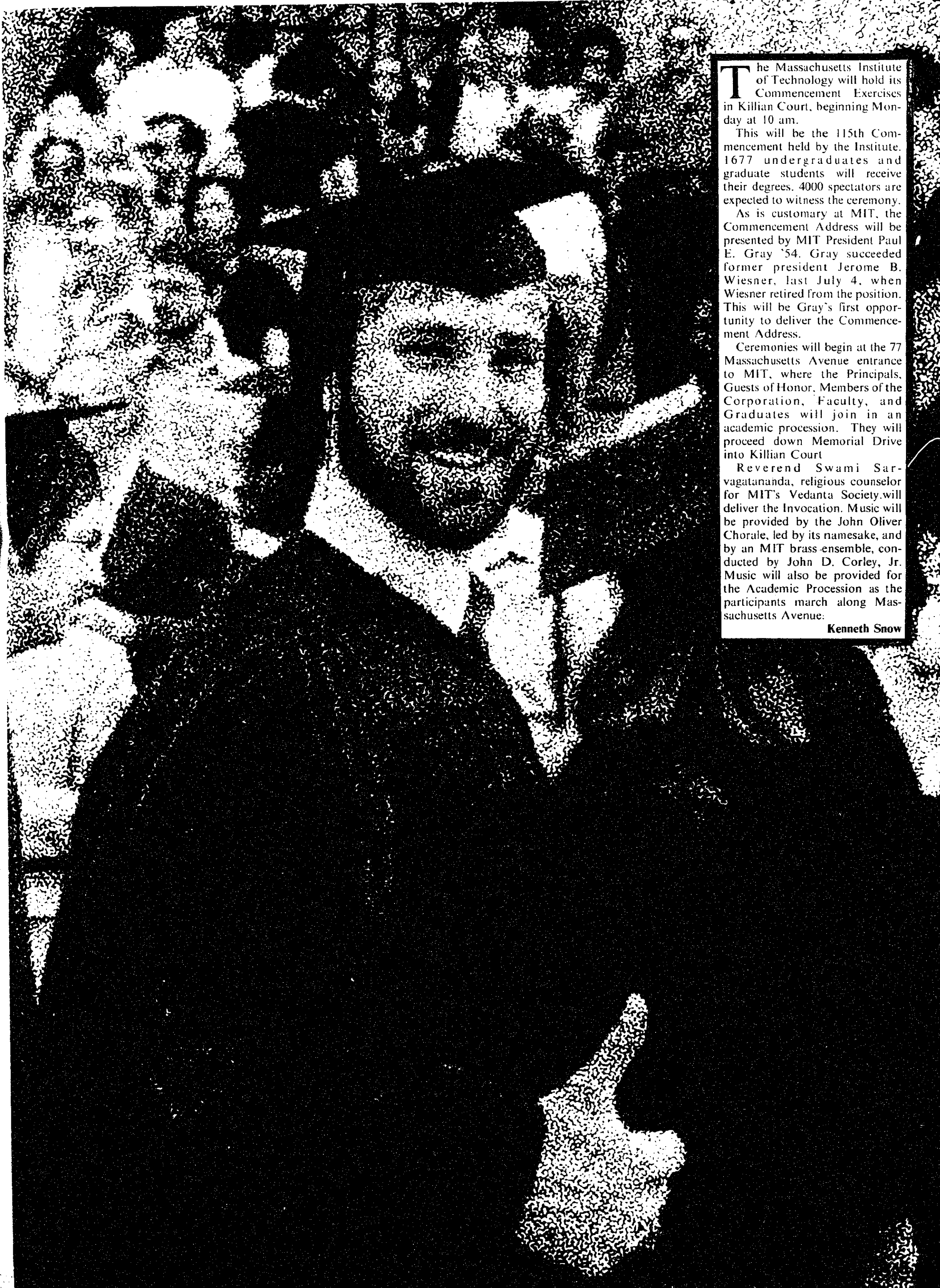


Special Commencement Issue

A Century
Of Continuous
News Service
Volume 101, Number 26

The Tech

MIT
Cambridge
Massachusetts
Sunday, May 31, 1981



The Massachusetts Institute of Technology will hold its Commencement Exercises in Killian Court, beginning Monday at 10 am.

This will be the 115th Commencement held by the Institute. 1677 undergraduates and graduate students will receive their degrees. 4000 spectators are expected to witness the ceremony.

As is customary at MIT, the Commencement Address will be presented by MIT President Paul E. Gray '54. Gray succeeded former president Jerome B. Wiesner, last July 4, when Wiesner retired from the position. This will be Gray's first opportunity to deliver the Commencement Address.

Ceremonies will begin at the 77 Massachusetts Avenue entrance to MIT, where the Principals, Guests of Honor, Members of the Corporation, Faculty, and Graduates will join in an academic procession. They will proceed down Memorial Drive into Killian Court.

Reverend Swami Sarvagatananda, religious counselor for MIT's Vedanta Society will deliver the Invocation. Music will be provided by the John Oliver Chorale, led by its namesake, and by an MIT brass ensemble, conducted by John D. Corley, Jr. Music will also be provided for the Academic Procession as the participants march along Massachusetts Avenue.

Kenneth Snow



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Institute announces new policy on harassment

By Kenneth Snow

MIT's official policy concerning harassment was adopted May 19 by the Academic Council. The new policy states: "Harassment of any kind is unacceptable at MIT and is in conflict with the policies and interests of the Institute."

Dr. Mary P. Rowe, Special Assistant to the President, explained, "We are putting down on paper what the Institute has always felt."

President Paul E. Gray '54 said the policy addresses sexual harassment as well as harassment because of race, color, religion, national origin, or sexual preference.

At a meeting of the Faculty on May 20, Rowe said that the policy came as a result of discussions over the past three years in which hundreds of MIT people participated. Rowe explained, "The administration is concerned with any harassment. It is true that one case is too many and last year we had many more than one case."

Rowe noted, "The number of reported cases of sexual harassment has been fairly steady over the past year. However this is not true of harassment other than sexual." This harassment included anti-semitism, anti-gay, anti-catholicism, racism, anti-elderly concerning employees, and "just plain human meanness."

At a faculty committee meeting on February 8, 1980, the committee decided that harassment is a real problem at MIT. At last week's meeting, the faculty passed a motion recommending that the administration establish a formal harassment policy and incorporate it in MIT Policies and Procedures, the official guide for faculty and staff members. The new policy will be published as section 3.16 in MIT Policies and Procedures.

The statement on harassment was drafted by an ad hoc group consisting of Shirley M. McBay, Dean for Student Affairs, Kenneth R. Wadleigh, Dean of the Graduate School, Clarence G. Williams, Special Assistant to the President, Merton Kahne, Psychiatrist-in-chief, Constantine

B. Simonides, Vice-President, and Rowe. Rowe convened and chaired the group.

Adoption of this policy has led to an expanded version of the Institute's policy on conflict of interest. Also, there has been a revision of the grievance process — the procedure which may be followed by any member of the MIT community who feels wronged or harassed. This procedure offers students and non-union employees a number of steps to take in the event of a grievance. Union members have special procedures available that are specified in their contracts. Rowe and Williams have the final word in grievance proceedings. The grievance procedure has been reworded to explicitly apply to students, as well as employees.

Also the Institute's policy on conflicts of interest has been revised. Rowe said, "we want strongly to affirm the faculty recommendation that our most important concern in this area is to provide education, counsel, guidance and example to students without discrimination based on sex or race; indeed without distortions of any kind."

Rowe said that she is "hopeful that the policy will prevent cases of harassment and publicizing (the policy) will help."

By Jerri-Lynn Scofield

"I thought the idea was great, but they ran into the same problem that we did," said Undergraduate Association President John DeRubeis, referring to MIT's new policy on harassment, announced on Wednesday, May 19.

At the GA meeting on April 16, the General Assembly passed a resolution recommending to the President, the Dean for Student Affairs, and the Committee on Discipline that "anyone who is found guilty of malicious actions against a member or a group of members of this community on the basis of race, religion, sex,

ethnic origin, sexual orientation or political beliefs be referred to the Committee on Discipline for appropriate disciplinary action."

DeRubeis noted, referring to the new Institute policy, "Sure, harassment is bad, but what can you do about it?" He continued, "I wonder, why did they wait this long [to announce the new policy.] Everyone has left except the gnurds and a few drunk seniors."

DeRubeis contrasted the Institute's new policy with the GA's proposal, "Ours had more bite than theirs did...ours attempted to have some purpose. However, I think they are going in the right

direction."

DeRubeis explained what prompted the GA's proposal. "Chuck Brown had his life threatened, then Hillel had their [bulletin] board destroyed, then the Black Students Union ran into some problems getting funding from FinBoard. All those things happening at once prompted our action."

As Undergraduate Association President, DeRubeis has appointed a special student committee to study the harassment problem. He indicated that the committee has tried to assist groups with "manpower and writing funding proposals."

Class of '85 expected to be 1050

By Kenneth Snow

The Admissions office expects a freshman class of 1050 this fall. This figure was announced by Director of Admissions Peter H. Richardson '48.

According to Richardson the class of 1985 will consist of approximately 25 per cent women and 10 per cent minorities. Approximately 6 per cent will be black, 4 per cent will be foreign

citizens and another 4 per cent will be foreign citizens with permanent US visas.

Richardson noted that these figures are still very tentative. As MIT experiences "summer melt," (loss of freshmen planning to attend MIT) more students must be taken off the waiting list. Thus, the admissions office cannot compile exact figures until the fall. Richardson noted that

"Somewhere between 30 and 70 students will be lost to summer melt. This makes it very difficult to compile exact figures. Last year, we lost 40."

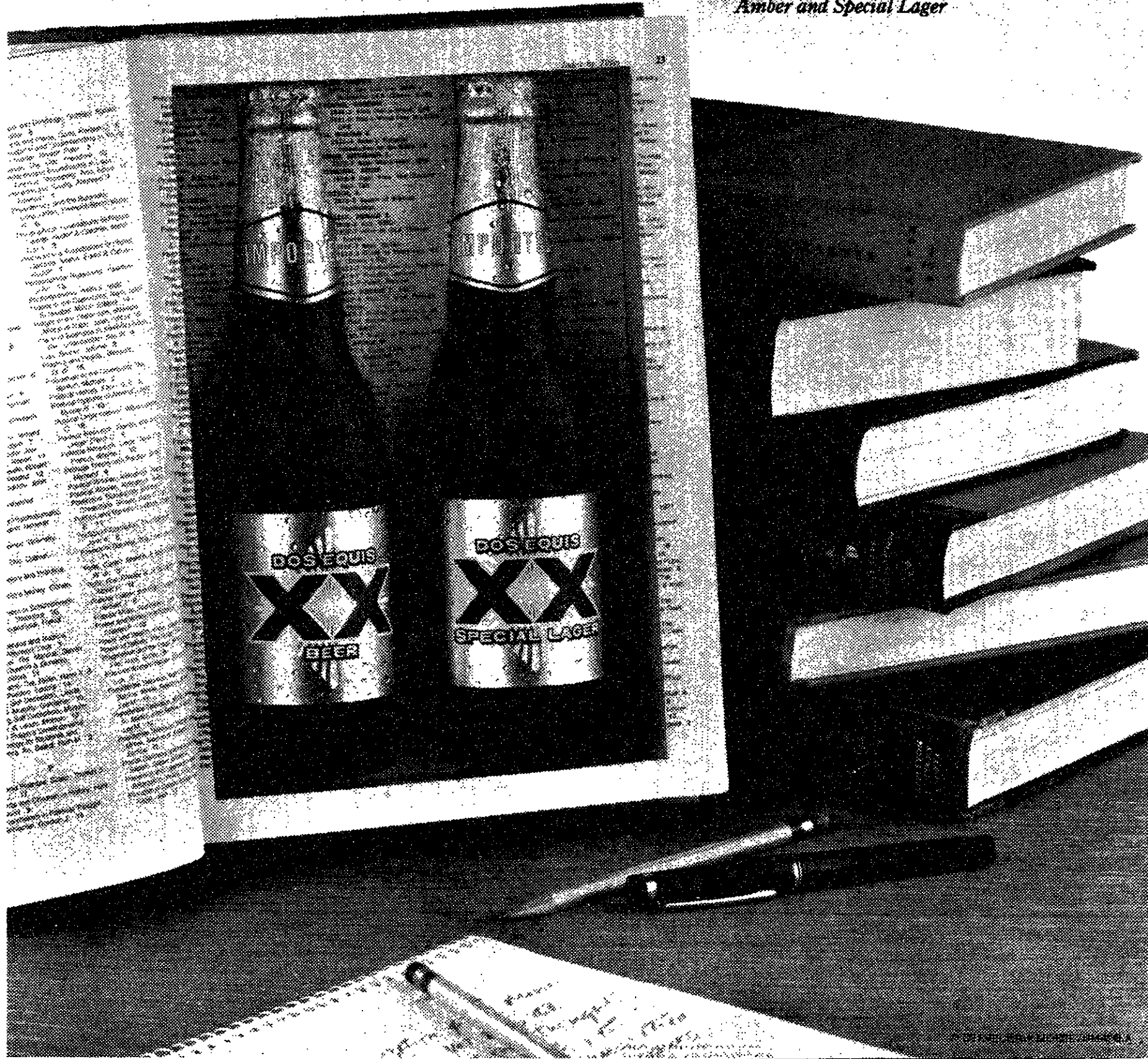
Richardson said that last year the admissions office came within seven of the desired number of admitted freshmen, and their goal is to come at least within 20 of the desired number.

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Stephanie Pollack

That last goodbye

Universities are usually thought of as storehouses of knowledge, but they are just as certainly storehouses of tradition. Many important collegiate traditions are embodied in the commencement ceremony. Graduation is also an appropriate occasion for recalling all the times during the past four years when traditions were observed or created.

Some commencement traditions are inadvertent. At MIT, for example, commencement means rain. The Institute has gone to great lengths to prevent or mitigate the traditional graduation drizzle, including scheduling the ceremony for the same day as Harvard, where it never rains, and providing clear plastic slickers for the soggy onlookers. Still, the clouds and sprinkles usually appear, and the best the graduate can do is match his umbrella to the color of his collar.

Traditions vary widely from college to college. At many colleges, it is traditional to have a distinguished commencement speaker. At MIT, the President of the Institute has, for several years, been the graduation speaker. An attempt to change this tradition made this year failed, due either to lack of planning or intervention from some higher authority. So, this year President Gray will have his first opportunity to speak at commencement, although it will not be his first exposure to the ceremony; he may even have a special graduation umbrella.

Traditions are an important means for universities to maintain a semblance of continuity. The four year structure of most colleges dictates that the same problems and issues will arise again and again, that learning and administrative procedures will be almost deathly repetitive, and that student government and activities will operate in short cycles of competence and hopelessness. Administrators and faculty members who spend long periods of time at colleges must experience frequent feelings of *deja vu*.

Commencement traditions play a special role in the maintenance of continuity. While commencement represents a sharp boundary between cycles of students, the traditions associated with the ceremony are a reminder that a new group of students are on their way and that, four or so years hence, they too will graduate.

For the students who remain behind, commencement is a difficult time to believe in the continuity of the university. It is strange to think that people you have lived or taken classes with for years will not be there when you return in the fall. It is always awkward saying good-bye to a senior. There is usually some pleasant conversation about what the graduate will be doing — more school, a job, travelling. Mention of a permanent location other than Boston is usually followed by a pause, and then a mumbled farewell about maybe seeing each other again at a reunion.

As a junior, it is difficult to convince myself that I may never again see people I have thought of as friends. It is equally difficult to believe that there is only one year left before I will also be leaving many friends behind permanently. While graduation is unquestionably a time for celebration, it is also a time for reflection. Although traditional commencement wisdom holds that the ceremony is a beginning, it is also an end to many important things, not the least of which are friendships. Good-bye seniors — have a good life.

The Tech

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Steve Solnick

Education: an investment?

I was discussing MIT's graduating class the other day with someone who graduated from Harvard in 1970. We were both amused to discover that these two classes, only eleven years apart, were so very different.

In 1970, college students wanted nothing more than to remain in college. To leave college was to be drafted, and that meant Vietnam. In 1981, MIT students try, if at all possible, to finish their major quickly. Every term at MIT beyond that needed to graduate costs an extra six or seven thousand dollars.

In 1970, Harvard's graduating class gave little thought to money-making careers in their choice of college major. In fact it was "a little dirty" to choose a major because of what the job opportunities would be upon graduation. It was far more acceptable to pick a major that related to public service or intellectual passion. In 1981, or course, graduates are attracted to electrical or chemical engineering by the lucrative job market. In fact, MIT often justifies its steep tuition by comparing it to the median starting salary of its graduates.

In 1970, careers were often things to be considered after the four undergraduate years were over. Undergraduate education provided a broad background for future endeavors. In 1981, the MIT undergraduate education can easily be viewed as career training.

In 1970, at Harvard anyway, the university "took pride in changing students' minds about their majors." At MIT, in 1981, students are asked to declare their majors after their freshman year and very few departmental programs can be completed in four years without at least being started by the sophomore year. Students who use freshman year to take Institute requirements and sophomore year to explore interests and "shop" for a major may find

themselves in need of an extra term to meet the requirements for some degrees. Nowadays, that is a very expensive proposition.

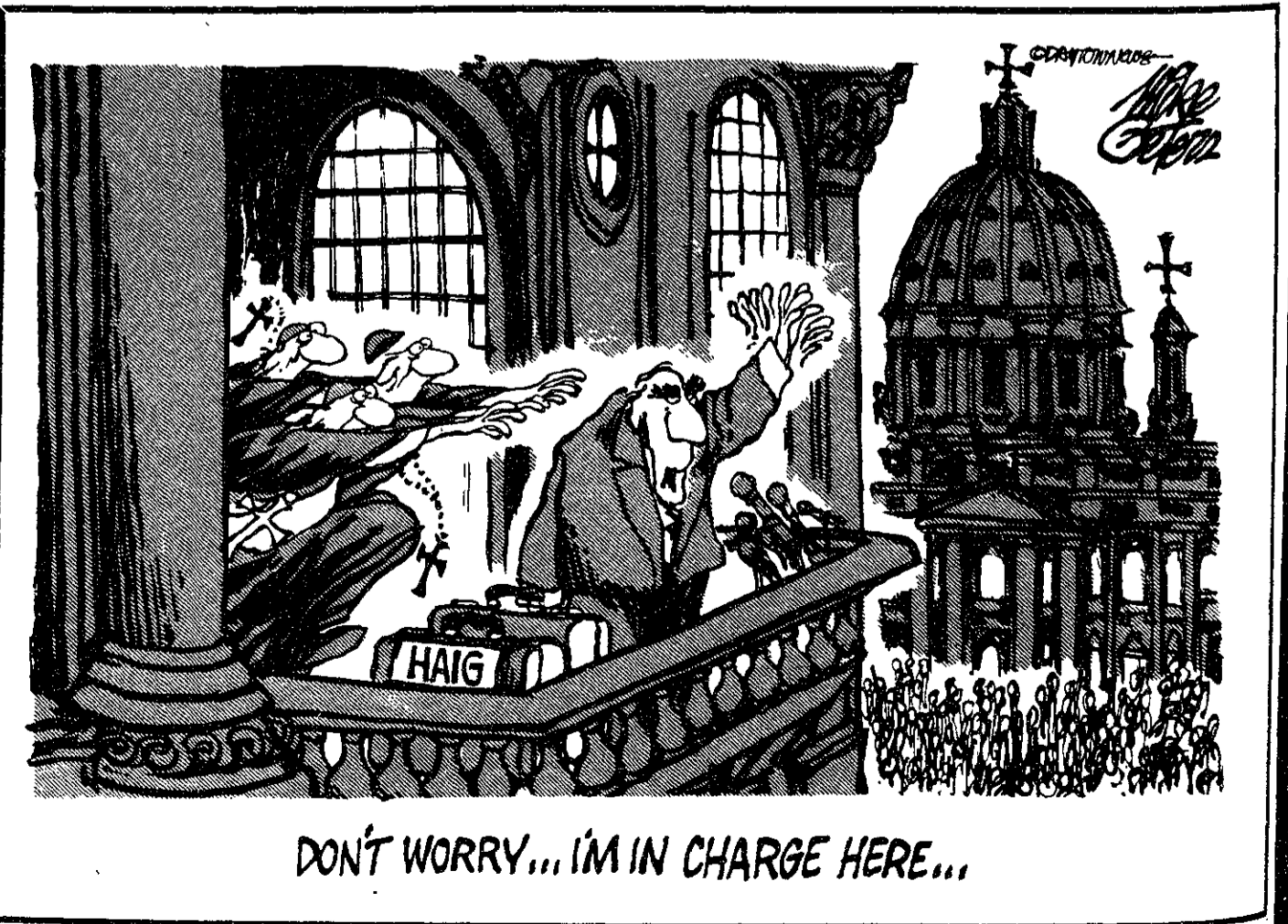
Maybe a summary way of looking at it is to say that, in 1981, at MIT, undergraduate education as an investment is a dominant theme. As I see it, the key to the ongoing discussions of reducing the pace of life at MIT is to check the concept of MIT-as-investment and reassert the concept of MIT-as-education.

Looking back on the experience now, merely hours before snatching the sheepskin and hopping off the treadmill, what I see is not four years of investment in my future career, but rather four years of broad education. I've often been accused of being overly harsh and pessimistic about this Institution. If so this is inadvertent.

What I see in MIT as I prepare to leave it is not, as some people think, a cruel, ivory tower, academic sweatshop. I see instead a university populated with brilliant people and an almost unlimited potential for learning, enjoyment and experience. If anything has frustrated me in my time here, it is not that these opportunities are totally wasted, because many take advantage of them. Instead, it is frustrating to see that MIT does not make the most of its potential, that through its pace, its values, and its philosophies, MIT all too often ignores Twain's warning to "not let schooling get in the way of your education."

It is a fine line for a school and its students to follow. Maybe it is an impossible one in technical courses. But as I walk down a very different kind of line Monday morning, MIT will take another step in its decades-old search for the "right" balance between training and education. It will get rid of some pests, but it will also add some new alumni to mold its values and to carry the torch.

I, for one, will try to carry it high.



1677 to receive degrees tomorrow

By Kenneth Snow

1677 undergraduate and graduate students are expected to receive degrees at MIT's 115th Commencement Exercises, announced the registrar's office Friday.

The Institute has awarded over 90,000 degrees to date, of which 50,000 have been Bachelor of Science degrees. In the past ten years, the absolute number of degrees awarded has not changed significantly. 1592 degrees were presented in 1980, as compared to 1423 degrees which were awarded in 1971.

While the total number of degrees awarded has increased slightly, the number of degrees awarded within individual departments has changed significantly. The greatest change has occurred in the department of chemical engineering. 84 S.B. degrees were presented last year, as compared to 15, which were awarded in

1971. During the same time period, the number of mechanical engineering degrees granted rose from 28 to 74.

The number of degrees offered by some departments has declined drastically in the last ten years. The physics department only awarded 56 undergraduate degrees in 1980, just about half of the 106 degrees they had granted in 1971. The School of Humanities and Social Science also cut in half the number of degrees it has awarded annually during the last ten years, from 86 to 43. The largest decrease was in granting the humanities and science degree, dropping from 49 to 14. The Department of Electrical Engineering and Computer Science presented 125 degrees last year. This is a decline from the number awarded in 1971, 159. However, tomorrow, Course VI will present 202 degrees, the most of any department.

New policy announced

By Jerri-Lynn Scofield

"It doesn't differ from the old policy very much," commented Ken Smith, Associate Provost, referring to the new Institute policy on conflicts of interest announced at the Meeting of the Faculty held on Wednesday, May 20.

While emphasizing that he had not been directly involved in formulating the new resolution, Smith explained how the new policy differed from the old policy. "There are two kinds of conflicts of interest," noted Smith. The old policy was designed to handle conflicts relating to commercial interests. In these cases, MIT faculty members might have interests in outside industrial firms while retaining connections to the Institute. The new policy still takes

into account these types of conflicts, according to Smith and "recognizes in addition that conflicts of interest can arise from interpersonal relationships, such as those between men and women."

The policy states, "Potential conflicts of interest of a particularly sensitive kind may arise out of sexual relationships. This is especially important where a sexual relationship occurs in the context of educational or employment supervision and evaluation. Because the effects on other people at work or in the classroom are frequently not apparent to the persons involved in a sexual relationship, anyone with such an involvement should be attentive to the feelings of colleagues and to the potential conflicts of interest involved."

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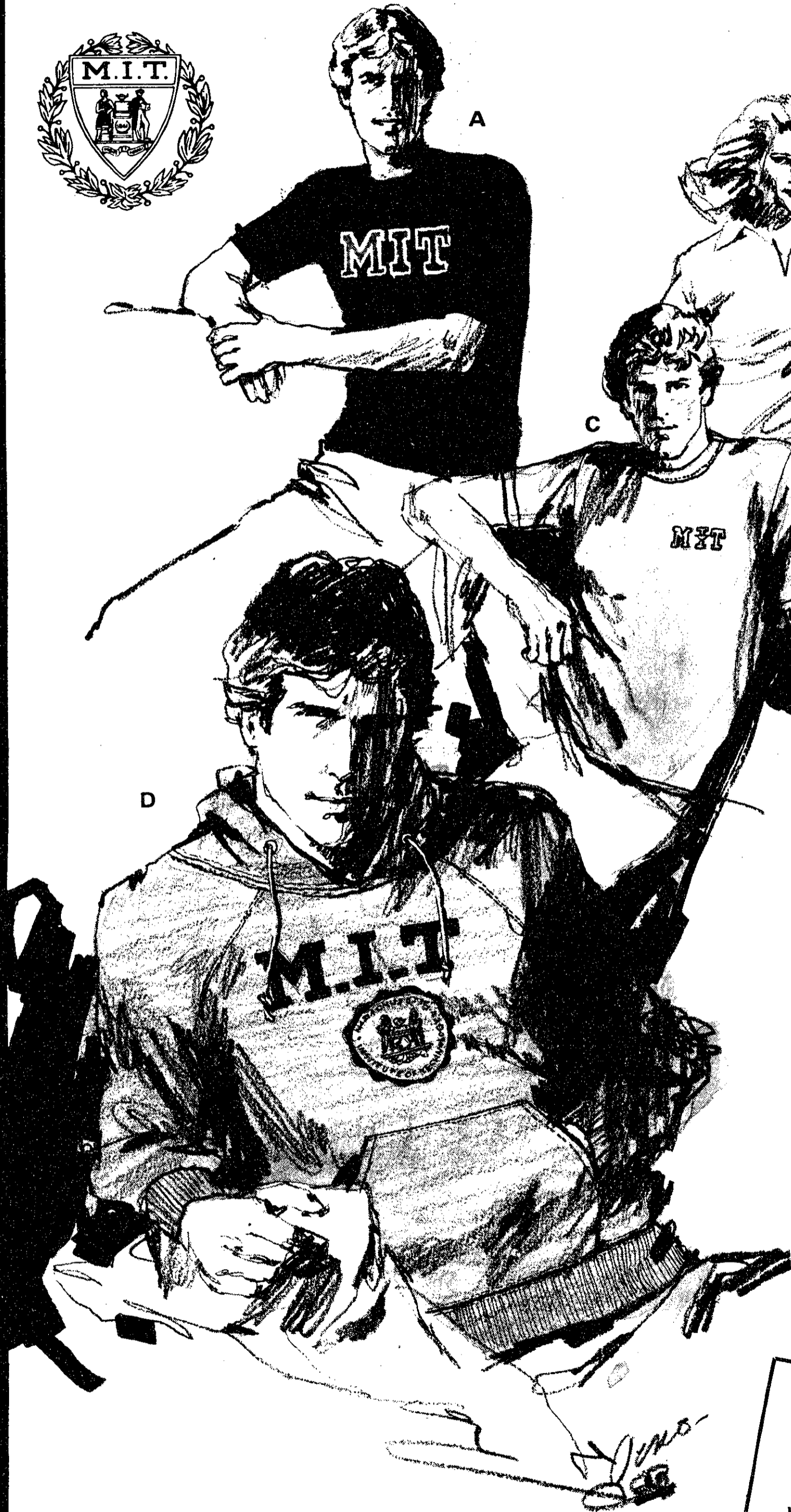
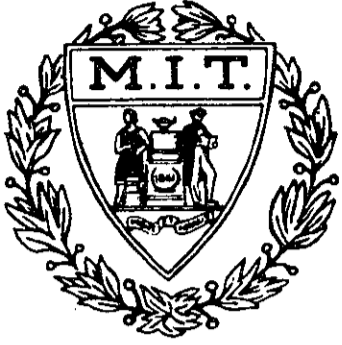
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ARTS

Technique, the 1981 MIT yearbook.

If a picture is worth a thousand words, then a thousand pictures plus several thousand words should certainly be worth the low price of *Technique*. Inside its electric red slipcover with a nearly invisible title lies a timeless collection of memoirs encapsulating a momentous year at MIT. The opening "Journal" section contains short notes on newsworthy items throughout the academic year. We welcomed new presidents to the Institute and the United States as well as ushering in the prophetic class of 1984. These little clips spark memories fond and tragic from the glowing inaugurations to a frightening assassinations attempts.

Photographic and layout skills of the staff are exemplified in special sections of photoessays. "Locales" tours the "Tute," "Rooms" peaks into the housing system, and "Academia" glorifies the gnurds. Photo quality is, in most cases, excellent and even with only one or two pics a page. The layouts are attractive and balanced.

The wealth of copy in the 1981 *Technique* is a welcome confirmation of a trend started in the 1980 book. The "Activism" section contains interview dialogues with several outspoken student leaders detailing their views on subjects from the Black Student Union to draft registration. A special spread on the 2.70 design contest captures the excitement at the competition. The best of these opening sections is devoted to the sex and love lives of MIT undergraduates. "Male / Female" (subtitle: Relationships at MIT) gives a many faceted view of what being a person here is like. Almost everyone will identify with one or more of the emotional stories presented. There is an added bonus of nine ambiguities of the Baker purity test for males.

Technique '81 in many ways surpasses editions from the recent past. The scope is greater and the presentation more daring and clean. The copy is the best ever and the pictures are equally impressive. One disappointment is the total lack of color. The Institute is grey enough already.

The overall tone is also very single sided in its view of what the important issues around campus really are. This can be blamed on the editorial staff. Although this sort of bias can often be expected in such a publication, I do not find it welcome here. Even so, with the material at hand, this year's staff has done a tremendous job in capturing life as it is, at MIT, our home.

Mark DeCew

Memories from an Education

Pictures from an Exhibition

A light breeze, a warm sun, a Spring-time hedonist's rapture answered. And a tuba-player blowing his heart out on the grass outside the Student Center.

The player, a member of the MIT Symphony Orchestra, had had, to say the least, an unfortunate time during their recent performance of *Pictures From an Exhibition*. On my way out of that concert, critic's dagger poised to stab in ascetic rhetoric the foibles of the poor errant musician, I had been stopped by an earnest-faced undergraduate, David Kazdan '81.

"You won't mention the tuba player?" said David with an intensity of passion normally reserved for a condemned man's plaintive request for a royal reprieve. "He's really very good, and must have split his lip or something," he continued. It had been one of the best of the MIT Symphony Orchestra's concerts this year, and Mr. Kazdan had assured that were I to wield the axe, a guilt complex would pursue me for the rest of my life. I shall have to remember to pass over any executioner's job offers that may come my way. . . . So, I took advantage of the wine available at the Orchestra's party, and decided to overlook this top-brass misdemeanor.

And the tuba player blew his heart out outside the Student Center. "Every note right," he declared, as if to prove to the world that he could do it. And the wind continued to gently waft by, the gossamer sun to smilingly warm, and the crowd to wander by. "Sur la place chacun passe, chacun vient, chacun ca," are the first words sung in *Carmen*. Radical changes are going to affect the lives of some of the cast before

the opera's end but for now life goes on; destiny can wait.

Decibel-afflicted Bach has been known to alternate with common or garden roin piercing the ear drums, but refreshing the sensibilities, of unwary transients within one half mile of Bexley: on a promenade along West Campus, the stroller will oft catch the strains of a supine flute, or the sonorities of the odd exercising piano, working off the fat of over-infatuation with the numbers and formulae that combine to form the equation of daily bloating diet.

Music lives as an integral part of life on this campus like on no other away from the hallowed cloisters of the music conservatory. A top-notch Symphony Orchestra attracts massed crowds, while a superior Choral Society, a plethora of smaller chamber groups, the inevitable Band, and the entertaining Chorallaries and Logarithms that together conjure up the essence and soul of MITiana, all have devoted followings. Physicists study music appreciation, Electrical Engineers compose music, Civil Engineers take a drag of Mozart for the road.

Music is one of the codes of the secret society that hides behind the public image of MIT as steely, technocratic time-bomb. Music is the calculus of release from the robust schedule of the day. Techie nerds drool over computer terminals in the Student Center. But, on the grass outside, terminal cancer seems a long way away as the tuba player blows his heart out. People come; people go. And the world continues to spin.

Jonathan Richmond

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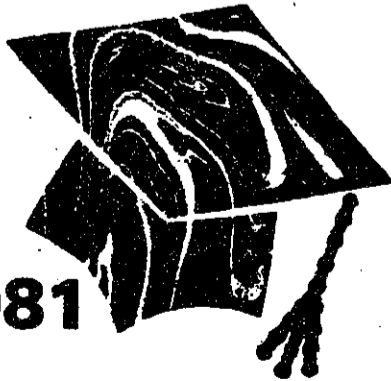
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GANG OF FOUR



Solid Gold. Gang of Four on Warner Bros. Records.

This long-awaited release finds the Gang marking time — having decided that their first album was great, they decided to repeat its formula. The disc contains two tracks from the EP ("Outside the Trains Don't Run on Time" and "He'd Send in the Army"), and the single "What We All Want," but there's still enough good new material to make *Solid Gold* a worthwhile but for the ardent fan. Of particular merit are "Paralysed," a look at the feelings of the unemployed, and "Cheeseburger," a satire of Americans through their eating habits.

The problem with this record is that while a few tunes mesmerise, the rest tranquilise you with a slower plodding style. Nothing on *Solid Gold* has the manic energy of "I Found that Essence Rare" from *entertainment!*, the first record, and because of this I recommend that the novice buy *entertainment!* instead.

The Flowers of Romance. Public Image Ltd. on Warner Bros. Records.

The PiL Corp. has been pared down to three — John Lydon, Keith Levene, and Jeanette Lee (Would someone please tell me what the hell she does?), but they still remain iconoclastic as ever. On the new release, Lydon's attempts to "go beyond conventional music" succeed only half of the time, the successes marked by the contributions of drummer Martin Atkins, who departed PiL halfway through the recording sessions.

"Four Enclosed Walls," the opening cut, is downright chilling as Lydon wails "Allah, Allah . . . destroy the infidel" over a droning Arabian-sounding background. "Flowers of Romance" is similar in style, with acerbic lyrics, to boot: "I sent you flowers, you wanted chocolates instead. . . I'll take the furniture and start all over again." "Under the House" creates an atmosphere of gloom with its layered chanted vocals, while "Banging at the Door" shows Lydon at his most insistent — this cut is the album's best.

The rest is repetitious, annoying filler. Without the considerable talents of departed bassist Jah Wobble, PiL has been forced to rely on drums for solid foundation, and without Atkins, Lydon and Levene founder. As a result, half of this album consists of loud bashing with dissonant accents, one cut indistinguishable from the next.

Some of the most important experiments are those that have failed, and *The Flowers of Romance* should be regarded as such — only half successful, but important nonetheless.



Killing Joke. on EG Records.

Killing Joke makes use of heavy metal instrumentation in the same way that Joy Division does, with a few interesting touches of their own. Where Joy Division presents an atmosphere of bleak despair, Killing Joke expresses anger at social decay — both sides of the album open with the line "all is decay." KJ adds nothing new to the genre, but proves to be exceptionally competent at reshuffling existing elements to produce a fresh sound.

"Change," the current dance hall hit, has received extensive airplay, but there are other gems to be found on the disc. "War-



Let the Power Fall. Robert Fripp on EG Records.

Let the Power Fall, the last release for Fripp's "Drive to 1981," is an album of ambient Frippertronics that continues the style of *God Save the Queen*. The pieces (titled "1984" through "1989") are quiet, gradually evolving studies consisting of Fripp's overlaying short melodic ideas that run together to form light textures. This is an album that serves as ideal background music or something you can pay close attention to. In either case, Fripp's efforts work beautifully.

Testcard EP. Young Marble Giants on Rough Trade Records.

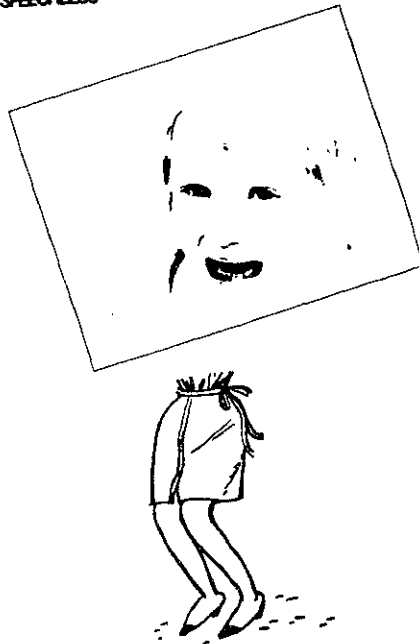
"Six instrumental in praise and celebration of mid-morning television" — this is the last of the Giant's material, recorded by the Moxham brothers without vocalist Alison Statton. These tunes *do* sound like soundtracks for commercials, but there's no mistaking the bouncy organ and rhythm tracks as being anything but Gigantic. A Marbelous piece of vinyl.

"dance" numbs the senses with bone-crunching guitars and spooky treated vocals, while "The Wait" and "Complication" sound like early Cure. *Killing Joke* will go far in establishing the band's competence — let's hope the next release will establish the band's identity.

Speechless. Fred Frith on Ralph Records.

On his second album for Ralph, Fred Firth, super-guitarist from the pioneering band Henry Cow, presents two views of his varied styles. Side one, recorded with France's Etron Fou Leloublan, is rather abstract, teeming with tape manipulations and the Etron's crazed playing. Side two, however, presents Fred the rocker, assisted by his New York band Massacre. This trio is immediately captivating — one listen to "Spit in the Ocean" or "Navajo" will prove to you that the stuff you've been listening to is only a poor imitation of genuine creativity. Take a chance, buy this record — your ears will love you for it.

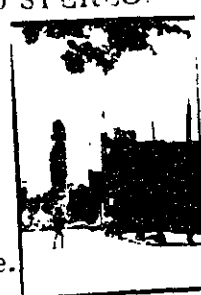
FRED FRITH SPEECHLESS



390 DEGREES OF SIMULATED STEREO.

Pere Ubu In Cleveland, London, & Brussels.

UBU LIVE: Volume One.



390 Degrees of Simulated Stereo. Pere Ubu on Rough Trade Records.

I had been waiting for a live Ubu for quite some time, so when this disc arrived I was ecstatic — but not for too long. This record, one of three volumes, consists of recordings of material from *The Modern Dance* and the band's earlier singles — all obtained from cassette recordings or demo tapes. Consequently, the sound is no better than a fair bootleg, which is ultimately disappointing, since the tunes deviate significantly from the originals — any attempts to hear the band's improvising skills are foiled by a poor mix. An important band deserves better quality — I hope volume two will deliver it.

Yours til all is bought or dead.

David Shaw

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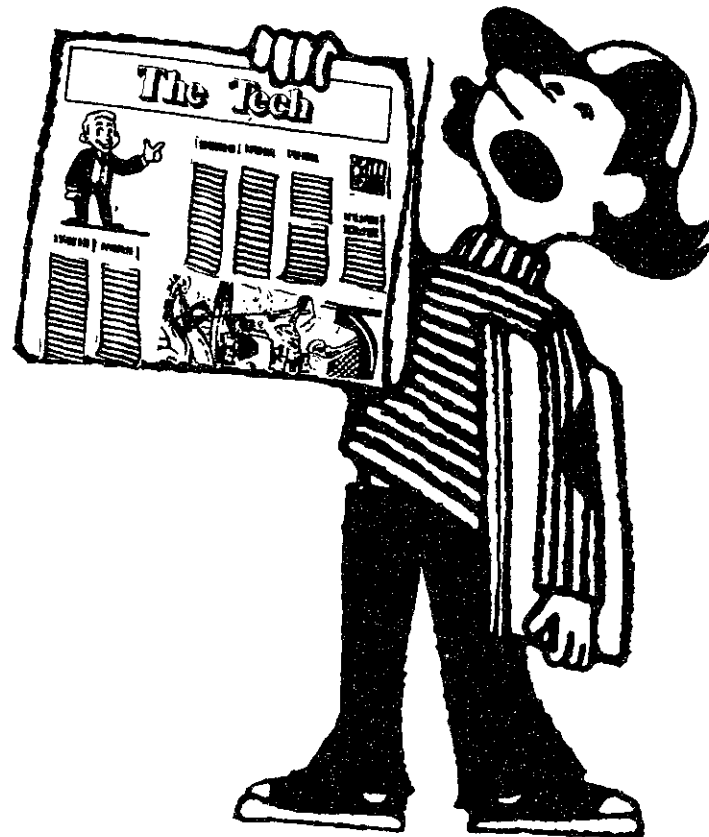
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