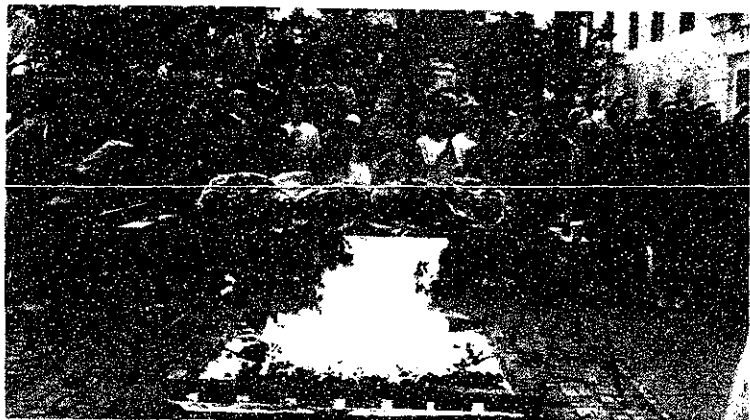




V. Michael Bove/The Tech

Last Friday afternoon marked the lighting of the charcoal pit for the 25th annual Senior House Steer Roast. In accordance with tradition, the fire was lit by a flaming roll of toilet paper traveling down a wire from the roof. In accordance with another tradition, rain threatened all weekend but the sky miraculously cleared for Saturday's feast.

## R/O comm reaches no consensus

By Harold A. Stern

The committee which met last year to discuss the future of Residence/Orientation Week at MIT failed to formulate any conclusions, said Thomas J. Allen SM '66, chairman of the R/O Committee.

The committee's inability to reach a consensus was largely the result of its large size, Allen said. Independent living groups, dormitories, the Undergraduate Academic Support Office, the Office of the Dean for Undergraduate Education, and faculty members were all represented on the committee.

"Many different constituencies were represented," he said. "Those who represented large groups were more locked into positions, and were less flexible." Allen added that "nobody was willing to give in" or make any concessions.

The Allen Committee's final report, which has not yet been released, makes no recommendations, either to change rush or to leave it the way it is. "It will be more [of] a historical document," he said, listing the changes in R/O over the years.

Orientation was a much more important component of R/O in

the past. Presently, the residence selection aspect has come to dominate — "finding a bed to sleep in is now the priority," Allen said.

"Strong allegiances are formed to living groups," and as a result, and many students leave after four years without "knowing what MIT is all about."

Allen saw two potential changes that could be made to R/O.

"There are two primary paths," he said. "One would be to hold rush and residence selection when it is, and move orientation forward or back," either during the summer or later in the term.

The other alternative would be to hold orientation when students arrive. Rush would then be held at the end of the freshman year or during the first year. "We are odd man out when it comes to residence selection," Allen said. "Nobody does it like we do."

Faculty express "renewed interest" in a re-examination of R/O Week

Despite the failure of the Allen Committee to make any recommendations, Dean for Student Affairs Shirley M. McBay said she has perceived a "renewed inter-

## Reorganization plans halted

By Prabhat Mehta

Discussions concerning the reorganization of sections in the Department of Humanities into several smaller departments have "foundered" because of concerns that the individual sections would lose their autonomy, according to Ann F. Friedlaender PhD '64, dean of the School of Humanities and Social Science.

The discussions involved two committees: one formed to study the possibility of combining the literature, foreign languages and literatures, and writing sections; and another to study the merger of the science, technology, and society program with the history and anthropology/archeology

sections.

Friedlaender noted that both committees reached stalemates because of fears that individual sections — which presently operate without departmental administration — would lose such advantages as having offices which function with almost as much independence as individual departments.

The discussions of grouping the sections into individual departments began last fall, when Friedlaender proposed the idea to the council of the School of HASS.

A reorganization would enable sections to work together in creating small graduate programs, Friedlaender said. She also felt that breaking up Course XXI would give more prominence to the individual sections and help them to attract more students.

Right now, Friedlaender sees the department "playing a service role to the Institute." She believed that a restructuring would give the sections a more functional role.

Professor Travis R. Merritt, head of the Undergraduate Academic Support Office, chaired a 1985 committee on the history and current status of MIT's HASS programs and feels restructuring would enable Course XXI sections to operate once again under departmental administration. In its present condition, Course XXI has no reason to

consider itself as a single department, Merritt noted.

The committee that studied the merger of STS, history and anthropology/archeology began to come apart in mid-January. Talks at the beginning of this year focused upon the benefits of merging only STS and history.

However, according to Friedlaender, complications arising from the developing science-technology policy studies program in STS led to the suspension of the committee altogether in mid-February.

Similarly, the committee on merging the literature, foreign languages and literatures, and

writing sections began breaking up at the beginning of this year. The foreign languages and literatures section, which is undergoing an extensive reevaluation of its own programs, dropped out of the talks in mid-January.

The committee, which discussed the possibility of creating a languages and literatures department, was finally suspended last month.

Despite its present setbacks, the issue of reorganization may not be dead. Although Friedlaender declined to comment upon the future of the Department of Humanities, she maintained that changes in the administration of the six sections in the department and of the STS program are needed.

## Lobbies 7 and 13 to be renovated

By Kaushik Bagchi

Internationally known designer Siah Armajani hopes to transform Lobby 7 from its present "unattractive" state to one that will combine both practicality and elegance.

Armajani was commissioned by the List Visual Arts Center to create a master plan for remodeling Lobby 7.

The Lobby 7 Committee and the Committee on the Visual Arts are presently discussing the re-

modeling plan and are not definite when the remodeling will start. They are waiting for further suggestions and feedback from students, staff and faculty.

The Lobby 7 remodeling is one of two major renovations that are planned at MIT at this time. The lunch facilities of Lobby 13 will also be expanded.

Armajani's plan for Lobby 7 includes a new donut stand, a new information and newspaper kiosk, a reading shelf, new seating, two podiums on top of two of the four columns at the lobby corners, and revolving doors that will replace the present entrance doors, according to Katherine G. Kline, curator and acting director of the List Visual Arts Center. Current furniture that were gifts from alumni will be moved to another place, since gifts may not be gotten rid of, Kline said.

There is presently no estimate for the cost of establishing these new structures, since the Lobby 7 Committee is not sure how fast they will implement the plan, Kline said. The remodeling plan can be implemented gradually without any difficulty, she added.

The Committee on the Visual

Arts requested \$40,000 from the Massachusetts Council on the Arts and Humanities during the fiscal years of 1985-86. This money would be used for remodeling Lobby 7, according to Kline. The committee received a little less than what was requested, she added.

According to Kline, Armajani is a democratic and egalitarian designer who does not use "opulent materials" in his designs; rather, he uses "common materials that look elegant." Kline described Armajani's designs of public places as places that "bring people together" — they are "city-square" designs. Kline believed that Armajani's designs are suitable because Lobby 7 is certainly a place where many people walk past or gather around when events are held there. Armajani designed a new seating plan that will hopefully create an environment where people will gather around and talk to each other.

Armajani talked to the Committee on the Visual Arts about his "practical design" and the "honest simplicity of his ap-

(Please turn to page 2)

## Football may become NCAA Division III sport

By Niraj S. Desai

MIT football may become a National Collegiate Athletic Association Division III sport, according to Professor Arthur C. Smith, head of a committee studying the change.

The committee is planning to meet Friday and make a recommendation at the Athletic Board's May 11 meeting, Smith said.

The move is being considered because of the dissolution of MIT's present league, the New England Collegiate Football Conference. Decisions by Southeastern Massachusetts University and the University of Massachusetts at Boston to move into the NCAA Division III forced the other seven schools in the conference to reassess their football programs, said Roger F. Crosley, director of sports information.

Two of the seven colleges — Providence College and Roger Williams College — have decided to drop football from their athletic programs altogether, Crosley said.

Five others — MIT, Merrimack College, Assumption College, Stonehill College, and Bentley College — are considering joining the NCAA Division III, according to Thomas J. Allen SM '66, chairman of the Athletic

Board. Football programs at the five schools are not as large or competitive as those at most Division III schools.

As a result, the five may try to form their own league within Division III, Crosley said. Such a league would impose strict limitations on members as to travel and the amount of money that could be spent on a program, he added.

A league should have more than five members, Smith said. He noted that it is difficult for schools with MIT's kind of football program to find suitable competition.

Only small changes likely

When the football program was reestablished a decade ago, many people were afraid that it would overshadow the other parts of MIT's athletics department, Smith said. He was not sure what criticisms would be leveled at the present plan to upgrade the program to Division III status because discussion of the plan has so far been confined to a relatively small group.

Football coach Dwight E. Smith expected some objections to the proposed change, but believed there are no valid arguments against it.

The proposed move into Divi-

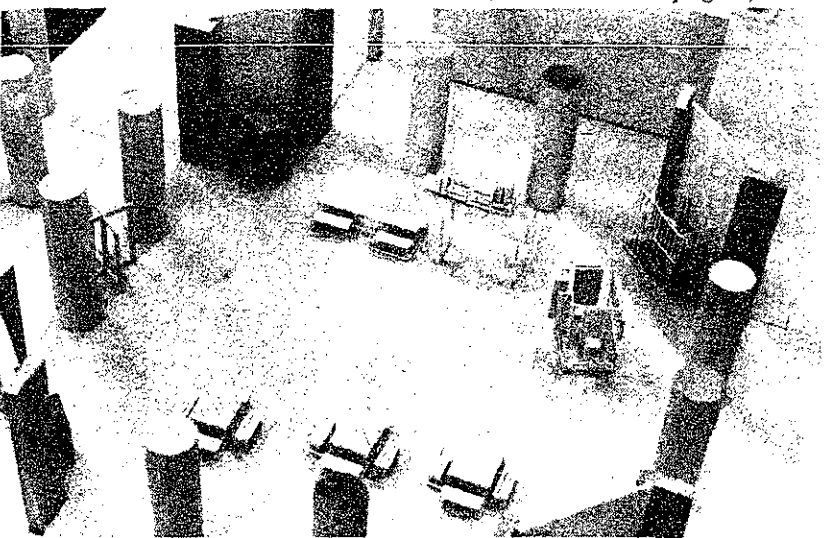
sion III should not cause any major changes in MIT's program, Crosley believed. MIT has abided by Division III rules for several years. The move is really only a "semantic" change, he said.

MIT football is already functioning like a varsity team, Coach Smith agreed. There are about 45 players in the program.

Allen worried that there may be problems in holding other schools to an agreement to limit recruiting and expenses.

If MIT had to go against schools that did recruit aggressively — and therefore could field stronger teams — there might be an increase in injuries, Professor Smith said. But there is presently no indication that that could become a problem, he said.

The other members of the committee are: William F. Brace '46, chairman of the Department of Earth and Planetary Sciences; Royce N. Flippin Jr., director of athletics; Mark A. Goldstein, chief of student health services; Lisa M. Lynch, assistant professor of management; James W. Mar '41, professor of aeronautics and astronautics; Timothy W. Mattox '88, student member; Francis C. O'Brien Jr., assistant director of athletics; and Martin C. Scheidl '88, student member.



Mike P. Niles/The Tech

The new look. Lobby 7 as designed by Siah Armajani

## Renovations are planned for Lobbies 7 and 13

(Continued from page 1)  
proach," Kline said. Armajani wanted to design "simple but elegant furniture that could be changeable and maneuverable according to the circumstances."

Kline described this style of design as "vernacular architecture." Armajani refused a suggestion to put up an electronic bulletin board because of his opposition to "high-tech" styles, Kline noted. Armajani decided to replace the entrance doors with a revolving door, since the latter would keep out the noise and pollution fumes from the lobby area.

### Lobby 13 to be renovated

The lunch facilities of Lobby 13 may also be expanded, according to Kenneth Miller, general manager of Food Services. Food Services is considering adding seating for lunch patrons.

Also, Food Services was recently given access to a classroom in the Lobby 13 area. It intends to use the classroom as part of the expansion plan for Cafe 13, Miller said.

Since the food carts began operating in the lobby last fall, the staff has increased due to the increasing business. On an average day, Cafe 13 serves 800-900 people, according to Miller. Cafe 13 is comparable to Walker dining hall that serves 1000-1100 people for lunch. Increasing business necessitates expansion, Miller said.

If Food Services accepts access to the classroom, expenditures would increase, Miller said. But

there is currently no estimate of the increased cost. The classroom would probably be used mainly as a storage space for food and a service area.

The food carts that are transported to Lobby 13 from Next House are presently left out in the lobby area during lunch hours. This, according to Miller, is "unattractive." Miller therefore believes that the classroom would be an advantage.

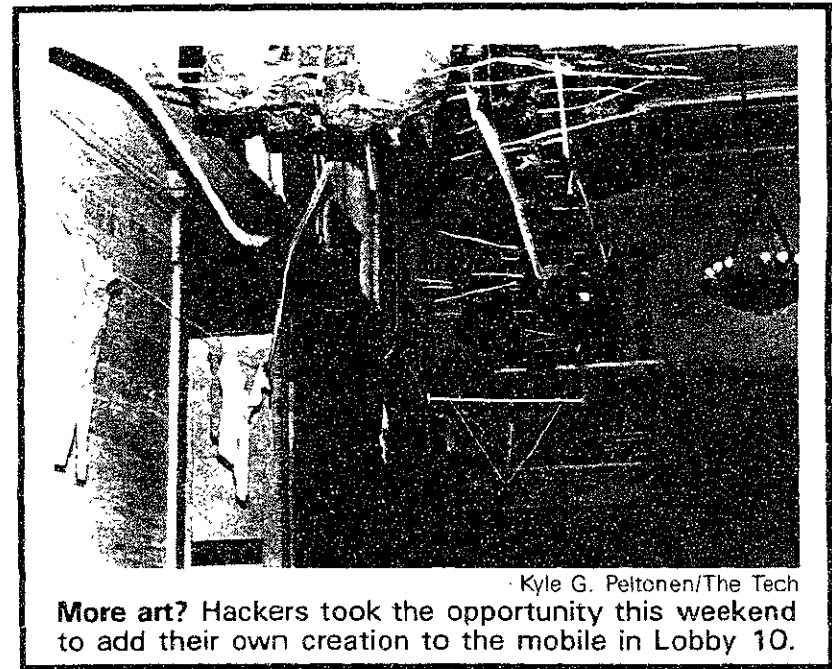
The lunch facilities of Lobby 13 were established to relieve the Student Center cafeteria during its renovation, according to Miller. Since then, "it has been very successful from the number of people it has served," Miller said.

Miller believes that Cafe 13 might also be open during non-lunch hours to serve coffee and snacks.

Earlier this term, Senior Vice President William R. Dickson '86 and then Undergraduate Association President Manuel Rodriguez '89 formulated plans to turn Lobby 13 into a student lounge. Rodriguez envisioned revolving doors to regulate extreme weather conditions, more tables and chairs, a carpet to make the room warm and comfortable, audio equipment, and a piano.

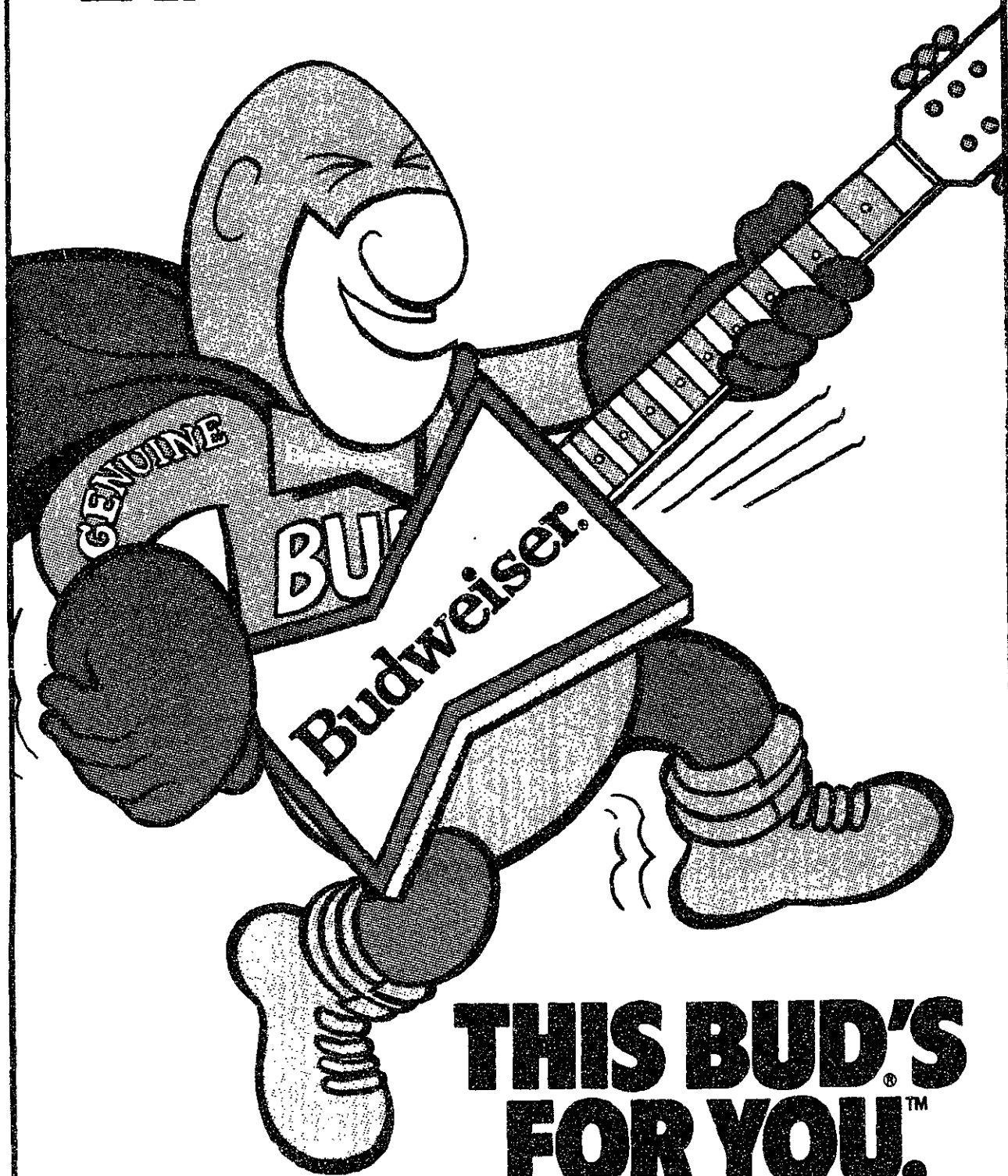
At the time, Dickson believed Lobby 13 could be used to increase student-faculty interaction and provide a relaxed atmosphere for discussion.

Food Services' current plans for Lobby 13 do not include such an arrangement.



Kyle G. Peltonen/The Tech  
More art? Hackers took the opportunity this weekend to add their own creation to the mobile in Lobby 10.

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# news roundup

from the associated press wire

## World

### Israel takes search for guerrillas into Lebanon

Israeli troops rolled into southeastern Lebanon yesterday, looking for Palestinian guerrillas. Lebanese authorities said tanks and helicopter gunships were used in the search. An Israeli military communique said the operation was intended to head off attempts by Palestinians to infiltrate into Israel for "purposes of murder and hostage-taking."

### Hopes fade in India disaster

Last night, rescue workers were pumping oxygen and drinking water under rubble from a collapsed childrens' hospital in northern India in hopes of keeping alive those who are trapped. But hope of finding survivors was fading last night. A reporter for the *Kashmir Times* said at least 50 children and adults are trapped on the first floor.

### Panama Canal business not hurt

A Panama Canal official called business "almost embarrassingly high," despite US efforts to depose Panama's military leader, Manuel Noriega. Richard Wainio of the Panama Canal Commission said yesterday that toll revenues were about \$4.5 million over expectations for the first five months of the year. The United States continues to refuse to turn over canal payments to the Noriega government. Noriega has been indicted on drug charges in the United States.

### Polish labor unrest continues

The State Department urged the Polish government yesterday to negotiate with workers to end the worst labor trouble in Poland since the crackdown on Solidarity in 1981. A Solidarity adviser said police have arrested at least nine of the outlawed group's leaders. Electrician and Nobel laureate Lech Walesa is not among them. Workers at the Gdansk shipyard, where Walesa works, yesterday joined the labor unrest.

### Pentagon backs off Coast Guard plan

The Pentagon said yesterday that, for the time being, Defense Secretary Frank Carlucci will not send Coast Guard ships to help patrol the Persian Gulf. In reviewing US involvement in the Gulf, Pentagon officials had started talking about having the Coast Guard help out. That talk, though, raised the ire of members of Congress who say the Coast Guard is needed at home to help catch drug smugglers. In announcing Carlucci's decision, the Pentagon said the current military presence in the Gulf is sufficient to protect US interests.

## Nation

### Defense rests in drug trial

Attorneys for alleged Colombian drug kingpin Carlos Lehder rested their case yesterday in a Jacksonville, FL, courtroom without calling any witnesses. The Colombian is accused of importing more than three tons of cocaine into the United States. Closing arguments are set for next week. Lehder could face life in prison plus 165 years if convicted.

### North speaks at Falwell's college

Indicted Iran-contra figure Oliver North has been awarded an honorary Doctorate of Humanities by Liberty University in Virginia. University founder Jerry Falwell compared North's legal predicament to that of Jesus Christ, saying "we serve a savior who was indicted, convicted, and crucified."

### Jackson blasts media

Jesse Jackson yesterday charged the media with taking it easy on Democratic front-runner Michael Dukakis. Jackson said reporters are not pressing Dukakis to provide details on how he would pay for various programs he has proposed. Dukakis is the favorite in Ohio — the state with the biggest batch of primary delegates up for grabs today. There will be voting also in Indiana and the District of Columbia.

### Rape survey produces disturbing results

Almost one-quarter of the boys and one-sixth of the girls questioned by a Rhode Island group said it is okay for a man to force a woman to have sex if he has spent money on her. The Rhode Island Rape Crisis Center polled 1700 sixth to ninth graders.

## Local

### Christian Science parents plead innocent in son's death

A Christian Science couple pleaded innocent yesterday in Boston to charges they caused their son's death by failing to seek medical treatment for him. David and Ginger Twitchell were arraigned in Suffolk Superior Court on charges stemming from the death in April 1986 of their son, David. He was two and a half years old when he died. It is the second case of Christian Science parents being prosecuted in Massachusetts, the first was in 1971. Followers of Christian Science refuse medicine and other conventional health care in the belief that cure comes from true understanding of God.

### Methodists keep ban on gay clergy

The governing body of the United Methodist Church yesterday voted overwhelmingly to keep its rules forbidding ordination of homosexuals — a rule that was challenged by a Maine minister last year. Yesterday's decision followed a tense debate in which some labelled the rule as unfair and unenforceable. Last August, a Maine minister was suspended from the Methodist pulpit after she challenged a church ban on homosexual clergy. Rev. Rose Marie Denman has since transferred to the Unitarian Universalist Association.

### JAP label linked to bigotry

A sociologist has found that the use of the term "Jewish American Princess" is a catalyst for blatant anti-Semitism. Syracuse University professor Gary Spencer says that harassment of Jewish women as JAPs is widespread, and that use of the stereotype leads to more pernicious forms of bigotry. Spencer has begun a speaking campaign at dozens of colleges — sponsored by the B'nai B'rith Hillel Foundation — to combat the stereotype. (*The New York Times*)

## Weather

### Enjoy it while it lasts

Now that it is May, one might ask whether our weather will be getting any better. It certainly couldn't be too much worse. Yesterday's high temperature at Logan Airport (46°F) was only one degree warmer than the normal minimum for this time of year. And even though our normal high is now above 60°F, we have eclipsed 60°F only twice during the past three weeks. Improving weather is in the forecast, however, as the cutoff low which has been influencing our weather for the past two days slowly drifts eastward. A note of consolation — we received four inches of snow last year on April 29.

**Today:** Skies will be mostly cloudy except for a few breaks during the afternoon. High temperatures will be 50-55°F (10-13°C) with northerly winds at 10-15 mph (16-24 km/h).

**Tonight:** Temperatures will drop to near 45°F (7°C) as partly cloudy skies prevail.

**Wednesday:** Partial clearing with highs 60-65°F (16-19°C).

**Thursday:** Sunny skies. Highs 60-65°F (16-19°C).

Forecast by Robert Black

Compiled by Niraj S. Desai

You're smart enough to calculate the size of a Hydrogen atom.

And you're still smoking?

U.S. Department of Health & Human Services

SPRING WEEKEND  
CONTEST 88'

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# opinion

Column/Thomas T. Huang

## Notes on a dying colleague

Dec. 1, 1986:

Yesterday, the people in Daniel's group had a small get-together, just to wish him well before he left for Europe. It was pretty awkward — mostly technical talk, mixed with smiles and silences and attempts to be pleasant. It was dawning on them that they really didn't know him at all.

They were talking about relational databases. Standing there, thin and pale, Daniel forced a smile. To him, it must have all meant so little. This had once been his life's work. This had been his life. With the blink of an eye (God's eye?), how could it suddenly add up to nothing?

He found out a few months ago that he was dying of cancer. It came as a shock to most people in the department. Here was the guy who worked nights, in the lab or on his computer at home. He told me during one of those late nights that someday computers would break out of and move beyond the limits of the human mind.

But I said that computers would never be able to understand sex, drugs, and rock and roll, so that, at least in my book, no such thing would ever occur.

If a computer ever thought it was better than me, I would just say, "Yeah, but can you do *this*?" and pull down my pants and perform a trick I learned when I was thirteen years old.

Nov. 29, 1986:

If I ever learned I would be dead within a year, I wonder what I would do. Would I set out to see the world? Or would I run into the nearest closet and hide behind the brooms? (My hair would be just right for this).

If I knew the exact date of my death, I might (having nothing to lose) walk into Dean Tewhey's office (with him in it) and spray the place with Silly String. I would learn to enjoy life a little more. But I'm not that strong a person. Self-pity would rule my day. I would buy about fifty clocks, put them on all my walls, and watch the second-hands tick away.

Last night, I dreamt that I was discussing death with Hervé Villechaize, the midget who played Tattoo on the TV show, "Fantasy Island."

Hervé: What's the matter, boss?

Tom: Daniel's loneliness is really bothering me. Today, he left this note on the system: "I

would like to see the world: the Tower of London, the Sacre Coeur in Paris, the Roman Colosseum, the attic in Amsterdam where Anne Frank hid."

I guess the computer can't laugh at him, or hem-haw, or make judgements. He needs to reach out some way, without the possibility of getting hurt in return, so he cries for help over the computer.

H: Tell him to come to Fantasy Island. I'm sure the mermaid, played by the honey-haired Britt Ekland, would be able to find some miracle cure for him.

T: The point is that there's no such thing as Fantasy Island. Sometimes I just wish that I didn't have to think about this, that I could just ignore this. But whenever tragedy strikes — even when a stranger dies — I can't help but brood.

H (visibly angered by the Fantasy Island remark): Well, you could always spend your life running up the bell-tower stairs anytime some dip-shit plane comes into view. . .

Nov. 7, 1986:

When you make a change in your life, you allow a distance to come between yourself and the people you leave — people who have made up a pattern that is an integral part to your identity. When you leave, you are breaking this pattern and testing your identity. You make up for this loss by meeting new people. The cycle continues.

But for Daniel, the cycle will not continue. Irrevocable change is being forced upon him, and what develops will be a permanent distance.

He sent another note over the system today: the doctor told him he didn't have much longer to live. Daniel said that he might leave IBM to go travelling. It seems to me that he is a very brave man, going out alone. Maybe he doesn't have any other choice.

Maybe he is looking to close the distance between he and himself. Having lost his identity in a harried world, he is trying to rediscover it, bare, with no trappings of his past life. Only then, when his last breath comes, can he say: "My life matters to the world, not because of the work or the achievements which filled it. My life has a value of its own!"

Oct. 26, 1986:

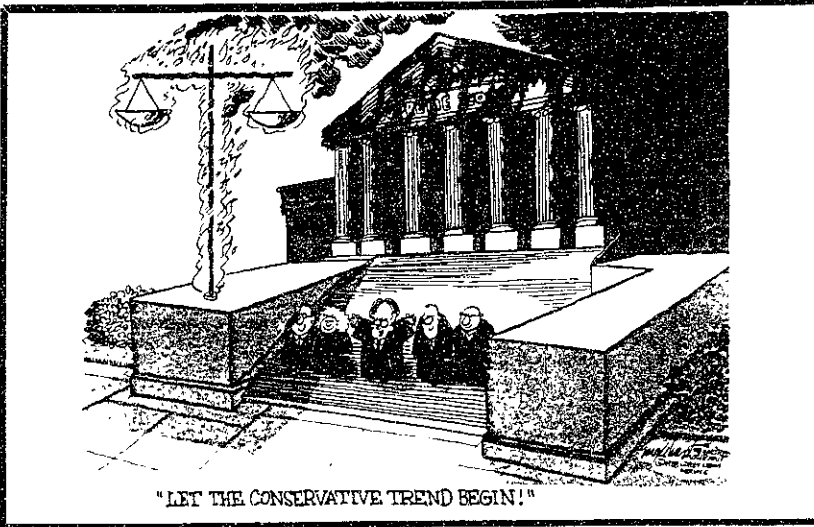
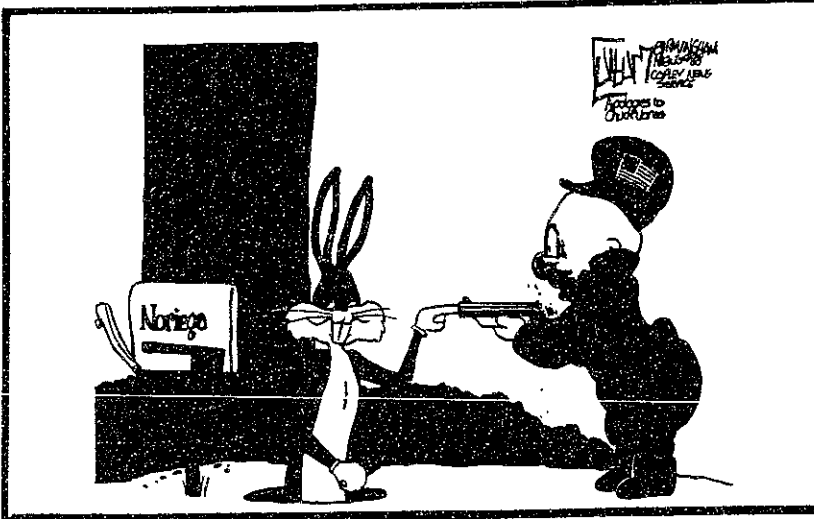
Today, a weird thing happened.

A guy named D. M. Wilson, who works at IBM San Jose, left a note on the system saying that he is very sick, and that the doctor will make a final prognosis in a few days. I can't believe that somebody would put something that personal on the system. I can't understand what drove him to do it.

Tonight, I left work real late, like about 11:30 pm. I rode down the hill on my bike in the darkness. Suddenly, near the bottom, a small deer jumped out of the brush at the side of the road and went tearing off toward the golf course. I nearly wiped out.

I got off my bike, because my heart was pounding so hard. I had to struggle a bit for my breath. I just stood there for a while, thinking about Daniel Wilson and looking up at the huge sky of stars.

Thomas T. Huang, a graduate student in the Department of Electrical Engineering and Computer Science, is executive editor of The Tech.



## feedback

### LSC shorts offend minority groups

[Editor's note: The Tech received a copy of the following letter addressed to the MIT Lecture Series Committee.]

Dear LSC,  
Last Saturday, I shelled out \$3 (still the cheapest date in town) to see your presentation of *The Big Chill*, one of my favorite movies. Before the movie, I joined in the weekly ritual of cheering, hissing slides, and chucking M&Ms, and then settled into the short subject — an old cartoon version of "The Headless Horseman."

However, I endured what is turning into another LSC ritual — the screening of cartoons which are offensive to minority groups (blacks, women, Asians, and Native Americans — so far). This particular one depicted black servants and musicians — as the only black characters — as hokey "sambos" with big white lips. One was ignored, one was trod upon, and of course, they all looked alike.

Crowd reaction was reserved. People had sense enough not to laugh at these destructive caricatures — but they were also tolerant.

This wasn't the first time I have taken offense at your short subjects. Last year a Bugs Bunny cartoon was the subject of repugnance. Bugs performed on stage, portraying — in turn — a black stereotype, an Asian stereotype, and a Native American stereotype. The Sunday before last, the winner for the most offensive film was the unlikely candidate *Cinderella*, with underlying sexist themes, and the statement, "Leave the sewing to the women" — which elicited cheers from the audience.

But couldn't I be overreacting? These are "classic" cartoons. They were made when such stereotypes were accepted, and represent animation techniques and quality that make *Smurfs* look like a flip book. *Cinderella* is part of the artistic revolution that

Walt Disney began with *Snow White* in 1948.

In addition, the sexism in *Cinderella* is mostly due to the themes that run through many old fairy tales. Did you ever notice that the villains in *Cinderella*, *Snow White*, and *Sleeping Beauty* are all women?

These arguments don't hold up. Destructive stereotypes are still destructive stereotypes, 30 years ago or 30 years hence.

You have the right to select your own movies. But also, you have an obligation as one of the few sources of inexpensive entertainment on campus; as an occupant of our Student Center you should exercise more discrimination in selecting features. The screening of cartoons such as Saturday's short subject is an explicit sanction of degrading stereotypes as sources of entertainment.

They are not.

Joel Gwynn '89

### MIT has inferiority complex

To the Editor:

Having attended MIT for three years now, I feel I have been through many experiences, both joyful and trying. The Institute has both challenged and frustrated me. However, now, for the first time, MIT has confused me.

I am very proud of my school, and I am very happy here. MIT is the finest engineering school in the land. It also has amazing departments in other fields: Economics, Political Science, and Cognitive Science leap to my mind. Nonetheless, in its founding by William Barton Rogers MIT was designed merely to be the best engineering school in the land. Its goal was to provide America with sharp minds, and to help propel the United States to be a leading industrial nation. Such ideals are inscribed in the foundation of the school — read the quote in Lobby 7 sometime.

In the past, it has achieved its goal splendidly. MIT has been supplying industry and research with some of the greatest innovators of the past century. It has done so by means of a difficult workload, as well as through rigorous admissions.

However, MIT seems to have a

large inferiority complex. We seem to be afraid to be thought of as Nerd U. We are not happy with our overly technical background. The Admissions Office has shifted our admissions standards to compensate, to admit the more well-rounded student. We have instituted pass/fail as a denigrating time for freshmen. We have done all this in the name of making our campus more normal.

I think the idea to have a more normal campus is great. I think pass/fail is a valuable asset to first year students, providing a nice bridge from high school to college and helping MIT to produce better adjusted engineers.

But I cannot understand this shifting of the standard for admissions. Granted, maybe we have fewer nerds here because of the shift, but the makeup of the school is changing. MIT is moving from its specialty, producing engineers, to being a warped version of Columbia or Dartmouth. If people want to go to those places, they should go there; MIT is different, at its heart it is an engineering school. If not here, where should nerds go to school?

I personally don't really like people who are too nerdy, but that doesn't mean they shouldn't go here. Within a class of 1000 talented math and science students there are certainly plenty of people whom I do like.

It doesn't make sense, with this more-rounded student body, (i.e. less math and science oriented, or qualified) to subject them to MIT's focused freshman year. The freshman year has been carefully designed to provide a strong grounding in the basic maths and sciences. But why would the Admissions Office put someone through that who wants to enter the study of management?

This policy by the Admissions Office, as quoted in *The Tech* ["Possible decline in freshmen performance raises questions," Apr. 22] seemed to explain partly the ludicrous seventeen percent F or D rate in Physics I (8.01). Isn't a year of physics in high school still a requirement for admissions? What is going on here?

I hope we would all think about the issues involved herein, and maybe not step too quickly before we are sure about where exactly we are going.

David Goldstone '89

## The Tech

Volume 108, Number 23

Tuesday, May 3, 1988

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Editor in Chief.....Andrew L. Fish '89  
Business Manager.....Mark Kantrowitz '89  
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# opinion

## feedback

### Porn policy should not exist

To the Editor,

I am writing in response to the Profemina letter on pornography ["Profemina suggests porn policy," Apr. 29], and I would like to make a few suggestions of my own. My ideas for a pornography policy, intended to uphold the ideals of individual freedom upon which our country was founded, are as follows:

- Anyone wishing to show any sexually explicit film in a dormitory common area should reserve said area in exactly the same fashion as any other group.

- Once the proper reservation procedures have been followed, the group may show the film.

- Any individual or group offended by the content of the film should go elsewhere during the showing.

- The sponsors of the film may charge any admission price which they think their audience will pay.

Perhaps my views are slightly biased by my dislike of censorship in any form, but I see no reason why any group on campus should have any say over what any other group does, as long as this action does not violate the rights of any other individuals (and I do not recall any constitutional right to an environment completely free of any offenses to an individual's sensibilities).

If I decide that I am offended by the consumption of alcohol, do I then have the right to regulate the drinking habits of my fellow students whenever they came out of their rooms? It would seem much more reasonable to simply avoid drunken parties. It's unfortunate if such practices cause you distress, but the world was not created for your personal pleasure and there are bound to be a few things about it that you don't like.

As for claims about discrimination, I have yet to see how pornography discriminates against women, or is any more degrading in its treatment of them than it is to males. I have never been impressed with pornography (most of it accomplishes the remarkable feat of making sex seem boring), but I have seen some.

Have the members of Profemina ever done the same? If they had, they would have noticed that at least the women are generally given star billing and are central to what little plot there is. The men usually appear out of the woodwork as convenient partners for the sex scenes, and then disappear afterwards. If anything, they seem to degrade

males as sex-crazed creatures continually searching for something warm and female to take to bed.

The issues of exploitation of women in the pornography industry and the harassment of women on campus seem, at least to me, to be unrelated to the issue of showing pornography. If women in the industry are abused or illegally exploited (which they may indeed be), then this should be treated as any other similar case, and the offenders involved should be punished. Likewise, any cases of harassment on campus should be dealt with appropriately.

Any connection between these events and the showing of pornographic films completely escapes me. If porn films can be made by responsible people using happy, well treated actors and actresses, and watched by polite, considerate audiences, why should anyone stop them from being shown? Find the people guilty of

those offenses so frequently brought up by Profemina, and punish them severely. Do not, however, punish the rest of the population for the crimes of a few.

William T. Jonsson '88

MIT Campus Police

#### Annual Crime Prevention Exhibition

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9:00 AM — 3:30 PM  
Lobby 7

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- Bicycle Safety and Theft Prevention
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- Drug Education Information
- Home Security Tips
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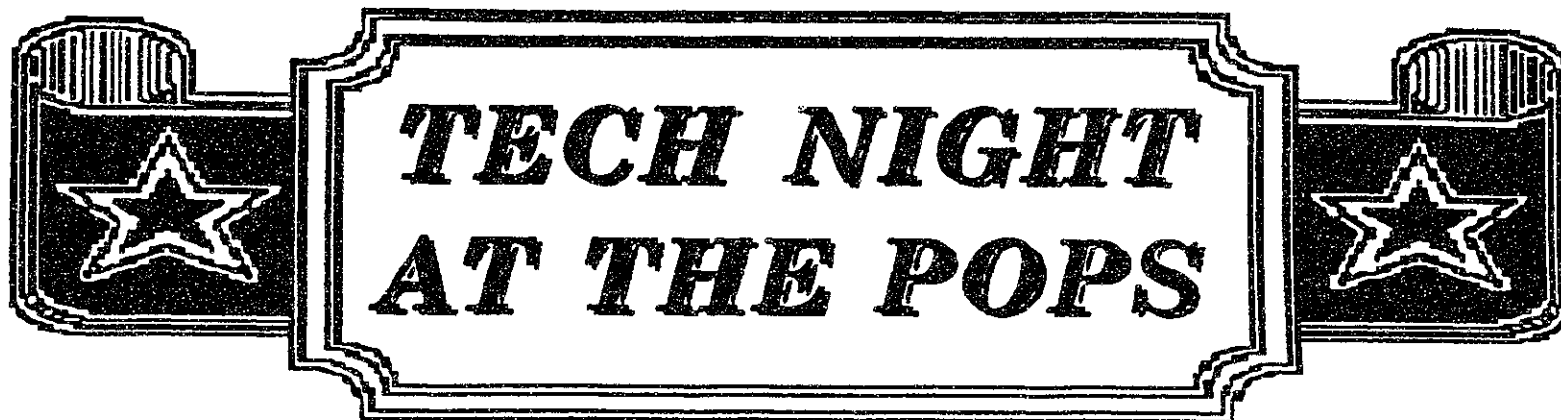
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# opinion

## feedback

### Silent majority needs P/F

To the Editor:

There exists at MIT a silent majority which does not consist of a particular race or religion, nor is it comprised of a single sex; indeed, this group does not even share a common ideology. What defines this minority is what it is not: individuals who do not fit into the MIT norm. Because what these people have in common is being different, the problems they have, which are surprisingly similar, remain unvoiced and neglected.

Of course there is a great diversity in the student body; the admissions office has recently taken great pride in admitting more diversified students. Over the past few years, admissions has turned its attention toward accepting students with strong liberal arts backgrounds and often a weaker scientific preparation than usual.

The change in the admissions policies reflects the concerns of MIT to produce well-rounded, scientifically educated individuals instead of one-dimensional professionals, well informed only in their specific fields. One would think, therefore, that this new breed of student would flourish at MIT, with its new policies. Instead they are usually those who drop out, transfer, or struggle through unhappily. They barely pass or even fail the freshman requirements and yet are bored in their humanities classes. They make up this silent minority.

MIT has overlooked or ignored an essential element in its attempt to change. If MIT wants to admit and educate well-rounded students, MIT needs a well-rounded curriculum.

The problem is most visible in the Classes of 1990 and 1991, which are the first classes to have a substantial number of this minority. Presently, freshmen have been performing poorly in their core requirements in comparison to years past. Miguel Cantillo's article ["Possible decline in freshmen performance raises questions," Apr. 22] gave some statistics on overall performance: 17 percent of freshmen received D's and F's in Physics I (8.01), and averages are 21 percent lower than expected.

Analysts seem baffled at this; they think that Pass/Fail is making students lazy about learning the material. Perhaps this is true for some, but clearly it is due to the change in the student body. Even in the most basic courses — Calculus (18.01), 8.01, and Principles of Chemical Science (5.11) — professors make assumptions that most are already well-acquainted with the course material. Most likely this was true a few years ago, but no so anymore.

Elimination of pass/fail will only worsen the problem for this

group of students. Having the regular heavy course load, the extra work to learn several chapters of "review," and the added burden of grades would be catastrophic.

One of the arguments for pass/fail elimination is that freshmen "over-load" and therefore do not learn the material well enough. For most belonging to the "minority," difficult core requirements, which are numerous, are only feasible when there are no grades. Many say they would not have made it through had they not had pass/fail; others say they would not even have come to MIT had it not been for pass/fail. After freshman year these students do flourish in their departments.

Equally problematic are the non-technical courses. These same students struggling with many of their freshman or department requirements are unchallenged or bored in their humanities courses, not because the capacity of the professors is inadequate, rather because they are

the minority. Class discussions are often limited if not banal because the main-stream MIT student has concentrated on math and science during his or her high-school years and is often poorly prepared in humanities subjects. One option is for these students to cross-register in Harvard or Wellesley courses, but Institute and departmental requirements are so numerous that this option is often ruled out. In short, there is little academic satisfaction for these students.

It is easy to point out the foibles in an institution, but it is very difficult to produce solutions. At a time of academic reform, when professors, administrators, and students are working to improve the academic curriculum, all points of view should be considered. Nevertheless, reformers should listen more attentively to those who feel most sensitively the effects of change. If not, the Institute will destroy its own goals, and the well-rounded students will have no place at MIT.

Clare Ellen Shea '90

### Summer Marketing Position

Grad student to help promote in various markets a new AI software product that analyzes bulk English text content. Independent, Cambridge-based telephone and writing activity. Send resume or further inquiry at once to Lexikos Corporation. 69 Heath Road, No. Andover, MA 01845.

### Biochemistry Laboratory

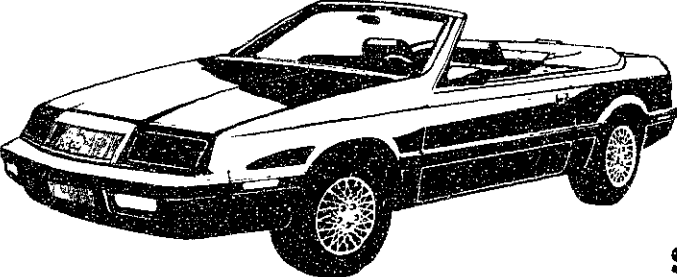
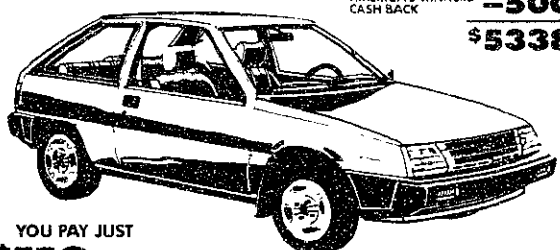
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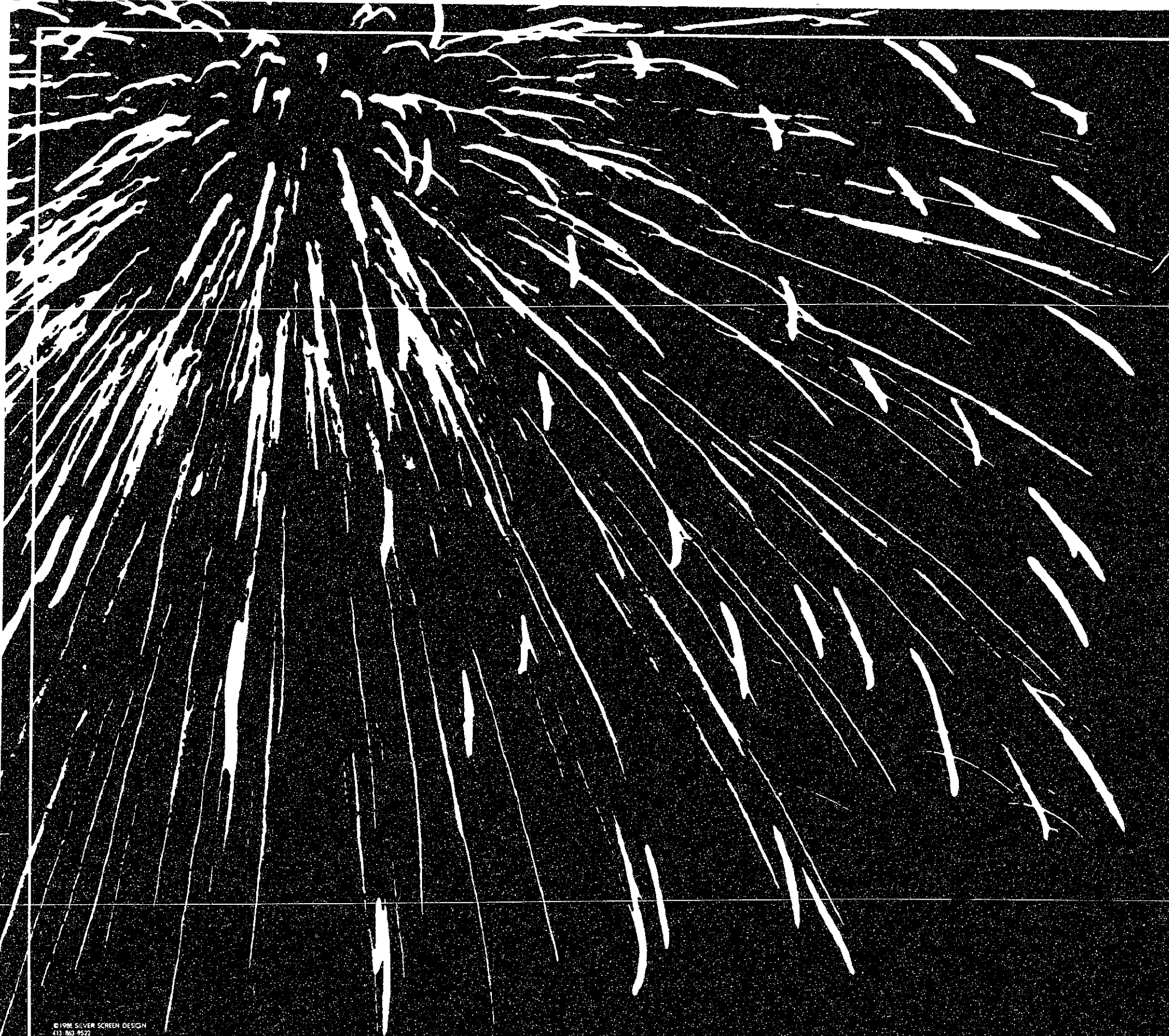
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REFRESHMENTS

T H E I N S T I T U T E C O M M U N I T Y I S I N V I T E D

## Film looks at German singer through eyes of her fans

### MY LIFE FOR ZARAH LEANDER

Directed and produced by Christian Blackwood.

With Zarah Leander, Paul Seiler, and Armand.

At the Nickelodeon May 4-6 as part of the Gay and Lesbian Film Festival.

By MANAVENDRA K. THAKUR

**Z**ARAH LEANDER, the Swedish-born chanteuse-actress who became popular in Germany during the reign of the Third Reich in the 1930s and 1940s, is the subject of this fascinating documentary by Christian Blackwood. The film presents the enigmatic and multi-faceted personality of Leander through both archival footage and the eyes of an obsessive fan, Paul Seiler. This dual approach keeps alive the memory of a famous figure, but the film's value in exploring the private motivations of Leander's fandom far exceeds the historical description of her stardom.

Leander's broad features, husky physique, and deep singing voice made her an appealing masculine presence, and she was especially popular with the underground homosexual community. Leander starred in a series of melodramas that were revered by her fans, both for her acting and her singing talents.

Leander was frightened of growing old, and repeatedly tried to stage comebacks by singing her old hits to the accompaniment of her husband on the piano. The loss of her youthful beauty had devastated her and her career, and she could not understand why current audiences devoted their attentions elsewhere. Blackwood depicts this rise and fall with numerous interviews with songwriters and film directors who worked with her in the 1940s and 1950s. He also shows footage from her films as well as concerts she gave after her fame declined.

Blackwood also presents interviews with



Zarah Leander and Paul Seiler

Leander in which another aspect of her personality becomes apparent: her complete lack of any political compunctions against working within the Nazi regime. In one particularly telling scene, she says that the adulation of her fans was all that was important to her. What her fans did the rest of the time, she declares, was none of her concern. This uncompromising refusal to accept political realities undoubtedly was a factor in her decline as contemporary audiences were loathe to revere a figure so closely identified with the Nazi regime.

At one time she was quite famous. Her ability to fascinate the audience is shown in this film through the eyes of Paul Seiler, a homosexual fan who first heard Leander on Swiss radio in 1943 and finally met her in person in 1955. He soon became her confidant, while she became the "super-mother" figure that he craved to replace the loss of his mother in childhood. He would console her after a bad performance or critical review, and he would fol-

low her wherever her schedule demanded.

Leander's eventual decline and death in 1981 had a severe effect on Seiler. While attending an auction of clothing and other memorabilia associated with Leander, Seiler becomes outraged that other bidders considered the momentos of her life and career as little more than items for their own aggrandizement. Trying to come to terms with her demise, he seeks out and speaks with Armand, a Leander impersonator who sings her songs as part of his nightclub act. The 83 minute film ends with Armand singing many of the songs Leander sang earlier in the film. The admiration evident in Seiler's face justifies and gives meaning to the film's title.

The film shows early on that Leander had and still has a loyal following, arousing a curiosity for the who and the why. Only after 30 minutes does the audience see archival footage of her concerts and films, showing them exactly who is being discussed so reverently by her fans.

Besides portraying Leander's decline and

death, the film constantly shifts its focus back to Seiler. He opens up to the camera considerably and in several moving scenes explains his personal fondness for Leander. He discusses his homosexuality, her husky features, and the loss of his mother with such candor and simplicity that the documentary is transformed into a moving tribute and love letter to Leander.

In one particularly touching moment, Seiler explains that Leander's increasing emotional distance made him unable to give her a birthday gift of photographs and momentos of her career. Leander stopped returning his calls and did not see him as frequently as she once had. The sadness in Seiler's face as he recounts this turn of events humanizes the depth of his attachment to Leander as well as the pain of separation after her decline. While viewers may not share Seiler's reverence for Leander, they will certainly come to understand just how deeply he loved her and why she exerted such an influence over him.

## M.I.T. Community Summer Softball

Organizational Meeting Wed May 4  
Umpire Meeting Wed May 11

5:30pm

MIT Rm 1-190

For more information, contact:

Marino D. Tavarez, MITCSS Coordinator  
MIT Rm. 20B-131, Messages: 738-6577

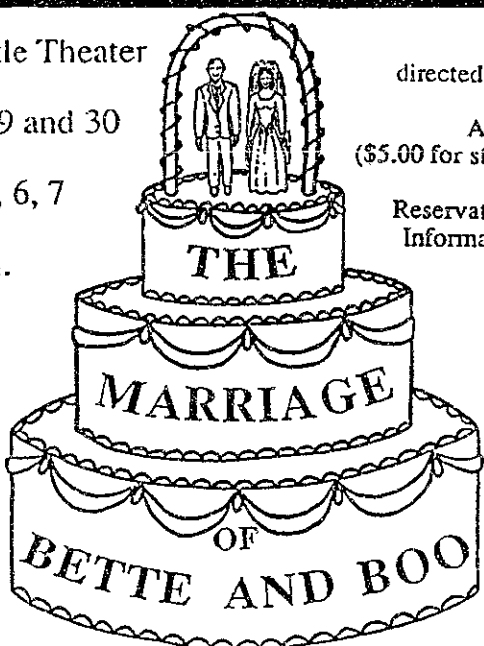
## M.I.T. DRAMASHOP

Kresge Little Theater

April 28, 29 and 30

and May 5, 6, 7

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BY CHRISTOPHER DURANG

directed by Scott Zigler

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## ARTS

## MIT Symphony has ups and downs; strings lack subtlety

### MIT SYMPHONY ORCHESTRA

Alan Yamamoto, conductor.  
With Sandra Ayres, English horn.  
With Mikel Dean, baritone.  
At Kresge Auditorium.  
Friday, April 30, at 8 pm.

By DAVID M. J. SASLAV

**T**HE MIT SYMPHONY ORCHESTRA failed to maintain a consistent sonic quality Friday night, but did provide some powerful moments in places where absolute subtlety was not required. The strings, who rarely agreed on bowings, were the worst offenders of all, suffering from tuning and articulation problems.

Sibelius' *Swan of Tuonela* immediately showed that the violins were underprepared, but featured a strong solo English horn performance by Sandra Ayres. Unfortunately, the strings' tuning problems prohibited them from providing the clear tonal backdrop necessary for the work.

Sibelius' use of varied orchestral textures in the work is fascinating — the strings are partitioned and play multiple parts together, an almost chorale-like gesture. The shimmering, aqueous sounds produced by this orchestration is a most effective piece of orchestral writing, which shone through despite the weak string section. Dynamic variation did bolster the string's playing, much to their credit.

Mikel Dean's renditions of Debussy's *Trois Ballades de François Villon* and Ravel's *Cinq Melodies Populaires Grecques* were strong and spirited. Unfortunately, it was only in the last of the five Ravel songs that his approach seemed ap-

propriate. Poor French diction and occasional oversinging detracted from the instrumentalist's fine performance. Fervent ensemble alternated with tremorous, hopeful textures in the Debussy, and the Ravel songs featured sturdy bass support and clear percussive playing.

Brahms' *Fourth Symphony* began quite poorly — once again, the string section fragmented into a loose group of soloists hacking away, each with their own bowings. Yamamoto's choice of first movement tempo came straight from Szell,

which works fine for the Cleveland Orchestra but not for MIT. None of the sections distinguished themselves here, and Yamamoto's tendency to stamp on the podium was a severe distraction.

The last three movements were far better, almost as though played by a different orchestra. Quicker, more virile tempi brought forth added musicality from the players. Particularly sweet-sounding was the second movement, in which the violins and cellos demonstrated a marked talent for *pizzicato* playing.

Uniformly graceful, the playing in the second, third, and fourth movements saved the day, demonstrating clear ensemble, bold dynamic contrast, and thoughtful, rollicking tempi. All climactic passages were well underscored, and a breathless final variation in the last movement revealed the symphonic sympathy which the student players surely felt for this timeless work. Even if their execution did leave much to be desired, the MIT Symphony Orchestra demonstrated maturity, fortitude, and pluck.

## Hogwood relies on texts to interpret Four Seasons



### HANDEL AND HAYDN SOCIETY

An All-Vivaldi Program.  
Christopher Hogwood, Conducting.  
Symphony Hall, Boston.  
Saturday, April 30.

By PAIGE PARSONS  
and RUSSELL GRAZIER

**C**HRISTOPHER HOGWOOD, the world renowned interpreter of baroque and classical music, led the Handel and Haydn Society in an enjoyable yet sometimes tiring all-Vivaldi concert Saturday night at Symphony Hall.

"The Four Seasons" Concerti, one of the best-known Vivaldi works, was not only played on original instruments, but a recently found manuscript was incorporated into the program, adding music not found in the watered-down, published version known to the masses. The Hogwood interpretation of the new manuscript also included strict observation of the four sonnets provided by and most likely written by Vivaldi himself.

Hogwood, who conducted the Concerti from the harpsichord, sometimes took his programmatic approach to the piece too far. In the Largo movement of the *Concerto No. 1 in E Major* ("Spring"), Vivaldi's description of shepherd's dogs by the violas became detached from the rest of the ensemble and was not connected to the work as a whole. But in cases like the opening movement of the *Concerto No. 2 in G Minor* ("Summer") the "blazing sun's relentless heat" could be felt and was quite effective.

Congratulations are due to violin soloist Stanley Ritchie. His precision in the Presto of "Summer" (which was played too fast to begin with) never faltered. In "Autumn" (*Concerto No. 3 in F Major*) he carried the ensemble through what would become the highlight of the concert.

Hogwood educated the audience by opening with the recently discovered *Lauda Jerusalem*. The sacred work calls for a divided chorus and a divided ensemble to complement. Unfortunately, the size

(Please turn to page 11)

(Please turn to page 11)

## Intellectual's dancers explore the surrounding space

### ZERO MOVING COMPANY

Hellmut Gottschild and Mary Wigman,  
Artistic Directors.  
Joy of Movement Theater, Cambridge.  
Friday, April 30.

By CLARE ELLEN SHEA

**A** THOUGHT-AGAIN APPROACH to dance was the starting point for the Zero Moving Company's unembellished performance. Following the rule that dance is a dialogue between the dancer and surrounding space (as opposed to one between dancer and spectator,) the company delivered an intellectual performance that was not well appreciated by most of the audience.

The name "Zero Movement" describes the approach of the company towards movement that is minimalist and non-exhi-

bitionist, based on a philosophy rather than a technique.

Artistic co-director Hellmut Gottschild and teacher-mentor Mary Wigman's concept of dance is essentially that form is not just in the body itself, but also in the negative space that dancers generate around themselves, a notion that Picasso applied to his paintings in an exploration of the form around objects. As a result, the dancers appear to be moving through a heavy medium, more like water than air, which Gottschild calls a "dialogue with space."

Throughout the three dances in the program were the themes of human tension and pain. The duet *Scratch Marks*, danced to Ravel's *Bolero*, opened the program. The dance portrayed the emotions of tenderness, brutality, sexuality, indifference, and unity between a man and a woman. An ironic tension between the even, gentle

pulse of the music and the intensity of the movement was purposely disturbing.

Co-director Mary Bamonte danced *Beyond the Pleasure Principle* with control and the same disturbing intensity. To the sound of mocking laughter, she made her way across the stage balancing on glass blocks. Upon reaching the end of the crystal steps, she retreated to a large bird cage where she embarked on a nostalgic voyage to the past. Her even rocking movements to Schumann's haunting *Hör ich das Liedchen klingen* reflected pain and torment.

The title (*Beyond the Pleasure Principle*) is borrowed from Freud's post World War I essay, and the theme of a woman "enacting her experience of loss" lingers throughout the dance.

(Please turn to page 11)

(Please turn to page 11)

## This Carousel production busted into the limelight

### CAROUSEL

By Rodgers and Hammerstein.  
Directed by Neil Donohoe.  
Starring Irene Dennis and Craig F. Schreiber.  
At the Arlington Street Church.  
Friday, April 29.

By DAVID M. J. SASLAV

**P**ROFESSIONAL CHOREOGRAPHY and direction brought the Arlington Street Church's production of Rodgers and Hammerstein's timeless *Carousel* out of a church basement and into the realm of the sublime. The lighting, music, and props added many enjoyable effects, and confident, assured acting raised the caliber of this production significantly.

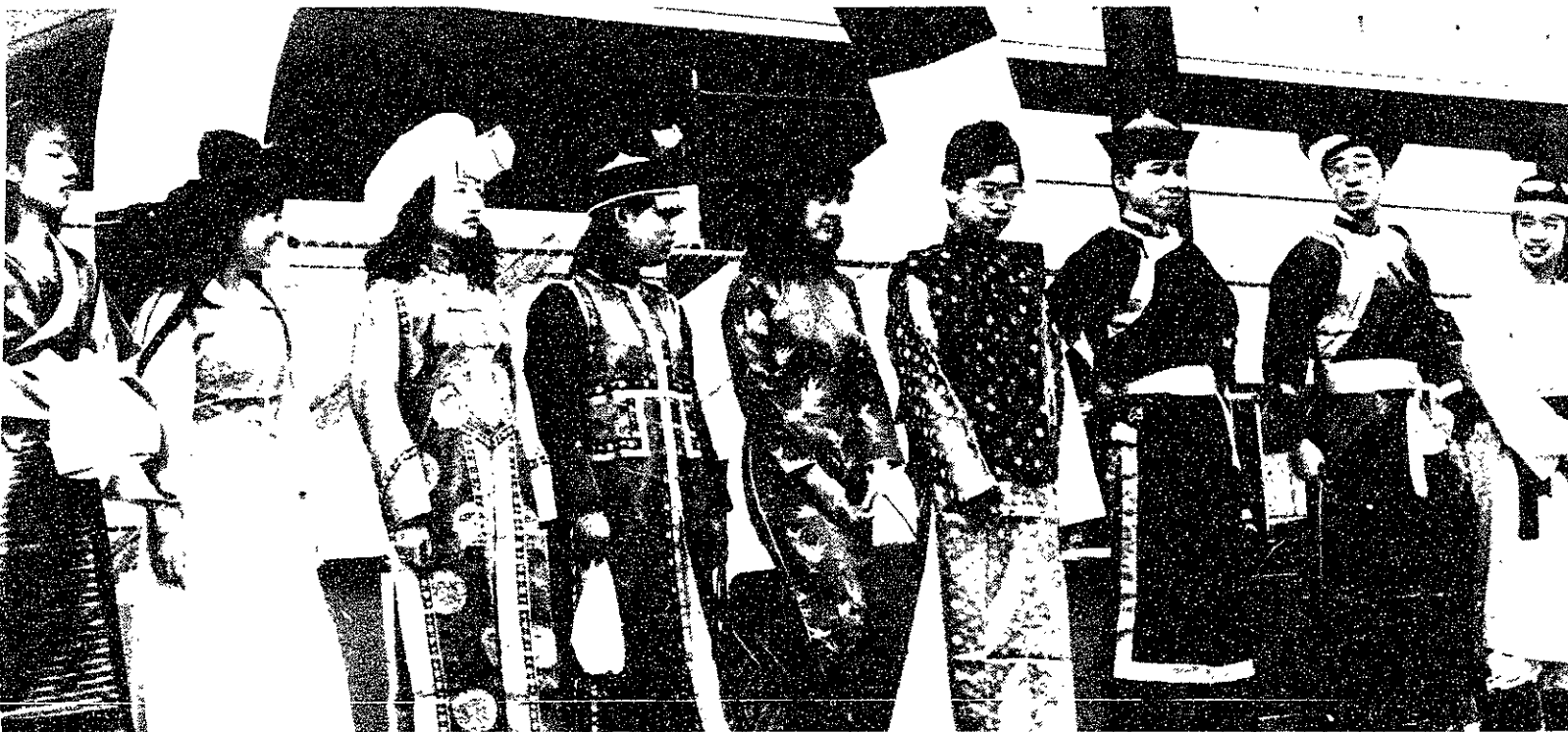
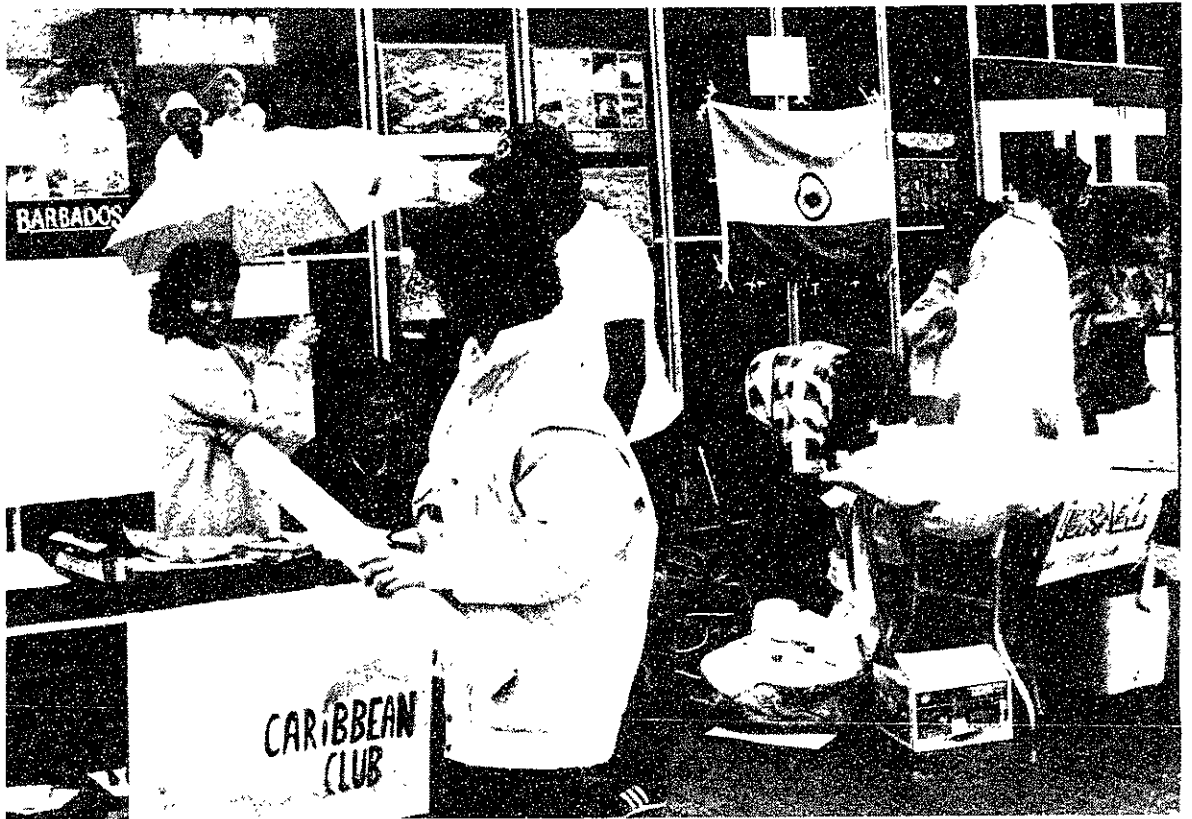
Irene Dennis and Craig Schreiber's portrayals of Julie Jordan and Billy Bigelow shone brightly and sincerely, while Nick Philipson's weasly Jigger Craigin nearly stole the show. Intelligent staging decisions overcame the potentially hazardous three-quarter-encircled floor setting; four exits allowed for fluid motion onto and off of

the stage.

The singing was not uniformly excellent, but it was very nearly so. Susan Nadine Gilmore, as Carrie Pipperidge, introduced us to the heroine with a brightly sung "You're a Queer One, Julie Jordan," and Lita Newdick's warm, maternal leadership in the ever-popular "June is Bustin' Out All Over" in the critical clambake scenes served as a refreshing reminder of a simpler time.

The big surprise was the dramatic depth exhibited by Schreiber in the lead role. At first pompous and loud, his approach to the role of Billy Bigelow seemed to soften in exact harmony with the character itself. By the critical post-death scenes, Schreiber's portrayal had metamorphosed into one that was as sympathetic as any in recent memory. The uplifting though flawed moral sensibilities of Bigelow and the rest of the characters of *Carousel* are typical of the Rodgers and Hammerstein oeuvre; the ever-pervasive "When You Walk Through A Storm, Keep Your Chin Held High" spirit carried through to the very end of this remarkably pleasing performance.





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photos by  
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## ARTS

## Minimalist philosophy seeks zero unnecessary movements

(Continued from page 9)

Finally, *Songs of the Humpback Male*, a sometimes comical tragedy, concluded the evening. Again, the music worked as an ironic agent, as the slow, pathetic movements of an outcast in society contrasted with the grandeur of a Strauss waltz. This piece reflects the plight of the endangered species, the outcast male, which Gottschild portrayed variously as the martyr, the beggar, the effeminate male, and the soldier who has to say, "Heil Hitler!" The dance is a political critique of the "expectations placed on a male and certain extinct qualities," as Gottschild puts it.

With Hitler's rise to power, art entered the realm of politics. The Nazis ridiculed art reflecting human weakness and emotion, and labeled it "Entartete Kunst" or

degenerate art. Gottschild's work is directly influenced by this era, and his intellectual approach towards choreography and dance reflects a history of philosophies, politics, and art of the twentieth century.

Although Gottschild's approach towards movement gives his dancing a large and heavy quality, the lack of a strong technical training made his dancing somewhat unstable. This undoubtedly is due to Wigman's teaching of a principle rather than technique, as well as Gottschild's late introduction to dancing. Despite this drawback, the Zero Moving Company has produced innovative work that intersects with currents in philosophy, politics, and painting and gives dance a new context in the arts.

## Handel and Haydn society play recently discovered work in all-Vivaldi concert

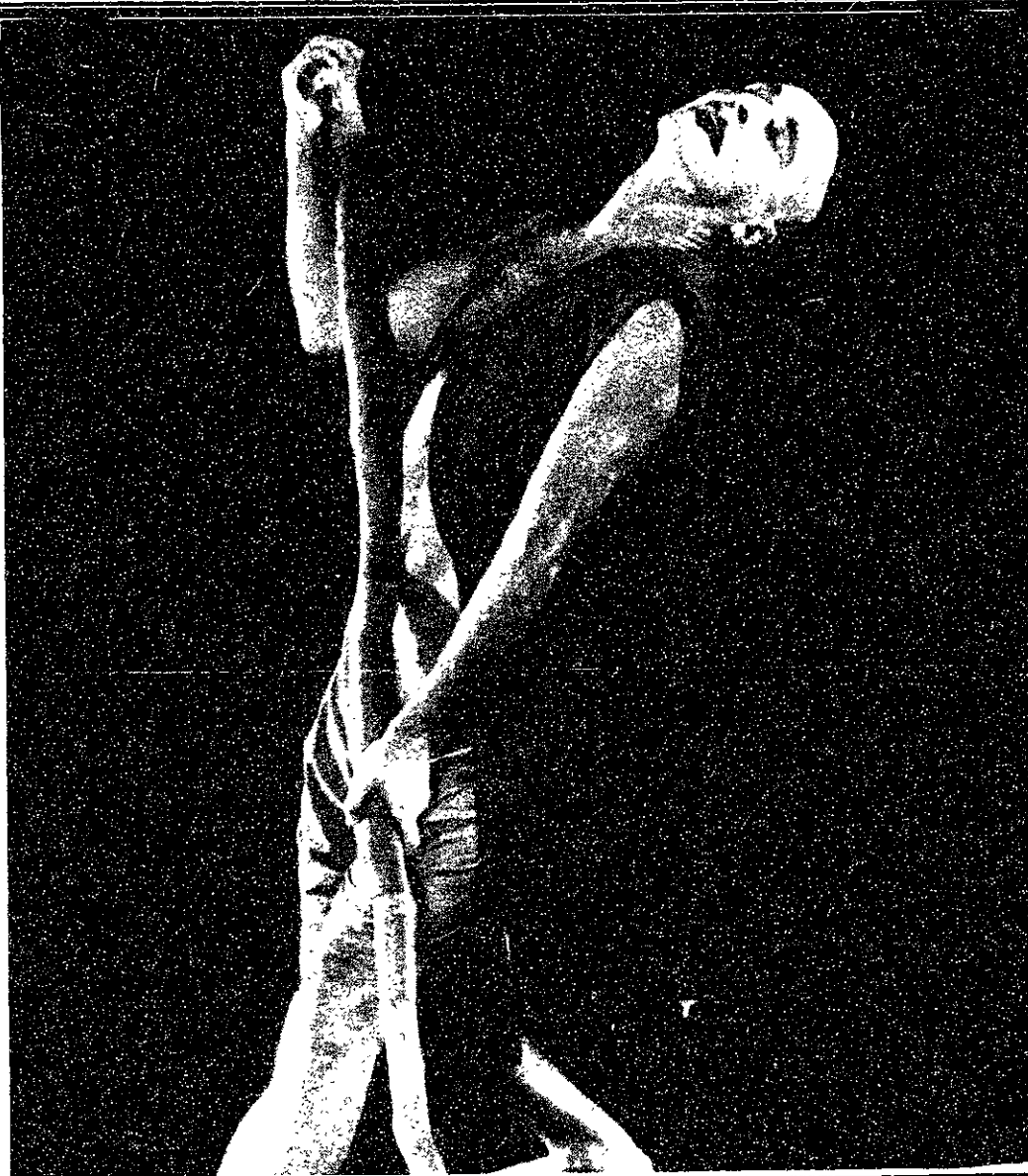
(Continued from page 9)

effect. The Handel and Haydn Chorus performed the work with less intensity than the accompanying ensemble, making the music a burden to listen to. Nonetheless, it was enjoyable to hear a fresh Vivaldi work.

The ensemble closed with the *Gloria in D Major*, known well to the audience. In this work the chorus sang with much more vigor. Contralto Elizabeth Anker was beautiful in her lower range yet often sha-

key at the top. Sopranos Janet Brown and Jayne West gave commendable performances. Oboist Stephen Hammer provided an exquisite solo during the *Domine Deus*.

Christopher Hogwood's interpretations, despite his often sporadic conducting, fared well throughout the evening. With such well-known pieces, it is difficult to find original interpretations, much less supplement the works with new manuscripts, yet Hogwood succeeded, to the great pleasure of the audience.



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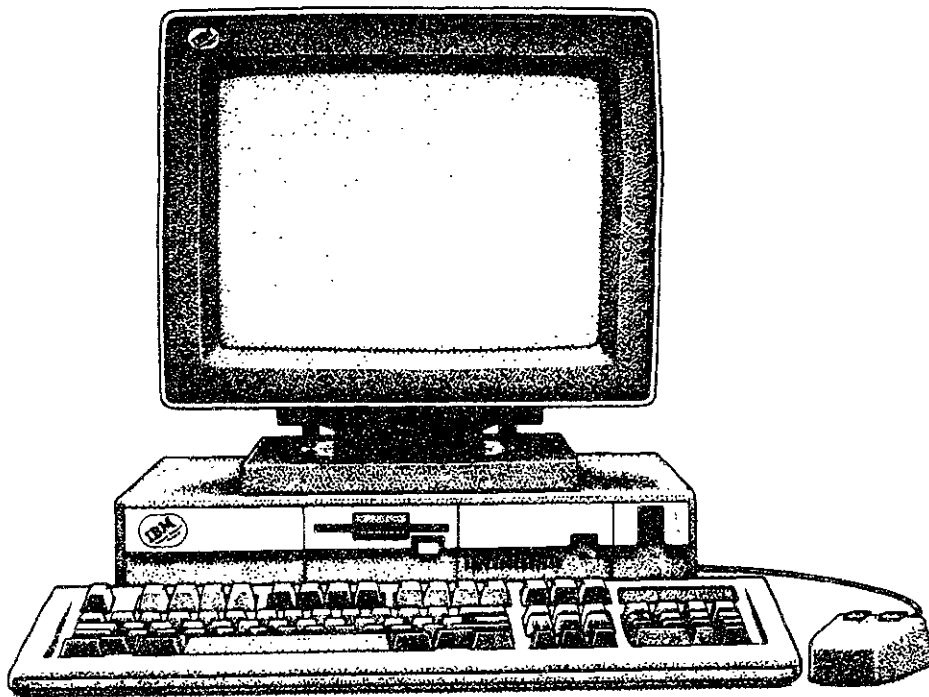
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## ARTS

# On The Town

Compiled by Peter Dunn

## Ongoing Theater

**American Buffalo**, David Mamet's study of business ethics focusing on three hoodlums planning a heist, continues through May 7 in the Kronauer Space, Adams House, Harvard University, Cambridge. Performances are Tues-Sun at 8:00, also Fri-Sat at 10:30. Tickets: \$5 general, \$4 students. Tel: 495-2663.

**Coffee Break Secrets**, 30 "work poems" developed by Susan Eisenberg, continues through May 14 as a presentation of Word of Mouth Productions at AAMARP Studio, 590 Huntington Avenue, Boston. Performances are Fri-Sat at 8 pm. Tickets: \$8. Telephone: 524-2915.

**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 Thurs-Fri at 8:15, and Sat at 7:30 & 9:45. Tickets: \$8 to \$11 (\$1.50 discount to seniors and students). Telephone: 628-9575.

**Disappearing Act**, Michael Oster's musical revue describing what it's like to be gay in an era of AIDS, Rambo, and the Moral Majority, continues through May 29 as a presentation of Club Cabaret at the Club Cafe, 209 Columbus Avenue, Boston. Performances are Fri-Sun at 7:30, with a brunch matinee at 1:00 on Sun. Tickets: \$14 to \$16. Telephone: 336-0966.

**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.

\*\*\* **CRITIC'S CHOICE** \*\*\*  
**How the Other Half Lives**, Alan Ayckbourn's devastatingly funny look at marital infidelity, continues through May 29 at the Lyric Stage Theatre, 54 Charles Street, Boston, near the Charles T-stop on the red line. Performances are Wed-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 3:00. Tickets: \$10 to \$13. Telephone: 742-8703.

**I Am What I Wear**, the raucous, bawdy music and comedy revue by Abe Rybeck, continues through May 22 as a presentation of the United Fruit Company at Eliot Hall, 7 Eliot Street, Jamaica Plain. Performances are Fri-Sun at 8 pm. Tickets: \$5, \$8, \$10, and \$20. Telephone: 547-7728.

\*\*\* **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.

**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 Warren 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.

**Oedipus the King**, the Sophoclean study of self-knowledge, continues through May 8 as a presentation of Spy Theatre at the North End Union, 20 Farmer Street, Boston. Performances are Fri-Sun at 8 pm. Tickets: \$8. Tel: 367-5839.

**On Golden Pond**, the sentimental play about an old couple spending their 40th summer at their Maine cottage, continues through May 8 at the Wheelock Family Theatre, 180 The Riverway, Boston, near the Fenway T-stop on the green line. Performances are Fri-Sat at 7:30 and Sun at 3:00. Tickets: \$6. Tel: 734-5203.

**The Ruling Class**, Peter Barnes' comic portrayal of the eccentricities of a British aristocratic family, continues through May 7 as a presentation of the Harvard/Radcliffe Dramatic Club at the Loeb Drama Center, 64 Brattle Street, Cambridge. Performances are Thurs-Sun at 8 pm with a 2 pm matinee on May 7. Telephone: 437-8300.

**Rumpelstiltskin**, the musical production by Sprouts Children's Theatre of the classic fairy tale, continues through May 15 at the Boston Baked Theatre, 255 Elm Street, Davis Square, near the Davis Square T-stop on the red line. Performances are Sat at 11 am & 2 pm and Sun at 2 pm. Tickets: \$3.50. Telephone: 628-9575.

**Shear Madness**, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren 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.

**Split Second**, Dennis McIntyre's play pitting a black New York policeman against a petty criminal who turns viciously racist, continues through June 4 at the Alley Theatre, 1253 Cambridge Street, Cambridge. Performances are Thurs-Sun at 8 pm. Tickets: \$12 general, \$10 seniors and students. Telephone: 491-8166.

**Talley's Folly**, Lanford Wilson's Pulitzer Prize-winner about two awkward, yearning, lonely souls, continues through May 22 at the New Repertory Theatre, 61 Washington Park, Newton. Performances are Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tel: 332-1646.

**Turf**, the original "street musical" about concerns of inner city teens, continues through May 15 as a presentation of the Boston Youth Theatre at the Boston Center for the Arts, 539 Tremont Street, Boston. Performances are Thurs-Sat at 8 pm and Sun at 3 pm. Tickets: \$5 advance/\$10 at the door. Tel: 451-9130.

**Twelfth Night**, by William Shakespeare, continues through May 15 as a presentation by members of the Actors Equity Association, hosted by the Counterpoint Theatre Company, at the Immaculate Conception Church, 761 Harrison Avenue, Boston. Tickets: \$6. Telephone: 267-9815.

## Ongoing Exhibits

### ON CAMPUS

\*\*\* **CRITIC'S CHOICE** \*\*\*  
**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. Tel: 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.

**Microscapes**, 50 color photographs made with macro and micro lenses through electronic microscopes, continues through September at the Compton Gallery, between lobbies 10 and 13, just off the infinite corridor. Gallery hours are weekdays 9-5. Telephone: 253-4444.

### OFF CAMPUS

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

**Museum School Annual**, a juried exhibition of works by students of the Museum School, continues through May 12 at the School of the Museum of Fine Arts, 230 The Fenway, Boston. Gallery hours are Mon-Fri 10-9, Sat 10-5, Sun 1-5. Telephone: 267-6100 ext. 656.

**The Portrayal of the Black Musician in American Art** continues through May 15 at the Museum National Center of African American Artists, 300 Walnut Avenue, Boston. Gallery hours are Tues-Sun 1-5. Telephone: 442-8614.

**La Primavera**, watercolor paintings of impressions of spring by Mariah Daly, continues through May 18 at Kaji Aso Studio, 40 St. Stephen Street, Boston. Gallery hours are Tues-Sun 1-5. No admission charge. Telephone: 247-1719.

**Visual Wonder**, works by Chris Van Allsburg and David Macaulay, continues through May 27 at the Trustman Art Gallery, Simmons College, 300 The Fenway, Boston. Gallery hours are Mon-Fri 10-4:30. Telephone: 738-2145.

**Through a Scholar's Eyes: The Photography of Clarence Kennedy** continues through May 28 at the Clarence Kennedy Studio, 770 Main Street, Cambridge. Gallery hours are Tues-Sat 11-5. Telephone: 577-5177.

**The Edsworth Collection: American Modernism, 1911-1947**, a wide-ranging collection of 75 American Modernist paintings, drawings, and sculptures, continues through June 5 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

**Salvator Rosa: Prints and Drawings and Cubist Prints** continue through July 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tel: 267-9300.

\*\*\* **CRITIC'S CHOICE** \*\*\*  
**Ramesses the Great** continues through August 30 at the Boston Museum of Science, Science Park, near the Museum T-stop on the green line. Tickets: \$8 general, \$6 seniors, \$5 children. Telephone: 723-2500.

**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.

\*\*\* **CRITIC'S CHOICE** \*\*\*  
**Je suis le cahier: The Sketchbooks of Picasso**, 40 sketchbooks created between 1900 and 1965, continues through June 12 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours are Wed-Sun 11-5, Thurs-Fri 11-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students with ID. Telephone: 266-5151.

**Tim Rollins + K.O.S.**, an artists collaborative with artist Tim Rollins and South Bronx high school students who create paintings based on literature, continues through June 12 at the Institute of Contemporary Art, 955 Boylston Street, Boston. Gallery hours are Wed-Sun 11-5, Thurs-Fri 11-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students with ID. Telephone: 266-5151.

**Modern Art from the Pulitzer Collection: 50 Years of Connoisseurship**, continues through June 12 at the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Telephone: 495-2397.

## ONGOING VIDEO

**Video Art International: Yugoslavia**, a 2 1/2-hour video program from Ljubljana, Zagreb, and Belgrade, **Mediated Narratives: Constructed and Invented Myth**, artist-conceived myths and invented stories, and **The CAT Fund Presents: L'IMAGE**, Daniele and Jacques Louis Nyst investigating "the image," all continue through June 12 at The Institute of Contemporary Art, 955 Boylston Street, Boston. Screenings are Wed, Fri, & Sun 2:30-5, Thurs & Sat noon 2:30, and Thurs 5:30-8. Admission: \$4 general, \$2.50 students, \$1.50 seniors and children, free to ICA members and MIT students with ID. Telephone: 266-5152.

## classified advertising

**Classified Advertising in The Tech:** \$5.00 per insertion for each 35 words or less. Must be prepaid, with complete name, address, and phone number. *The Tech*, W20-483; or PO Box 29, MIT Branch, Cambridge, MA 02139.

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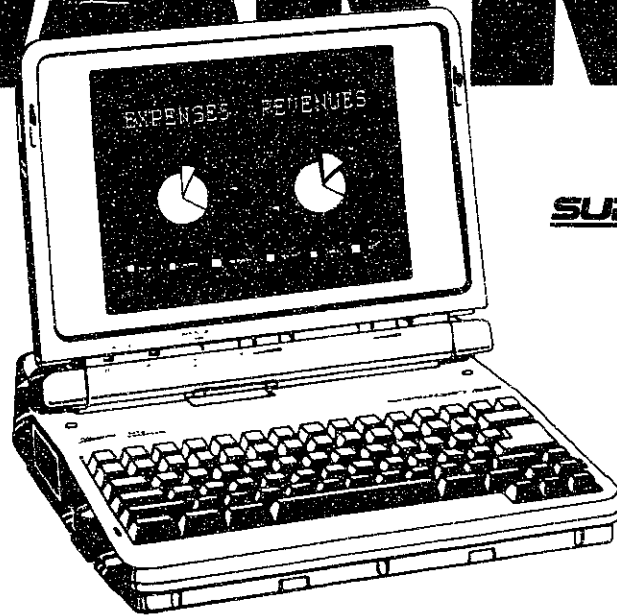
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## ARTS

Tuesday, May 3

## JAZZ MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
Mose Allison, legendary *Blue Note* recording artist, performs at 9 pm at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

## CLASSICAL MUSIC

The MIT Chamber Music Society performs chamber music concerts by students at 5:15 in Killian Hall, MIT Building 14, 160 Memorial Drive. Also presented May 4 & 5 at 5:15 and May 7 at 8:00. No admission charge. Telephone: 253-2906.

The Mellors Quartet performs works by Harrison, Schubert, and Beethoven at 8 pm in the Edward Pickman Concert, Longy School of Music, Garden and Follen Streets, near Harvard Square. Tickets: \$10 general, \$7 seniors and students. Telephone: 876-0956.

The New England Conservatory Department of Third Stream Studies presents works by Chris Washburne, Scott Sandvick, and Paolo Malagutti at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

The Boston University Piano Ensemble performs from 10 am to 2 pm in the BU Concert Hall, 855 Commonwealth Avenue, Boston. Also presented from noon to 2 pm on May 5. No admission charge. Telephone: 353-3345.

## DANCE

\*\*\* CRITIC'S CHOICE \*\*\*  
The Alvin Ailey American Dance Theater performs *The Magic of Katherine Dunham* at 8 pm at the Wang Center, 270 Tremont Street, Boston. Performances continue through May 8. Tickets: \$15.50 to \$28.50 [reduced-price tickets offered through The Tech Performing Arts Series]. Telephone: 482-9393.

## FILM &amp; VIDEO

The Somerville Theatre presents *Stand By Me* (Rob Reiner, 1987) at 5:30 & 10:00 and *Empire of the Sun* (Steven Spielberg, 1988) at 7:15. 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 4th Annual Boston Gay and Lesbian Film Festival continues with *Rights and Reactions: Halloweene, Not All Pansies Are Straight, Pourvoir Intime, and Je Tu Il Elle*. Screenings at the Nickleodeon Cinema, 606 Commonwealth Avenue, Boston, near Kenmore Square. Telephone: 424-1500.

The Brattle Theatre continues its *Tribute to Louis Malle* with *The Thief of Paris* (1967), starring Jean-Paul Belmondo and Genevieve Bujold, at 3:30 & 8:00 and *Viva Maria!* (1965), starring Brigitte Bardot and Jeanne Moreau, at 5:40 & 10:10. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 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 *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (Chantal Akerman, Belgium, 1975) 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.

## POPULAR MUSIC

The Godfathers perform at the Metro, 15 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Tickets: \$11.50 advance/\$12.50 at the door. Tel: 492-1900 or 787-8000.

The Boston Pops, John Williams conducting, present their *Opening Night Concert* with guest Dionne Warwick at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Performances by *The Boston Pops* continue through the end of June, Tuesday at 8:00, Sun at 7:30. Tickets: \$9 to \$26. Telephone: 266-1492.

## EXHIBITS

Mira Cantor, *Drawings for Dancers* opens today at the Richards Gallery, Northeastern University, 360 Huntington Avenue, Boston. Continues through June 15 with gallery hours Mon-Fri 8-9, Sat 9-1. Telephone: 437-2249.

Wednesday, May 4

## PERFORMANCE

Telling It Tall: Short Stories to Inspire and Amuse is presented by the Little Theatre of the Deaf at 8 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$5. Telephone: 267-9300 ext. 306.

## FILM &amp; VIDEO

The 4th Annual Boston Gay and Lesbian Film Festival continues with *My Life for Zarah Leander, Burroughs, The Outsiders, and Zoo La Nuit* [see reviews this issue]. Also presented May 5. Screenings at the Nickleodeon Cinema, 606 Commonwealth Avenue, Boston, near Kenmore Square. Telephone: 424-1500.

## \*\*\* CRITIC'S CHOICE \*\*\*

The Brattle Theatre continues its *Tribute to Louis Malle* with *The Fire Within* (1963) at 4:00 & 7:50 and *Black Moon* (1975) at 6:00 & 9:50. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Harvard Film Archive continues its Wednesday series *Films and Dreams* with *La Prima Angelica* (Cousin Angelica, Carlos Saura, Spain, 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. Tel: 495-4700.

## JAZZ MUSIC

Do's World Music Ensemble performs at 7:30 in Rabb Auditorium, Boston Public Library, Copley Square, Boston. No admission charge.

## CLASSICAL MUSIC

The Boston Classical Orchestra performs works by Schubert, Mendelssohn, and Weber at 8 pm in Faneuil Hall, Quincy Market, Boston. Also presented May 6. Tickets: \$12 and \$18 general, \$8 seniors and students. Telephone: 426-2387.

Frances Conover Fitch, harpsichord, performs works by Tallis, Byrd, Bull, Gibbons, Phillips, and Tomkins at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Garden and Follen Streets, near Harvard Square. No admission charge. Telephone: 876-0956.

## \*\*\* CRITIC'S CHOICE \*\*\*

The New England Conservatory Repertory Wind Ensemble performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

## POPULAR MUSIC

The Waiters, with guests Right Time and Lloyd Knibbs and the Supersonics, perform at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$9.50 advance/\$10.50 at the door. Telephone: 451-1905.

Birdsongs of the Mesozoic and Crobar perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Pierre Beauson, with guests Magical Strings, performs at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

## READINGS

Elinor Lipman, author of *Into Love and Out Again*, will read short stories at 7:30 in the Administration Building Meeting Room, Emmanuel College, 400 The Fenway, Boston. No admission charge. Telephone: 286-2124.

## EXHIBITS

Fragments of Time, recent paintings and drawings by Bryan MacFarlane, opens today at the North Hall Gallery, Massachusetts College of Art, 621 Huntington Avenue, Boston. Continues through June 6. Telephone: 232-1555.

Thursday, May 5

MIT Spring Weekend '88 features the Junior/Senior Pub — Mr. Spring Weekend Contest beginning at 9:30 in Walker Memorial.

## POPULAR MUSIC

Iron Butterfly, America's original heavy metal band, and The Band That Time Forgot perform at 8 pm at the Somerville Theatre, 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$13 and \$15 advance, \$2 more day of show. Telephone: 625-1081.

Carl Perkins, rock and roller noted for *"Blue Suede Shoes"* and *"Honey Don't"*, performs at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Also presented May 6. Tel: 497-8200.

The Hoopers perform at 8 pm at Brandeis University, Shapiro Gymnasium, Waltham. Tickets: \$14 general, \$10 Brandeis community. Tel: 736-4753.

The Zulus and Happy Campers perform at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Tel: 776-9667.

Reindogs, with House of Joy, perform at Axis, 13 Lansdowne Street, just across from the entrance to the bleachers at Fenway Park. Telephone: 262-2437.

U.K. Subs, Broken Bones, and Eight Ball perform in an 18+ ages show at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

Lazarus Long, World's Fair, Myriad Creatures, and Diversions perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Xscape, with guests Poison T, XLR8, The Phaze, Livewire, and Sapphire, perform in a record release party at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5.00. Telephone: 451-1905.

## \*\*\* CRITIC'S CHOICE \*\*\*

Pendragon performs rare songs and tunes of Ireland and the British Isles at 8 pm at the Cambridge Center for Adult Education, 56 Brattle Street, Harvard Square. Tickets: \$3.50. Telephone: 547-6789.

## JAZZ MUSIC

The Gary Burton Quintet performs beginning at 9:00 at the Ragattabar, Charles Hotel, Harvard Square, Cambridge. Also presented May 6 & 7 at 9:00 & 11:00, and May 8 at 7:00 & 9:30. Tickets: \$7.50 to \$10.50. Tel: 864-1200.

## CLASSICAL MUSIC

Paul Orgel, organ, performs works by Mozart, Beethoven, Janacek, Liszt, and Chopin 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.

The Handel and Haydn Society perform Purcell's *"London"* at 8 pm at the Arlington Street Church, 351 Boylston Street, Boston. Tickets: \$12.50. Telephone: 266-3605.

Music from Marlboro presents works by Haydn, Hindemith, and Mozart at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, Garden and Follen Streets, near Harvard Square. Tickets: \$9 general, \$6 students. Telephone: 734-8742.

\*\*\* CRITIC'S CHOICE \*\*\*  
The New England Conservatory Wind Ensemble performs works by Mozart, Stravinsky, Dvorak, and Weill at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

Arcadian Winds perform works by Mozart, Darius Milhaud, Robert Washburn, and Mark Miller at 12:30 in the Federal Reserve Bank of Boston's auditorium, 600 Atlantic Avenue, across from South Station. No admission charge. Telephone: 973-3454 or 973-3368.

## THEATER

The Marriage of Bette and Boo, Christopher Durang's look at a young man's attempt to understand the seemingly senseless problems encountered by his family, is presented by MIT Dramashop at 8 pm in Kresge Little Theatre. Also presented May 6 and 7 at 8 pm. Tickets: \$6 general, \$5 students and MIT community, \$4 seniors. Telephone: 253-2877.

Sold Out!, the new political farce following the story of a theater troupe recruited by the CIA while trying to obtain US visas, opens today as a presentation of TheaterWorks at the Suffolk University Theater, Temple Street, Beacon Hill, Boston. Continues through May 29. Telephone: 923-2251.

Ubu Roi opens today as a presentation of the New Ehrlich Theatre and Beau Jest, the five person movement-oriented theater company, at the New Ehrlich Theatre, 539 Tremont Street, Boston. Continues through May 15 with performances Tues-Fri at 8:00, Sat at 5:00 & 8:30, and Sun at 2:00. Tickets: \$10 to \$15. Telephone: 482-6316.

## FILM &amp; VIDEO

The Harvard-Epworth Church presents *Blood Money* (Roland Brown, 1933) at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The Brattle Theatre continues its *Tribute to Louis Malle* with a *Malle/Jeanne Moreau, Elevator to the Gallows* (1958) at 4:15 & 7:45 and *The Lovers* (1959) at 6:00 & 9:30. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children (good for the double bill). Telephone: 876-6837.

The Museum of Fine Arts begins its weekly series *New Chinese Cinema: The Revolution of Style with Yellow Earth* (Chen Kaige, 1985) at 5:30 and *In the Wild Mountains* (Yan Xueshu, 1986) at 8:00. Tickets: \$3.50 general, \$3 MFA members, seniors, and students. Telephone: 267-9300.

## On The Town

## On The Town

## On The Town

Compiled by Peter Dunn

\*\*\* CRITIC'S CHOICE \*\*\*  
The Harvard Film Archive presents a special event in its *Film and Dreams* series, *Bergman's Nightmares* (Dusan Makavejev, 1979) preceded by a lecture on "cinematic oneirism" by Professor Vlada Petric, Curator of the HFA, beginning at 7 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Telephone: 495-4700.

The MIT Lecture Series Committee presents *The Miracle of Morgau's Creek* at 7:30 in 10-250 and *After Hours* (Martin Scorsese) at 7:00 & 9:30 in 26-100. Admission: \$1.50. Telephone: 225-9179.

\*\*\* CRITIC'S CHOICE \*\*\*  
The Somerville Theatre presents the *Festival of Animation - 1988*, featuring such Academy Award Winners and classics as *The Fly, Tango, Special Delivery, and Bambi Meets Godzilla*, at 7:00 & 9:30. Continues through May 13 with screenings at 7:00 & 9:30, 4:30 screenings on May 7, 8, 12, and 13. Located at 55 Davis Square, Somerville, just by the Davis Square T-stop on the red line. Tickets: \$5.50 advance, \$6 at the box office, \$3 children. Tel: 625-1081.

## EXHIBITS

That Was Spilt — January 25, 1980 to July 5, 1987, photographs by Steve Stone of the innovative dance-club in Kenmore Square, opens today at the Skylight Gallery, 43 Charles Street, Boston. Continues through May 27 with gallery hours Mon-Fri 9-6. Telephone: 720-2855.

Friday, May 6

## DANCE

Torso, a collaborative dance/sculpture performance installation by MIT and Harvard affiliated students and non-students, is presented at 8 pm at the Radcliffe Dance Studio, Agassiz House, 10 Garden Street, Cambridge. Also presented May 7. Donations accepted at the door. Telephone: 576-1482.

Prometheus Dance and Accioa Collectiva perform a program entitled *"Take It"* at 8 pm in the Longwood Theatre, Massachusetts College of Art, 364 Brookline Avenue, Boston. Also presented May 7. Tickets: \$8 general, \$6 seniors and students. Tel: 731-2040.

The Danny Sloan Dance Company joins the All City Dance Company in performance at 8 pm at the Boston English High School Auditorium, 77 Avenue Louis Pasteur, Boston. Tickets: \$6 general, \$4 seniors and students. Telephone: 721-4343.

## FILM &amp; VIDEO

The Harvard Film Archive presents a special event in its *Film and Dreams* series, *Oneiric Cinema* featuring *La Coquille et le clercyman* (The Seashell and the Clergyman, Germaine Dulac, France, 1928), *Meshe of the Afternoon* (Maya Deren, 1943), *At Land* (Maya Deren, 1944), and *The Lead Shoes* (Sidney Peiser, 1949) at 7 pm, and *Hallucinatory Cinema* featuring *La Jetée* (Chris Marker, France, 1962-64) and *The Mirage* (Werner Herzog, Germany, 1968-70) at 9 pm. *Hallucinatory Cinema* also presented May 8 at 4 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

The Brattle Theatre presents *Girl Talk*, the Boston premiere of Kate Davis' documentary about three runaway teenage girls, at 7:30 & 9:45. Continues through May 12. Located at 40 Brattle Street in Harvard Square. Tickets: \$4.75 general, \$3 seniors and children. Tel: 876-6837.

The 4th Annual Boston Gay and Lesbian Film Festival continues with *My Life for Zarah Leander, Burroughs, The Outsiders, and Vera* [see reviews this issue]. Screenings at the Nickleodeon Cinema, 606 Commonwealth Avenue, Boston, near Kenmore Square. Tel: 424-1500.

The Boston Film/Video Foundation presents *Eyes On The Prize: America's Civil Rights Years, 1954-1965*, a six-part documentary series, today and tomorrow at 1126 Boylston Street, Boston. *Awakenings 1954-1956, Fighting Back 1957-1962, and Ain't Scared of Your Jails 1960-1961* are presented at 7:00, 8:10, & 9:20 on May 6. *No Easy Walk 1961-1963, Mississippi: Is This America? 1963-1964, and Bridge to Freedom 1965* are presented at 7:00, 8:10, & 9:20 on May 7. Tickets: \$15 full series, \$4 individual programs, \$3 BF/VF members. Tel: 266-7455.

The Museum of Fine Arts continues its weekly film series *Latin Visions* with *Quitombo* (Carlos Diegues, Brazil, 1984) at 5:30 and *Maria de mi Corazon* (Mary My Dearest, Jaime Humberto Hermosillo, Mexico, 1983) 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.

The French Library in Boston continues its weekly film series *Discovery of Haiti* with *Haiti: Dreams of Democracy* (Jonathan Demme and Jo Menell, 1987) at 8 pm. Also presented May 7 and 8. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Tickets: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

## WHY PAY \$65?

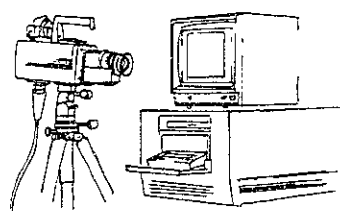
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In consideration of accepting this entry, I, the undersigned, intending to be legally bound, hereby, for myself, my heirs, executors and administrators, waive and release any and all claims for losses and damages I may have against the Massachusetts Institute of Technology and the City of Cambridge and all other parties and their representatives, successors and assigns for any and all injuries suffered by me in said event. I attest and certify that I am physically fit and have sufficiently trained for the completion of this event. Further, I hereby grant full permission to any and all foregoing to use photographs, videotapes, motion pictures, recordings or any other record of this event for any purpose whatsoever.

NO ONE MAY ENTER THIS EVENT WITHOUT SIGNING THIS OFFICIAL WAIVER.

Signed:

Date:

If under 18, signature of legal guardian is required.

## R/O comm reaches no consensus

(Continued from page 1)  
placed in Institute housing.

A second committee has already been formed to consider, among other things, this question. The committee, chaired by MacGregor housemaster Robert S. Kennedy SM '59, was formed to examine the long-term future of the independent living group system in light of the increasing number of women students and the continuing problems ILGs are experiencing with neighborhood groups.

Among the questions the Kennedy Committee is charged to address are: when rush should be, and what the potential costs of a delayed rush are.

A separate committee might be needed to specifically address the issue of when residence selection should be made, McBay said, "to ensure thorough treatment." The timing of rush is only one of several issues the Kennedy Committee is addressing, she noted.

No moves have been made towards establishing such a committee, McBay stressed.

There are many issues that a future committee would have to examine, including:

- **Financial costs:** The potential costs of moving residence selection — both the costs to the Institute and the costs to the ILGs — would have to be carefully examined, McBay said. "MIT would have to determine where we would house the 380 freshmen each year that we depend upon the ILGs to house. One possibility is new construction, which would take years. An alternative would be to rent space on a temporary basis."

"Also, we must consider the cost to the ILGs. There would be a moral obligation" to financially assist the houses if the ILGs were to suffer because MIT changed the way rush was done.

- **Effects on housing:** "There is a symbiotic relationship between the Institute and the fraternities," said Associate Provost S. Jay Keyser. The relationship results from MIT's need for the ILGs to house freshmen. Currently, MIT expects the ILGs to absorb 380 students from each class.

McBay questioned whether there would be 380 upperclassmen who would be both willing to move off-campus and "attractive enough to the ILGs." This would place an additional burden upon an already crowded dormitory system.

Although undergraduates are presently eligible for four years of on-campus housing, the Institute does not make any guarantees that such housing is available for all students, McBay noted. In the long run, if fewer spaces were available, MIT might need "some greater fine-tuning of the definition of eligibility."

- **Effects on students:** If residence selection were moved to the beginning of the sophomore year, students would be confronted with the need to adjust to a new living group as they were adjusting to going off pass/fail, McBay noted.

- **Loyalty:** "[R/O Week] creates great loyalties to one's living group," Keyser said. "Students stay where they are the vast majority of the time, which is remarkable in comparison to other universities."

Because there is so little time for academic orientation, Keyser said, students often fail to learn about the Institute and its intellectual history. "Students often go through here as if it is just living groups and classes," he said.

MIT has become a collection of small living groups, Keyser said, which he believes is bad because of its insularity. "The notion of community is rather narrow."

On the other hand, one func-

tion of living groups is to help students get through MIT, Keyser noted. "It provides students with an extraordinarily important support group."

McBay disputed the belief that changing the residence selection process would automatically improve students' loyalty to MIT at the expense of loyalty to the residences. "It doesn't transfer that easily," she said. She would rather see MIT "do more to create good feelings about the Institute."

- **Student input:** Any committee formed would need substantial representation from students, McBay said. "Any recommendations I would make would include representatives from the InterFraternity Conference, the Dormitory Council, the Undergraduate Association, and the Alumni IFC."

Several fraternity houses are owned by their alumni, McBay noted, saying that "it is appropriate that they [the AIFC] be represented as well."

**Change in R/O may be inevitable**

Keyser did not believe there exists much sentiment for changing the R/O system. "I do not see a groundswell of support," he said. Rather, he believed that recent events have made these issues important.

MIT's changing demographics

have resulted in increased competition among fraternities, who must recruit from a smaller pool of men. This past year, the ILGs found themselves ten percent below their rush week goals for residences.

In addition, some fraternities are facing difficulties in their relationships with neighborhood groups. Mark Ertel, former advisor to fraternities and ILGs, predicted that one to five fraternities might lose their licenses due to neighborhood opposition by 1991, Keyser said.

"If some small number [of ILGs] lose their licenses, we could face a crisis situation," Keyser said.

Keyser linked the need to re-examine the R/O system with the MIT's re-examination of educational policy. "Any decision would be involved with the entire fabric of curriculum reform. . . . You cannot modify R/O without thinking of the pace and pressure. . . . It is an exercise in finding out where we are as an institution."

Despite these very difficult questions, McBay believed the issue should be addressed, because "these questions are never going to go away. . . . I don't see how we could avoid them indefinitely."

"Things are happening," Keyser said. "You cannot just close your eyes to it."

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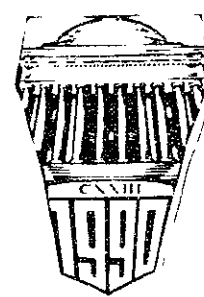
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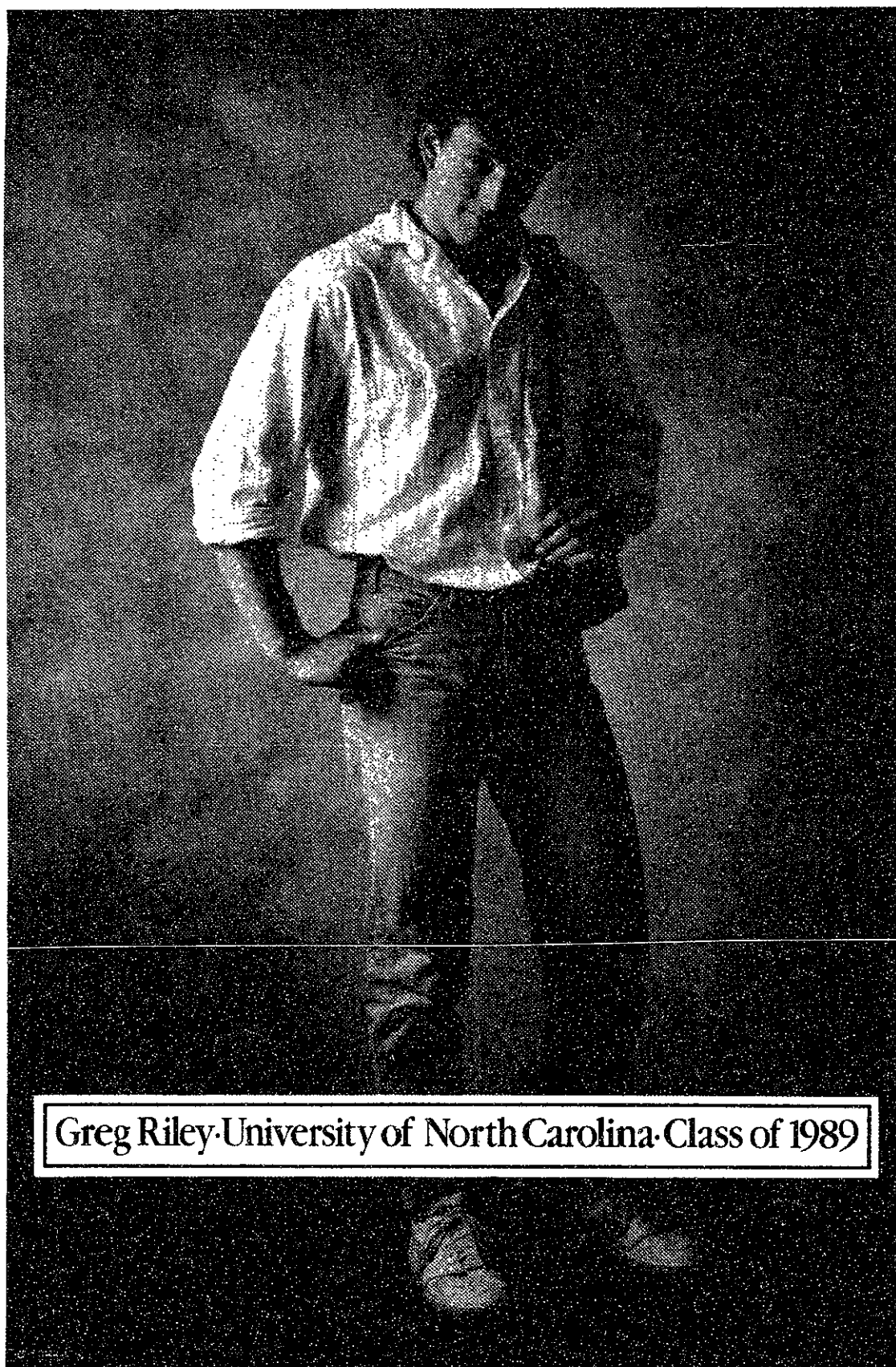
June degree candidates who have student loans administered by MIT will receive a notice to schedule an **Exit Interview** with the Bursar's Office in E19-215 (x3-3341). Exit interviews are mandated by the U.S. Office of Education and are required by the Institute. International students should call x3-4007 for an appointment.

## Attention Class of 1990

Class rings will be delivered in Lobby 10 from 10am-3pm on Thursday & Friday May 5 & 6, and Monday May 9.



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Greg Riley-University of North Carolina-Class of 1989

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## ARTS

## On The Town

Compiled by Peter Dunn

## CLASSICAL MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
 Boston Musica Viva performs in a program entitled "American Masters," featuring works by George Crumb, Peter Lieberson, George Perle, and Steven Stucky, at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Garden and Follen Streets, Cambridge. Tickets: \$8 and \$12 general, half-price seniors and students at the door. Telephone: 353-0556.

\*\*\* CRITIC'S CHOICE \*\*\*  
 The Cantata Singers and Ensemble perform Bach's *Mass in B Minor* at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Tickets: \$5 to \$16. Telephone: 437-0231.

## POPULAR MUSIC

The SCC Spring Concert is presented at 8 pm in the Johnson Athletic Center.

\*\*\* CRITIC'S CHOICE \*\*\*  
 Pink Floyd performs at 7:30 in Sullivan Stadium. Also presented May 8. Tickets: \$22.50. Telephone: 492-1900 or 720-3434.

\*\*\* CRITIC'S CHOICE \*\*\*  
 Jane Siberry performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

AC/DC performs at 7:30 at the Worcester Centrum. Also presented May 7. Tickets: \$12.50. Telephone: 787-8000.

Down Avenue, with guests Greg Kroll Band, Runaway Dan, and Inside Straight, perform in WFNX's 5th Anniversary Party at the Channel, 25 Neco Street, near South Station in downtown Boston. Tickets: \$3.50 advance/\$4.50 at the door. Telephone: 451-1905.

Queen Ida and the Bon Temps Zydeco Band, with a special appearance by The Boogaloo Swami's, performs at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Tickets: \$12.50 to \$15. Tel: 282-8000.

A Party for Art's Sake, featuring Boston bands Dogzilla, Class Action, and O Positive, and benefiting Mobius, is presented at 9 pm at 281 Summer Street, 7th Floor, Boston. Tickets: \$12. Telephone: 542-7416.

Luther "Guitar Jr." Johnson performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

## JAZZ MUSIC

The MIT Jazz Bands perform in a spring concert with guest bands from area colleges and universities at 8 pm in Kresge Auditorium. Tickets: free in advance, \$1 at the door. Tel: 253-2906 or 424-8993.

## Saturday, May 7

MIT Spring Weekend continues with the Alpha Phi Nerd Auction 1 pm to 3 pm on Kresge steps, The Alley Rally 3 pm to 7 pm and 9 pm onward at Amherst Alley, and the SCC All Tech Sing 4 pm to 6 pm in 10-250.

## FILM &amp; VIDEO

The MIT Lecture Series Committee presents *Dirty Dancing* at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 225-9179.

The 4th Annual Boston Gay and Lesbian Film Festival continues with *Outsiders* and *Vera*. Screenings at the Nickelodeon Cinema, 606 Commonwealth Avenue, Boston, near Kenmore Square. Telephone: 424-1500.

The Harvard Film Archive presents a special event in its *Film and Dreams* series, *Imaginary Cinema* featuring *Ghosts Before Breakfast* (Hans Richter, Germany, 1928) and *Dreams That Money Can Buy* (Hans Richter, 1947) at 7 pm, and *Hypnotic Cinema* featuring *Yantra*, *Laps*, *Chakra*, *Castro Street*, *Corridor*, *Moon 59*, *Matrix*, *Sound of One*, and *Music of the Spheres* at 9 pm. *Imaginary Cinema* also presented May 8 at 7 pm. Located at the Carpenter Center for the Visual Arts, 24 Quincy Street, in Harvard Square. Admission: \$3. Telephone: 495-4700.

## CLASSICAL MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
 The MIT Choral Society performs Bach's *B Minor Mass* at the Church of the Covenant, Newbury and Berkeley Streets, Copley Square. Tickets: \$10 general, \$5 seniors and students, free to MIT/Wellesley students. Telephone: 253-2906.

The MIT Concert Band performs works by Copland, Milhaud, Gould, Bovicchi, and Husa at 8 pm in Kresge Auditorium. No admission charge. Tel: 253-2906.

The Boston Philharmonic performs works by Debussy, Chopin, and Berlioz at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Also presented May 8 at 4 pm in Sanders Theatre, Quincy and Kirkland Streets, Harvard Square, Cambridge. Tickets: \$7, \$11, and \$14. Telephone: 893-0333.

## POPULAR MUSIC

\*\*\* CRITIC'S CHOICE \*\*\*  
 B. B. King, consummate bluesman, with a special appearance by Delfeayo Marsalis, performs at 8 pm at the Strand Theatre, 543 Columbia Road, Dorchester, near the JFK/UMass/Columbia T-stop on the Ashmont red line. Telephone: 282-8000.

\*\*\* CRITIC'S CHOICE \*\*\*  
 King Sunny Adé and the African Beats, with guest Bop (Harvey), performs at the Channel, 25 Neco Street, near South Station in downtown Boston. Tickets: \$12.50. Telephone: 451-1905.

Cris Williamson, Lucie Blue Tremblay, Tret Fure, Dianne Davidson, Nancy Vogl, and Deldre McCalla perform in *Olivia Records' 15th Anniversary Concert* at 5 pm & 9 pm at the Berklee Performance Center, 136 Massachusetts Avenue, Boston. Telephone: 641-1010.

Rick Berlin the Movie perform at the Rat, 528 Commonwealth Avenue in Kenmore Square. Telephone: 536-9438.

Shake the Faith, Dash Rip Rock, and Tiny Lights perform at T.T. the Bear's, 10 Brookline Street, Cambridge. Telephone: 492-0082.

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

Eek-a-mouse perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

Computer Music, Three Pathways: Live, With Acoustic Instruments, and Composed with Computers is presented at 8 pm in the First Church Congregational Auditorium, 11 Garden Street, Cambridge. Tickets: \$8 general, \$6 seniors and students. Telephone: 522-6885.

## EXHIBITS

Three on Technology, new photography by noted American photographers Robert Cumming, Lee Friedlander, and Jan Groover, Kristin Jones and Andrew Gluzel: in Residence, development of a diorama which diagrams the interaction of major weather systems, and Tishan Hsu, large colorful paintings by the Boston-born New York artist, all open today at the MIT List Visual Arts Center, Wiesner Building E15, 20 Ames Street. All exhibits continue through June 26 with gallery hours Mon-Fri 12-6, Sat-Sun 1-5. No admission charge. Telephone: 253-4400 or 253-4680.

Colorist Art, large paintings on canvas by Glenn Horvath, opens today at the Basement Gallery, Boston Food Co-op, 449 Cambridge Street, Allston. Continues through May 28 with gallery hours Mon-Fri 10-9, Sat 9-9, Sun 12-6. Telephone: 787-1416.

## Sunday, May 8

MIT Spring Weekend winds down with the Olympiad from 10 am to 2 pm, and the SCC Picnic beginning at 2 pm on Kresge Oval.

## CLASSICAL MUSIC

The MIT Brass Ensemble performs with ensembles from area colleges and universities in the MIT Outdoor Brass Festival at 2 pm on Kresge Oval (rain location: Kresge Auditorium). No admission charge. Telephone: 253-2906.

The Metropolitan Symphony Orchestra of Boston performs works by Clara Schumann, Imants Kalnins, and Beethoven in a Mother's Day concert at 8 pm in Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Tickets: \$12, \$16, and \$20. Tel: 266-6550.

John Gibbons, harpsichord, performs works by Louis Couperin, Jacques Duphy, and Francois Couperin at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Tel: 267-9300 ext. 306.

The Greater Boston University Symphony Orchestra performs at 4 pm in the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-1345.

Dede Timpon, soprano, performs in an *Artist's Diploma Recital* at 3 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Garden and Follen Streets, near Harvard Square. No admission charge. Telephone: 876-0956.

An Evening in Vienna, celebrating Brahms' birthday with an evening of vocal solos, duos, and trios, is presented at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Garden and Follen Streets, near Harvard Square. Admission: \$10 (includes post-concert party of champagne and Viennese pastries). Telephone: 876-0956.

The Newton Symphony Orchestra performs works by Mozart and Tchaikovsky at 8 pm at Aquinas Junior College, Walnut Park, Newton. Tickets: \$12. Telephone: 965-2555.

## POPULAR MUSIC

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

Bop (Harvey), Scared of Horses, North Station, and The Present performs at 8 pm at the Paradise, 967 Commonwealth Avenue, Boston. Tel: 254-2052.

## FILM &amp; VIDEO

The MIT Lecture Series Committee presents *Man of La Mancha* (Arthur Hiller) at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 225-9179.

The 4th Annual Boston Gay and Lesbian Film Festival continues with *Zoo La Nuit*, *Aria*, and *Salome's Last Dance*. Screenings at the Nickelodeon Cinema, 606 Commonwealth Avenue, Boston, near Kenmore Square. Tel: 424-1500.

The Harvard-Epworth Church presents *Carefree* (Mark Sandrich, 1938), starring Fred Astaire and Ginger Rogers, at 8 pm. Located at 1555 Massachusetts Avenue, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

## Monday, May 9

## POPULAR MUSIC

Regina Belle performs at 7:30 & 9:30 at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

## FILM &amp; VIDEO

The 4th Annual Boston Gay and Lesbian Film Festival continues with *Chuck Solomon*, *Together and Apart*, *40 Deuce*, and *In a Shallow Grave*. Also presented May 11. Screenings at the Nickelodeon Cinema, 606 Commonwealth Avenue, Boston, near Kenmore Square. Telephone: 424-1500.

## Tuesday, May 10

## POPULAR MUSIC

Riders in the Sky, with guest John Hartford, perform at 7:30 & 10:00 at Nightstage, 823 Main Street, Cambridge. Telephone: 497-8200.

## JAZZ MUSIC

The Longy Jazz Orchestra performs at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Garden and Follen Streets, near Harvard Square. No admission charge. Telephone: 876-0956.

## CLASSICAL MUSIC

The New England Conservatory Symphony Orchestra performs at 8 pm in Jordan Hall, 30 Gainsborough Street, Boston. No admission charge. Telephone: 262-1120 ext. 257.

## EXHIBITS

The New England Watercolor Society presents its North American Open Show at the Federal Reserve Bank of Boston gallery, 600 Atlantic Avenue, across from South Station. Continues through June 24 with gallery hours Mon-Fri 10-4. Telephone: 973-3454 or 973-3368.

## Upcoming Events

A Midsummer Night's Dream presented by Boston Ballet at The Wang Center, May 12 to 22. *The Romantics* at the Channel on May 13. *La Traviata* presented by the Opera Company of Boston, May 15, 19, 20, and 22. *Belinda Carlisle*, *Debbie Gibson*, *The Jets*, *Taylor Dane*, *The Four Tops*, and *Boyz n the City* at Great Woods on May 21. *Buster Poindexter* at the Paradise on May 26. *Whoopi Goldberg* at the Orpheum Theater on May 26 and 27.

## The Tech Performing Arts Series presents...

## ALVIN AILEY

The Alvin Ailey American Dance Theatre will present an evening dedicated to the works of the legendary mother of black dance in America, *The Magic of Katherine Dunham*, on May 3 at 8 pm. The company will perform *Speeds and Survivors*, (dedicated to Nelson and Winnie Mandela) on May 7 at 2 pm, as well as a revival of Ailey's 1987 masterpiece *Caverna Magica*, set to the music of Andreas Vollenweider. Wang Center. MIT price: \$8.

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. Office hours posted on the door. Call x3-4885 for further information.

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

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# sports

## Women's crew teams beat Wellesley; men lose

By Jay Damask

The women's first and second varsity crew teams, in an excellent performance, beat the Wellesley crews on Saturday morning. The men's heavyweight teams lost to the Syracuse University crew at Syracuse, NY, on Sunday morning.

The varsity women's crew had their fastest race of the year against Wellesley. Mayrene Earle, the women's varsity coach, said the first and second boat races were the best two MIT varsity races she has seen in a long time. They were "perfectly executed races," Earle said.

The Wellesley first varsity had a quick start off the starting line and were soon three seats up on MIT. The Engineers immediately started moving back up and by the 1000 meter mark, they were ahead of Wellesley by four seats. MIT then took what is called a flutter twenty, where the stroke rating is brought up from race cadence to a sprint rating for 20 strokes. MIT moved out more than three quarters of a boat length during those high strokes and left Wellesley behind for the rest of the race. MIT won with a time of 6:52.9, Wellesley 7:05.0.

The first varsity crew is stroke Jerelyn Watanabe '90, Laura Grunbaum '88, Laura Opsasnick '90, Becky Dumas '90, Stephanie Patterson '90, Beth Jones '90, Mary McCorkindale '90, Karen Cianciulli '88 and coxswain Audra Noel '88.

The second and third varsity both raced Wellesley's second varsity in the same race. The 2V boat had the fastest race they have had in the last couple of weeks and pulled ahead to beat Wellesley by two seconds. The 2V boat won with a time of 7:15.1, then Wellesley 7:17.8, and the MIT 3V 7:31.9.

The second varsity crew is

stroke Dara Norman '88, Margie Roulier '89, Anne Khaminwa '89, Shir Filler '88, Deborah Chen '89, Belle Young '89, Debbie Bein '90, Karen Chenausky '89 and coxswain Tricia Roxas '89.

The women's first and second novice crews both lost to Wellesley.

### Heavyweights at Syracuse

The men's varsity and freshman heavyweight teams left Saturday morning for Syracuse. They stayed over night and raced Sunday morning on the Onondaga Lake. The crews faced hard competition from Syracuse and raced aggressively. The Syracuse crews rowed well and beat the three MIT varsity and two freshman boats by an average of ten seconds.

The first varsity had a fast start off the line and were ahead at the settle. By the 500m mark, Syracuse had come back and was four seats up on MIT. By the 1000m mark Syracuse held open water but the Engineers maintained the margin until the 1500m mark. MIT could not move up on the sprint and the Syracuse crew again pulled ahead. MIT finished 12 seconds down with a time of 6:37, Syracuse 6:25.

Perhaps the best performance of the day came from the first freshman boat. Though they lost the race, at the 1000m mark, half-way through the race, MIT held open water on Syracuse. MIT coach Stuart Schmill '86 was "impressed with the explosiveness and desire they showed." The Syracuse coach said that he has never seen an MIT boat row that aggressively before. He said to Schmill, "they are not guys you are going to lose to studies over the next three years."

The freshman boat went off the start rowing at a high 42 strokes per minute. On the settle

they were four seats ahead. But the settle was at 36 strokes per minute, higher than they have ever rowed a race before. By the 500m mark the MIT coxswain Alex Min '91 was on the Syracuse bow man. Twenty strokes later they had the Syracuse bow ball. But at 1000m the boat started to fall apart due to the fatigue of rowing at a 36. Syracuse came back even with MIT in the next 500 meters and pulled ahead to win by only six seconds. When asked how he felt while ahead at the 1000m mark, freshman captain David Tomlinson '91 said, "The boat was set perfectly. It felt awesome and was the best we have ever rowed. We flew and died."

The 2V lost by 12 seconds. The start was at a 41 strokes per minute and the settle went down to a

35. By the 600 meter mark Syracuse had a full boat length on MIT. After 1000 meters the boat got rushed and Syracuse pulled ahead. MIT started their sprint early in an attempt to pull up but as the two crews entered the channel marking the last 500 meters of the race, Syracuse really moved out. The row "wasn't as sharp as it could have been," coxswain Elliot Douglas '88 said of the race.

The 3V lost by 24 seconds. MIT came off the starting line quickly and was behind Syracuse by only three seats by the 500 meter mark. Both boats then hit a wake and the MIT crew slowed while Syracuse rowed through it to move ahead. Syracuse pulled out on the Engineers for the rest of the race to win. The 3V team felt that they rowed the most ag-

gressive race they have this season.

The second freshmen lost by nine seconds to Syracuse. By the 1000 meter mark Syracuse was a full boat length ahead. They continued to pull out and by the sprint, Syracuse had a full boat length of open water on MIT.

Next weekend the first varsity heavyweight boat will fly to the University of Wisconsin at Madison to race the Wisconsin and Dartmouth crews. The remaining varsity and freshman teams will stay home to race only Dartmouth. The women race at the Eastern Sprints on Lake Waramaug, Connecticut, next weekend and expect to be very competitive.

(Editor's note: Jay Damask is a member of the varsity heavyweight crew team.)



Georgina Maldonado A./The Tech

Rachael Berman '88 drives the rugby ball forward as the MIT pack comes to support her. MIT suffered their only loss of the season by being defeated 10-4 by the University of New Hampshire.



Third baseman Scott McFarland '88 makes the tag on a Harvard player. Despite valiant efforts MIT lost 10-2.

James Chiang