, as do Masi and Baldwin, from too much time on stage.

Several of the minor characters deserve mention. Robert Schaffer '80 was good as the Officer's father, and was reasonably consistent rendition of his character. While waiting for his "Victoria" he was good, but more complex scenes were not as convincing: he probably suffers, as do Masi and Baldwin, from too much time on stage.

As The Poet's daughter at the beginning and end of the play, Barbara Masi '81 envelops The Poet (Albert Ruesga '80) in A Dream Play. (Photo by Tom Bloom, courtesy Dramashop)

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Teddy, who since his return from the war has become involved in smuggling cocaine for the powerful look at the disillusionment of a generation with the values of middle-class American society — values that he always projects a happy facade to concealed, his sardonic "This is harder than I had imagined" is Agnes' best line of the evening. In particular, she seemed to play best against other characters: the beginning of each response would be convincing, she seemed to lose her interpretation the subsequent line which contains the quintessence of the character. Mili's delivery of the role would otherwise be overwhelming.

Of the three, Masi clearly gave the best performance. Though less convincing in extended agitated speeches, she is undeniably a fine actress with a future if the situation is even further when Masi has a second, albeit brief, role.

As the Glazier he was good, but his performance was somewhat flat, though admittedly she was not given much of a chance to develop her portion of the character.出色的 performances were well-portrayed. Millet excelled as the bitter, demanding attorney. Appropriately haughty and aloof when introduced, he develops the character appropriately. One of the play's crucial moments was missed by the audience, who laughed at his humiliation by "all right-thinking people." This same scene is a sub- sequent line which contains the quinte- sense of the character. Mili's delivery of "Speak no evil of mankind; I shall plead its cause." was perfect.

The eulogy of Ragna as The Poet was inspired; he looked and acted the part of the confirmed philosopher. David Waggett '81 as The Officer gave a somewhat incon- sistent rendition of his character. While waiting for his "Victoria" he was good, but more complex scenes were not as convincing: he probably suffers, as do Masi and Baldwin, from too much time on stage.

Several of the minor characters deserve mention. Robert Schaffer '80 was good as the Officer's father, and was reasonably consistent rendition of his character. While waiting for his "Victoria" he was good, but more complex scenes were not as convincing: he probably suffers, as do Masi and Baldwin, from too much time on stage.

As The Poet's daughter at the beginning and end of the play, Barbara Masi '81 envelops The Poet (Albert Ruesga '80) in A Dream Play. (Photo by Tom Bloom, courtesy Dramashop)

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Armed Forces: Costello's aim is true

By Claudia Perry

Armed Forces, Elvis Costello. Columbia JC 35706

Costello's third album, Armed Forces, will probably rank as one of the best rock 'n' roll records released this year. In no small part, this is due to the less overtly political and murky musings that plagued My Aim Is True, and also to the fact that Armed Forces is less coherent than it is now. The band's sound is no more consistent than it was on their previous outings.

With all of these improvements, it would be difficult to argue to be any less in love with anything less than above average. It's quite a bit more. Opening with "Accidents Will Happen," and closing with Nick Lowe's "What's So Funny 'Bout Peace, Love and Understanding," the album never lets up. "Accidents Will Happen," the record's cornerstone, thankfully stands up to repeated playings. The song is a lot of airplay. For good reason. The arrangement is quirky but not consciously so. Costello's treatment of the song is more personal than say, "Alison" From My Aim Is True. You can imagine Linda Ronstadt recording this song.

The first side concludes with "Senior Service." Nick Lowe's produce does a lot to make it more effective. Costello's unique delivery is mirrored by the instruments.

With "Senior Service" and "Oliver's Army," the presence of the Attractions becomes more overt. Even though they performed with Costello on This Year's Model their instrumental attack was less intense. With all of this, the band's improvement has been quite swift. On My Aim Is True, they were a San Francisco band, Clover, because the Attractions weren't competent enough to do what was required. That was barely a year ago.

The band shines on "Big Boys." Costello has furnished them with simple lyrics and a nearly unplayable melody. They manage to pull it off splendidly. Costello and the band owe a lot to Nick Lowe. His production of Armed Forces is an integral part of its success. His work with Costello in a textbook that Brian Eno should have read before he did Rear the Heads' latest. Lowe realizes that rock 'n' roll is as simple without being minimal. He doesn't clutter the tunes with a lot of noodling electronics. The result is that a song succeeds on its own merits.

"Green Shirt," the penultimate song on the first side, helps to explain why it was so heavily hyped before its recording debut. Few moments on My Aim Is True display as well as "Green Shirt" why Elvis Costello is an artist that can't be ignored. "Shirt" is a tense song but Costello controls the tension and anger here more ably than he did on his first two albums. His performance is well-distanced but not cold. The second side of Armed Forces is less unified than the first. "Goon Squad" opens the side with a blast of energy that is appropriate after "Party Girl." The ballad that ends the first side.

The next three songs on the side aren't as distinctive as those that surrounded them. "Busy Bodies," "Moods for Moderns" and "Chemistry Class" contain a few detours. But they aren't as memorable as the other songs on the side. "Two Little Hiders," the next to last song on Armed Forces, is wickidly ironic. Costello's lyrics are open to many different interpretations. The phrasing and use of language are intriguing even without knowing exactly what everyone intended. Armed Forces ends with Nick Lowe's "What's So Funny 'Bout Peace, Love and Understanding." It is different from anywhere else on the album. Costello's voice is deep and booming. The arrangement is denser than the rest of the disc. Lowe loves melodic songs. Here Lowe rearranges Costello to achieve a devastating new version of this old Brinsley Schwartz tune.

"Peace, Love and Understanding" leaves one wishing that Armed Forces would go on forever. If you're lucky, it can. Columbia has included a bonus record in a limited number of copies. "Elvis Costello Performs at Hollywood High" contains live versions of Accidents Will Happen, "Alison," and Watching the Detectives.

This little disc is definitively a bonus. The live version of "Accidents" is more forceful than the studio cut. Composing of Costello's, a piano and intermittent squeals of feedback. The straightforward treatment reveals the song's power.

"Love and Understanding" is a revelation. This is the first recorded version that Costello and the Attractions have done together. Unlike the studio cut, the live "Alison" is more of a hand song than an Elvis Costello song. Watching the Detectives appears on the flip side of this bonus disc. Checking it at 6:05, it is more relaxed than the studio version which is half as long. The Farfisa organ and guitar feedback arecharms remnants of early sixties British rock 'n' roll.

Although his rise to prominence took more time than his rise to prominence, Elvis Costello has proven that his music should be taken seriously. He and producer Nick Lowe know a lot about pop styles and use them to advantage. In a decade shocked with musical posturing, it is refreshing to see that the future of rock 'n' roll is in good hands.

Armed Forces: Costello's aim is true
When You Comin' Back, Red Ryder?

(Continued from page 6)

there. Richard seems totally un-aware of how worthless he has made his marriage by dominating every aspect of their life, inadvertently stifling his wife's need for expression.

These introductions consume the first half of the movie, and while they are necessary for us to fully understand the story's finale, they are not particularly interesting. One becomes as bored with the characters' lives as the characters themselves are.

It is not until, as could be predicted, destiny brings all three characters together that Mark Medoff's screenplay, based on his play, gets the viewer interested. It is obvious that this is the story Medoff wanted to tell, and that writing the introduction was little more than a required chore.

The focus is a small cafe where Angel and Ryder work, where the Ethridges have stopped in for a Sunday breakfast, and where Teddy and his companion Cheryl (Candy Clark) have had their van break down. Once inside the cafe, Teddy's hate for the people around him becomes more and more obvious. This is first evidenced in his condescending manner to all of them. He eventually cuts ruthlessly through the false exteriors that they have all thrown up, laying bare the true selves that they have tried so long to hide.

Gortner is electrifying as the in-sane yet brilliant Teddy. This role could easily make him the latest of many new young film stars. Most of the supporting cast is equally competent, especially Lee Grant as Clarisse, who, finally freed from her husband's grip, is the only one able to stand up to Teddy, and Linden as Richard, left with nothing to fall back on once his macho exterior crumbles.

The film's central allegory is the character of Stephen "Red" Ryder, who is obsessed with a past full of legendary heroics who never did wrong and always got the girl. Teddy is incensed by this attitude, and directs the other characters through a bizarre Western saga, instilling into each his disenchantment with the lofty ideals of the past. Ironically, in the end, Teddy is dispatched when Stephens finally gets his chance to be one of those folk heros.

If you are looking for fun and escapism, When You Comin' Back, Red Ryder is not the film to see. Try Superman or Movie, Movie instead. This is a distressing film, painful to watch, and yet which offers some valuable lessons on the tragedies acted out every day by people out of touch with themselves.

The Tech's movie rating system:

| ★ ★ ★ ★ | classic |
| ★ ★ ★ | excellent |
| ★ ★ | very good |
| ★ | decent |
| ★ | avoid at all costs |

When he finally turns around. When You Comin' Back, Red Ryder reveals itself as an unusual psychological drama.

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Red Line stirs Cambridge

(Continued from page 1)

Alert agrees not to press the Rus-
sell Field Issue. Sullivan is con-
cerned that the city's agreement to allow the MBTA use of the football field for five years in return for $1 million dollars athletic building might be jeopard-
ized if the Russell Field issue is defeated in court.

The residents who oppose the extension are concerned about the effects of the tunnel excavation on their neighborhood. Several neighborhood representatives have appeared before the council complaining of noise, heavy machinery blocking their streets, and air pollution. They charge that the MBTA is insensitive to their needs and has not bothered to inform residents of any changes in plans.

Lee Nason, of 61 Garfield St., appeared before City Council on January 29 to complain about the temporary trailer that was parked on her street. The Building Department prohibits any struc-
tures on the site until the Board of Zoning Appeals gives it its ap-
proval, she said. Nason also ac-
quired the MBTA of failing to show engineering and the plaster walls of the Garfield Street homes. Nason said the MBTA had promised to under-
take the responsibility and to ab-
sorb the costs of any damages resulting from the construction.

Harvard students living in Dudley residence on 1705 Mass-
sachusetts Ave. have complained of being awakened at 7am by con-
struction noises. Although Har-
dvard does not oppose the exten-
sion to "sensory confusion" the sickness is most probably a re-
lated to "sensory confusion" the sickness is most probably

Motion sickness
studied in outer space

(Continued from page 1)

Oman said that the cause for the sickness is most probably related to "sensory confusion" from the weightlessness condition. He estimated that one person in twenty could not ever adapt to space at present.

"I think ordinary people" into space "right now," according to Garrison. However, Voyager and Halley may be necessary to predict who will become sick with the present knowledge on the subject.

The selection and training of NASA scientists like Lichtenberg and Lampton to fly in space is new for NASA. They are not concerned about the MBTA not requiring a variance for constructing a temporary building on the excavation site. Residents had hoped the city would deny such a permit and at least temporarily halt construc-
tion.

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actly right for the work you're doing.
Swimmers set records

Karen Kinczewicz '82 on her way to setting a school record in the 100 yard butterfly. Karen set four school records last Saturday and has already qualified for the Nationals in three events. (Photo by Gordon R. Haft)

(Continued from page 12)

medleys. As a result of her performance on Saturday she has also qualified in the 200 yard freestyle. Karen Fabricius also broke an individual school record by completing the 100 yard freestyle in 0:59.3.

MIT divers also fared well as Ken Brady '79 won the one meter required diving event and Josh Lindsay placed first in the one meter optional diving. Cindy Gilbert '82 was the optional diving event for the women.

The men's team travels to Harvard today to compete in the Greater Boston Swim Championships.

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MIT Basketball rebounds over Gordon

By Dennis Smith

MIT varsity basketball scored a victory Saturday night in the Rockwell Cage, defeating Gordon College, 53-40. Paced by Ray Nagem ’80 (22 points) and Tom Berman ’79 (14 points), MIT upped its record to 5-13, two point lead, 49-29, but seal the victory tomorrow night at 8:15 in the Central Square, Cambridge.

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MIT Swimming defeats Amherst

By Gregg Stee

Ten school records, five by the Men's Swim Team and Women's Team (6-3), were set this past Saturday as MIT overwhelmed Amherst, 247-23 and 80-51 respectively in a double meet against a squad of over one hundred at the Alummi Pool.

With the aid of several inspired performances, the men's team avenged three years of loss to Amherst. In their first event, the 400 yard medley relay team of Judie Dioken '80 (backstroke), Dave Erickson '82 (butterfly) and Mark Hunstuzinger '81 (freestyle) set a new MIT mark of 3:45.3, thus winning the race easily. Bill Dawson '82 stayed right up with Bruce Rain of Amherst for the first 100 yards of the 1000 yard freestyle event before surging ahead to a winning time of 10:31.0. The score became twenty to five when Erickson and Dioken placed one-two in the 200 yard freestyle.

Hunstuzinger in the 200 yard backstroke (206.1). At the conclusion of the meet the 400 yard medley relay team of Dioken, Hunstuzinger, Greg Flore '79 and Erickson set still another record by finishing in 3:18.2. The women's team was equally impressive against Amherst, demonstrating that this year's squad is unquestionably the strongest since the team was granted varsity status three years ago. Karen Klinecwez '82 set a new MIT record every time she stepped up to the starting block. Klinecwez won the 500 yard freestyle in 5:23.8, the 100 yard butterfly in 1:03.3, and the 200 yard freestyle in 2:02.1. She was also a member of the record-setting 300 yard freestyle relay team along with Karen Fabricant '80, Mary Kraal '80 and Judy Snodgrass '81. This relay eclipsed its previous record by over 1.0 second.

Dr. Rejean Meisner '81 scored MIT's goals in both games against Clark.

Editor's note:

By Lou Odette

Editor's note: Lou Odette is a member of the Varsity hockey team.

Rejean Meisner '81 scored three goals for the MIT Varsity Hockey team Saturday night, leading the MIT offense out of a deep scoring slump. He was named first team all-east.

Hokee victory

The Lord Jeffs regained some hope when Dave Kopp took first in the fifty yard freestyle sprint as all six swimmers finished within nine tenths of a second, but the Beavers' persistent attack proved too great an obstacle. In the course of the meet, records were set by Chris Moss '80 in the 200 yard individual medley (2:05.4), George Dood '81 in the 200 yard butterfly (2:06.4), and Mark Hunstuzinger in the 200 yard backstroke (206.1). At the conclusion of the meet the 400 yard medley relay team of Judie Dioken '80 (backstroke), Dave Erickson '82 (butterfly) and Mark Hunstuzinger '81 (freestyle) set a new MIT mark of 3:45.3, thus winning the race easily. Bill Dawson '82 stayed right up with Bruce Rain of Amherst for the first 100 yards of the 1000 yard freestyle event before surging ahead to a winning time of 10:31.0. The score became twenty to five when Erickson and Dioken placed one-two in the 200 yard freestyle.

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Hat trick not enough to give Hockey victory

By Lou Odette

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Assumption skated to an early 3-0 lead before Meisner could pull MIT on the board. The Engineers closed the gap to one in the second period on the strength of overtime. but a goaltending error to go, the game was headed for overtime. but a goaltending error to go, the game was headed for overtime. but a goaltending error to go, the game was headed for overtime. but a goaltending error...