

Frats will lose insurance St. Paul will drop fraternity coverage by Apr. 30

By Annabelle Boyd

The St. Paul Insurance Company has announced it will discontinue its blanket insurance coverage of 23 MIT fraternities on April 30, according to Steven P. Margossian '88, consultant to fraternities.

According to Andy M. Eisenmann '75, senior staff associate of residential and campus activities, St. Paul chose to drop the MIT fraternities because "they saw no improvement in the fire safety condition of the frats in their preliminary investigations in February."

Throughout last December and January MIT had been communicating with St. Paul, trying to come to an agreement about insurance coverage, Margossian said. "On January 23, St. Paul gave the 23 MIT fraternity houses a thirty day warning of dismissal which they later retracted," Margossian stated.

However, the insurance company's inspector, Peter Wilcox, was not satisfied with the improvements made by the fraternity houses in February, Eisenmann

said. Thus, St. Paul issued a final sixty-day warning at the end of February, he added.

St. Paul is primarily a property insurance company and only a small amount of its business involves administering the type of casualty insurance demanded by fraternity systems, Eisenmann explained. After new legislation in both Massachusetts and Cambridge complicated the insurance guidelines for fraternities, St. Paul "felt uncomfortable insuring that many independent fraternities," Margossian said.

Margossian, working through the Office for the Dean of Student Affairs, and MIT's insurance broker, Fred James, are shopping for a better insurance policy. "Several companies have already shown vigorous interest in insuring the MIT fraternities," Margossian said.

However, according to Eisenmann, the search for a good policy will not leave the 23 MIT fraternities uninsured for any period of time. MIT is taking the time and effort to search for the best possible long-term policy, Margossian said.

Margossian noted that "he has been in serious communications with several companies" and that with "MIT's excellent insurance track record" he expects the 23 fraternities to have a new and better blanket insurance policy "within the next few weeks."

More will be required from fraternities

Last Friday, Margossian and Eisenmann called a meeting with all of the IFC house managers to discuss the insurance situation and to warn the fraternity houses that more will be demanded from them than ever before. The meeting was the first time all of the IFC house managers have officially met to discuss the issue of insurance with the MIT administration since Mark Ertel resigned in July.

After an extensive question-and-answer session with the house managers concerning the Massachusetts fire safety code, Margossian stated that almost all of the fraternities he visited over Independent Activities Period and in February had major fire (Please turn to page 14)



Mark D. Virtue/The Tech

Hang those posters! Course XVI professor Emmet Witmer tapes up a poster for the Aero-Astro open house. Of course physical plant will remove the posters since they are not in a legal place.

Pass/fail changes are debated at CFYP forum

By Michael Gojer

A small number of students "really need" second term pass/fail grading, said Beth Leibowitz '89, who spoke yesterday at an open forum with the Committee on the First Year Program. Leibowitz, one of about 15 students who attended the forum, said she would have left the Institute during her second term if not for pass/fail.

Leibowitz's comments came in light of the CFYP's proposed elimination of second term pass/fail grading, which have appeared in a draft of a report the committee is preparing for the Committee on the Undergraduate Program.

Leibowitz also criticized the CFYP's proposal to create a one-class per term credit/no-credit option beginning in the second term, saying it was "too rigid." She said the proposal should be revised to allow students to take seven credit/no-credit courses with scheduling at their own discretion.

Other students questioned the desirability of spreading the science core requirements beyond the freshman year, though none were directly opposed to it. Professor Kenneth Manning, chair of the CFYP, said that one of the committee's major goals was increasing the flexibility of the first year — encouraging students to defer science core subjects in order to explore other academic

areas.

Overloading during second term

Manning said he thought that, by the second term, most students had completed their transition into MIT. The CFYP concluded that second term pass/fail should be eliminated, he said, because students "overload" on coursework in their second term, and because the non-uniform use of hidden grades was problematic.

Manning said that, according to statistics from the Registrar's Office, course load is highest during a student's second term. Figures from a 1985 profile of the freshman year showed that eleven (Please turn to page 13)



Mark D. Virtue/The Tech

Panel moderator, Phillip S. Khoury.

Finboard bans non-MIT accounts

By Darrel Tarasewicz

Any student activity that maintains bank accounts outside MIT after April 29, "will be denied the opportunity for funding from the Finance Board of the Undergraduate Association," according to a letter which Darian C. Hendricks '89, chairman of Finboard, sent to all student groups last week.

The letter also addressed student activities that do not receive funding from Finboard by threatening them with loss of their official recognition from the Association of Student Activities they fail to comply.

Project Athena closes clusters because of spring break thefts

By Kaushik Bagchi

A total of six computers were stolen from offices and Project Athena clusters during spring break, according to Jeffrey I. Schiller '79, operations manager of Athena. In response, Athena shut down all the clusters on March 21 for security upgrades, with a few reopening on March 23.

In addition to closing some clusters and restricting hours at others, Athena is considering installing alarm systems similar to those used in cars, according to James D. Bruce '60, vice-president of Information Systems.

On the first weekend of spring break, two IBM PC/ATs were stolen from 6-218M. Then, on the following Monday (3/21), two DEC Vax workstations were stolen from 37-318. The third

Loss of recognition from ASA can result in complete seizure of all the office and auditorium space that an activity uses.

However the letter explained that this fate could be avoided if an activity transferred all of its outside funds into MIT accounts.

The action was taken by Finboard in order to gain greater accountability for its funding decisions and to enforce an old MIT rule that had fallen by the wayside in recent years, Hendricks stressed.

Mark Kantrowitz '89, president of ASA, agreed with the purpose of the letter but stressed that

ASA can consider denying recognition to groups only on a case by case basis. "The ASA clauses for denying recognition are very weak," Kantrowitz noted. "There have to be serious grounds for a group to lose recognition."

However according to Deepto Chakrabarty '88, president of the Musical Theatre Guild, this rule does not exist. "I spoke to people at the ODSA [Office of the Dean for Student Affairs] and they said it is not an MIT rule. Rather they said it was something the UA came up with," he said.

Kantrowitz asserted that this rule exists and its purpose is to enable MIT to seize any funds that it feels are being inappropriately used by a student activity.

"There have been complaints [from the administration] that Finboard tends to fund big, independent organizations," Hendricks said. Part of the reason this happens is that Finboard just does not know how much outside funds a particular activity has, he (Please turn to page 14)

Strong winds thwart two Daedalus attempts

By Darrel Tarasewicz

Moderate winds caused the cancellation last Sunday and yesterday of two attempts by Project Daedalus to make its 74 mile journey from Crete to Greece, according to Charles H. Ball, assistant director of the News Office. The cancellations occurred minutes before scheduled takeoff.

Ball, who has been in daily contact with the group in Crete, said that the next attempted flight will be on Wednesday. "They can't go on Tuesday since the weather is expected to worsen."

On Sunday, Greg Zack, one of the group's five pilots, sat in the cockpit for more than 15 minutes before being informed just before scheduled takeoff that the attempt had been scrubbed, according to an article in the *Boston Globe*.

On Monday, Frank Scioscia, another pilot in the project, had to wait for an hour in the cockpit before the flight was once again

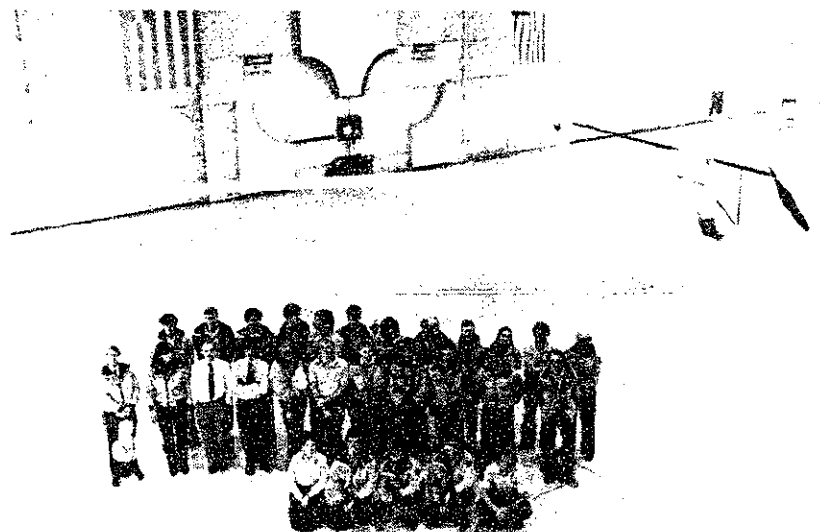


Photo Courtesy MIT News Office

The Project Daedalus team (pictured) is anxiously awaiting a successful crossing of the Aegean Sea.

cancelled. "Early on the winds picked up to about 8 knots. The group decided to wait for the winds to subside, but it didn't happen," Ball said.

Ball said that John S. Langford '79, project manager, told

him Monday that the group will to wait until the winds die down to about 3 knots. "The wind conditions are particularly important since the aircraft is fragile, and has limited steering ability." (Please turn to page 15)

inside

Puppets play out problems of third world countries. Page 2.

The Wannsee Conference is brutally objective in portrayal of the Nazi decision to initiate the "final solution." Page 7.

The Woodentops perform at the Paradise. Page 9.

Puppets entertain in Lobby 7

Feature

By Paula Maute

School of Architecture students are experimenting with a new tool for organizing communities around housing problems — puppets. Colorful, talking, flying, musical marionettes.

Last Friday in Lobby 7, graduate students from the Design and Housing Program staged a puppet show demonstrating how two-foot-high wooden marionettes can rally people into political action.

The marionettes, dressed in traditional Sri Lankan garb, told a story about poor, hard-working peasants who wait and wait and wait for their government to build houses, repair their roads, dig wells for drinking water and ditches for irrigation. The villagers journey to the capital to ask their governor for help, but are told to wait for a government surveyor to come out and assess their needs.

So, the peasants continue to wait until a witch "from the dark clouds" flies into onto the scene and puts a curse on the villagers — amnesia for 100 years — to punish them for their inertia. The spell can be broken, says the witch, only if fresh water springs up from the center of the village.

At last, the villagers lose their memory long enough to forget their habit of waiting for help. The peasants suddenly realize they are thirsty and in desperate need of water. Quickly, they organize to dig a well. Success! Water sprouts up from the center of the village and the curse is broken. Final scene: the peasants move on to build their own homes and infrastructure without waiting for help from their government.

Hiding behind the curtains of a miniature plywood stage, four puppeteers pulled the strings of their marionettes to tell "The Story of the Waiting People," written and produced by Sebastian Gray G. The play, set in Sri Lanka, was translated into the country's main language, Sinhalese, and performed there last summer by a troupe of young Sri Lankan puppeteers as part of Gray's Master's degree thesis research.

"This play is not aimed only to the Sri Lankan reality," said Gray, who traveled to Sri Lanka twice to work with the National Housing and Development Authority on a project aimed to cultivate community involvement in housing development.

The play "could be adapted to any Third World country in Latin America, Africa, or Southeast Asia," Gray said. It could also be revised for Boston groups struggling with housing problems, Gray added, but he stressed that



Students from the Design and Housing Program put on a play in Lobby 7 demonstrating housing concerns in the Third World.

housing problems are "more radical in Third World countries."

"I'm not saying there aren't housing shortages in the United States, but I think the problems of the Third World are much more serious and need much more effort to solve." Developing countries not only lack adequate housing, but decent roads, electricity, sewerage systems and running water, he noted.

The slums are much larger in non-industrialized countries and housing settlements often sprout up overnight, Gray said. "People come and squat and take huge plots of land and they simply build shacks as fast as they can. It's a situation that's rarely seen and can hardly be imagined in any developed country." Gray, raised in Chile, said his home country faces serious housing shortages and social problems resulting from rapid development.

People need to realize they "have to help themselves and that it's too big a burden for the government to handle," Gray said. Often governments of developing countries do not have enough resources to handle housing needs of large numbers of people who are often in flux.

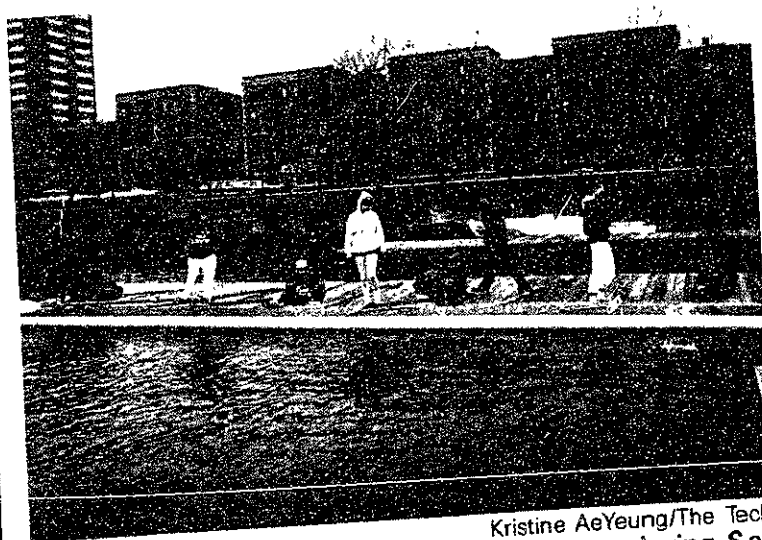
Gray hopes that through alternative forms of communication,

like his puppet show, people will adopt the concepts of self-initiative and community organizing. Communities need to "figure out their needs and begin planning for themselves."

The next step for communities to take is to work with their government, outline their needs, and map out plans as to who will do what work and who will provide what resources for development, Gray said. Communities can often provide labor and resources on their own but still need financial support and cooperation from the government, he explained.

"The message is the same regardless of the culture... that some low-tech methods can be used to convey a general message to foster community participation and self-initiative... and that there's no need or use in waiting for the authorities to do everything if the community can do most of the work themselves," Gray said.

Gray's play was funded in part by an \$800 grant from the MIT Council for the Arts and was performed by Gray and his classmates, Purnima Kapur G, Ahmeren Reza G, and Snehanish Mukerjee G, at several MIT locations during March.



Kristine AeYeung/The Tech
A women's novice eight prepares to depart during Saturday's race against Radcliffe.

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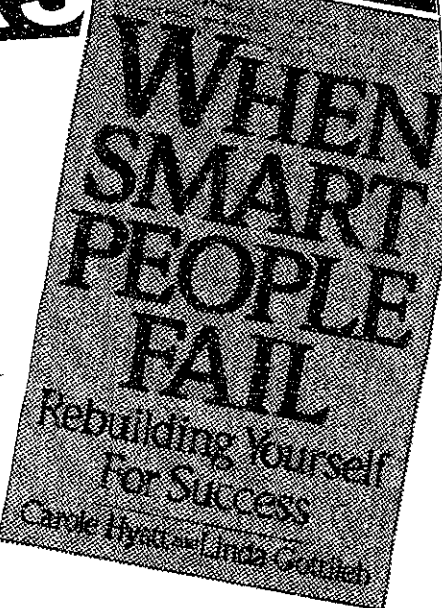
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news roundup

from the associated press wire

Nation

Mecham is impeached

Evan Mecham is now the former governor of Arizona. He left the state senate chamber smiling after the senate convicted of two counts of wrong doing at his impeachment trial. Mecham said, "They don't like my politics." He became the first governor in 59 years to be impeached and removed from office. The senate convicted him of attempting to thwart a death threat investigation and of misusing funds. Arizona's new governor is Rose Moffard.

Meese faces another probe

Edwin Meese will be the subject of yet another probe. Justice Department sources say the Attorney General faces an ethics investigation by the department's Office of Professional Responsibility. The review, which was halted when independent counsel James McKay launched his criminal investigation of Meese last year, will resume once McKay's probe is complete. The process could ultimately result in a recommendation to President Reagan that Meese be fired.

Simon predicts good finish

Although polls suggest differently, Senator Paul Simon (D-IL) said he will do well in today's Wisconsin primary. Simon has indicated he needs a good showing in Wisconsin in order to continue his campaign. His only victory so far has come in his home state of Illinois. Polls say Jackson and Dukakis are the front-runners.

Memory of King celebrated

As one civil rights leader put it, "They killed the messenger, but they could not kill the message." Supporters of Martin Luther King Jr. say that on this, the twentieth anniversary of his death, people should renew their commitment to his struggle. Yesterday, hundreds marched to the Lorraine Motel in Tennessee — the site of his assassination.

Jackson admonished

Democratic presidential candidate Jesse Jackson was the target of a gentle rebuke by State Department officials. Jackson had disclosed that he sent a letter to Noriega last month urging him to step down. Yesterday, a spokeswoman said, "Proliferation of channels is a tactic Noriega likes to use to buy time," and contended that such communications could prolong Noriega's hold on power.

FDA to regulate cosmetics

Nearly two dozen cosmetic companies have been given 30 days to stop claiming their over-the-counter creams can reverse or retard aging of skin. The Food and Drug Administration warns that any cosmetic product that is claimed to counteract, retard or control the aging process, or repair or rejuvenate the skin will be subject to the same kind of regulation applied to drugs.

US sends 1300 troops to Panama

The US has said there are no plans for military action in Panama but 1300 American troops are being sent there tomorrow. Officials say it is part of a plan to beef up security for Americans living in Panama.

World

More violence on the West Bank

A Palestinian was shot to death by Israeli soldiers and eight others were wounded yesterday as Arabs in the occupied land went on strike to protest Secretary of State George Shultz's PhD '49 peace mission. Yesterday's talks between Shultz and Israeli leaders focused on the US proposal for Palestinian self-rule.

Noriega levels threat

Hearings into Panamanian strongman Manuel Noriega's drug dealings continue on Capitol Hill. Yesterday, Jose Blandon, former military aid to General Noriega, testified that Noriega possesses embarrassing information about US officials. Blandon told the investigating Senate committee that Noriega sent a letter to Panamanian officials containing material which suggests that certain US officials at least condoned drug trafficking in Central America. Blandon was not asked for details during yesterday's questioning.

US ambassador chased

US officials are talking tougher after Sunday's incident involving Ambassador Arthur Davis. His car was pursued for two miles by a Panamanian military vehicle with siren wailing and red lights flashing. The State Department called it a case of deliberate harassment. Panamanian officials claim that the event began when a policeman saw gunmen following the ambassador's car. Panama's Justice Minister suggested that the US staged the chase to justify an eventual invasion.

Nicaraguan ceasefire in trouble

Both sides in the Nicaraguan war accused each other yesterday of violating a cease-fire agreement. A pro-government newspaper said rebels killed two soldiers over Easter weekend. An underground rebel station quoted a contra spokesman as saying Sandinista troops have been firing on rebels daily since the truce began. The reports came as talks appeared stalled in efforts to work out a permanent end to Nicaragua's six-year-old civil war.

Sports

Kansas wins NCAA title

The University of Kansas has capped its basketball season with an 83-79 win over Oklahoma in NCAA championship game yesterday in Kansas City. It is the sixth time in the past seven years that the college championship has been decided by fewer than five points. Danny Manning clinched the victory for the Jayhawks by sinking four free throws in the final 14 seconds. Manning finished with 31 points, 18 rebounds, five steals, and a sensational clutch performance. Kansas with 11 defeats has more losses than any other champion in NCAA history. Kansas was unranked going into the tournament.

Local

Dukakis advisor may be investigated

State officials are refusing to comment on a report that a former advisor to Governor Dukakis is the target of a state investigation into a \$15 million contract at the University of Lowell. The first assistant Attorney General said yesterday that his office would have no statements on the matter. The *Boston Globe* quoted unidentified sources in reporting that the state probe involved Gerard Indelicato, who is under indictment on federal corruption charges.

Massachusetts considers child care law

Business interests are expressing opposition to legislation requiring employers to offer workers up to eighteen weeks for parental leave with partial wage replacement and job guarantees. Richard Mastrangelo of the Associated Industries of Massachusetts said yesterday that Massachusetts would be the only state in the country to force employers to take on such a burden. The employee would have his or her job restored or be allowed to fill a comparable position upon returning to the job.

Weather

Warm and moist for remainder of week

Early spring is the season for the "cut-off" in the northeast United States. A "cut-off" is a low-pressure system which becomes stationary, unlike the generally eastward propagating storms of winter-time. These disturbances can persist for as long as a week. The local influence upon weather is quite dependent upon the position of the "cut-off." For example a "cut-off" positioned to our southeast will result in a cool-damp northeasterly flow here in Boston. It appears as if a "cut-off" is forming to our west. As a result we would expect a warm and moist, flow to develop from the south and persist as the weekend approaches.

Today: Skies will be partly-cloudy with high temperatures near 55°F (13°C). Winds will be onshore during the day.

Tonight: It will clear, calm and cool with lows 40-45°F (5-7°C).

Wednesday: Partly sunny with highs 55-60°F (13-15°C).

Thursday: Chance of showers. Highs 53-58°F (11-14°C).

Forecast by Robert Black

Compiled by Annabelle Boyd



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opinion

Column/K. J. Saeger

Review sanctions unjustified

It not often happens that a major university and the president thereof severely punish a group of students whose expressed goals are to improve academic standards. When such an incident does occur, the public outcry, or at least the protestations from college groups, should be deafening. Such an outcry would now be present, no doubt, if the college group in question were not the editors of the notoriously conservative *Dartmouth Review*.

In an effort to maintain high standards at their university, the newspaper published an article about a course on the oral tradition in American music. This article described the course as "one of Dartmouth's most academically deficient courses." From many accounts, this course is one of those requirement-fillers so common in today's course offerings, the intellectual equivalent to Basket Weaving 101.

Then, in a follow up to this original story, four members of

the paper approached the professor in his classroom for a comment. Although the paper's representatives may have been confrontational in their approach, they did nothing more than what the "60 Minutes" reporters do every week; they displayed some rudeness which is often necessary in investigative journalism. These tactics were rewarded with charges of invasion of privacy and harassment. Because the professor in question was a minority, they also carried the taint of racial prejudice.

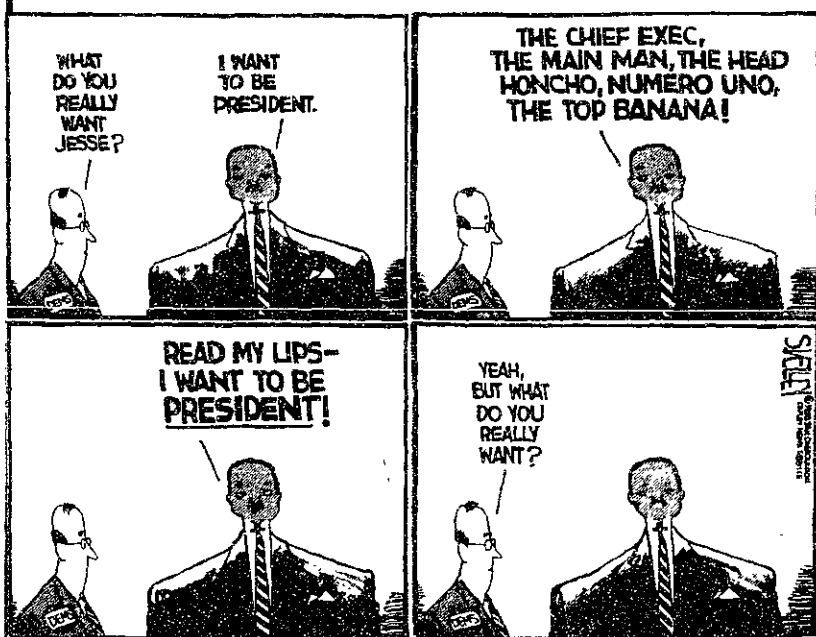
What punishment should such students receive? At Gallaudet, student protestors who shut down their college for several days were viewed heroically. Here at MIT obnoxious whistle blowers are casually exonerated. Certainly such "justice" is not unique to the universities mentioned; college activists rarely receive more than a slap on the wrist.

More specifically, liberal col-

lege activists are seldomly punished. The conservative reporters at Dartmouth found quite another system of justice applied to them. John Sutter, the executive editor, and Christopher Baldwin, the editor-in-chief, were suspended until 1989. John Quilhot, the photography editor, was suspended until this fall, and Sean Nolan, a writer, received a one-year probation.

The unwarrantedly stiff penalties were not enough, however. Dartmouth College President James Freedman decided to add insult to injury and took this opportunity to lambaste the *Dartmouth Review*. Freedman stated, "I do not criticize a newspaper because it is conservative. Rather, I deplore a pervasively provocative style of journalism that vulgarizes responsible conservative thought." More aptly put, you can have your conservative newspaper as long as you don't offend any liberals.

(Please turn to page 5)



TheTech

Volume 108, Number 16

Tuesday, April 5, 1988

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feedback

Chorallaries also stereotyped Arabs

To the Editor:

I have been intrigued by the recent articles in *The Tech* concerning the Chorallaries concert and their jokes made at the expense of deeply offending women, racial minorities, and the physically handicapped. Some people feel that these vicious attacks are permissible since they were made in the name of "humor." It is quite disheartening to discover that some people feel stereotyping and bigotry is acceptable as long as it is funny to the majority. Taken to an extreme, I would imagine this argument would condone the lynching of a black man by the Ku Klux Klan as long as laughter and joviality were in the air.

I was present at this concert

Chorallaries gave equal justice to all groups

To the Editor:

In his column ["'Humor' reflects prejudices," April 1], Jonathan Richmond G lives up to the expectations of the day by illustrating his own prejudice against humor. He levels two basic charges against the Chorallaries and Allen Grove '89; that they offend people by their humor and that they "focus and reinforce bigoted beliefs" in the community.

The first accusation can only be answered by noting that the Concert in Bad Taste is simply that, and anyone who attends expecting humor in good taste deserves what he gets. I might excuse Richmond himself, if he was sent by his editor to review the event for *The Tech*, but this would hardly be in the spirit of objective journalism.

The second accusation is a far more serious one and deserves the attention of all members of the community. In Richmond's own words, it is time to face up to these problems, to surface these hurtful beliefs and try to cast them off. However, he does not suggest how this is to be accomplished, except by saying "use a little imagination."

I submit that a little imagination is exactly what the Chorallaries are using. By making fun of the admissions officer who rates physical disability and ethnic origin above intellectual pow-

er and was perceptive to the previously mentioned incidents. However, the incident that stunned me most was the performer dressed as a stereotypical Arab toting a machine gun. A stereotype quite prevalent in America and the media, it strongly suggests that all Arabs or Muslims are blood-thirsty terrorists or filthy rich oil sheiks. It is not uncommon to hear in the news about actions committed by an Arab terrorist, or worse, a Muslim terrorist. Being Arab or Muslim has nothing to do with their actions so why use these terms to describe them? Contrast this impression to the activities in Ireland, where we don't hear about Catholic, Christian, or Irish terrorists; instead they are

IRA activists.

Jonathan Richmond G further perpetuates this racial stereotype, either intentionally or through negligence or ignorance, by failing to point it out in his criticism of the Chorallaries. This stereotype was blatant, in that it could not be missed since the performer was quite prominent and present during the entire concert. Perhaps Richmond is implying that Arabs are open game for racial attacks.

The concert is just one of many places this attitude is expressed. I was present at a recent lunch that featured Middle Eastern food sponsored by a group at MIT. At this lunch some people, including myself, decided to wear costumes depicting Middle Eastern people. I was fascinated when people suggested my costume wasn't complete because I was lacking a weapon. It was not an attitude that I was expecting to encounter at a campus that prides itself with intelligence.

There are close to a billion Muslims and over 200 million Arabs in this world. Less than 15 percent of Muslims are Arabs and there are large numbers of Jewish and Christian Arabs. To make such broad and vicious generalizations about any race or religion is not fair. I am not an Arab, my only concern is the callous attacks made by members of the MIT community against minorities. I write this letter to point out that there still does exist a racial problem at MIT which needs to be addressed.

Olof Hellman '87

Tareq Hoque G

Editorials, marked as such and printed in a distinctive format, are the official opinion of *The Tech*. They are written by the editorial board, which consists of the publisher, editor in chief, managing editor, news editors and opinion editors.

Dissents, marked as such and printed in a distinctive format, are the opinions of the undersigned members of the editorial board choosing to publish their disagreement with the editorial.

Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the Editor are welcome. They must be typed double spaced and addressed to *The Tech*, PO Box 29, MIT Branch, Cambridge MA 02139, or by interdepartmental mail to Room W20-483.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without express prior approval of *The Tech*. *The Tech* reserves the right to edit or condense letters. Shorter letters will be given higher priority. We regret we cannot publish all of the letters we receive.

opinion

Review is legitimate critic

(Continued from page 4)

The more telling statement from Freedman — and the statement which gets to the crux of the problem — was, "Dartmouth College must not stand by silently when a newspaper recklessly sets out to create a climate of intolerance and intimidation that destroys our mutual sense of community."

I have often wondered why radical liberalism always flourished so on college campuses. Certainly naivete and youthful exuberance as well as a certain proclivity towards rebellion against the "Establishment" are possible sources for this situation. However, all the pieces did not quite fit together until I read the words "our mutual sense of community."

This community can be likened to a close group of friends discussing the world's problems in the wee hours of the morning. The close scrutiny of the real world has now been eased and since only comrades are present, even the wildest of plans is in no danger of censure. Indeed, with the constant reinforcement of companions in such cases, the wildest of plans can become the most plausible and soon all problems cease to exist. It is all so simple!

The climate on today's campus is as uncritical of every new idea as the above community of friends would be. To question a radical's claims is often construed as intolerance, and to openly demand some type of proof or justification is clearly taken to be intimidation. The *Dartmouth Review* has attempted to be the light of day which inevitably comes to clear the heads of the unrestrained compatriots, but, not wishing to be awakened, the revelers have drawn the blinds.

The type of radical liberal element which the *Review* seeks to confront and expose is best described by Dostoevsky in *Crime and Punishment* when writing of Andrey Semenovitch:

"He was one of that countless and multifarious legion of nondescripts, putrescent abortions and uninformed obstinate fools who instantly and infallibly attach themselves to the most fashionable current idea, with the immediate effect of vulgarizing it and

of turning into a ridiculous caricature any cause they serve, however sincerely."

Although this character type is in no way new, the number of its devotees on campus is reaching alarming proportions.

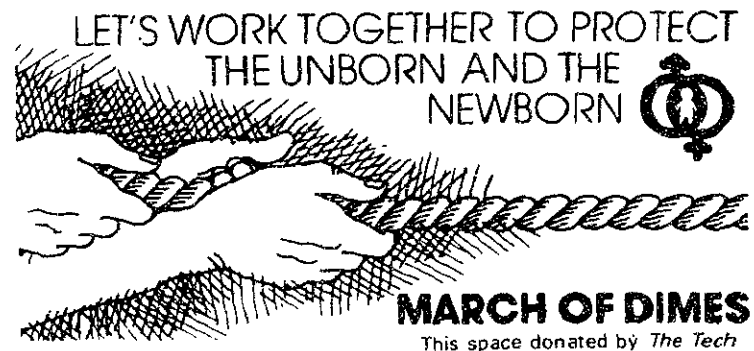
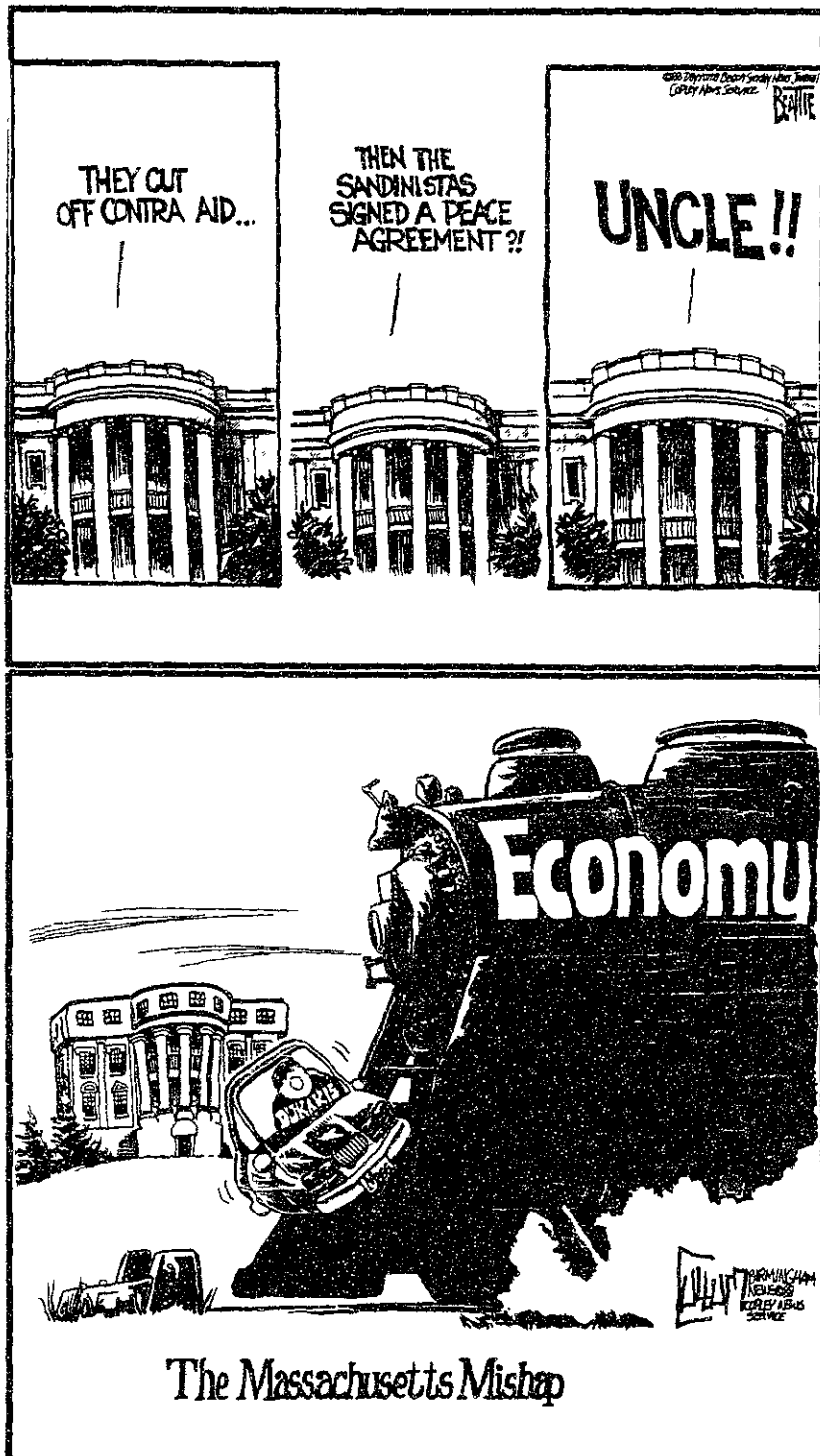
Unique and pertinent ideas and solutions are the wellspring of any thriving university. But with each idea presented, a vigorous debate should ensue to ensure the separation of fact from fiction, reality from illusion, and food from rubbish.

Since it seems unlikely that this campus could muster enough dedicated conservatives to start an equivalent of the *Review*, it is

up to each student to take the role of devil's advocate upon herself or himself to defy some of the absurdity which is running amok. Students should attend not only the lectures with which they agree, but also lectures on subjects to which they are the most adamantly opposed. At the latter, ask confrontational questions and demand satisfactory answers.

The university is a place of inquisitive learning, not passive acceptance.

K. J. Saeger, a graduate student in the Department of Aeronautics and Astronautics, is a columnist for The Tech.



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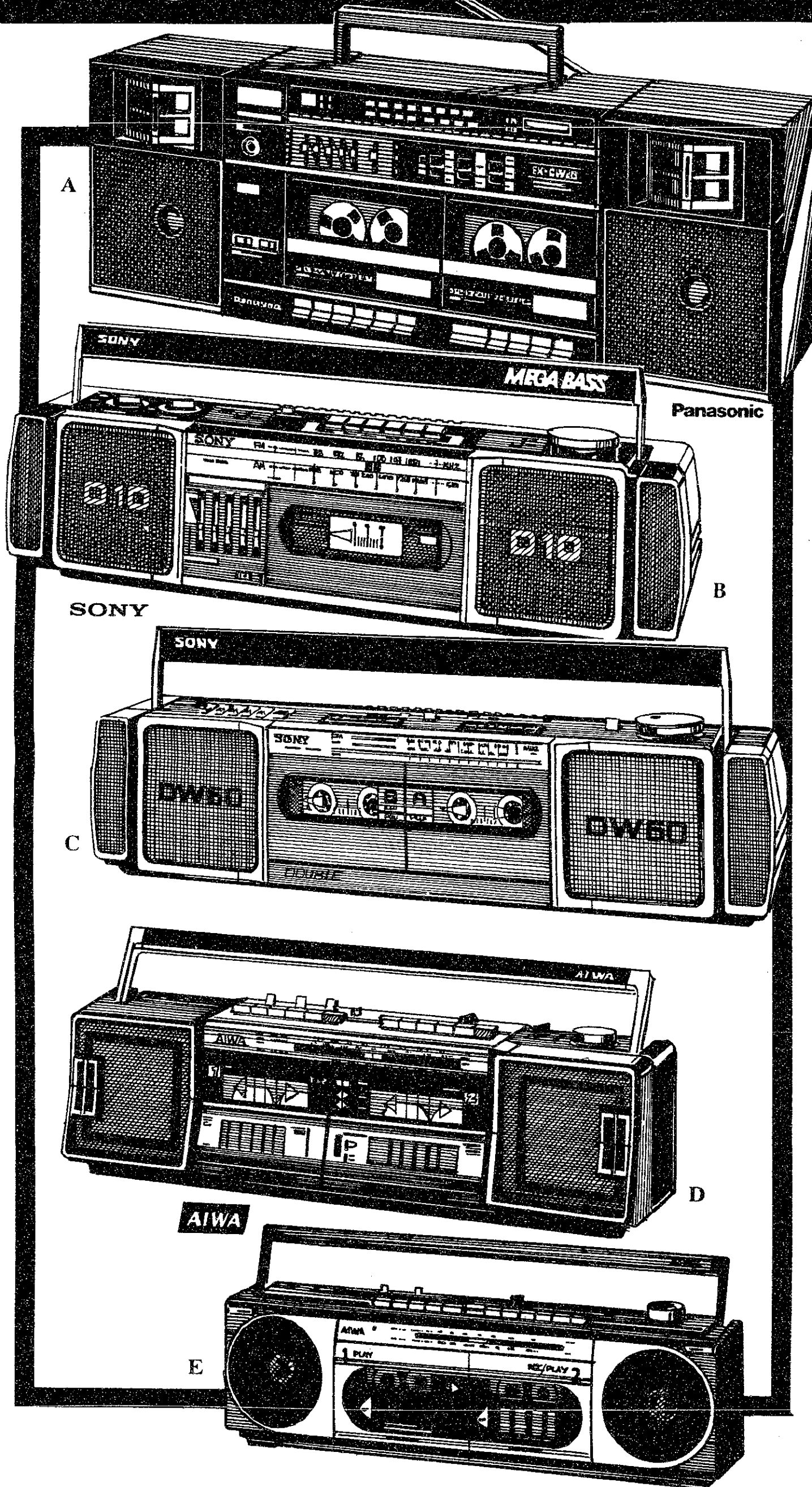
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ARTS

A powerful recreation of pivotal Holocaust conference

THE WANNSEE CONFERENCE

Starring Dietrich Mattausch, Anita Mally, Peter Fitz, and Gerd Bockmann.

Produced by Manfred Korytowski.

Directed by Heinz Schirk.

Plays Wednesday through Friday at the Somerville Theater (Davis Square).

By MANAVENDRA K. THAKUR

ON TUESDAY, JANUARY 20, 1942, fifteen high-ranking members of the Nazi government attended a meeting in the upper-class Berlin suburb of Wannsee, where a remarkably casual sequence of events resulted in the policy for systematic eradication of the Jewish people. Based upon detailed minutes taken by the secretary, down to the level of detail of what the party officials ate for lunch, the film documents the birth of the Holocaust as a formal and official policy.

In 1984, producer Manfred Korytowski completed *The Wannsee Conference*, a film that directly recreates the conference and runs 85 minutes — the exact length of the actual meeting. Korytowski's interest was aroused when he discovered the secretary's notes at Yad Vashem, the Holocaust Archives in Jerusalem. He quickly became convinced that the conference demanded a definitive cinematic treatment. After six years of intensive research, he managed to accumulate letters from Heinrich Himmler and Hermann Goering as well as the 1961 trial records of Adolf Eichmann (a conference participant) and documents from the Nuremberg trials. From these records, writer Paul Mommertz fashioned a dense screenplay from which the film was made.

The film's approach is to eschew horrifying images of concentration camps or personal testimonials that abound in most Holocaust polemics. Instead, the film simply presents the Nazis as accurately as the records allow, without commentary or narration. As the conference gets under way, the men crack jokes, flirt with the secretary, and drink cognac that the waiters bring out. One man even falls asleep after

drinking too much brandy.

During the meeting, the discussion centers on how to best consolidate the mechanisms for mass extermination under one command for maximal efficiency. Reinhard Heydrich, the chief of the Nazi Security Police and Secret Service, who convened the meeting, is particularly pleased when the conference participants readily agree to support his plan to implement the final solution. Not only does it bolster his own political ambitions (he was designated as Hitler's successor), it masks the responsibility for the decision behind a collective committee decision.

The biggest controversy that Heydrich has to tackle during the meeting concerns prisoners of mixed lineage. Arguing that half of their blood is Aryan and therefore ought not be eliminated, Wilhelm Stuckart, the Reich Minister of the Interior, proposes a compromise that half-Jews be sterilized rather than killed. Heydrich, however, firmly asserts that anyone with Jewish blood will be considered a Jew. He argues that it simplifies the bookkeeping. After some debate, the others quickly give their assent, relieved that this sticky point has been resolved.

Director Heinz Schirk makes no attempt to comment or highlight any of this. He lets the meeting and the participants speak entirely for themselves. The most telling comment made by Schirk is in his camera work. After showing the exterior of the house and a few other establishing shots, the camera enters the conference room and does not emerge from the house again until the end of the meeting and the film. This is the primary element responsible for transporting the audience to within the supersensitized sense of reality pervading the film.

While inside the room, the camera almost seems to adopt the emotional characteristic of a Greek chorus, witnessing the events unflinchingly while being unable to influence the seemingly inevitable outcome. Near the beginning of the film, the camera executes a complete rotation about the long rectangular table at which the



participants are seated.

The camera pans just slowly enough to catch the flavor of the conversations it encounters, creating an eerie sensation of observing events through a solid glass wall. At one point, two men in the foreground laugh at a joke about defiling a Jewish woman's vagina while the secretary in the background winces and averts her eyes. Most of the film is presented matter-of-factly in this sort of *mise-en-scene* and detailed shot composition. And all of it is presented in real time.

The actors were chosen for their phys-

ical resemblance to their characters, but their acting skills are uniformly excellent as well. While the actors work together to create a remarkable ensemble performance, Dietrich Mattausch is particularly effective in portraying Reinhard Heydrich and his actions in accessible terms. He is disarmingly — and disturbingly — human while reassuring the others who admit to having fainted or to being uneasy over the final solution. The unification of actor and character is so complete that one wonders how the actors kept themselves from being

(Please turn to page 8)

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ARTS

Programmatic La Resurrezione**HANDEL'S ORATORIO,
"LA RESURREZIONE"**

*The Handel and Haydn Society
Christopher Hogwood, Conductor
At Symphony Hall, March 27*

By DAVID M. J. SASLAV

"HANDEL IS THE FATHER OF US ALL," remarked Papa Haydn after attending a performance of Handel's *Messiah*; taken slightly out of context, this quotation describes nicely the feeling that filled the air at Symphony Hall two Sundays ago.

Christopher Hogwood's Handel and Haydn Society presented the Boston premiere of Handel's "Resurrection" oratorio on March 25, and gave a second performance the following Sunday. The second performance was marked with flair and panache; the performers were clearly very comfortable with the work, and the soloists delivered strong performances. What Hogwood did best was bring out the subtleties and grandiosities of Handel's magnificent musical writing.

Hogwood's direction was energetic and spirited, from the opening *ritornello* to the close of the final *tutti*. Soloists Jeanne

Ommeler, Sharon Baker, Catherine Robin, Jeffrey Thomas, and David Thomas delivered performances ranging from the strong to the sublime; in particular, Ommeler's performance as the Angel was remarkable — Handel clearly did not intend his "supporting roles" to be easy ones.

On the other hand, neither did Handel write music that was removed from the public; his portrayal of the eternal struggle between God and Devil in the oratorio's score was vivid and easy to envision. In particular, David Thomas' recounting of his fall from grace (as the Devil) was accompanied by somber, downward-sloping phrases in the strings. Anyone interested in the evolution of programmatic music writing is encouraged to start with Haydn's oratorios, this or any other.

The use of original instruments, now called into general controversy among the musical *literati*, was perfect for this work. Furthermore, a touch of choreography — each soloist entered "as needed" instead of all together at the start — was highly entertaining. Finally, neither overstated nor underdone, Hogwood's tempi and dynamics, and the fluidity of the instrumentalists and vocalists served to make this rendition of "La Resurrezione" a smashing Handelian success.

Film describes Nazi conference

(Continued from page 7)

scarred emotionally while trying to divorce themselves from their roles after the shoot.

The filmmakers' demand for complete precision — even the pens and watches are accurate — results in a copious use of Nazi jargon. Nevertheless, one need not know that "Reichsführer S.S." refers to Heinrich Himmler to understand the essence of what is being discussed. The expressions, tone of voice, and mannerisms all have a universal value that can easily be understood. Furthermore, the English subtitles have been culled from the best of three separate translations (one original transcript, one by a poet, and one rigorously accurate).

The effect of all the elements that com-

prise this film is profoundly disturbing. Because the film approaches such a daunting topic with so muted a style, the viewer cannot build defenses or rationalizations against what is on the screen. Memories of this film linger and remain long after the final credits scroll by — so much so that the ultimate impact is that of a bomb exploding under one's feet.

The filmmakers force the viewer to realize that real and live human beings were behind all the Nazi carnage and thereby precipitate a test of even the most forgiving definition of humanity. In the end, nothing could be more damning an indictment of the Nazis than the Nazis themselves. The accomplishment of *The Wannsee Conference* in this regard is nothing short of devastating.

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The celebrated pianist Alicia De Larrocha will serenade Boston music audiences in a Symphony Hall recital. The program features works by Mendelssohn: *Songs Without Words*; *Capriccio in A minor, Op. 33, No. 1*; and the *Variations serieuses in D minor, Op. 54*. Mompou's *Impressiones intimas* and the *Humoresque* (Op. 20) of Schumann round out the program.

Symphony Hall, April 8 at 8pm. MIT price: \$5.

PRO ARTE CHAMBER ORCHESTRA

Leonard Shure will perform Beethoven's *Piano Concerto No. 5, "The Emperor"*, in a guest appearance with the Pro Arte Chamber Orchestra of Boston, under the baton of Raymond Harvey. Also on the program: Mozart's Overture to "Don Giovanni", "The Bull on the Roof" by Milhaud, and the world premiere of Eric Chasalow's "Leaping to Conclusions". A "Meet-the-Composer" lecture, free to all ticket-holders, will be held one hour before the concert.

Sanders Theatre, April 10 at 3pm. MIT price: \$6.

SINFONOVA CHAMBER ORCHESTRA

The Boston debut of Tchaikovsky Competition Award Winner David Buechner, and the premiere of three Boston-area composers' works are featured in Sinfonova's first Symphony Hall performance. The string orchestra, joined by a full woodwind section for this special concert, will play *Dreaming* by Takehiko Gokita, *Inverness* by Peter Kelley, and *Overture Fantasia* by Marc Rossi. Buechner will also give the Boston Premiere of William Thomas McKinley's *Piano Concerto No. 2 "The O'Leary"*, in addition to performing Alan Hovhaness' *Meditation on Orpheus*.

Symphony Hall, April 11 at 8pm. MIT price: \$5.

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140 of the finest young musicians from the twelve European Community countries make their United States Debut, in concert at Symphony Hall. Appearing with the European Community Youth Orchestra, under the direction of esteemed Erich Leinsdorf are Marilyn Horne, mezzo-soprano, and violist Nobuko Imai, together with the Harvard Glee Club. Proceeds from the concert go to Very Special Arts of Massachusetts, an organization devoted to enriching the lives of disabled persons.

Symphony Hall, April 15, at 8pm. MIT price: \$5.

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Symphony Hall, April 17, at 3pm. MIT price: \$5.

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Refreshments

Meet ODSA Staff

ARTS

Rollo McGinty spins the wily Woodentops like mad

THE WOODENTOPS

At the Paradise, March 18.

By PAIGE PARSONS

ROLLO MCGINTY never slows down. When his band The Woodentops play, they possess an intensity that can only be appreciated by a live audience. Boston got a chance to witness this supernova at the Paradise two weeks ago when the band stopped by to promote their newest album, *Woodenfoot Cops on the Highway*.

The Woodentops treated their fans to a fast, pumped up versions of their classics including "Well, Well, Well," "Have You Seen the Light," and "Move Me." The band's goal for the evening appeared to be playing everything as fast as possible, regardless. Benny Staples was a blur of motion on drums as he set the speed for "Love Train." The band kept up the pace with an even faster "Get It On," as Rollo's lips sent forth the song's sensual message quicker than a speeding bullet.

Unfortunately, some of the newer material seemed to lose its funky viscosity. "What You Give Out" was flat and tired; its subtleties and snappy rhythms were

muddled by an oppressive bass-heavy sound system that plagued the entire show. This also caused Anne Stephenson's keyboards to sound shrill and harsh in comparison to Rollo's smooth vocals. The music's quick tempo and high energy outshone these technical difficulties, however.

* * * *

The Woodentops have occasionally tried to divert some of their live energy into vinyl. Their latest recorded endeavor is called *Wooden Foot Cops On The Highway*. Rollo recently said, "We intentionally don't want to have one focus on the album." This time around the block they've succeeded at just that. The album is full of exciting twists and turns, with only an occasional dead end.

The album starts out at a ferocious pace with "Maybe It Won't Last"; its frantic keyboards and raging guitars put things into high gear. "In a Dream" is the album's *meisterwerk*, a frenzied collage that touts Rollo's ranting vocals over an orchestral chasm. The band gets down and funky on "What You Give Out" with the help of Bernie Worrell (Talking Heads) on keyboards and Doug Wimbash (Mick Jagger, Tackhead) on bass.

The album cruises along smoothly until it stalls with the weight of "Heaven" and "Tuesday-Wednesday." On "Heaven," The Woodentops slow down so much that I had to check to make sure the batteries of my Walkman weren't running low. "Tuesday-Wednesday" is a soppy little ditty with an annoying dripping water faucet in the background.

The album is soon back on track with the carefree abandon of "No One Makes Me Feel," a song reminiscent of the happy-go-lucky acoustic material on the band's 1986 album *Giant*.

Perhaps Rollo explains the album's temperamental moods best: "To me, it starts in the claustrophobic oppression of the city; I had New York on a bad day in mind. It starts off really sluggish and then you move into the suburbs and then finally onto the open road."



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THURSDAY, APRIL 14, 1988

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ARTS

On The Town

Compiled by Peter Dunn

Ongoing Theater

The Common Pursuit, Simon Gray's award-winning play dealing with six Cambridge undergraduates in the 1960's who over 20 years manage to violate the standards they set when they began a literary magazine, continues through April 24 at the Lyric Stage Theatre, 54 Charles Street, Beacon Hill, Boston. Performances are Wed-Fri at 8 pm, Sat at 5 pm & 8:30, and Sun at 3 pm. Tickets: \$10 to \$13. Telephone: 742-8703.

Contemporary Insanity, a collection of satirical songs and sketches portraying a sophisticated and offbeat look at modern life, continues indefinitely at the Boston Baked Theatre, 255 Elm Street, Davis Square in Somerville. Performances are Thur-Fri at 8:15, and Sat at 7:30 & 9:45. Tickets: \$8 to \$11 (\$10 discount to seniors and students). Telephone: 628-9575.

An Evening of Pinter, three one-act plays by Harold Pinter, *Victoria Station*, *Trouble in The Works*, and *The Dumb Waiter*, continues through April 17 as a presentation of the Stage Company of Boston at The Paramount Penthouse Theatre, 58-62 Berkeley Street, Boston. Telephone: 367-6819.

Forbidden Broadway 1988, the latest updated version of Gerard Alessandrini's musical comedy revue, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel. Performances are Tues-Fri at 8 pm, Sat at 7 pm & 10 pm, and Sun at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Telephone: 357-8384.

Franklin Alive!, with Bill Meikle impersonating the colonial quipster and diplomat, continues through April 16 at the Old South Meeting House, 310 Washington Street, Boston. Performances are Fridays and Saturdays at 8 pm. Tickets: \$10 to \$12. Telephone: 482-6439.

***** CRITIC'S CHOICE *****
Les Misérables, the Tony-award winning musical adaptation of Victor Hugo's classic, continues through June 25 at the Shubert Theatre, 265 Tremont Street, Boston. Performances are Mon-Sat at 8 pm, Wed & Sat matinees at 2 pm. Tickets: \$27.50 to \$45, \$16 special student tickets for some performances. Tel: 426-4520.

The Miss Firecracker Contest, Beth Henley's Southern Gothic comedy that finds meaning in a smalltown beauty contest, continues through April 23 at the Alley Theatre, 1253 Cambridge Street, Cambridge. Performances are Thur-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

Move Over Mrs. Markham, the 1971 West End comedy about infidelity, lust, and missed opportunities, continues indefinitely at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Tues-Fri at 8:00, Sat at 6:00 & 9:30, and Sun at 3:00. Tickets: \$19.50 to \$27.50, \$33.50 to \$42.50 with dinner. Telephone: 423-4008.

Nonsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6 pm & 9 pm, matinees Thurs at 2 pm and Sun at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warrenton Street, Boston. Performances are Tues-Fri at 8 pm, Sat at 6:30 and 9:30 pm, Sun at 3 and 7:30 pm. Tickets: \$16 and \$19. Telephone: 426-6912.

Ongoing Exhibits

ON CAMPUS

Ann Stoddard and Ralph Paquin: In Residence, a multi-media spectacle combining large scale sculpture, mechanical characters, music & sound effects, and live performances, continues through April 10 at the MIT Reference Gallery, List Visual Arts Center, Weisner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6, weekends 1-5. No admission charge. Telephone: 253-4400.

Siah Armajani: Communal Spaces at MIT List Center, focusing on the artist's commissioned master plan for the MIT main public entrance, continues through April 10 at the MIT Hayden Gallery, List Visual Arts Center, Weisner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4400.

Arnold Newman: Five Decades, photography by the renowned American portraitist, continues through May 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Admission: \$2 donation requested. Telephone: 253-4444.

Earth, Sea and Sky, etchings and drawings of Charles H. Woodbury, MIT Class of 1886, continues through October 2 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tues-Fri 9-5 and Sat-Sun 12-4. Telephone: 253-4444.

OFF CAMPUS

New Dimensions in Photography, exploring how contemporary photographers are combining the unique characteristics of Polaroid film with alternative processes, continues through April 9 at the Clarence Kennedy Studio, 770 Main Street, Cambridge. Gallery hours are Tues-Sat 11-5. No admission charge. Telephone: 577-5177.

Paintings by Lisa Russell continues through April 22 at Ticknor Lounge, Boylston Hall, Harvard University, Cambridge. Telephone: 495-9449 ext. 79.

Serpent Song, an exhibition of 20 three-dimensional multi-media works by Tanya Hayes Lee focusing on the symbolism of the serpent, continues through April 13 at Gallery 57, City Hall Annex, 57 Inman Street, Cambridge. Gallery hours are weekdays 9-8. Telephone: 498-9033.

Dutch Landscape on Paper: Rembrandt to Mondrian, tracing changing conceptions and continuities in the Dutch vision of landscape from around 1600 to the early twentieth century, continues through mid-April at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Japanese Calligraphy and Brush Painting exhibition continues through April 15 at the Kaji Aso Studio, 40 St. Stephen Street, Boston. Gallery hours are Tues-Fri 1-5. No admission charge. Telephone: 247-1719.

Fiber Connections, work by the Boston Seven and the Conseil des Arts Textiles du Quebec, continues through April 22 at the Federal Reserve Bank of Boston Gallery, 600 Atlantic Avenue, across from South Station in downtown Boston. Gallery hours are Mon-Fri 10-4. No admission charge. Tel: 973-3454 or 973-3368.

Wood-fired Ceramics, displaying works by Michael Marcus, David Shaner, Jeff Shapiro, Jack Troy, and Malcolm Wright using the ancient Japanese technique, continues through April 30 at Ten Arrow Gallery, 10 Arrow Street, Cambridge. Gallery hours are Mon-Sat 10-6, Thur 10-9, and Sun 1-5. Telephone: 876-1117.

John La Farge, more than 100 paintings, graphics, and stained glass works by the influential 19th-century American artist, continues through May 1 in the Carter and Torf galleries, Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Masters of 17th Century Dutch Landscape Painting, an exhibit attesting to the Dutchman's adoring record of his surroundings, continues through May 1 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

Unfolding Beauty: The Art of the Fan, highlighting the beauty and romance in the Western fans and costumes from the permanent collection of the Museum of Fine Arts, continues through June 5 at the MFA, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Tuesday, Apr. 5

POPULAR MUSIC

Faster Pussycat and Smashed Gladys perform at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

CLASSICAL MUSIC

***** CRITIC'S CHOICE *****
Ensemble Project Ars Nova performs music of the late Middle Ages by Jacopo da Bologna, Landini, and Machaut at 8 pm in Houghton Memorial Chapel, Wellesley College. No admission charge. Tel: 235-0320 ext. 2028.

THEATER

Entertaining Mr. Sloane, Joe Orton's cat and mouse game of seduction, manipulation, and murder, opens today at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues through May 1 with performances Thur-Fri at 8 pm, Sat at 5 pm & 8:30 pm, and Sun at 2 pm. Tickets: \$10 to \$15. Tel: 482-6316.

FILM & VIDEO

The Somerville Theatre presents a Marcello Mastroianni double bill with **Dark Eyes** (Italy, 1987) at 3:15 & 7:45 and **8½** (Federico Fellini, Italy, 1963) at 5:15 & 9:45. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general, \$3 seniors and children (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Tuesday series **Questioning War on Film** with **Letter to Jane** (Jean-Luc Godard and Jean-Pierre Gorin, 1985) at 4:15 & 7:30 and **In the Year of the Pig** (Emile de Antonio) at 5:30 & 8:45. Located at 40 Brattle Street in Harvard Square. Admission: \$5 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday film series **Women Directors and the Avant-Garde** with **Film About a Woman Who...** (Yvonne Rainer, 1974) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

JAZZ MUSIC

The Mike Metheny Quartet performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Tickets: \$4.50. Telephone: 864-1200.

The Nuclear Be-Bop Quartet performs at The Western Front, 343 Western Avenue, Cambridge. Also presented April 6. Telephone: 492-7772.

Wednesday, Apr. 6

POPULAR MUSIC

Ziggy Marley performs at the Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 492-1900 or 737-8000.

Screaming Blue Messiahs perform at 8 pm & 11 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Jesse Colin Young, former lead singer of the Youngbloods, performs at 8:00 & 10:30 at Nightstage, 823 Main Street, Cambridge. Tickets: \$11. Telephone: 497-8200.

JAZZ MUSIC

Toots Thielemans performs at 9 pm at the Regattabar, Charles Hotel, Harvard Square, Cambridge. Also presented April 7 at 9 pm and April 8 & 9 at 9 pm & 11 pm. Tickets: \$6.50 to \$9.50. Telephone: 864-1200.

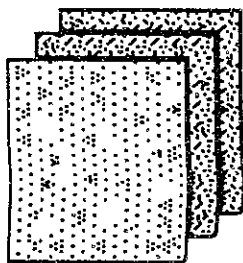
CLASSICAL MUSIC

The Beaux Arts Trio performs works by Mozart, Fauré, and Brahms at 8 pm in Sanders Theatre, Harvard University, Kirkland and Oxford Streets, Cambridge. Tickets: \$9 to \$14. Telephone: 495-1700.

THEATER

Big Time: Scenes from a Service Economy, Keith Reddin's satire set in the dangerous world of international finance and political intrigue, opens today as part of the American Repertory Theatre's *Spring Festival '88* at the Hasty Pudding Theatre, 12 Holyoke Street, Cambridge. Continues through April 28 with performances Wed-Fri at 8 pm, Sat at 2 pm & 8 pm, and Sun at 2 pm & 7 pm. Tickets: \$14 and \$18. Telephone: 547-8300.

PASSOVER AT MIT



Passover meals are available at the Kosher Kitchen

Lunch served:

12:30-1:30 p.m. Sat. April 2 - Sat. April 9
•\$5.00 cash or Validine

Dinner served:

5:00-7:00 p.m. Mon. April 4 - Wed. April 6
•\$7.50 cash or Validine
6:45 p.m. Thurs. April 7-Fri. April 8
•\$8.00 cash or Validine

The Kosher Kitchen is in the basement of Walker Memorial Hall, 50-007, and is supervised by the Va'ad Harabbonim of Massachusetts

Prepayment required with reservations for Shabbat and Holidays (lunch 4/2,4/3,4/8,4/9; dinner 4/7, 4/8)

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ARTS

FILM & VIDEO

The MIT Japanese Film Series presents *Tora's Dream of Spring* at 7:30 in Room 10-250. Admission: \$2 donation. Telephone: 253-3142.

*** CRITIC'S CHOICE ***
The Somerville Theatre presents *The Wannsee Conference* (1987) at 4:15, 6:00, 7:45, & 9:30. Also presented April 7 and 8. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

The Brattle Theatre continues its Wednesday series *Film and Dreams with L'Immortelle* (The Immortal One, Alain Robbe-Grillet, France, 1962) at 6:10 & 9:40 and *Katzelmacher* (1969) at 5:45 & 10:00. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Wednesday series *Film and Dreams with L'Immortelle* (The Immortal One, Alain Robbe-Grillet, France, 1962) at 6:10 & 9:40. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

EXHIBITS

The Ebsworth Collection: American Modernism, 1911-1947, a wide-ranging collection of 75 American Modernist paintings, drawings, and sculptures, opens today at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Continues through June 5. Tel: 267-9300.

Pickers and Other Folks, drawings and prints by Edward McCluney, opens today at the Wendell Street Gallery, 17 Wendell Street, Cambridge. Continues through April 23 with gallery hours Wed-Sat 11-4. Telephone: 864-9294.

LECTURES

In conjunction with the MIT Museum exhibits of works by Charles H. Woodbury, D. Roger Howlett, president, Childs Gallery, gives a lecture entitled "Charles H. Woodbury and His Contemporaries: Painting in Boston and on the Maine Coast" and Sinclair Hitchings, Keeper of prints, Boston Public Library, gives a lecture entitled "Art and Science: The Prints of Charles Woodbury" beginning at 7 pm at the MIT Museum, NS2-2nd floor, 265 Massachusetts Avenue, Cambridge. No admission charge. Telephone: 253-4444.

Alexander Cooper, FAIA, principal, Alexander Cooper & Partners, gives a lecture entitled "An Emerging Urbanism: The Case for Optimism" at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$7.50 general, \$6.50 MFA members, seniors, and students. Tel: 267-9300 ext. 306.

Gerald Fitzgerald, author of *Daughters of Earth, Sons of Heaven*, delivers a lecture entitled "Insights of a Translator: Italian Poetry from Saint Francis to Pasolini" at 7:30 in the School of Nursing Auditorium, Boston University, 635 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-2551.

PERFORMANCE

*** CRITIC'S CHOICE ***
The Peking Acrobats perform at 8 pm in the Lowell Memorial Auditorium, University of Lowell, 50 East Merrimack Street, Lowell. Tickets: \$7, \$9, and \$11. Telephone: 452-5000 ext. 2761.

PERFORMANCE ART

Via o de Paso, a multimedia performance by Silvia Gruner with five performers and two film loops, is presented at 8 pm at Mobius, 354 Congress Street, near the South Station T-stop on the red line. Also presented April 7. Tickets: \$5. Telephone: 542-7416.

DANCE

Boston Ballet presents a *Balanchine Festival* featuring *Concerto Barocco*, *La Sonnambula*, and *Bourrée Fantastique* at 8 pm at the Wang Center, 270 Tremont Street, in downtown Boston. Also presented April 7 at 7 pm, April 8 at 8 pm, April 9 at 2 pm & 8 pm, and April 10 at 2 pm. Tickets: \$10.50 to \$32.50. Telephone: 787-8000.

Thursday, Apr. 7

POPULAR MUSIC

*** CRITIC'S CHOICE ***
SCC Strat's Rat presents the *Volcano Suns and Dogzilla* in Walker Memorial. No admission charge with MIT or Wellesley student ID. Tel: 253-3942.

David Lindley, long-time Jackson Browne and Ry Cooder sidkick, with his band El Rayo-X, performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Also presented April 8. Tickets: \$12. Telephone: 497-8200.

Gaye Bykers on Acid and Slaughter Shack perform at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Plate O Shrimp performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 76-9667.

Gang Green, with guests Gao Gao Dolls and Psycho, perform in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.50 advance/\$6.50 at the door. Telephone: 451-1905.

Kenny and Taijora perform music of Eastern Europe, Britain, Ireland, and America at 8 pm at the Blacksmith House, 56 Brattle Street, Cambridge. Admission: \$3.50. Telephone: 547-6789.

JAZZ MUSIC

*** CRITIC'S CHOICE ***
The Bob Moses Band performs at The Western Front, 343 Western Avenue, Cambridge. Telephone: 492-7772.

CLASSICAL MUSIC

Duo Classico — David Witten, piano, and Suellen Herschman, flute — performs works by Ponce, Brouwer, Delano, Barber, Lasala, and Copland as part of the *MIT Affiliated Artist Series* at 8 pm in Killian Hall, MIT Building 14, 160 Memorial Drive. No admission charge. Telephone: 253-2906.

Ensemble Chaconne performs 18th century masterpieces on original instruments as part of the *MIT Noon Hour Chapel Series* at 12:05 in the MIT Chapel. No admission charge. Telephone: 253-2906.

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Roger Sessions' *Concerto for Orchestra* and Mendelssohn's *Symphony No. 2, "Lobgesang"* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented April 8 at 2 pm and April 9 & 12 at 8 pm. Tickets: \$15.50 to \$41. Telephone: 266-1492.

The Tallis Scholars perform as part of the *International Early Music Series* at 8 pm in the Church of the Advent, Brimmer and Mt. Vernon Streets, Beacon Hill. Tickets: \$9, \$12, and \$15. Telephone: 262-0650.

The Opera Theater of the Boston Conservatory and New England Conservatory presents Mozart's comic opera "The Marriage of Figaro" at 8 pm at the Boston Conservatory Theater, 31 Hemenway Street, Boston. Also presented April 8 & 9 at 8 pm and April 10 at 3 pm. Tickets: \$7 general, \$4 seniors and students. Telephone: 536-6340.

John McDonald, pianist and composer, performs a program of his own works at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Follen and Garden Streets, Cambridge. No admission charge. Tel: 876-0956.

The New England Conservatory's Honors Brass Quintet performs works by Berio, Jan Bach, and others at 12:30 in the Federal Reserve Bank of Boston's Auditorium, 600 Atlantic Avenue, across from South Station in downtown Boston. No admission charge. Telephone: 973-3454 or 973-3368.

FILM & VIDEO

*** CRITIC'S CHOICE ***
The Brattle Theatre continues its Thursday film series *Two Sides to Every Story* with Jean Renoir's *La Bête humaine* (1938), starring Jean Gabin, at 4:00 & 7:30 and Fritz Lang's 1954 remake, *Human Desire*, starring Gloria Grahame and Glenn Ford, at 6:00 & 9:45. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Rear Window presents Vittorio DeSica's *Garden of the Finzi-Continis* (1970) at 8 pm at the Boston Food Co-op, 449 Cambridge Street, Allston. Admission: \$4. Telephone: 277-4618.

The Harvard Film Archive presents a festival of Hungarian Avant-Garde Films, with director *Iszvan Antal* in person, beginning at 7:30. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

THEATER

Dama Yankees is presented by the MIT Musical Theatre Guild at 8 pm in Kresge Little Theater. Also presented April 8 at 8 pm and April 9 at 3 pm & 8 pm. Tickets: \$7 general, \$6 MIT faculty and staff, \$5 students, \$4 MIT students. Telephone: 253-6294.

Boogie Woogie Landscapes, a play by ntazake shange, is presented by the MIT Black Students Union at 8 pm in McCormick Hall (Gymnasium). Also presented April 8 and 9. No admission charge.

The Complete Guide to Idiot Cooking, or, Jane Goodall Won't Eat My Salmon, a one-woman performance written and performed by Kathleen Patrick, opens today as a presentation of TheaterWorks at the Performance Place, 277 Broadway, Somerville. Continues through April 23 with performances Thur-Sat at 8 pm. Tickets: \$10 Fri & Sat, "pay what you can" on Thur. Telephone: 923-2251 or 787-0306.

Little Shop of Horrors is presented at 8 pm at Cohen Auditorium, Tufts University, Medford. Also presented April 8 and 9. Telephone: 381-3493.

Friday, Apr. 8

The Cambridge Multicultural Arts Center's *Third Anniversary Community Open House Celebration* features performances by *The Children's Dance Project*, *The Children's Theater Project*, Spanish songs and guitar by *Arturo*, African drumming and dancing with *Onye Onyemachi*, and dancing to the *Stan Strickland Band* beginning at 7 pm at CMAC, 41 Second Street, East Cambridge. No admission charge. Telephone: 577-1400.

THEATER

Of Thee I Sing, by George S. Kaufman and Morrie Ryskind, music and lyrics by George and Ira Gershwin, is presented at 8 pm at Next House, 500 Memorial Drive. Also presented April 9 at 8 pm and April 10 at 2 pm. Admission: \$2 general, free to Next House students. Telephone: 225-8989.

PERFORMANCE

... r-e-m-o-o-t-e ... a mechanized mixed-media event by Ralph Paquin and Ann Stoddard, is presented at 7 pm & 8 pm at the MIT List Visual Arts Center, Weisner Building E15, 20 Ames Street, Cambridge. Also presented April 9 at 3 pm & 4 pm. No admission charge but reservations are required. Telephone: 253-4680.

POPULAR MUSIC

*** CRITIC'S CHOICE ***
O-Positive performs in a benefit concert for *The International Rescue Committee* at 9 pm at Memorial Hall, Harvard University, corner of Cambridge and Broadway Streets. Tickets: \$10 (available at Holyoke Center, Harvard Square).

Pop Will Eat Itself performs at Axis, 13 Lansdowne Street, across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

Treat Her Right, with guests T.H. and the Wreckage, Dr. Black's Combo, and Big Clock, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$4.50 advance/\$5.50 at the door. Tel: 451-1905.

Balaam and the Angel and The Zulus perform in *WBCN's 20th birthday party* at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Titanics, Deliverance, Flying Scouts, and Red Wagon perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Shake the Faith and She Cried perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

DANCE

*** CRITIC'S CHOICE ***
Laura Knott Dance Company presents "Degrees of Freedom" at 7:30 & 9:00 at the Brattle Theatre, 40 Brattle Street in Harvard Square. Tickets: \$8. Telephone: 876-6837.

The Ballet Theatre of Boston presents *Setting New Faces* at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Also presented April 9. Tickets: \$9.50. Telephone: 262-0961.

Boston's DanceArt Company and France's Diagonal Danse perform at 8 pm at the Joy of Movement Studio Theatre, 536 Massachusetts Avenue, Central Square, Cambridge. Also presented April 9. Tickets: \$8. Tel: 899-9348.

The Skating Club of Boston presents its 76th annual production of *Ice Chips Show of Champions* at 8 pm in Walter Brown Arena, Boston University. Also presented April 9 at 2 pm & 8 pm and April 10 at 2 pm. Tickets: \$8. Telephone: 782-5900.

FILM & VIDEO

The MIT Lecture Series Committee presents Frank Capra's *Mr. Smith Goes to Washington* (1939), starring Jimmy Stewart and Jean Arthur, at 7:30 in 10-250 and *Innerspace*, starring Martin Short and Dennis Quaid, at 7:00 & 10:00 in 26-100. Admission: \$1.50. Tel: 225-9179.

The Rear Window presents *The Shop on Main Street* (Jan Kadar, 1966), 1966 Oscar Winner as Best Foreign Film, at 7:30 at the Firehouse Multicultural Arts Center, 659 Centre Street, Jamaica Plain. Admission: \$4. Telephone: 277-4618.

The Museum of Fine Arts continues its film *Latin Visions with La Muerte de un Burocrata* (Death of a Bureaucrat, Tomas Gutierrez Alea, Cuba, 1966) at 5:30 and *La Tierra Prometida* (The Promised Land, Miguel Litin, Chile, 1973) at 8:00. Screenings in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Harvard Film Archive begins a series of contemporary *Swedish Cinema* with *The Threat* (Stefan Jarl, 1987) at 8 pm, preceded by a lecture by Swedish film director, Carl Henrik Sventedst, introducing the series. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$5 general. Telephone: 495-4700.

The French Library in Boston continues its series *Experimentis in Film and Sound* with René Clair's *Sous les toits de Paris* (Under the Roofs of Paris, 1930) at 8 pm. Also presented April 9 and 10. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 Library members. Tel: 266-4351.

Mobius presents *Mega Scan: A Video Extravaganza*, with screenings of recent videotapes by nine Boston artists, at 8 pm. A different program is also screened April 9 and video installations are on view April 9 to 10. Located at 354 Congress Street, Boston, near the South Station T-stop on the red line. Admission: \$5. Telephone: 542-7416.

CLASSICAL MUSIC

The Ridge String Quartet performs works by Haydn, Bartok, and Dvorak as part of the *MIT Guest Artists Series* at 8 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

*** CRITIC'S CHOICE ***
Pianist Alicia de Larrocha performs works by Mendelssohn, Mompou, and Schumann at 8 pm in Symphony Hall, corner of Massachusetts and Huntington Avenues, Boston. Tickets: \$17, \$18, and \$20 (see also reduced-price tickets offered through *The Tech* Performing Arts Series). Telephone: 266-1492.

Banchetto Musicale performs Beethoven's *Violin Concerto* and Haydn's "Creation" Mass at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Tickets: \$9, \$14, and \$17. Telephone: 965-0165.

The Young Composers Competition Winners Concert is presented at 8 pm in the Concert Room, The Boston Conservatory, 8 The Fenway. No admission charge. Telephone: 536-6340.

Gisela Krause, harpsichord, and David Beyer, piano, perform a program entitled "Two Centuries of French Keyboard Music" at 8 pm at the All Newton Music School, 321 Chestnut Street, West Newton. No admission charge. Telephone: 527-4553.

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REFRESHMENTS PROVIDED

ARTS

On The Town

Compiled by Peter Dunn

EXHIBITS

New Approaches to the Photographic Marketplace, highlighting the work of those photographers who have advanced their commercial careers without compromising their originality, opens today at Gallery East, The Art Institute of Boston, 700 Beacon Street, Boston. Continues through May 11 with gallery hours Mon-Fri 9-5. Telephone: 262-1223.

Saturday, Apr. 9

Artists' Ball. 12th Annual Masquerade Gala, featuring The Fat City Band, begins at 8 pm at the Boston Center for the Arts Cyclorama, 539 Tremont Street, Boston. Tickets \$15 advance/\$18 at the door. Telephone: 1-443-8871.

FILM & VIDEO

The MIT Lecture Series Committee presents The Name of the Rose, starring Sean Connery, at 7 pm & 10 pm in 26-100. Admission: \$1.50. Tel: 225-9179.

The Brattle Theatre presents a double bill of nymphomaniacs with Stanley Kubrick's film adaptation of Vladimir Nabokov's novel, Lolita (1962), starring James Mason, Peter Sellers, and Sue Lyon, at 2:15 & 7:30 and Tennessee Williams' Baby Doll (Elia Kazan, 1956) at 5:00 & 10:10. Also presented April 10. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Rear Window presents Mary Poppins (Robert Stevenson, 1964), starring Julie Andrews and Dick Van Dyke, at 2 pm at the Firehouse Multicultural Arts Center, 659 Centre Street, Jamaica Plain, and Orson Welles' The Trial (1963) at 8 pm at the Brookline Arts Center, 86 Monmouth Street, Brookline. Admission: \$3 Mary Poppins, \$4 The Trial. Telephone: 277-4618.

The Harvard Film Archive continues its series of Animated Features with The Adventures of Prince Ahmed (Lotte Reiniger, Germany, 1926) at 2 pm, and also continues its series of Swedish Cinema with Sally and Freedom (Gunnar Lindblom, 1981) at 7 pm and The Threat (Stefan Jarl, 1987) at 9 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Celebration of Black Cinema V festival opens today with Older Women and Love (Camille Billops, 1987) & Two Dollars and a Dream (Stanley Nelson, 1987) at 7 pm and Playing Away (Horace Ové, 1986) at 9 pm, presented at the Institute of Contemporary Art, 955 Boylston Street, Boston, near the Auditorium T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Telephone: 232-1088.

Mobius presents Mega Scan: A Video Extravaganza, with screenings of recent videotapes by nine Boston artists, at 8 pm (program different from April 9 screening). Video installations are on view to April 10 with hours 12-5. Located at 354 Congress Street, Boston, near the South Station T-stop on the red line. Admission: \$5. Telephone: 542-7416.

EXHIBITS

Dhumbalia Rising, small paintings of oil on canvas by Lewis Benjamin and Gail Fitzgerald, opens today at the Basement Gallery, Boston Food Co-op, 449 Cambridge Street, Allston. Continues through April 30 with gallery hours Mon-Fri 10-9, Sat 9-9, and Sun 12-6. No admission charge. Telephone: 787-1416.

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
Brueggem-Bylsma-Leonhardt Trio performs a program celebrating the 17th century Italian sonata at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Telephone: 536-2412.

Boston University Opera Theatre presents Johann Strauss' Die Fledermaus at 8 pm at the Boston University Theatre, 264 Huntington Avenue, Boston. Also presented April 10 at 3 pm and April 11 & 12 at 8 pm. Tickets: \$6 & \$8 general, \$4 BU faculty/staff/alumni, seniors, and students, free with BU student ID. Telephone: 266-3913.

The Harvard Wind Ensemble performs music of Peter Schuckele and P.D.Q. Bach at 8 pm in Sanders Theater, Harvard University, Kirkland and Oxford Streets, Cambridge. Tickets: \$6 general, \$4 seniors and students. Tel: 495-2000.

JAZZ MUSIC

Anthony Braxton, a musician of many instruments on the cutting edge of modern jazz, performs in the final event of the MIT Composers in Recital Series at 8 pm in Kilian Hall, MIT Building 14, 160 Memorial Drive. Preceded by a free lecture by the composer at 4 pm. Admission: \$8 general, \$4 students. Telephone: 253-2906.

POPULAR MUSIC

*** CRITIC'S CHOICE ***
B. B. King, consummate blues artist, performs at 7 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Tickets: \$15 and \$17.50. Telephone: 282-8000.

Duke Robillard performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Blushing Brides, with guests Good Question, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$8.50 advance/\$9.50 at the door. Telephone: 451-1905.

The Rain Dogs, Blake Babies, and Information perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Silly Wizard performs traditional and original music from Scotland at 8 pm at the Somerville Theatre, 55 Davis Square, just by the Davis Square T-stop on the red line. Also presented April 10. Tickets: \$12.50, \$14.50, \$15.50 in advance, \$2 more day of show. Tel: 625-1081.

Urban Blight, winners of the 1987 New York Rock & Roll Rumble, perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$8. Telephone: 497-8200.

Matweeds, Buzz and the Gang, Mercyland, and Eight Balls perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Folksinger/songwriter Tom Rush performs at 7 pm & 10 pm at the Colonial Theatre, 106 Boylston Street, Boston. Tickets: \$20 and \$25. Tel: 426-9366.

Sunday, Apr. 10

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
Marek Zabrowski, piano, performs an all-Chopin program as part of the MIT Affiliated Artist Series at 4 pm in Kresge Auditorium. No admission charge. Telephone: 253-2906.

The New England Conservatory Honors String Quartet performs works by Haydn, Bartok, and Debussy at 2 pm in Kilian Hall, MIT Building 14, 160 Memorial Drive. No admission charge. Telephone: 253-2906.

*** CRITIC'S CHOICE ***
Boston Concert Opera presents Verdi's "Nabucco" at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$12, \$25, and \$35. Telephone: 536-1166.

James Lafitte, trombone, performs works by Stravinsky, Ramose, Bozza, and Jacobs, at 8 pm at the All Newton Music School, 321 Chestnut Street, West Newton. No admission charge. Telephone: 527-5317.

Pro Arte Chamber Orchestra performs works by Beethoven, Mozart, Martin, and Eric Chasalow at 3 pm in Sanders Theater, Harvard University, Kirkland and Oxford Streets, Cambridge. Tickets: \$6, \$10, \$12, and \$15 [see also reduced-price tickets offered through The Tech Performing Arts Series]. Tel: 661-7067.

*** CRITIC'S CHOICE ***
Laura Jeppesen, viola da gamba, Jane Hershey, viola da gamba, Catherine Liddell, theorb, and Frances Conover Fitch, harpsichord, perform works by J. S. Bach, Marin Marais, Daniel Stepten, Captain Tobias Hume, and Bela Bartok at 3 pm in Rens Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

FILM & VIDEO

The MIT Lecture Series Committee presents John Ford's Excelsior at 6:30 & 10:00 in 26-100. Admission: \$1.50. Telephone: 225-9179.

The Harvard Film Archive continues its series of Swedish Cinema with I Am Maria (Karin Weid, 1980) at 4 pm and Sally and Freedom (Gunnar Lindblom, 1981) at 7 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Harvard-Epworth Church presents John Ford's The Sun Shines Bright (1953) at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The Celebration of Black Cinema V festival continues with Big George Is Dead (Henry Martin, 1986) & Handsworth Songs (John Akromiah, 1986) at 3 pm, Jamaica and Johnnie (Lionel Ngakane, 1982), Territories (Isaac Julien, 1983), & Dreaming Rivers (Martina Attille, 1988) at 7 pm, and Love Brewed... in the African Pot (Kwame Ansah, Ghana, 1980) at 9 pm, presented at the Institute of Contemporary Art, 955 Boylston Street, Boston, near the Auditorium T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Tel: 232-1088.

POPULAR MUSIC

The Rollins Band (featuring Henry Rollins), with guests Volcano Suns and The Rise, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Tel: 451-1905.

Monday, Apr. 11

CLASSICAL MUSIC

*** CRITIC'S CHOICE ***
Sinfonova Chamber Orchestra performs works by Takekiko Gokita, Peter Kelly, and Marc Rossi at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$16.50, \$20, and \$30 [see also reduced-price tickets offered through The Tech Performing Arts Series]. Telephone: 938-6828.

The Berklee Concert Wind Ensemble performs at 8:15 at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$2 general, \$1 seniors. Telephone: 266-1400.

The New England Conservatory Percussion Ensemble performs works by Yiu-Kwong Chung, Steve Reich, and James Hoffmann at 8 pm in Jordan Hall, NEC, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

Boston Conservatory Choral performs Brahms' "Lieders der Walzer" and Bach's "Lobet den Herrn" at 8 pm in Seully Hall, Boston Conservatory, 8 The Fenway, Boston. No admission charge. Telephone: 536-6340.

LECTURES

Kathy Adler presents a lecture/slide show entitled "Impressionism — A Woman's Place?" at 6:30 in Room 313, Boston University College of Liberal Arts, 725 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-2520.

Actor/director Janet Suzman gives the Theodore Spencer Memorial Lecture, entitled "My Life in art (with a very small a)," at 4 pm at the Loeb Drama Center, 64 Brattle Street, Cambridge. No admission charge. Telephone: 547-8300.

FILM & VIDEO

The Somerville Theatre presents House of Games at 6:15 & 9:40 and Passion of Judith Hearne at 7:45. Also presented April 12. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Admission: \$4.50 general (good for the double bill). Telephone: 625-1081.

The Brattle Theatre continues its Monday series of Film Noir with Pickup on South Street (Sam Fuller, 1953) at 4:30 & 7:50 and Scandal Sheet (Phil Karlson, 1952) at 6:10 & 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

*** CRITIC'S CHOICE ***
The Harvard Film Archive continues its Monday film series Three Directors: Hitchcock, Renoir, Godard with Jean-Luc Godard's A Bout de souffle (Breathless, France, 1959), starring Jean-Paul Belmondo and Jean Seberg, at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Celebration of Black Cinema V festival continues with Dreaming Rivers (Martina Attille, 1988) & The Passion of Remembrance (Maureen Blackwood & Isaac Julien, 1986) at 6:00 at the Mass. College of Art Tower Building, 621 Commonwealth Avenue, Boston, near the Longwood T-stop on the green line, and Kukurantumi (Road to Accra) (King Ampaw, Ghana, 1983) at 8:30 at the Institute of Contemporary Art, 955 Boylston Street, Boston, near the Auditorium T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Telephone: 232-1088.

Tuesday, Apr. 12

EXHIBITS

Works by John Casey opens today at the Gallery at the Piano Factory, 791 Tremont Street, Boston. Continues through May 2 with gallery hours Thur-Fri 5-9, Sat-Sun 2-6. Telephone: 437-9365.

POPULAR MUSIC

Guitarist/fiddle player Clarence "Gatemouth" Brown performs beginning at 9 pm at Nightstage, 823 Main Street, Cambridge. Tickets: \$9. Tel: 497-8200.

FILM & VIDEO

The Brattle Theatre continues its Tuesday series Questioning War on Film with Viva La Muerte (Fernando Arrabal, 1971) at 4:30 & 7:45 and The Brig (Jonas Mekas) at 6:15 & 9:30. Located at 40 Brattle Street in Harvard Square. Admission: \$5 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Tuesday film series Women Directors and the Avant-Garde with Journeys from Berlin/1971 (Yvonne Rainer, 1980) at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

The Celebration of Black Cinema festival continues with Black Goddess (Ola Balogun, Nigeria, 1978) at 6:00 at the Mass. College of Art Tower Building, 621 Commonwealth Avenue, Boston, near the Longwood T-stop on the green line, and Pressure (Horace Ové, 1974) at 8:30 at the Institute of Contemporary Art, 955 Boylston Street, Boston, near the Auditorium T-stop on the green line. Tickets: \$4.50 general, \$3.50 seniors and students. Telephone: 232-1088.

Upcoming Events

The Boston Music Awards at the Wang Center on April 13. Merchant of Venice presented by the MIT Shakespeare Ensemble, April 14 to 19. Scuffly the Cat at Axis on April 14. Rudolph Nureyev & Friends at the Wang Center, April 15 to 17. Je suis le cahier: The Sketchbooks of Picasso at the Institute of Contemporary Art, April 15 to June 12. Love and Rockets, with the mighty lemon drops, at the Orpheum Theatre on April 16. The Bodeans at the Metro on April 20. The Peking Acrobats at the Berklee Performance Center on April 27 and 28. 10,000 Maniacs at the Orpheum Theatre on April 29. Treasures of Ramses the Great opening April 30 at the Museum of Science.

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Pass/Fail reviewed at forum

(Continued from page 1)
percent took more than 60 units in the second term.

One student said he had seen freshman deliberately overload while on pass/fail, but that he thought they were small minority.

Kenneth Simons '90 suggested that freshmen may merely be testing their limits during the second term, and not deliberately trying to squeeze in more classes on pass/fail. Many students, he said, honestly think they can do well in five courses after their first term. Lowering the freshman credit limit might alleviate the problem without eliminating pass/fail second term, he said.

Though Simons admitted that a low credit limit would prohibit exploration, another student suggested that excess credits be allowed, but on grades.

Second term work poor

Manning said poor coursework performance during the second term was an important concern of the CFYP, particularly because students need only do "D" work in order to pass fundamental subjects. Faculty teaching upperclassmen often lament their students' poor background, said Professor Herman Haus, a member of the committee.

But one student countered that putting students on grades is an "uncreative" and unnecessary way to get students to do quality work. Another said he thought that a full year of pass/fail beneficially resulted in low competitive spirit at MIT, because freshmen are not worrying about each other's quiz averages, he said, they learn to help each other out in classes.

Several students also noted that raising standards for a pass-

ing grade to "C" work would ensure that those who passed had performed sufficiently well, without the need for eliminating pass/fail.

One student suggested that minimum competency standards — on an absolute scale, not a curve — could be established for passing the science core subjects.

Darian Hendricks '89 questioned whether poor performance in the second term might be a failure of the students' support system. Manning said the CFYP was not laying all of the blame on pass/fail; he suggested, however, that second term was an opportune time to switch to grades because of the continuity of the freshman support system. The present transition into the sophomore year is a difficult one, Manning argued.

Freshman year is seen as "training ground"

Manning likened the present conception of the freshman year as that of a "training ground," saying it was "excessively rigid." Most freshmen are taking primarily science core subjects, he said, rather than exploring a range of interests. Although there are no rules requiring students to complete the science core in their first year, he said, "there are clear messages coming from all parts of the Institute that this is desirable."

But Manning said that most department heads had agreed, when surveyed, that much could be gained if students would

spread their core subjects beyond their freshman year. The faculty should endorse that attitude, he said, and alter its messages to students through the literature it distributes to freshmen.

The CFYP initially began considering pass/fail in terms of its effect on flexibility Manning said, though the discussion "took a life of its own" after that. The present pass/fail structure, Haus explained, discourages students from letting science core subjects slip over into their third term.

But Aimee Smrz '88, claimed that students themselves have expectations about the science core, that they wanted to keep pace with other freshmen.

The CFYP will hold a second forum next Monday.



Mark D. Virtue/The Tech
Kenneth Manning answers a question during a forum on the freshman year.



Mark D. Virtue/The Tech
Marya Lieberman '89 makes a comment during a forum on the freshman year.

**Hush little baby
don't you cry.
If someone doesn't
do something,
you'll just die.**

Be a Peace Corps
volunteer **Peace
Corps**

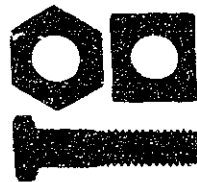
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WORKING STUDENTS:

When you fill out your Form W-4, "Employee's Withholding Allowance Certificate," remember: If you can be claimed on your parent's or another person's tax return, you generally cannot be exempt from income tax withholding. To get it right, read the instructions that came with your Form W-4.



Wanna Write Sports?



Drop by Sunday at 4
and talk to Peter,
Harold, or Kyle.

STUDENT VOLUNTEERS NEEDED FOR "I'M AIDS-AWARE" April 25 - 29

MIT Medical's AIDS-AWARE project is planning information tables, special programming on MIT Cable, computer updates on AIDS, fund-raising for AIDS research and services, and more throughout the week of April 25.

We want everyone on campus to be AIDS-aware, but, to be successful, we need your help. If you believe that all students need up-to-date AIDS information, then please contribute a small amount of your time and talent in this effort.

Come to an organizing meeting on Saturday, April 9 from 10am - noon in Room 1-223. If you want to volunteer, but can't come to the meeting, call Anne Gilligan or Janet Van Ness at 253-1316.

WE NEED YOU. PLEASE.

PHYSICS OPEN HOUSE

FRESHMEN AND UNDESIGNATED SOPHOMORES ARE INVITED TO EXPLORE THE POSSIBILITIES OFFERED WHEN MAJORING IN PHYSICS. AT THIS ANNUAL EVENT, INFORMATION WILL BE AVAILABLE ON CURRICULUM, DEPARTMENTAL DIVISIONS, SOCIETY OF PHYSICS STUDENTS, SIGMA PI SIGMA (HONOR SOCIETY) AND UROP. FACULTY AND PRESENT PHYSICS MAJORS WILL BE ON HAND TO DISCUSS OPTIONS AND OPPORTUNITIES.

REFRESHMENTS

WEDNESDAY

APRIL 6

3:30 PM

4-339

Faculty, Students & Staff
**You are invited
to the IBM
Workstation Forum
and
Technical Discussion**

**Tuesday, April 5th
Room 9-150**

AGENDA:

12NOON: OS/2 Base Edition

What It Can Do For You. Come find out about IBM's Operating System/2 Version 1.0. Learn how OS/2 utilizes up to 16MB of memory, virtual memory segment swapping, and a high level programming interface in a multi-tasking environment. Presented by Dave Gardner, IBM Cambridge Scientific Center.

2PM: OS/2 Extended Edition

What It Can Do For You Plus More. Find out more about the Presentation, Communication, and Database Managers that operate under the OS/2 Extended Edition. Presented by the IBM Cambridge Scientific Center staff.

4PM: IBM 6152 Academic System

Exploit the Capabilities. Learn about IBM's latest technical workstation. The IBM 6152 combines the technology of the PS/2 Model 60 with the RISC technology of the RT. Presented by George Linscott from IBM Project Athena.



Athena responds to thefts

(Continued from page 1)

this group of thieves, who are probably not members of the MIT community, have stolen most of the personal computers — not the DEC workstations. Schiller speculated that these thieves find marketing a personal computer easier than a workstation.

These thieves are operating at MIT, Harvard, and Boston University, and are believed to be very familiar with the campuses, according to Anne P. Glavin, chief of Campus Police.

The other group of thieves is "probably familiar with the Athena system" and can utilize the workstations, Schiller believed. The actions of these thieves showed no sign of forced entry.

These thieves are probably part of the MIT community, but "there is no evidence that points to anyone," Bruce said.

Clusters shut down

All the Athena clusters except the one in the Student Center were shut down March 21, Schiller noted. The VS2000 system boxes for the workstations were bolted down that night and on Tuesday, the monitors were bolted down, he said.

The Athena cluster in 4-035, which used to be open 24 hours, now has restricted hours (2-5 pm, 7-11 pm), Schiller said. Athena staff are currently keeping watch of that cluster and the one in Building 37 during its hours of operation.

"The current strategy is just to bolt down computer terminals," Schiller said. There are presently alarm systems on the terminals that are linked to the Campus Police headquarters.

Athena is also considering moving terminals from the Student Center cluster to the perimeter of the Student Center library, Bruce said. He stressed though that no firm decisions have yet been made.

Security problems will be solved at the end of this term, according to Steven R. Lerman '72, director of Athena. The public clusters are expected to be open for 24 hours then.

Theft has always been a problem on campus, Glavin stated. Twenty years ago, electric typewriters used to be frequently stolen. Finally, typewriters were bolted down and the thefts stopped.

Bruce said the reason people are reluctant to physically secure equipment is that they like to

Fraternities are seeking a new insurance policy

(Continued from page 1)

violations. "MIT frats had blocked egresses, out-of-date and unmounted fire extinguishers, smoke detectors which did not work, broken emergency lights and unlit exit signs," he noted.

According to Eisenmann, the new insurance company could possibly "demand that the frats meet more than just the state fire safety requirements." However, both Eisenmann and Margossian assured the fraternities that the new insurance company would not require expensive structural work in order to comply with its fire coverage regulations.

Margossian did say that each fraternity house "will have to pay between \$200 and \$500 to meet

move it around their while they work.

Also, Glavin said some people think it is too expensive to install security devices. They think that all they have to do is to remember to lock their office door. "It's not that simple," Glavin said.

Campus Police, the Athena staff and administrative officials are making a concerted effort to prevent thefts by distributing flyers and posters that warn people of the problem.

the new regulations."

Margossian gave each of the 23 houses a notebook containing his assessment of the individual fraternity's fire problems, charts of each house's fire exits, fire extinguishers and emergency lights and other relevant information to help the fraternity houses make the needed changes.

Margossian, who will be leaving in June, hoped the notebooks would not only show the fraternities how to "get their houses in order", but also that "the notebooks could be passed down from one house manager to another, so the MIT frat system can avoid another difficult situation like this one in the future."

Finboard bans outside student group accounts

(Continued from page 1)

added.

Finboard needs information to fairly disperse its funds, Kantrowitz said. "Finboard exists primarily to give money to groups that cannot support themselves financially."

In effect Finboard will become every group's accountant, Hendricks said. This is not a new idea — about 15-20 groups have had their finances managed by Finboard in the past few years, Kantrowitz added.

With the new system individual groups will retain total control over their money, Hendricks stressed. "Everyone will have separate accounts and no one but the authorized members of the group will have access to those funds," he said. Hendricks added that many of the incidental expenses such as checking fees would be avoided.

Kantrowitz, who also is business manager of *The Tech*, asserted that for various student activities such as *The Tech* or the Lecture Series Committee, which have large cash flows, Finboard "would not be capable of performing all the necessary book-

keeping."

Chakrabarty noted that MTG does not intend to comply with Finboard's request. "Often it takes MIT three weeks to cut checks," he said. "Sometimes at MTG we have to pay expenses only on an hour's notice," he explained.

Chakrabarty said he was fairly certain that LSC, *The Tech*, and the Student Center Committee would join MTG in not complying with the request.

Both MTG and *The Tech* receive no Finboard funding, and according to Kantrowitz, "the rule does not apply to us."

Chakrabarty asserted that, "they [Finboard] don't have the authority to put forth such a request. Really it's just a powerplay."

Hendricks conceded that he would be willing to compromise if special situations arise. "My letter was not meant to be antagonistic," Hendricks said. Rather it was intended to convince smaller groups that if some student activities need to maintain outside accounts, they can present valid reasons for doing so, Hendricks said.

"No matter how bad they are, Grandma loves to hear the latest jokes."



Kim Cohen • University of Wisconsin • Class of 1990

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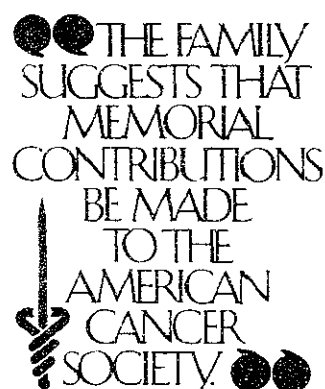
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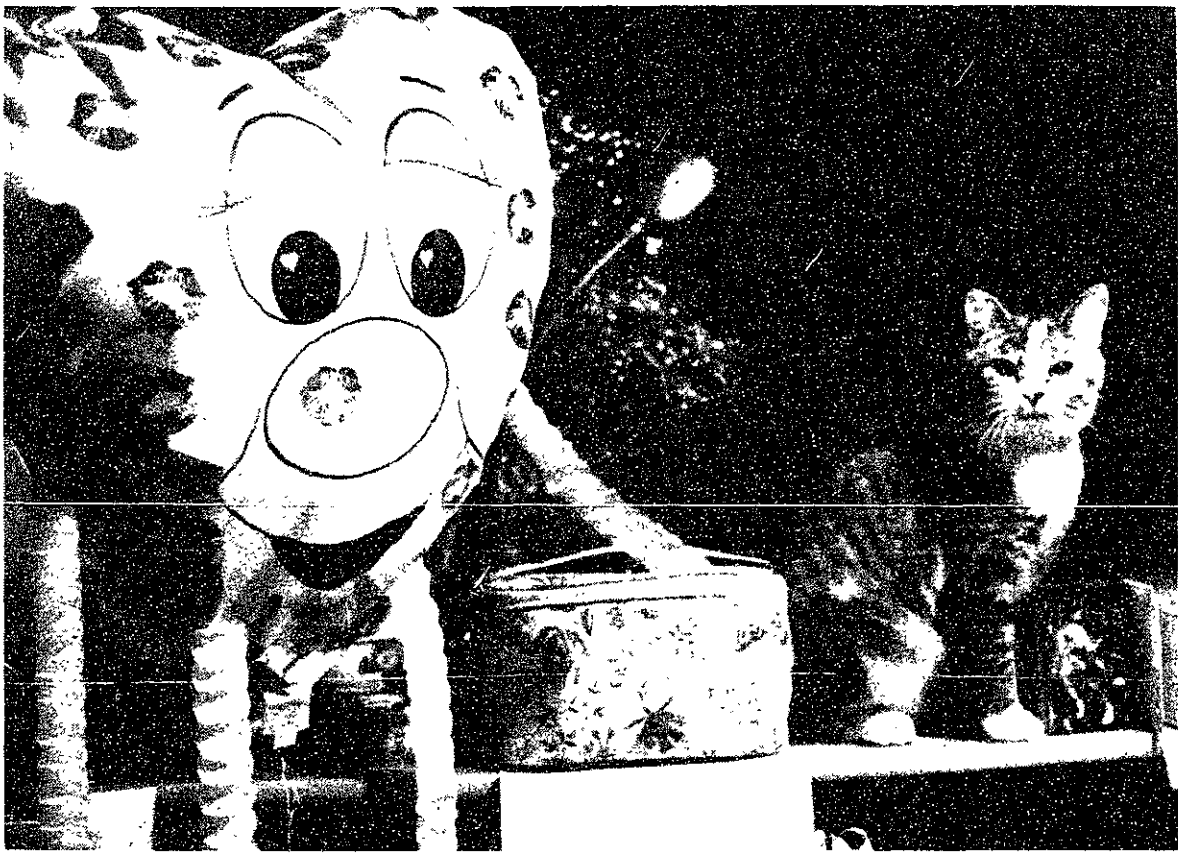
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Should I smile?

Kristine AeYeung/The Tech

Strong winds postpone Daedalus over weekend

(Continued from page 1)

Moderate winds from the north and south, which hit respectively the nose and tail, are not much of a problem, Ball said. "However when you get crosswinds [which appeared Sunday and Monday], it can really affect the stability of the airplane."

The adverse weather conditions and the waiting not only affect the project personnel on land, but also the individuals who will monitor the flight at sea, Ball said. "You have to remember that Daedalus has an entire convoy accompanying it."

The scheduled pilot for Wednesday's attempt will be Kanelos Kanelopolous, member of the Greek Olympic Cycling

Team, Ball said. "The pilots will continue to alternate until they finally take off," he said.

Ball explained that the group is willing to stay in Crete at least until May 15. "At that time they may start running into complications since in Crete you can expect mid-summer temperatures then," he said.

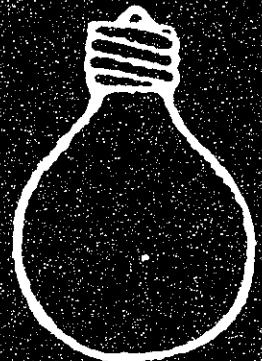
If the team completes their planned 74-mile flight, they will surpass the 22.5 mile point-to-point record that was set by American Bryan Allen when he pedaled the Gossamer Albatross across the English Channel in 1979. They would also break their own 36.4 mile distance record that was set at Edwards Air Force Base in California last January.

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SUMMER SUBLETS WANTED

Visiting profs seek furnished apts/homes 7/1 - 8/31. Will consider monthly arrangements. Cambridge/Harvard Square only. Call Tim 536-9716.



Smoking used to have flavor, too.

This space donated by The Tech

A103

Art and reason

When Mark and I decided to spend the weekend at his mother's house, I never imagined I would be walking into a mouse's nightmare. There were cats everywhere.

Cat plaques, cat statues, cat clocks, even a cat mat. I couldn't begin to duplicate her collection of kitty litter if I spent a year at a garage sale. Conspicuously absent, however, was a real cat. Strange, I thought, and began to fear that a weekend with cat woman could be a lot less than purr-fect.

But then she came home, and Mark introduced her. She was dressed surprisingly well—no leopard pants. In fact, you could say she was the cat's meow, but I'd rather not.

She offered me a cup of Dutch Chocolate Mint. Now that was something I could relate to. Then she brought it out in the most beautiful, distinctly unfeline china I'd ever seen. As we sipped, I found out that Mrs. Campbell has my same weakness for chocolate, loves the theater as much as I do, but, incredibly, never saw "Cats." So Mark and I are taking her next month.



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sports

Softball splits two games

By Marcia Smith

The MIT softball team split the two games it played Saturday to bring their record to 2-2. MIT lost 5-1 to Babson College, then came back to win 3-2 to Wheaton in an extra-inning game.

MIT started off with a one-two-three first inning against Babson. But they faltered when Babson scored once in the second inning. In the third inning, Babson made three hits and MIT made two errors, which upped Babson's lead to 5-0.

MIT came back in the bottom of the inning to score a run off of a hit to deep right field by Julie Brown '88 to bring in Teri Lowenstein '89 from second. For the rest of the game, both defenses held tight, each allowing the other team only one hit and no runs. Babson won 5-1.

In the Wheaton game, MIT came back ready to win. "We were intense from the beginning," co-captain Carol Cantwell '88, said. "We didn't wait three innings to pull the defense together."

Both teams were tough for the first two innings, not allowing any runs. At the bottom of the third inning, Lowenstein walked, then advanced by a hit by Cantwell. Two outs later, Diane DiMassa '88, hit a line drive up the middle to bring in the run. MIT led 1-0.

MIT held Wheaton, then came back the next inning for another run. Stephanie Ragucci '90 got a single, then Linda D'Angelo '90 knocked a ball out to left field that gave pinch runner Lori Hart '90 enough time to round the bases to bring the lead to 2-0.

Wheaton came close to getting a run in the fifth inning when there was a runner on first and second with two outs. A ball was hit sharply out to left field and Brown threw to third base. The runner overslid the base and DiMassa alertly tagged her for the last out.

In the sixth inning, MIT walked two batters and committed an error, allowing Wheaton to load the bases with no outs. Then, Lowenstein made a diving

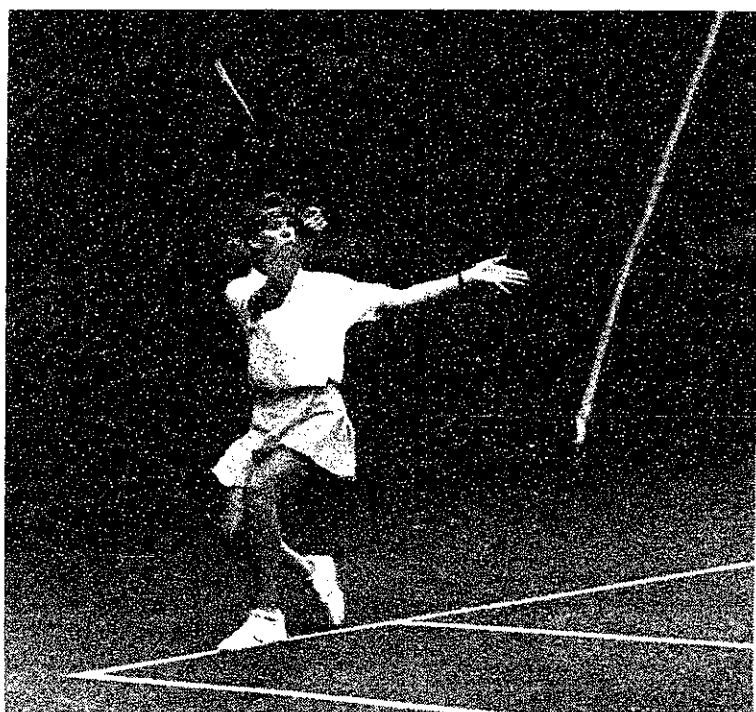
catch in center field which held all the runners.

Wheaton got a hit to bring in one run, and then the bases were still loaded with one out. DiMassa then caught the next ball at third and quickly tagged the runner at third base for the last out. "Those two plays by Diane and the diving catch by Teri were the key plays of the game," Coach Jean Heiney, said.

In the seventh inning, Wheaton had three hits to bring in a run to tie the game at 2-2. MIT wasn't able to get a run at the bottom of the inning, thus sending the game into extra innings.

In the top of the eighth, MIT got Wheaton out one-two-three. In MIT's half, Paula Ferguson '90 was walked. Pinch runner Cecilia Warpinski '90 then made it to third on two balls that went by the catcher. Michelle Duso '91 then walked. Ragucci then hit a line drive down the third base line to bring in the winning run.

Karen Krans '88 pitched all 15 innings of the day and only allowed a total of 13 hits and had 4 strikeouts. Brown and D'Angelo each had a double, the only extra-base hits for MIT. MIT's record goes up to 2-2 overall, 1-1 for the New 8 Conference.



Tugrulbey Kiyaman/The Tech
The MIT women's tennis team emerged victorious over Mount Holyoke on Friday, 9-0.

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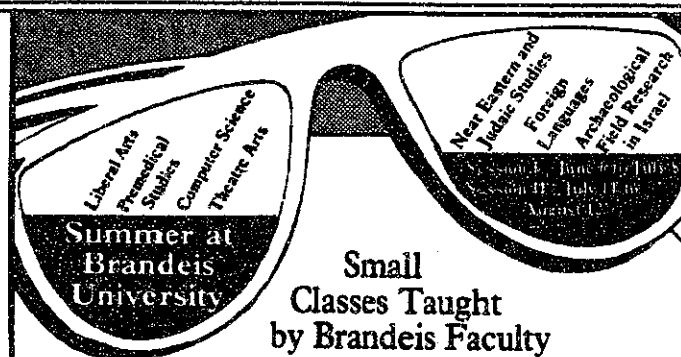
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