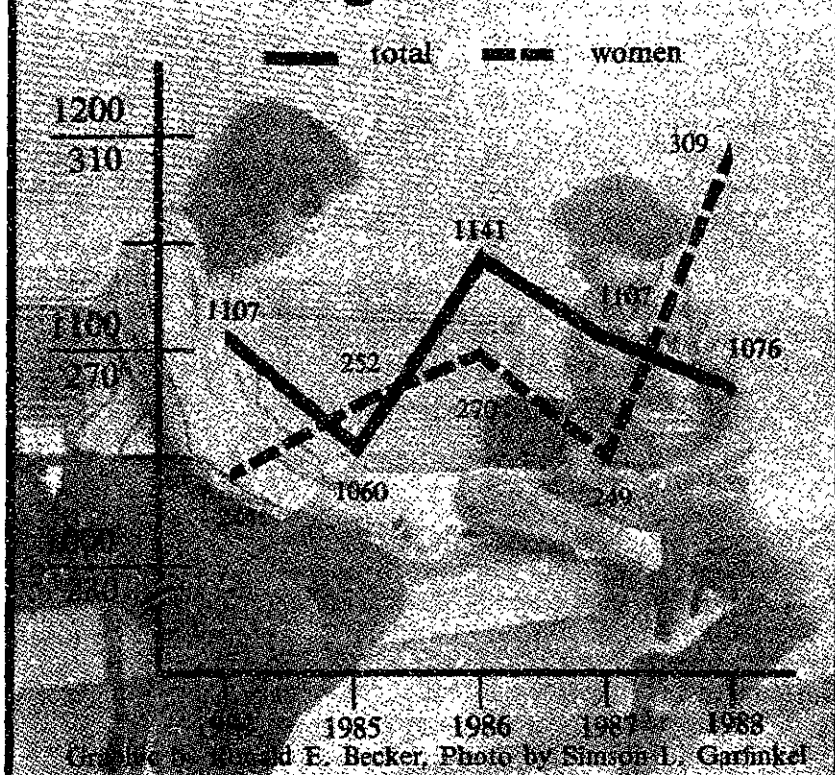


Incoming Class Sizes



Class of 1988 has highest percentage of women ever

By Diana ben-Aaron
This year's freshman class will be smaller than last year's and fewer transfer students than usual will be entering this fall, according to statistics released by the Office of Admissions.

As of July 25, 1076 students had accepted MIT's offer of admission to the Class of 1988, Director of Admissions Peter H. Richardson '48 said.

Richardson said he expects the final class size to settle at 1035 to 1040 students. "We will come in with 15 to 20 over the number I was shooting for," he commented. Last year's freshman class numbered 1107 at midsummer.

The Class of 1988 has the highest number of women ever, Richardson said. About 28 percent, or 309, of the freshmen who have

accepted admission are women. Last year's freshman class was 22.5 percent women.

Over a hundred freshmen, or 9.5 percent of the class are members of minority groups, including black, Mexican American, Puerto Rican, and American Indian students.

"We had a high yield from the group that came to the Women's Weekend in April," Richardson said, noting that "people who come to campus tend to yield." The admissions office is not currently planning to repeat the women's weekend next year, he said.

"We have no money to do it.

Transfer students must declare their majors when applying, and the most popular majors were physics (19 students), mechanical engineering (17 students), and aeronautics and astronautics (13 students).

Langdale noted that this year's transfer class was "[smaller] by 60 to 75" than last year's. "That is directly attributable to our decision not to accept transfers in electrical engineering and computer science. We told the applicants of that policy, and some applied to other departments but others [withdrew their applications]," he said.

Smaller class size will reduce dorm crowding

By Kathleen M. O'Connell

President Paul E. Gray '54 instructed the Office of Admissions to reduce the size of the freshman class this year, said Associate Dean for Student Affairs Robert A. Sherwood. Richardson was asked to aim for a class size of 1025, compared to last year's class size of 1075, according to Sherwood.

Gray ordered the reduction to curb the dormitory crowding situation and to alleviate the over-enrollment problem in the Department of Electrical Engineering and Computer Science (Course VI), Sherwood said.

(Please turn to page 8)

Last year it was a special proposal funded by [Vice President Constantine B.] Simonides," Richardson explained. The time for such proposals is the end of the admissions process, when the admissions office knows more about what the class looks like, Richardson noted.

MIT admitted 110 transfer students for the fall from 300 applications, Associate Director of Admissions Daniel T. Langdale said. Ninety-four of those admitted have indicated plans to come to MIT, according to admissions office lists. Transfer R/O coordinator Terence Galati '85 said "the final number is expected to be over 100."

The transfer class will consist entirely of sophomores, including at least 25 foreign students and 7 students from Wellesley College.

Because transfer applicants apply with specific departments in mind, it has been suggested that MIT increase the number of transfer students accepted and correspondingly diminish the freshman class in order to better regulate student enrollment in Course VI, Langdale said.

"It's a proposal that gets floated from time to time, and it's conceivable [the administration] could say, 'Let's use this technique,'" he commented.

Before Course VI was closed to transfers, the numbers of transfer applications to departments reflected the undergraduate enrollment in those departments, Langdale observed.

The distribution of applications among the remaining departments is still similar to the distribution of students among those departments, he said.

Sophomore shot in chest by unknown Boston gunman

By Jane F. Huber

An MIT student and a passenger in the car he was driving were seriously injured when they were shot by an unknown gunman in Kenmore Square early Sunday morning.

Christopher Colbert '86 and his passenger Gerald Hannibal of Salem were travelling on Beacon Street between 1 am and 2 am when they found their route blocked by a late model, light brown Cadillac, according to re-

ports from the Boston Police Department and the MIT Campus Police.

Colbert and Hannibal left their car and approached the driver's side of the second vehicle to ask that it be moved, the reports stated.

After an "exchange of words," the Cadillac's driver stepped out of the car and "pulled a small-caliber pistol," according to Lt. Anne P. Glavin of the Campus Police. The man shot Colbert in

his lower left neck and upper left chest, and Hannibal in his upper mid-chest, she said.

The gunman then covered his license plates with another set and drove at high speed down Commonwealth Ave. toward Massachusetts Ave., Glavin said.

Boston police refused to release a description of the alleged assailant and the female who accompanied him.

Hannibal then drove Colbert's car to MIT's Delta Kappa Epsilon fraternity, of which Colbert is a member. Kerry Miller '85, another member of the fraternity, drove the two victims to Mount Auburn Hospital just after 2 am.

A spokesman for the hospital said the pair was in "stable" condition and under regular hospital care. They are receiving visitors.

Colbert said he feels all right, but tired. He might go home today, he said.

Colbert, a sophomore majoring in electrical engineering, is the house manager at Delta Kappa Epsilon.

Hannibal could not be reached for comment.

Scientists protest military robotics

By Diana ben-Aaron

About fifty scientists and engineers, some of them MIT faculty, staff, and students, and a robot picketed outside the Howard Johnson's Motor Inn on Memorial Drive yesterday to protest a conference at the hotel promoting the use of artificial intelligence and robotics in the battlefield.

The conference agenda included discussions of the introduction of autonomous control — "removing man from the [decision-making] loop" — and the use of expert systems (programs that make specialized decisions based on heuristics, or rules for guess-

ing) in defense.

The two-day conference, and two others in different cities, were sponsored by the International Defense Electronics Association and led by Dr. William J. Whelan, Project Leader of the National Security division of the Rand Corporation.

"These systems could function as assistants, reducing the dependence on skilled humans," said Stephen T. Berlin, a member of the sponsored research staff of the Laboratory for Computer Science.

For instance, a pilot might get killed but his plane would still fly,

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Members of Computers Professionals for Peace, High Tech Professionals for Peace and Science for the People demonstrated against the use of robotics and artificial intelligence by the military yesterday. More photos page 17

Tech photo by Simson L. Garfinkel

Athena expansion planned

By Diana ben-Aaron

Two more Project Athena clusters will open September 1, Project Athena Director Steven R. Lerman '72 announced Friday. The Building 38 cluster is "virtually running," he said, and the Building 66 basement cluster terminals are "not wired but there."

The Building 66 cluster will not become part of the Athena network for some time after it opens, Lerman noted, but "eventually, all clusters will be networked. You will be able to log on from any point even if your account is elsewhere," he said.

"Later, all work stations will operate as personal computers (PCs) and the VAXes function as servers to get your files [from the machine your account is on], Lerman explained.

The Student Center Library cluster will go on line in September or October, Lerman said. A machine room is under construction in the library, and cable is being laid under Massachusetts Avenue for the Student Center machines.

"Terminals will be woven in through the stacks, and the carrels will be converted to combination carrels and work stations," Lerman explained.

The next clusters to go into operation after the Student Center will be the School of Science

clusters in Building 4 and the mezzanine (half-floor between the first and second floors) of Building 6.

"These will be smaller, IBM-based clusters, with only 12 or so terminals," Lerman said. "They

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inside

Changes in R/O Week — page 2

All fraternities will participate in rush — page 2
Professor Friedlaender to succeed Hanham — page 8

* * * * *

MOVIES: page 9

Careful He Might Hear You, or Real Children Don't Save Towns From Aliens.

Best Defense, an exercise in aerospace engineering.
Electric Dreams and The Last Starfighter, movies that put the small screen on the big screen.

* * * * *

MUSIC: page 12

Nobody Gets on the Guest-List, the best of local bands from Throbbing Lobster.

Caught In The Act, for diehard fans only.
Cosi fan tutte, and the Mozart behind the music.



Anne LaFlamme '88 almost lost her her at the Educational Studies Program's annual Bastille Day festival. Also pictured: Josh Shaine (left) and Carlton Hommel.

Tech photo by Simson L. Garfinkel

All fraternities will be in good standing for R/O Week

By Diana ben-Aaron

Two fraternities currently on probation and one whose rush privileges were removed by the Office of the Dean for Student Affairs are expected to be off probation by Residence/Orientation (R/O) Week, Associate Dean for Student Affairs Robert A. Sherwood said Thursday.

"My hope is that all of the fraternities that are currently under probation or disciplinary action by the Dean's Office will have that disciplinary status revoked by [R/O Week]," Sherwood said.

"If they don't have any problems between now and then, they will all be in good standing for Rush," he continued, adding that this may be "the first time in several years" no fraternities will be on probation during R/O Week.

A fraternity on probation can rush freshmen on an equal basis with other houses, but must inform all freshmen bid of its status, Sherwood noted.

"I also meet with the fraternity's pledge class to outline the reasons for probation and explain what progress has been made," he said.

It is a rush violation for another fraternity to tell freshmen of the probation, Sherwood said.

"We try not to publicize it to

the detriment of the house, because if other frats say 'only the dregs of the freshman class live there,' [the fraternity only gets] more animal house types who engage in the same sort of activities rather than the type of freshmen who can turn the situation around," he commented.

Sherwood emphasized that his decision to remove restrictions on the fraternities would be "subject to whatever happens over the rest of the summer."

He noted that "behavior in the fraternities often deteriorates over the summer. Boarders from other schools come in, the officers are often away. They have the stereos blasting and the neighbors get annoyed."

The Dean's Office removed Pi Lambda Phi's rush privileges, Sherwood said, adding that he had agreed to review this with the fraternity and restore rush privileges if "they could show they were in good standing and we could let our freshmen live there."

Pi Lambda Phi's rush privileges were revoked in the fall of 1983, according to the fraternity's president, John D. Lang '85 and rush chairman, Robert W. O'Rourke '85.

No one particular incident prompted the probation, O'Rourke said, blaming "communication problems" for Pi Lambda Phi's status. "Sherwood didn't make it really clear why [the Dean's Office revoked Pi Lambda Phi's rush privileges]," Lang said.

"The Dean's Office has reinstated our rush privileges as of last term, tentative of any problems over the summer," Lang said.

Pi Lambda Phi has started a community crime watch and a street cleanup program, improved its leadership, and worked with its alumni corporation and the Office of the Dean for Student Affairs to remedy the

situation, Sherwood said.

"We've always had a strong community service program... we always take part in the blood drives and IFC [neighborhood] cleanups," O'Rourke noted. "We just publicized it more this year, and stepped it up a little to [show good will toward the community]," he added.

Kappa Sigma and Delta Kappa Epsilon (Deke) are on probation because of an ongoing battle between them, Sherwood said, citing "freshman pledge raids and other destructive behavior."

The two fraternities have since improved their in-house judicial systems and community service records, he said.

"To say we're on probation is incorrect. We're on what's called conditional probation. We have to submit reports [to the Dean's Office] but no privileges are taken away and we are not watched more than anyone else," Mark Lucente '86, an officer of Deke, said.

Lucente attributed the fraternity's conditional probation status to a "hack" the Dekes staged at the 1982 Harvard-Yale football game.

The fraternity planted a self-inflating rubber balloon bearing the letters "MIT" beneath the turf of the football field, and triggered it by remote control at half-time.

"Some Harvies thought [it could have been harmful]," Lucente said. "Someone up there had to say 'Careful, MIT,' and MIT had to say 'Careful, Dean's Office,' and the Dean's Office had to say 'Careful, Dekes,'" he explained, adding "It was like an international incident."

"When the reports [submitted by the fraternity] pile up for a while, they're no longer required," Lucente observed. "Most frats don't consider this probation. They don't consider themselves singled out [for being on conditional probation]."

R/O Committee supervisor plans changes in procedure

By Edward Whang

There will be several changes in Residence/Orientation (R/O) Week procedures this year, said Andrew M. Eisenmann '75, staff assistant for campus activities in the Office of the Dean for Student Affairs and supervisor to the R/O Committee.

The changes will occur in Clearinghouse (the computer system that tracks freshmen through fraternity rush), the freshman writing and swimming tests, and the Registration Day Picnic, he said.

No dry rush

Eisenmann discounted rumors of a dry rush, but said Massachusetts laws regarding the use of alcoholic beverages will be followed during R/O.

"People will be asked for identification before being served, alternative beverages will be provided for those under age, and any advertising for an event will not mention alcohol," he explained.

Alpha Phi will not rush during R/O

By Diana ben-Aaron

Alpha Phi, a chapter of a national sorority established last year at MIT, will not be able to rush until after Friday, September 8, according to Associate Dean for Student Affairs Robert A. Sherwood.

"They don't have a house and are not in the residence book, so they cannot rush during R/O Week," Sherwood said. Alpha Phi is presently looking for a house, but is encountering "community problems," Sherwood said.

"Boston is now closed to new fraternities, and Cambridge doesn't want us to build MIT housing on the Simplex property; they want low-income housing [instead]," Sherwood said.

"Refreshingly, finance is not a problem. The Independent Residences Development Fund has funds to renovate a house," he continued.

When Alpha Phi was formed, three conditions were set for their

Eisenmann said he would reach an agreement about enforcing these rules with living group rush chairmen in meetings to be held the week before R/O Week and there would be no change in the enforcement policy from last year.

Registration Day picnic in question

Last year's Registration Day picnic may not be repeated this year. "There's no money in the R/O Budget for a Registration Day picnic. Last year the picnic cost about \$7000," Eisenmann said. Eisenmann said the R/O committee will work with the Student Center Committee if it chooses to sponsor a picnic.

Committee member Micheline K. Fradd '85 said there are currently no plans for a picnic on Registration Day this year. However, Fradd said the committee will sponsor a concert, similar to the Friday Afternoon Club during the term, on the Kresge Oval that day.

The concert will take place between 5 pm and 7 pm and will feature two local bands, The Fools and Power Glide, Fradd said.

Living groups may be taxed for paperwork

Clearinghouse traditionally provides fraternities with hard-copy lists of where all freshmen were spending their nights. This

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Sherwood observed that three conditions were set for their
(Please turn to page 17)

news roundup

World

Surf's "up" — 2 tons of hashish, in 40 plastic bags labeled "sugar," was found floating in the ocean and washed up on the beaches last Saturday in Castellon, Spain. Officials said they believe the bags had been thrown overboard by traffickers intercepted by a coast guard patrol.

Nation

Top engineers start over \$30,000 — The average starting salary for petroleum engineers graduating in spring 1984, was \$30,306, according to the College Placement Council. Chemical engineers will earn \$27,276 on average their first year out, while offers to graduating computer scientists averaged \$24,048. Meanwhile, the average salary offer to humanities majors was \$16,068.

Doonesbury to return in September — Garry Trudeau's syndicated comic strip *Doonesbury* will appear in newspapers beginning September 30, the Universal Press Syndicate announced. Before taking a leave of absence beginning in January 1983 to write a musical based on *Doonesbury*, Trudeau commented, "My characters are understandably confused and out of sorts. It's time to give them some \$20 haircuts and move them out to the larger world of grown-up concerns."

Hates the cops, not the Olympics — The man who drove a car onto a crowded Los Angeles sidewalk, killing a teenager from New York and injuring 54 other people, said he did so because he "wanted to get even with the police," said his act had nothing to do with the Olympic Games. Daniel Lee Younger, 21, of Inglewood, a Los Angeles suburb, was on probation from a burglary conviction after an arrest by Inglewood police in April 1983.

American Socialists and Communists deride Ferraro selection — Andrea Gonzalez, vice-presidential candidate on the Socialist Workers Party ticket, and Angela Davis, vice presidential candidate on ticket of the Communist Party USA both claim there is nothing new about a female vice-presidential candidate. "Our party first had a woman on the ticket in 1948," said Gonzalez. "The Ferraro candidacy is another attempt to convince women and other victims of capitalist society that progress can indeed be won through the two-party system. . . . The only place where women are advancing in the Americas today is in Nicaragua and Cuba."

Sports

United States cops nine medals on first day of Olympics — US athletes won six gold and three silver medals in Los Angeles on the first day of the twenty-third modern Olympic games. In swimming, the United States won the men's 100-meter breaststroke, the women's 400-meter individual medley, and two golds in the women's 100-meter freestyle dead heat. Americans also took firsts in the men's 190-kilometer and women's 70-kilometer cycle races.

Weather

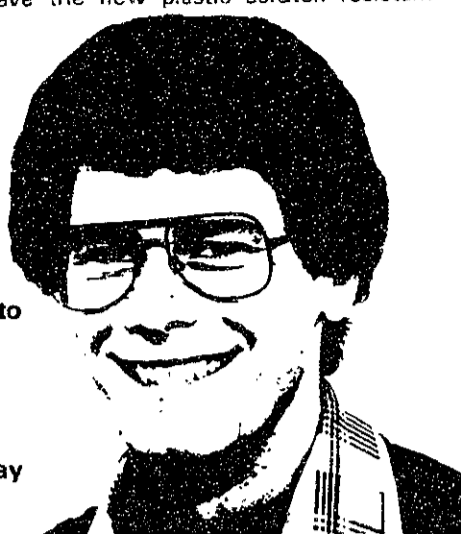
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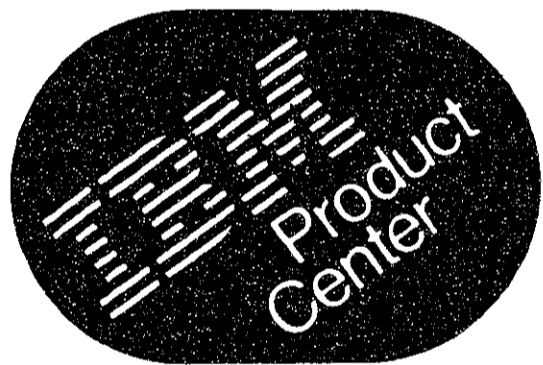
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opinion

Column/Diana ben-Aaron

Finding a living group and limits

One thing is certain at MIT: after a few years here, you will know your limitations better than you ever wanted to. For instance, I know how many hours I can go without sleep before collapsing, how many courses and activities I can juggle before I start failing tests, how many hours I can stare at a video terminal before my vision blurs, and how many weeks I can go without calling home before my parents panic.

Furthermore, I have just realized I am not going to be able to shape all I have to tell you about MIT into a single crystalline gem

of an essay in time for this issue of *The Tech*, or perhaps ever. As a compromise — life consists of compromises, no matter where you are — I offer these unpolished nuggets of thought:

How to choose a living group:

● One of the pieces of advice you will hear over and over before the end of Rush Week is "Choose a living group not for the house, but for the people in it." Another favorite is, "You can be happy in any living group." You can, but realistically, you will almost certainly be unhappy at

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Column/Ken Meltsner

Computers are only tools

By now, practically everyone has seen that obnoxious ad from Commodore where a kid gets kicked out of college because his parents did not buy him a computer. This commercial really offended me. Even if a Commodore computer could help you in college, no reasonable university would expect you to own one.

No one has ever taken a census of MIT's computers; there are simply too many to count. There are computers for accounting, engineering, research, word processing, hacking and more things than can be listed in this column. They range from "smart" oscilloscopes to room-filling mainframes. Students are offered large discounts on Apple and Digital computers. Project Athena will give you all the computer time you can eat. You can pay to use a computer, or be paid. So where do Commodore computers fit in?

Computer use is not separate from other activities here. Too many outsiders think of MIT as consisting of cold, white rooms filled with mainframe computers and small, dingy rooms crammed with smelly hacker-priests. While we do have a few such rooms, the majority of computers here lie buried in labs or offices. Forget the priesthood, friend — MIT people use computers.

A computer should be a tool, not a god. An incredibly useful tool, but no more deserving of worship than a hammer. The

only major difference between a computer and a boat anchor is that computers can work on a stored set of instructions and a boat anchor will just sit there. This appearance of life makes computers so interesting that people will use them for tasks that would be done better on paper.

Students often fall into this trap of over-dependence. Computers can be seductively patient and servile and this sense of power makes them attractive to people because it offers them more control than they have in real life. Too many hackers turn to computers for the approval and respect they do not receive from their peers.

Computers are not alone in their seduction of the innocent. MIT has had self-absorbed students since Boston Tech opened its doors, and surely there were Greek tutors forced to reprimand their charges for delving too deeply into their studies. A good education must broaden your view of the world, not simply deepen it.

Freshmen come to MIT interested in surprisingly few things. This is not a new problem. For many years, high schools have exposed students to traditional studies such as physics, chemistry or mathematics. They would come here interested in these fields and undergo their first major shock: High school science is

not the same as professional practice. These disenchanted students then found their places in other disciplines.

Electronics has changed this natural progression. Electrical engineers do not appear to act all that differently from the experienced amateur. Widespread availability of computers has accelerated this trend, as programming is still programming, no matter how experienced the practitioner.

I knew a freshman who left MIT after six weeks, claiming MIT could not teach him anything. He is now a high-priced consultant for several microcomputer firms. He may have been right, but he will never get the background he needs to write anything more complex than computer games and accounting software. Freshmen do not realize that there is a great difference between computer programming and computer science. Often, they realize it much too late.

I don't want to scare any freshmen (or their parents) who are reading this column, but if you know exactly what you need to learn, why come to MIT? Too many paths to knowledge run through the halls of MIT to describe here, but I assure you that none require a Commodore computer. Keep an open mind and you will see the paths for you. Do not restrict your vision with what you know, or with fears of what you have not yet learned.

The Tech

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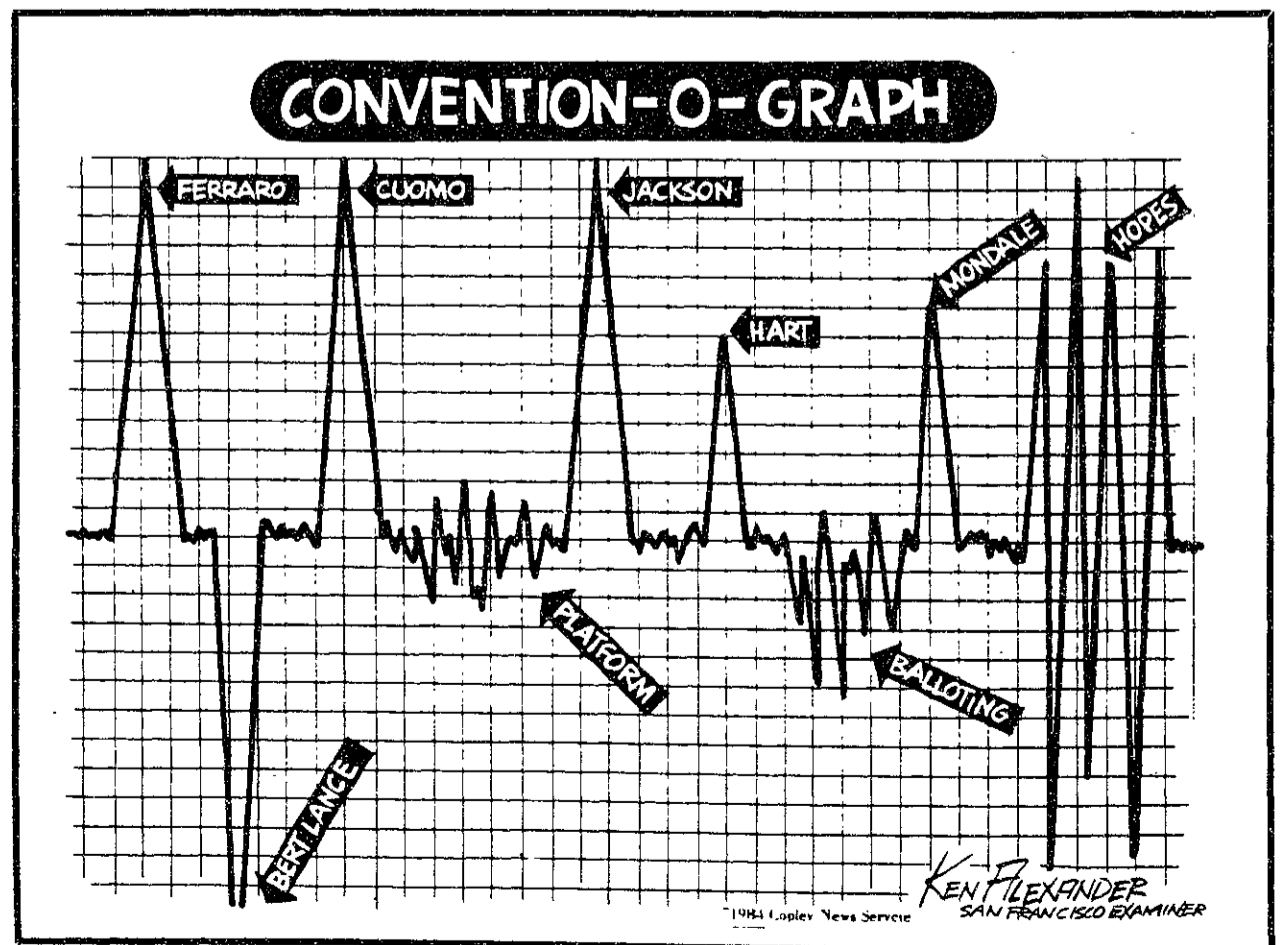
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opinion

Take the Institute one term at a time

Column/ Joseph L. Shipman

At this time of year it is traditional for columnists to give incoming freshmen their years of accumulated wisdom. Much of the wisdom I was presented with when I was a freshman was good, much was irrelevant, and some was stupid and even dangerous. This column consists of the advice I wish I'd received six years ago, but *caveat lector*; not all of this may apply to you!

It takes a long time to figure out how this place works and how to use it. Therefore one good rule is: Do not plan out your entire four-year schedule during your first week. On the other hand, by your fourth year it is useful to have some idea of what you'll major in. Seriously, don't spend too much time worrying about what classes to take, and only worry about one term at a time.

Lots of people will tell you not to overload yourself. I say, on the other hand, take as many classes as you want, but don't worry about grades. It's possible to get straight A's here, or nearly so, but only at the cost of making your life lopsided. Be willing to accept B's and C's and you will avoid ulcers, nervous breakdowns, and other nasty stuff, and you'll probably be easier to get along with too. Of course, this does not apply to pre-meds, which is a shame, because it's even harder to relax and enjoy oneself in med school and beyond.

Don't be afraid to tackle a difficult graduate course — you'll learn more with a B in a grad course than an A in the undergraduate version. Sign up for seven courses, go to them all for a couple of weeks, then drop two or three. Take more humanities courses than you're required to. Take a course that looks interesting but has no relation to your major.

If you're thinking of double majoring, pick one of the two subjects to major in and just take

the courses you're interested in in the other subject, thus leaving room in your schedule. It won't hurt your chances for a job very much if you have one MIT degree with a lot of courses in another subject rather than a double degree. It is true that graduate schools tend to accept people with straight A's, all other things being equal, but you can otherwise improve your chances by taking advanced courses, doing interesting research work (MIT has tremendous research opportunities for undergraduates), or in some way distinguishing yourself from the student who took just the basic required courses and drudged away and got A's in them and had no time for anything else.

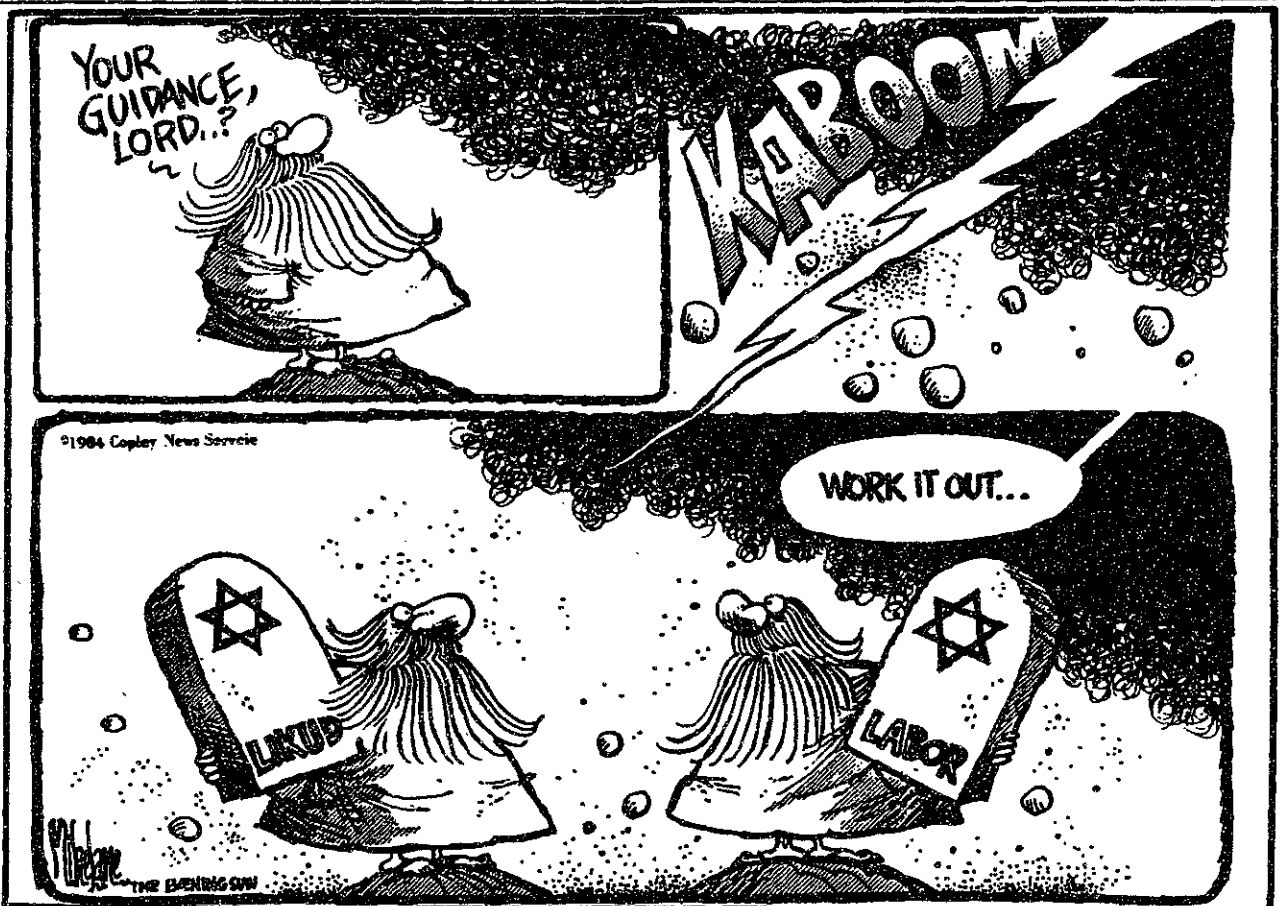
I'm not qualified to discuss fraternities and other independent living groups; I chose to live in a dormitory simply because dorms have more people and greater diversity than frats and I didn't want to commit myself too soon. Some tips about dorm life:

First, avoid commons food, especially Lobdell. It's a rip-off, and not tremendously healthful either. Go to restaurants, learn to cook, and when you do eat in the cafeterias try to pick something nutritious. Believe it or not, it is possible to become malnourished and gain weight simultaneously on commons food. All the things your parents told you about eating right are true, something it took me a long time to discover.

Second, spend some time and money to furnish your room nicely. It's worth it for several reasons, not least that it's easier to stay in your room and get some work done when you have a nice room.

Finally, when you live in a dormitory with some people for several years, you get to know them very well. Make an effort right from the beginning to like them and see their good qualities, and life will be nicer. Feuds are irri-

(Please turn to page 7)



Choosing from MIT's menu

(Continued from page 4)

least some of the time wherever you are. That is a consequence of being human. And if a Steinway downstairs, a place to cook for yourself, proximity to the city or the central complex, or a room of your own could make some difference during the traumatic first year, allow for it.

● The characters of the 'dorms are not nearly as different as the people who wrote the residence book copy would like you to think. Each living group has multiple sub-groups, some defined by the architecture (entries, floors, suites) and some more informal, and the character of these constituent societies can vary considerably within a single building. Make sure you know exactly where you are getting your impression of your chosen dorm from, and look carefully at the options within it.

● The advice Jean-Joseph Coté '83 once offered on these pages about choosing a major applies equally to living groups: "The right way to choose a major — and I am completely serious about this — is to walk all around the Institute and read all the cartoons and clippings and stuff on the office doors. Wherever you find the best stuff, find out what those people are doing. They think like you, you will get along with them, and they are having a good time."

How to choose courses:

● Freshmen often have little choice in what they will take, and with good reason. Your first priority is to get your General Insti-

tute Requirements out of the way. It may not be much fun wasting your year of pass/fail on freshman calculus, but it's even less fun taking freshman calculus on grades.

● Chances are, your faculty advisor knows no more than you do about the options for freshman requirements, except those offered by his department. Ask your associate advisor and other upperclassmen, who have been through the freshman year fairly recently, which courses you should take. Upperclassmen will also tell you which professors are terrible teachers, something your advisor cannot be expected to report on.

● If you plan to major in the School of Engineering, you will want to choose a department as soon as possible and get an early start on the departmental requirements, because there will be lots of them. If you want to major in math or science, you can wait until late sophomore year to make up your mind and still fit your major program into your last two years without too much trouble. If you are thinking of going the architecture, humanities, or social sciences route, just start taking your humanities courses in the department you think you'll end up in, and you can take your time getting there.

● Favor theory over applications. Expose yourself to higher math, quantum physics, wave theory, statistical mechanics, systems programming, public policy, writing, and other disciplines. It is more important to learn many ways to approach problems than to focus on the "cutting edge" or the "state of the art." Semiconductor manufacturing processes can be turned upside-down in twenty years, but thermo and second-order linear homogeneous differential equations are forever.

● Try to schedule your classes in large blocks so your free time also comes in large blocks. It's exhausting to have classes on and off from 8 in the morning to 9 at night, and it's hard to study, work a job, or do anything constructive besides eating or running errands in the hours in between.

How to choose activities

● Your MIT career is too short to stick with anything you don't really enjoy. Stay flexible and don't be afraid to start something new, even in your last term. Don't rule out an activity because you tried its high school equivalent and decided you weren't cut out for it; everything here, from concert band to soccer, is broader

in scope and lacks the pettiness characteristic of high school.

What's more, unless you went to Bronx Science or Stuyvesant, practically no one here knows what you were like in high school. This gives you freedom to break out of your shell. I was a militant non-athlete in high school but I rowed on MIT crew. I hated algebra in junior high, but I voluntarily took the Putnam math exam (similar to high school math competition) at MIT. And bear in mind that since no one knows any of the other freshmen either, you have as good as shot as anyone at public office.

● I once heard one student say to another, "You're on the UA Council (student legislative body), the class committee, the dorm committee, a pre-professional honor society, and you do well in school. How do you do it?" I'll tell you how she did it: none of those things except doing well in school demands a significant investment of time or effort. No one except the officers are required to do much more than go to meetings, and as everyone over the age of fourteen knows, the world will not fall apart if you skip a meeting of any group less important than the UN Security Council.

The moral should be clear: generating a list of activities for a resumé is a trivial task. Making them mean something is a bit harder. Join activities that emphasize the tangible — doing something, building something, producing something — rather than endless meetings, and then advance as far as you can in them. You already know how to take notes or doodle when someone else is talking. Learn something new.

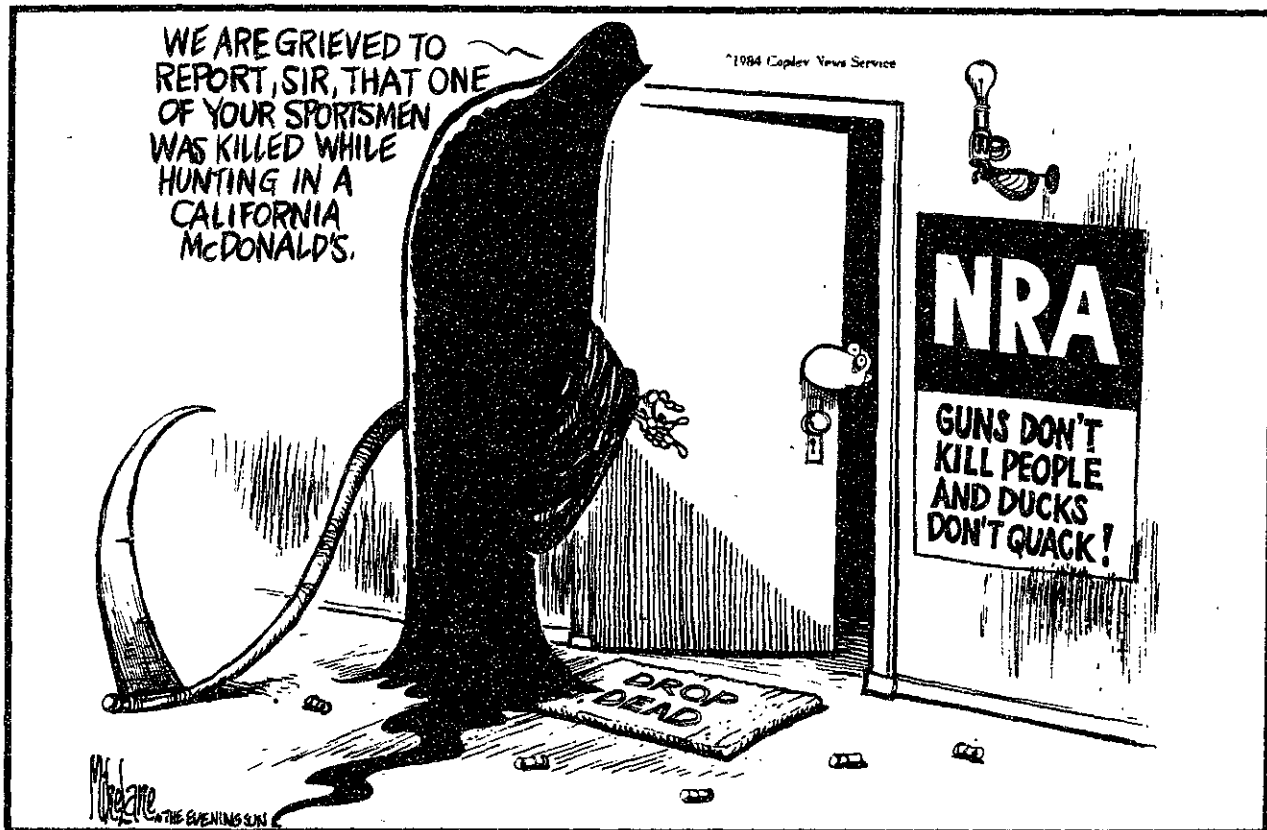
● Retain a healthy cynicism and the energy to change things. I once heard a professor say, "I believe the Institute belongs to me as much as to anyone else on the faculty, or the Corporation for that matter." She was right, and you would do well to adopt her mind-set with respect to the outside world as well. MIT is not a bubble or an ivory tower. People here have fed the hungry, worked on campaigns, written legislation, run blood drives, and taught everything from computers and CPR to high school students. Not sometime back in the 1960's, either, but last term. They were MIT students. They lived in MIT housing. They took MIT courses. They learned their fluid mechanics. And they were once freshmen too.

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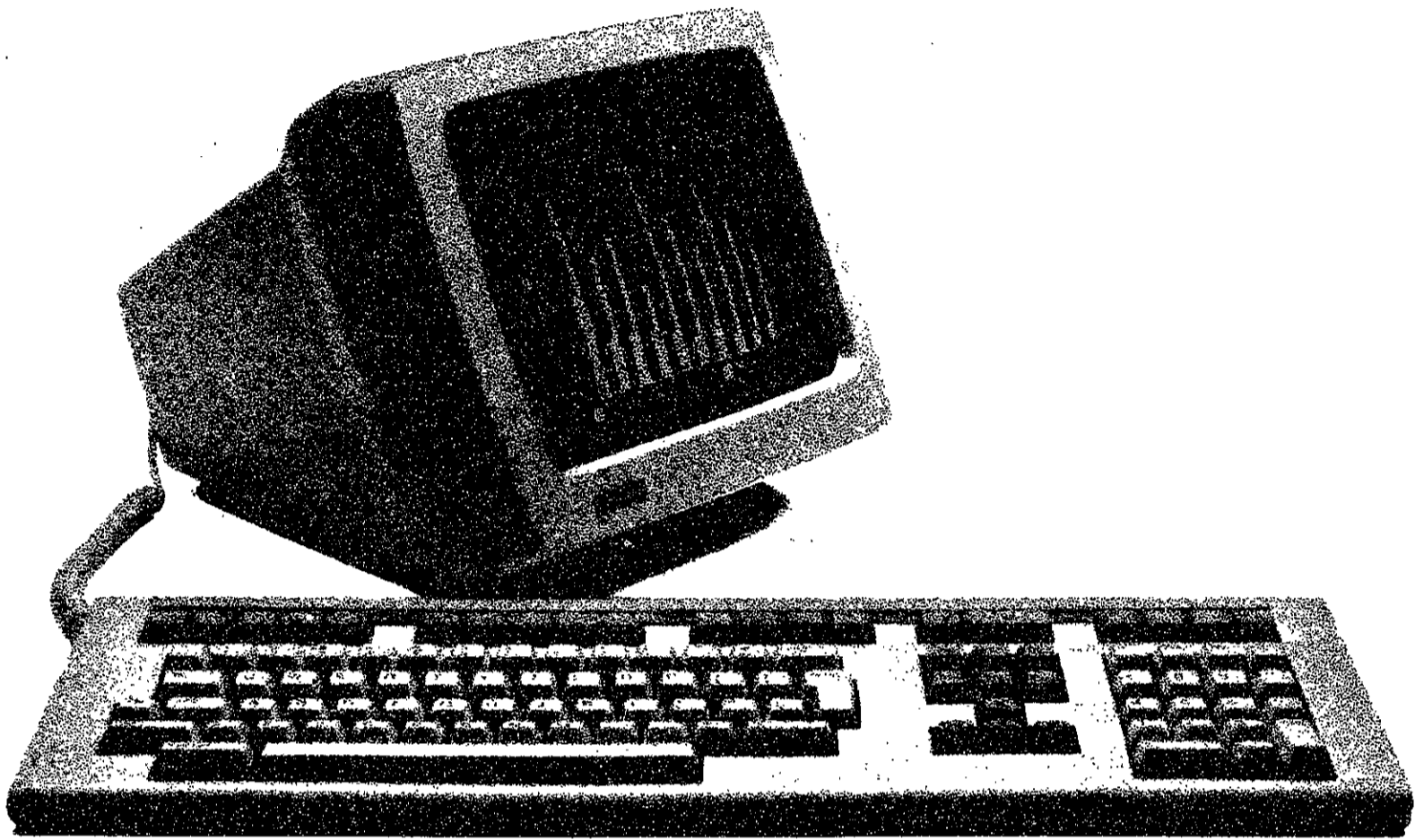
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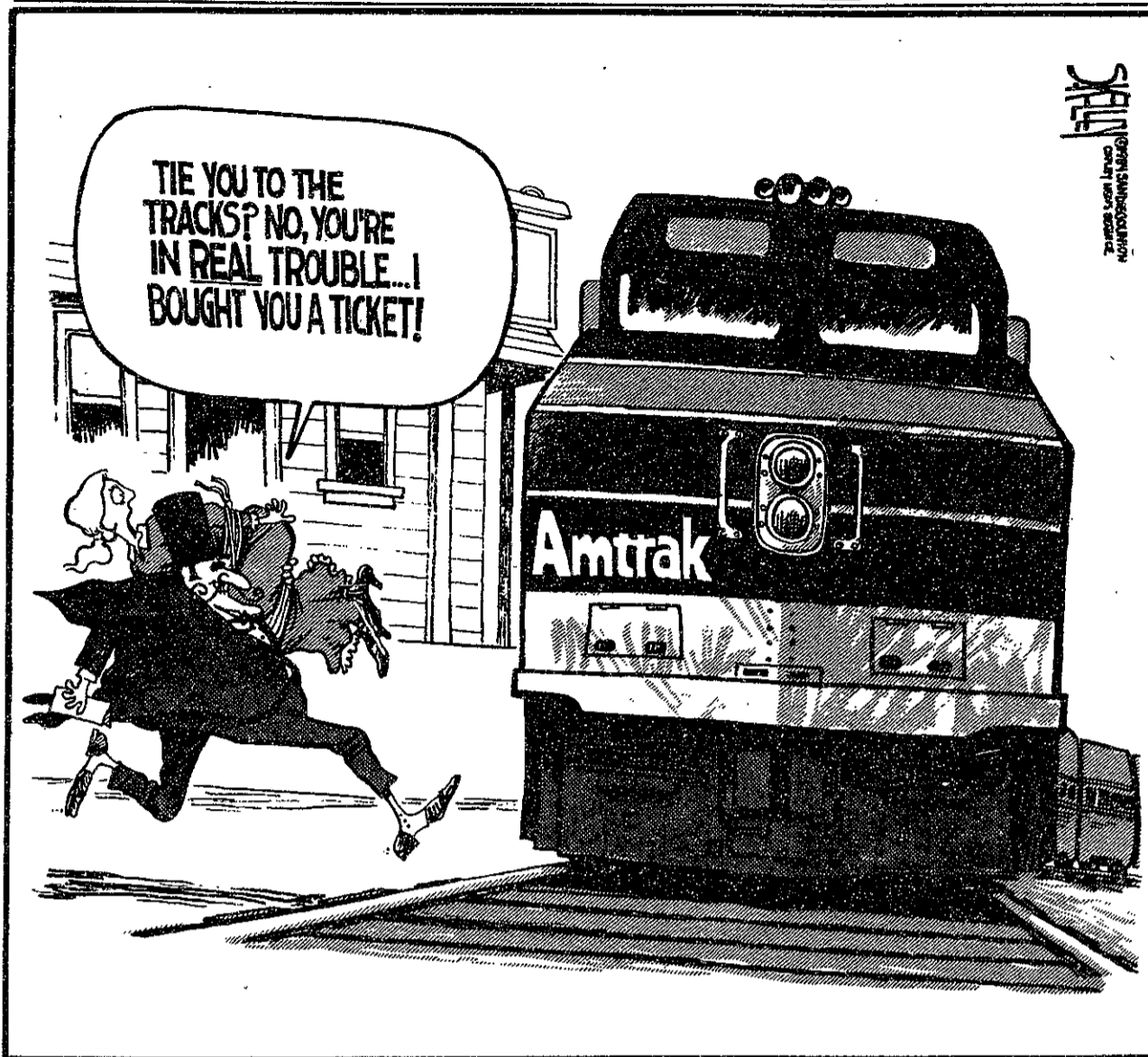
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opinion



Column/Simson L. Garfinkel

How not to screw up your R/O Week

When I came to Boston on August 29, 1983, I really thought I knew what was going on. For starters, I decided to come up a few days early and stay with a friend. This gave me a few days to get to know Boston, get a local bank account and do other things like that. I was able to leave most of my baggage with my friend rather than cart it around during rush week. It worked out well.

I knew I would live in a dormitory; I never considered living in a frat or off campus. I wanted to live close to the center of student life, and I wanted the convenience of being able to eat anywhere on campus. Once I got the residence book in the mail, I decided within a week which dorm I was going to live in, solely on the basis of what I had read. I didn't even bother to take the tours during Rush Week: I knew where I was going to live.

Making those decisions ahead of time was a mistake. For starters, fraternities and independent living groups at MIT are not like the frats at other colleges. Most groups here are fine places to live filled with kind people. While the pages of the residence book reflect the character of the individual living groups, they only approximate it. Four-paragraph descriptions are no way to choose a place to live for four years.

I was so sure that I knew what was going on, I didn't think anything of leaving MIT for the first

weekend of Rush to visit friends. By doing so, I missed my opportunity to investigate all the housing opportunities on and off campus.

Then classes began and I made my second mistake: I got scared about the workload. I had been told over and over again by upperclassmen and administration that I should expect to be at the bottom of my class, that I should expect to fail my first tests. I was told that everybody here was as bright as or brighter than I was.

This didn't happen. The freshman workload isn't impossible. It just seems that way to many because they haven't yet learned how to properly budget their time. The main problem is sitting down and doing the work. Rather than letting a problem set wait until the night before it's due, work on it from the day it's assigned. No course is so hard that nobody can solve any of the problems; if one were, every student in the class would get an A because class average determines final grade.

As a freshman, you shouldn't be scared to take too many courses, or to take courses that are labeled advanced; you'll be on pass/fail. If you fail the course, it will just go away. . . it won't show on your transcript, or be part of your official record. Be concerned with learning the material, not stockpiling A's. The Institute has much more to offer.

The Tech's opinion pages exist to provide a forum for commentary on issues of concern to the MIT community — not only the views of the editorial board or individual staff members, but also the opinions of members of the broader MIT community.

The Tech endeavors to print all letters to the editor contributing to discussion of issues relevant to the community. Letters written to promote specific events or activities are not printed.

All submissions should be typed, double spaced, and bear the authors' signatures. Unsigned letters will not be printed, but authors' names may be withheld at the editor's discretion upon request. The Tech reserves the right to edit or condense all letters.

Learn when to punt problem sets

(Continued from page 5)

tating and energy-draining. Most dorms are diverse enough that it will be easy to find people you fit well with, but try to get to know the others as well.

In particular, I recommend coed dorms over single-sex ones — it becomes much easier to deal with members of the opposite sex

when you've lived with some for a while.

Don't miss out on student activities, either; they can be incredibly rewarding and there's such an abundance of them everyone can find a couple he or she likes.

I won't presume to give much

advice about work habits, as everyone finds his own routine (I did most of my work between 1 and 3 am because I'm easily distracted and there was too much going on earlier in the evening).

One indispensable thing to learn, though, is when to punt. There will be times when your workload becomes extremely oppressive. Many times. It is important to keep a sense of perspective, to realize that there is more to life than problem sets, and to notice when you haven't slept for 36 hours. At these times, consider the relative importance of the assignments you have to do to each other, to your grades in those courses, and to your own well-being, and ask yourself: is this one really necessary? Then go out to a movie.

"best" choice, based on merit? In addition, she was appointed, and not elected to her position, which leaves some doubt in my mind about her merit.

Admittedly, Ferraro was not elected to her position as a vice-presidential candidate, but candidacy is not an office, and the final judgement lies in the hands of the voters. Perhaps it is true that our society has not reached the point where it can merely note that Ferraro is a woman, but the only difference between these banner headlines and those following O'Connor's appointment is that these headlines are much closer to the election.

As for Ferraro's being a "token," perhaps that may seem true now, but there are four long months of campaigning in which the novelty will wear off, and the final decision will be made on Ferraro as a politician, and not just as a woman. Perhaps I should quote Tip O'Neill, who said, "Some members might say she's an ambitious, pushy broad. . ." In my book, that's not the way a "token" is supposed to act.

Donald Yee '87

feedback

Garfinkel mistaken in criticism of Ferraro

To The Editor:

This letter is in response to Simson Garfinkel's column (July 17 issue) on Geraldine Ferraro's merit as the Democratic vice-presidential candidate. First, I must confess two things: 1) I am from New York (although not Queens), and 2) I am not about to join the Ronald Reagan Fan Club. Naturally, this letter will be biased, although I'll try to refrain from being bullheaded.

My first objection is to the first sentence, in which I would change "Democrats" to "politicians," for the Democrats are not the only ones to concern themselves with the backgrounds of their candidates. A recent example was Reagan's choice of Sandra Day O'Connor for the Supreme Court. When I heard about her appointment, my first reaction was "Who is Sandra Day O'Connor?" I didn't think that it was such a big deal that she was a woman, but evidently certain high-ranking Republicans thought so.

If that is not tokenism, then what is? I must admit that she functions adequately in her position, but was she necessarily the



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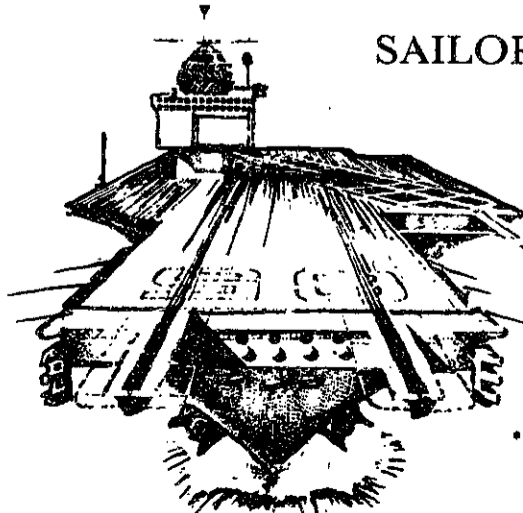
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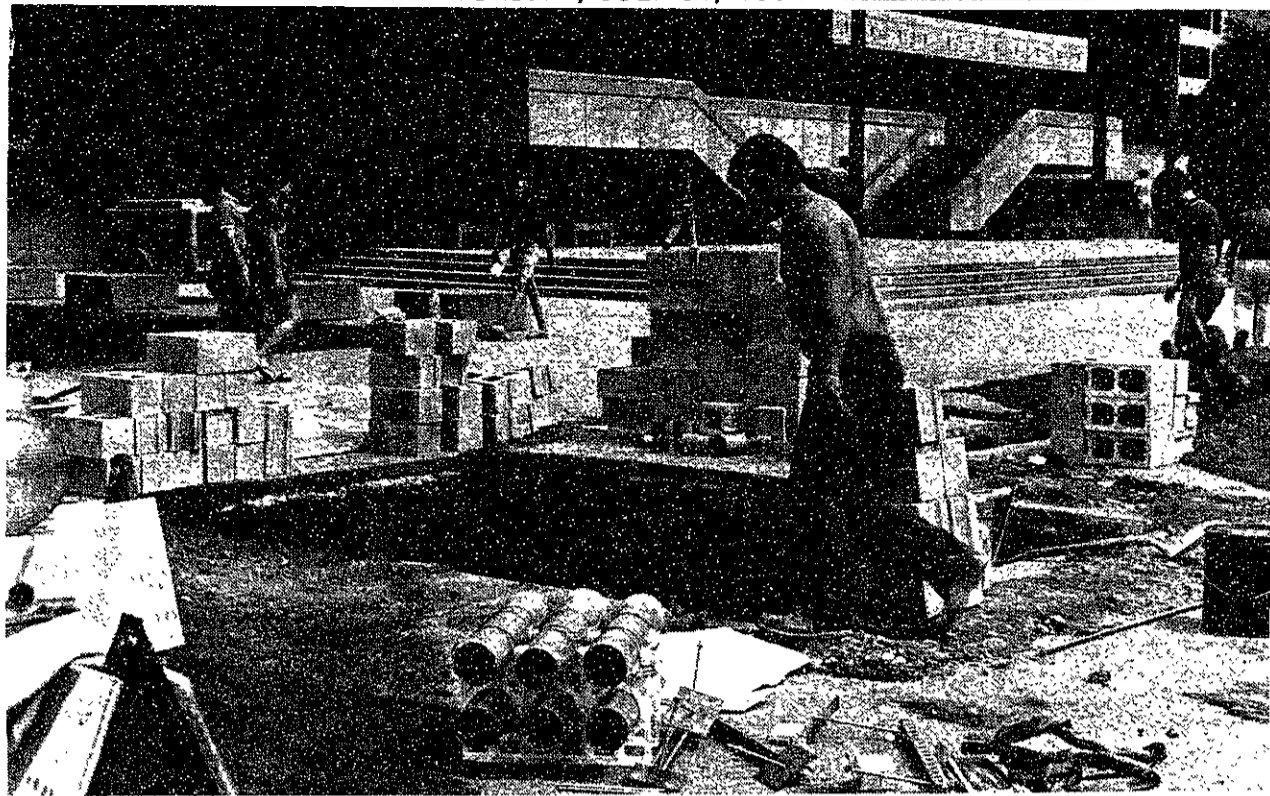
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Construction continues on the electrical conduit which will link the Student Center, Athena Terminal Room with the rest of the campus Athena network.

Tech photo by Simson L. Garfinkel

Friedlaender to succeed Hanham

By Robert E. Malchman

Professor Ann F. Friedlaender, PhD '64, head of the Department of Economics, will become dean of the School of Humanities and Social Sciences on Sept. 1.

Friedlaender will succeed Dean Harold J. Hanham, who is resigning after 11 years in office to pursue teaching and writing.

"I think the general thrust and mandate is to increase the strength of the School of Humanities and Social Sciences," Friedlaender said.

The school should be "more visible" to attract students and to make majoring in the humanities "a more viable option," Friedlaender continued.

"I'm not sure how to go about it specifically because I haven't taken the job yet," she said.

"We have to think more creatively about undergraduate curriculum," the new dean declared.

"The MIT student body is analytic and analytically oriented," Friedlaender said. "The programs that attract students are analytical."

Majors and concentrations in quantitative and analytical programs like public policy, linguistics, cognitive science and economics "are the way to go, given the reality of the student body. But one does not want to stress analytical programs at the expense" of non-analytical programs, Friedlaender said.

Requirements in the humanities are "rather minimal," she said. "I haven't thought about increasing the requirements, but you wouldn't want to reduce them. The writing requirement is a good thing.

"In principle, I wouldn't change the writing or [humanities] requirements," she said, adding that there might be specific minor changes.

Friedlaender, who in January 1983 was named the first female academic department head, will also be the first female academic dean at MIT. She has held dual appointments as professor in the Departments of Economics and Civil Engineering since 1974.

She graduated from Radcliffe College in 1960 with a degree in economics. She was a Fulbright Lecturer in Finland in 1964-5. From 1965 to 1974 she was lecturer, assistant professor and professor in Boston College's Department of Economics. She was a visiting professor in economics at MIT in 1972-3. Her specialization is in transport economics.

Housing system need not expand

(Continued from page 1)

Sherwood emphasized that "crowding is really a fall term phenomenon." Students leaving the dormitory system for off-campus housing throughout the year, especially just after first semester, due to mid-year graduation, free up additional space, he explained.

By the end of spring term last year, only 81 students remained in crowded rooms, all by choice, as they declined to fill 17 empty rooms which had become available, Sherwood said.

He continued that for this reason, some crowding is actually desirable in order to ensure that the dorms will remain fully occupied during the school year.

Sherwood said the administra-

tion expects the undergraduate population is expected to remain stable, at least for the next decade. There are no immediate plans whatsoever for new undergraduate housing, he noted.

Administrators have questioned some housing policies, such as mandatory residence in MIT living groups for freshmen, but these discussions are still in the early stages, Sherwood said.

Associate Director of Admissions Daniel T. Langdale said transfer students will not be guaranteed housing this year. Transfer students were first offered guaranteed housing in 1981 when Next House opened.

This year's transfer students will be told some housing is available and the spaces will be allotted to interested students, Lang-

R/O faces tighter budget

(Continued from page 2)

year lists will not be made available to all living groups.

"In the past distributions of the lists were done unofficially. This year, the equipment is inaccessible, and the R/O budget can't accommodate it," Eisenmann said.

"We're going to work something out with the Interfraternity Conference to deal with this issue," he continued. Fraternities may be charged for the lists or asked to refer to lists at central locations, including the Dean's Office and the Campus Police, Eisenmann said.

The R/O committee considered and rejected a proposal to charge living groups for copies of "The Daily Confusion," a daily newsletter listing the rush events of every living group, Eisenmann said.

"Again, budgetary constraints are a problem, but we decided not to charge this year. We may do so in the future, though," he commented.

All undergraduates to get Athena accounts

(Continued from page 1)

will start with PC's and gradually evolve to more sophisticated, networked terminals."

The first clusters, in Building 11 and Building 1 for the MIT community, and in building E40 for Project Athena staff, house about 25 terminals each and have been operational for some time.

Dorms to get terminals

Project Athena cluster expansion will continue for the next two to three years, according to Lerman. "Eventually we will have 2600 work stations. We hope to start installing work stations in various dorms a year from September," he said.

Terminals will be installed in existing common areas in some dorms, while others will have special facilities built, Lerman commented. "We will be talking to various dorms beginning this September, trying to find out how to weave Project Athena into the life of each dorm," he said.

Account priorities set

Only people associated with Project Athena or departmental curriculum development on Athena have accounts now, Lerman said. He noted that Project Athena has funded \$900,000 of internal projects based on faculty proposals.

Next fall, students in courses taught on Athena machines will get accounts, said Lerman. "We're going to choose a mix of courses that give us different experiences with using computers. We will try to vary the departments, and the course sizes, and

we'll try to pick at least one course that forces us to hold recitations in the clusters," he said.

Lerman confirmed that 2.10, a FORTRAN course taught by the Department of Mechanical Engineering is "likely to run as the prototype of the big course [taught on Athena]."

"Next spring term, we hope to make accounts available to every undergraduate, delivery schedules willing," Lerman said. "At some point, we will begin giving accounts to as many students as we can, and undergraduates will have preference over graduate students," he continued.

Terminals will be upgraded

"The IBM product we're going to use [when the machine terminals are converted to PCs] doesn't exist yet," said Lerman, adding that the terminal is currently referred to as the Advanced Function Work Station.

"For the DEC product, we will use a derivative of the MicroVAX line of computers," he continued. Athena already has some VAX stations, but they currently function only as output devices and not as input devices, he said.

"We have software to make them into UNIX [the Bell Labs operating system used on Project Athena] input devices. It works, but we're still fixing bugs," Lerman added.

"Eventually all the work stations will look like VAX stations. They will have big [cathode ray] tubes a million pixels square and similarly sophisticated key-boards," Lerman said.

noon of R/O Week, instead of Tuesday evening as in the past. Transfer students are subject to the writing requirement and are encouraged to take the exam.

"The members of the Writing Program wanted to hold the test as early as possible so that the results would be available for the [students'] meetings with their advisers," Eisenmann said.

The swim test will be held Friday, at the end of R/O Week, with half of the freshmen being tested in the morning, the other half in the afternoon, Eisenmann added.

Freshman trip cancelled

The Dean's Office denied permission to the MIT Outing Club to take freshmen to a trip to Vermont before R/O Week, according to Eisenmann. "The idea was great, but the Outing Club was not able to work out problems with liability insurance. It is conceivable that this activity will occur next year," he said.



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ARTS MOVIES ARTS MOVIES ARTS MOVIES ARTS

Not another pre-teen fantasy

Careful He Might Hear You, Twentieth Century Fox, directed by Carl Schultz, starring Wendy Hughes, Robyn Nevin and Nicholas Gledhill, 116 Minutes, rated PG.

Careful He Might Hear You, based on a novel by Sumner Locke Elliott, offers the best of both worlds in cinematography. The movie is outwardly "emotional," but packed with enough action to keep even the least sentimental viewer interested.

The title of the movie is not very descriptive but quite appropriate. *Careful He Might Hear You* is the story of a somewhat shy boy who is the pawn in a violent custody battle between his aunts. The movie takes place in Australia during the 1930's; however, but for the characters' accents, it could easily have been set in the United States.

The seven year old boy, PS, was surprisingly well played by Nicholas Gledhill. While children in movies are often obnoxiously precocious youths who can deal with a visitor from outer-space and rescue hundreds of other kids from the coal mines of a slave-driver with equal ease, Gledhill plays PS as a typical seven year old. He often responds in one word sentences and even more often misunderstands what's going on around him.

PS's aunts are characters in both senses of the word. His Aunt Vanessa (Wendy Hughs) is a rich but cold woman. She wants to be a mother to PS because of a strange affair she had with his father eight or nine years before. But her emotions from the past get in her way and PS suffers for it.

At the beginning of the movie PS lives happily with his Aunt Lila (Robyn Nevin) and his Uncle George (Peter Whitford), his lifelong surrogate parents. George and Lila are careful to shelter him from all sorts of things that might cause him emotional strain; in fact, the movie gets its title from their whispered words. Because of George and Lila's parental love, PS is most happy with them.



Careful He Might Hear You has won eight 1983 Australian Film Institute Awards, including Best Picture, and deserves them all. I hope it will receive similar acclaim in the US. The almost-perfect mix between action and emotion makes it one of the best movies of the year.

Ronald E. Becker

A strong offense is the best defense

Best Defense, Paramount Pictures, directed by Willard Huyck, produced by Gloria Katz, starring Dudley Moore, strategic guest star Eddie Murphy, rated R.

"I'm beginning to feel like a migrant worker," says Wylie Cooper (Dudley Moore), a down-on-his-luck engineer who was bouncing from job to job before he arrived at Dynatechnics, another aerospace firm on the verge of bankruptcy.

Best Defense is really two movies in one. The first centers around Cooper and Dynatechnics; the company's last hope is to get a government contract to design and manufacture a "DYP gyro" for the army's new XM-10 Supertank. The second stars Eddie Murphy as a tank commander who has to use the unreliable instrument. While the first movie takes place in 1982 and the second in 1984, they are shown interspersed, a few scenes from one, then a few from the other, since they pivot about the same object: the DYP gyro.

I expected to see Dudley Moore and Eddie Murphy working together, but their two characters in *Best Defense* aren't even aware of each other. I expected to see a movie showing off Eddie Murphy. Instead, Murphy plays a role originally written for Sylvester Stallone, and correspondingly short on dialogue. And because the second movie is only on the screen for a short time compared with the first, Eddie Murphy doesn't get enough time to develop his character.

The acting in *Best Defense* is comic, not dramatic. Characters change moods and opinions so fast you would need a score card to keep track. The writers seemed to think their jokes so weak they had to keep them going in rapid-fire succession to have any effect. They should have allowed the movie an extra half-hour overall.

But despite all its problems, I really liked *Best Defense*. It's another excellent Dudley Moore movie, with a little Eddie Murphy "strategically" thrown in.

Simson L. Garfinkel



★ BEST ★
DEFENSE

Much more than electronic fireworks

Electric Dreams, directed by Steve Barron, a Virgin Pictures Ltd Production, an MGM picture, starring Lenny von Dohlen, Virginia Madsen, and Maxwell Caulfield, screenplay by Rusty Lemorande, rated PG.

The Last Starfighter, screenplay by Jonathan Betuel, directed by Nick Castle jr., a Lorimar production, a Universal picture, starring Lance Guest, Dan O'Herlihy, Catherine Mary Stewart, and Robert Preston, rated PG.

Both *The Last Starfighter* and *Electric Dreams* rely heavily on computers. They feature plenty of computer graphics, lots of electronic devices for the characters to play around with, and in *Electric Dreams* one of the leads is a computer. But all comparison ends there. *The Last Starfighter* is a horrid grab-bag of SF clichés, with characters out of a warehouse and a script that seems like an afterthought. *Electric Dreams*, on the other hand is a warm, erudite movie, continually kinetic and deftly crafted. It never makes the mistake of losing the human touch among the transistors, and it uses some of the best aspects of the film medium.

Reviewing *The Last Starfighter* is less an exercise in journalism than a public service. Remember the cliché joke about video games being surreptitious screening devices used by aliens to recruit space jockeys for their secret wars? Well, that's it: end of story. Evidently the producers thought one cute idea could carry a two-hour movie. Everything else in this movie is clumsily borrowed from other films.

Lance Guest plays Alex, a bright kid with big dreams stuck in a backwater town that makes Mayberry RFD look like Metropolis. But he's a champion at the sole vidgame in the area, and one night — what do you know — who arrives but an alien confidence artist named Centauri (Robert Preston, who was one of the film's few bright spots) to whisk Alex off to the big time. The good guys reside on Rylos, a boy scout planet led by a venerable oldster dressed all in white (remember General Dodonna from *Star Wars*?). The bad guy is a megalomaniac traitor who doesn't



mind demolishing his race for a chance at a ruling seat (remember Baltar from *Battlestar Galactica*?). From there things proceed apace; Alex becomes everybody's last hope, the villains develop a convenient Achilles heel, and Alex's pals provide him with a superweapon for when the going threatens to get hairy. No need to worry about discomforts like suspense or tension in this film; everything is taken care of in advance.

The Last Starfighter is analogous to a triple X porno flick. While the latter is the most suspenseless, id-motivated sex fantasy, the former is the worst kind of impotent male power fantasy. You might say that the same complaints could be leveled against *Star Wars*. But Luke Skywalker was handled in a deft, sentimental manner, and faced a run-in between his dreams and reality (such as it was) that forced an evolution of the character. *The Last Starfighter* has none of this dramatic tension. Everything is handed to Alex on a silver platter. Instant status, instant heroism, instant gratification. It is a loser's fantasy and I resent having it presented as if it would entertain me.

Electric Dreams is, fortunately, another story. The plot may look a little simple on paper, and the idea may have been worked over before, but the film's ultimate charm supersedes those limitations. *Electric Dreams* is visually rich and interweaves its themes in a dextrous and humane manner.

Like one old Kurt Vonnegut short story, *Electric Dreams* features a computer that accidentally gains sentience and proceeds to fall in love with its owner's girlfriend. Miles Harding (Lenny von Dohlen) is an ingenuous young architect convinced he needs electronic help to organize his life. He ends up buying a computer much larger than he originally intended when the clerk at the computer store drops the fateful appliance on his foot and then offers to sell it to him at cost.

After several more accidents, Edgar the computer gradually attains self-determination. Meanwhile, Miles is becoming smitten with his new neighbor Madeleine (Virginia Madsen), a cellist with the local symphony. Alas, Miles doesn't know a note of music. Edgar, however, does, teaching himself by eavesdropping on Madeleine as she practices. Soon Edgar is surreptitiously seducing her with his own compositions, leading to a case of mistaken identity that fuels Miles' problems for the rest of the movie.

The ads for this movie tout director Steve Barron's last big project, the *Billie Jean* video. The cinematically self-righteous might consider that a liability, but what it actually means is that we have a director who has had the chance to hone his trade into a craft before proving himself in the big world of feature cinema. The experience also seems to have given him a strong feel for pop music. Barron's resul-

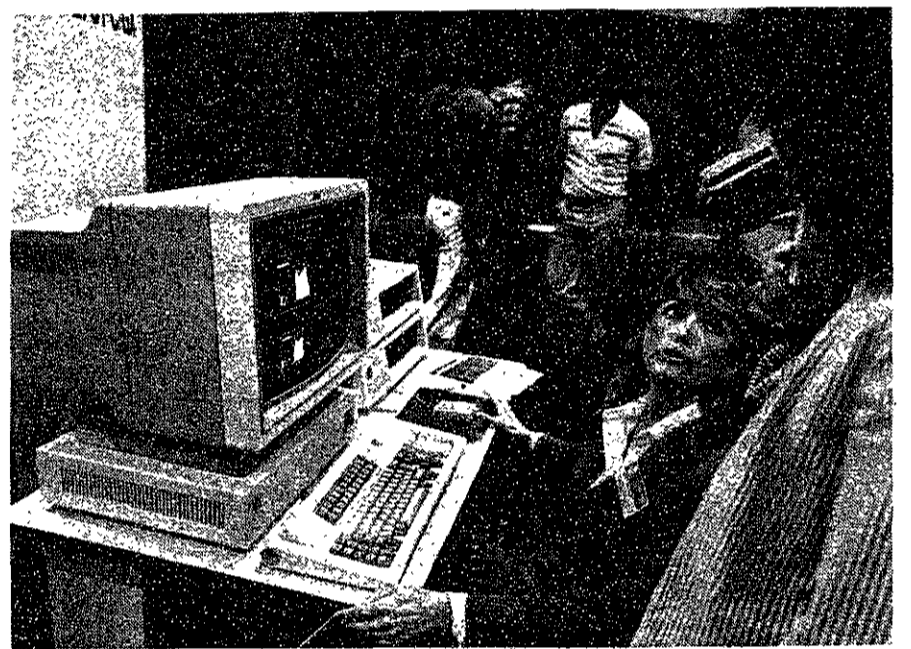
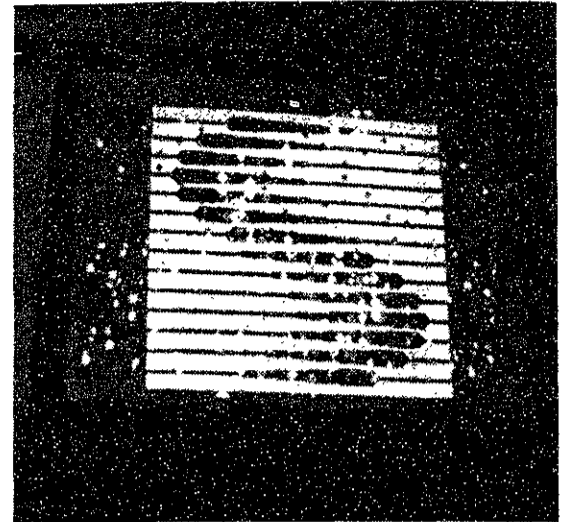
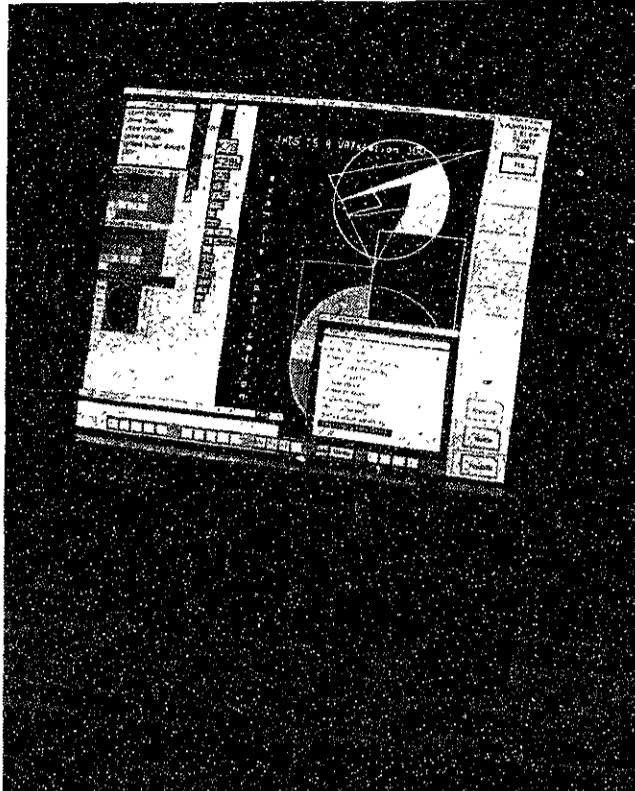
tant ability to blend sound and visual images give the movie its real power.

Miles, Madeleine and Edgar are all delightfully characterized, each drawn with a sure, sympathetic touch as their triangle develops. Edgar falls in love with Madeleine before even knowing what love is, and his journey of discovery is filled with witty insights and wry bits of movie and music scholarship. And of course, as Miles tries to teach Edgar about love, he ends up finding out what it is himself. Admittedly, the movie wets its feet in schmaltz occasionally, but never drowns in it.

The special effects in both movies are impressive, and mostly computer generated. Although *The Last Starfighter's* producers brag you can't tell the computer effects from the real thing, it's not hard to. There are some clever computer effect sequences in *Electric Dreams*, but their presence isn't so overpowering that they monopolize attention for their own sake. Most of these sequences, as well as many others in the movie, are accompanied with original music by Giorgio Moroder, Heaven 17, Culture Club and others. While the music is tasteful, and adds a lot to the movie, I'm not rushing out to buy the soundtrack. As for *The Last Starfighter's* music, hopefully you'll never have to hear it.

Steve Huntley

ARTS ARTS ARTS ARTS ARTS
Photographs from Siggraph '84



Tech photos by Simson L. Garfinkel

A little something for everybody in Street Theater

Street Theater, written by Doric Wilson, produced and directed by Alan Dubroc; at Kresge Little Theatre this Thursday through Saturday at 8 pm; tickets \$7/\$5 students, senior citizens.

Fifteen years ago this summer, the New York City police conducted a routine raid of the Stonewall, a Greenwich Village gay bar. Things did not go as planned for the men in blue, and the raid turned into a bloody riot. This spontaneous revolt against the constant police harassment of homosexuals prevalent at the time marked the first time gays publicly fought back against societal repression of their sexual preference and lifestyle, and ultimately spawned the gay activist movement.

Street Theater is loosely based on the events of that hot full-moon Friday evening of June 27, 1969. The play follows 14 fictional characters wending their way down notoriously gay Christopher Street immediately prior to and during the riot. Although the Stonewall itself is not included as a part of the austere, no-frills set (sorry, you won't get to see much rioting and violence here), it is still very much in evidence hovering in the shadows just off-stage.

Author Doric Wilson has infused *Street Theater* with a wickedly sarcastic and cynical wit — members of repressed minority groups can often see the ironic humor of their situation even as it lurks behind the hurt. Some of the play's jokes might not be fully understood by someone unfamiliar with what has been grossly and expansively dubbed "gay lifestyle," but this is the exception rather than the rule. There is a healthy sprinkling of high drama to offset the high comedy, and there is a genuinely tense and anticipatory feeling as the play speeds toward its climax.

Street Theater is similar to Lanford Wilson's *The Hot L Baltimore*, which is also built around a group of disparate characters lumped together through a common bond which is sometimes tenuous at best. Unlike *Hot L*, however, which follows these people through an average "day in the life," the *Street Theater* crowd takes part in an important event that affected

and continues to affect the lives of a great many people, even those who have never heard of the Stonewall riot.

Producer/director Alan Dubroc (who also appeared in the cast as an understudy) forces the play's action into a fluid, completely mesmerizing stream of vignettes which, when taken together, add up to more than the sum of their parts. The single set, by Paula Jowanna, is simple but effective: Some pipes and a little tape on a backdrop suggest buildings, and a psychedelic day-glo fire hydrant adds a festive touch. But it is the characters that make *Street Theater* click.

And what characters they are! Murfino, the Stonewall's owner, is portrayed by Lee H. Adams as a slightly seedy Archie Bunker type who constantly bemoans the fact that "low-life perverts" frequent his establishment — but is not above taking their money in exchange for watered-down drinks. He does not seem to care much about his customers, except for the size of the wad in their wallets.

Michael Rini plays Jack, a macho leather-type who seemingly defies conventional gay stereotyping — he doesn't lisp, his wrist isn't limp, and there is no ring gracing his pinky finger. C. B. (Robin Gloria White), Jack's Harley mechanic, is older and wiser than most of the other characters, but she's not above wanting to beat up on a vice-squad cop to "reinforce a few dyke stereotypes."

Street Theater is policed by not one, but two members of the vice patrol. Seymour (Geoff Thomas) and Donovan (David Albano) spend most of their time trying to entrap the other characters in sexually compromising situations. Seymour, who is on the take, is the sleazier of the pair, but Donovan demands half the action when he discovers his cohort's illegal income amounts to several thousand dollars per week.

Heather (Cyndi Norman '86) is a tripped-out flower child, a product of the New Jersey suburbs, and quite an artist if the aforementioned fireplug is any indication. Timothy (Brian J. Akin) is the perfect little pretty boy, vacationing with his parents

in the big city, who has gone down to Christopher Street to "find the vice." Murfino promptly hires him as a go-go dancer for the Stonewall, outfitting him in a gold-sequined G-string.

Sidney (understudied by Raymond Gamache), a trench-coated, sunglassesed intellectual, has a vocabulary that would put William F. Buckley Jr. to shame. He isn't really gay, he maintains, but a "heterosexual on a temporary leave of absence" — although his sabbatical was long enough to make him one of the Stonewall's best customers.

Ceil (John Spellman) and especially Boom Boom (Paul Everett) steal the show with their campy portrayals of screaming drag queens. Ceil comes off as a human version of Wayland Flowers' vulgar puppet "Madame," while Boom Boom looks, in his pale lavender frock, like a well-heeled patroness of Harlem's Apollo nightclub circa 1942. Their interplay drew the loudest and longest laughs from the audience.

Michael (Don E. Underwood) is a neurotic's neurotic, bopping from one psychoanalyst to the other to find out whether it is indeed "my mother's fault, which is my father's fault, which is really my mother's fault" that he is gay. Donald (Donald J. Grimes Jr.) believes he is God's gift to men until he receives a rude shock — "No one has ever rejected me before." Jordan (Dubroc) and Gordan (Jay Webster) are a pair of radical chic hippies trying to out-organize and out-polemicize each other.

None of the characters ever engages in any sexual activity, either on or off the stage, but this is not for lack of effort or opportunity. They are constantly cruising one another throughout the course of the play, but when push comes to shove someone or other always seems to shy away at the last possible moment. The presence of the vice squad, of course, is not particularly conducive to sexual liaison.

The beginning of *Street Theater* is a little on the rough side, and the ending comes far too quickly and is much too pat, but overall this play is an enjoyable and enlightening evening of entertainment; a gay time is guaranteed for all.

Drew Blakeman



ARTS ARTS ARTS ARTS ARTS

Very fancy computer graphics at the annual show

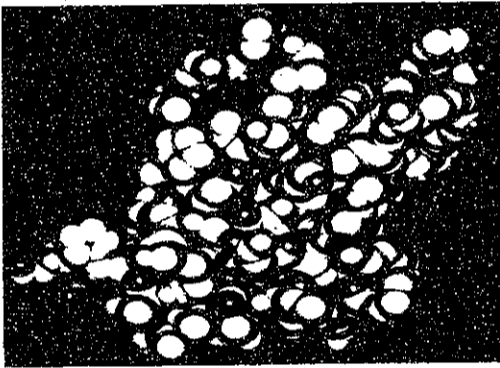
Siggraph '84, the annual convention of the Association for Computing Machines' Special Interest Group on Computer Graphics (SIGGRAPH). Minneapolis, July 23-27.

For those involved in computer graphics, computer aided design (CAD) or computer art, Siggraph is the single most important event of the year. For one week, manufacturers demonstrate their latest creations, researchers present papers on their newest algorithms and artists show their recent works. This year's Siggraph was the largest in the convention's fourteen-year history.

With over 250 exhibitors and 20,000 attendees, Siggraph '84 demanded superb organization. The Siggraph '84 committee ran shuttles between the convention center and every hotel in the Twin Cities area, and from the convention center to the airport. If you ever go to Siggraph, all you'll have to worry about is getting reservations nearby. Siggraph '85 will be held in San Francisco — make your reservations now.

The Display Floors

Siggraph '84 filled all 100,000 square feet of the Minneapolis Convention Center. The upper floor was occupied by industry giants like Digital and Megatek, some selling state-of-the-art high-performance systems and others hawking economical medium-performance systems, all with peripherals and support.

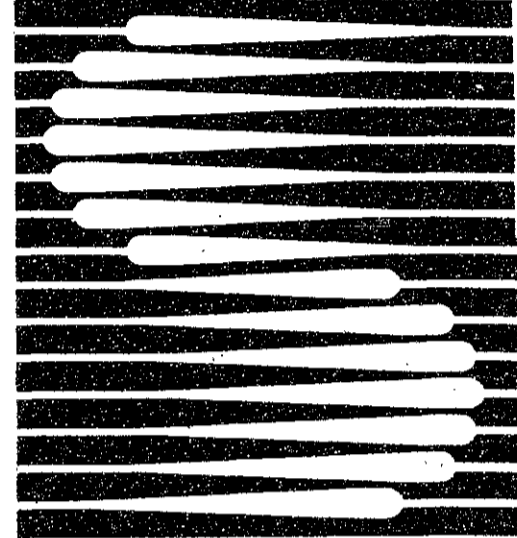


On the lower floor, smaller firms peddled peripherals, add-ons, and software packages. While most of the equipment on the lower floor didn't look as polished as its counterparts upstairs, there were exceptions — companies that didn't need the space of the larger upstairs booths, or that were late getting their bids in for floor space. The Texas Instruments booth was on the lower level, echoing their move to get out of the final-product side of the industry.

Suspiciously absent from the convention were IBM and Hewlett Packard. I could understand that IBM wasn't there because they would have made a very poor showing, since most of their graphics equipment is overpriced and not as powerful as some of the cheaper equipment at the

show. But Hewlett Packard should have been there; the field has lately been emphasizing usability and user-friendliness, both of which have always been important to Hewlett Packard.

Siggraph '84 was a forum for innovative new graphics hardware. Houston Instrument showed off their new four-color plotter, which sells for under \$600. This plotter, like many at the show, scrolls the paper while moving the plot head at right angles to the direction of scrolling, rather than moving the plotting arm with two degrees of freedom. Digital demonstrated their new touch-sensitive screen for the Professional 350 minicomputer. It never needs recalibrating, yet can resolve distances of a thousandth of an inch on the display.



Devices like these exemplified two of the main themes of the convention: computer aided design and computer art. Some of these systems looked so much alike that it was necessary to ask the salesman whether the program was intended for artists or engineers.

But the real action was in three-dimensional graphics. Some systems achieved true depth on the video screen with special glasses or other viewing devices. Other systems faked three dimensions with intensity or rocking motions for "depth cueing," (giving an impression of spacial distance). Cray Research outdid everybody in the field with a six-foot computer-generated holograph of a car. A curtained booth with entrance and exit at right angles encouraged viewers to walk around the holograph.

Other companies had displays that generated three-dimensional solid graphics so fast the images could be rotated in real time. At one end of the spectrum were Raster Technologies and Megatek systems costing over a hundred thousand dollars and at the other was Atari's latest video game, *I Robot*, featuring solids-modeling graphics and incredibly fast animation for twenty-five cents a play.

One of the nicest things about the show were the people. Most salesmen knew that they weren't going to get many orders; they just wanted to show off what their company had done. They wanted to talk

about graphics, about what the computer community should be doing, or about the role of government and defense in the industry. They weren't necessarily trying to outshine the competition; they were communicating with the competition.

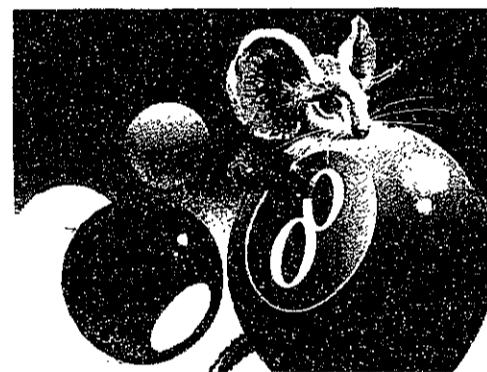
The Electronic Theater

One of the biggest draws at Siggraph conventions is the "The Electronic Theater," a presentation of computer animation and video art. This year, The Electronic Theater filled two evenings with over 70 works, typically three to eight minutes long. Often many hours of computer time were spent to generate each frame of a five-minute short. Other films showed what could be done with hardware in real time.

The works presented fell into three main categories: quick demo tapes from computer-synthesized commercials; highly polished shorts demonstrating new display algorithms; and artists' forays into the realm of computer graphics masquerading as art. Occasionally something clicks between the artist and the computer, and the product is not only good computer graphics but good art. Unfortunately, this seems to happen only rarely.

All the advertising graphics were well-edited and technically slick. Coming from all over the world — Brazil, England, France, Italy and the United States — these reels showed one of the major applications today of high-quality computer graphics: network identifications on television.

"9600 Bauds," (Monique Nahas, France), was an artistic attempt to "demonstrate the relationship between a head and a body." The reel had lots of scenes of

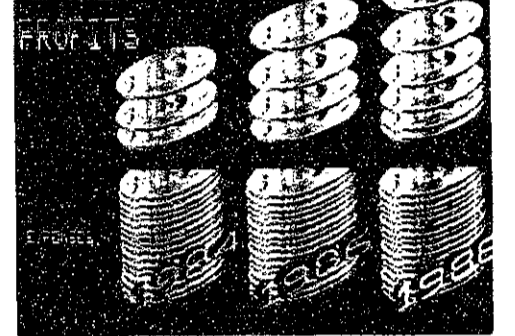


a head inside a body and a body inside a head, all fading in and out against a complex, unintelligible background. "9600 Bauds" was meaningless. Technically poor, it also lacked substance, a problem common to many of the presentations.

"Skin Matrix S," (Ed Emshwiller, California Institute of the Arts) was an example of high-quality computer-graphics trash. The piece consisted of a nude woman masked into scenes of deserts and primitive artworks to weird music using

masks generated on a Bally arcade home computer. The reel intended to be meaningful and enlightening but only served to detract from an otherwise marvelous show.

On the other side, "Wag the Flag," (Charles Kesler, Southern Software, Greenville, North Carolina), intermixed medium quality graphics and conventional video with very creative editing. "Wag the Flag" was an example of how computer graphics can be used to emphasize ideas, rather than distort them.



For those more interested in graphics than content, "Martian Magnolia (A Day in the Life of...)" (John Mareda, Sandia National Laboratories, Albuquerque, New Mexico), depicted a surrealistic plant on an alien landscape being circled by a flying saucer. The flying saucer changed from chrome, (with reflections), to fine crystal, (with refractions). "Martian Magnolia" was an excellent demonstration of the latest ray-tracing and texture mapping techniques.

"Digital Fantasy" was an entry from Masa Inakage of MIT's Visual Language Workshop. In Digital Fantasy, two-dimensional images of the planets and the Mona Lisa were distorted and turned into video trash. Digital Fantasy was an embarrassment to MIT. The graphics were static and two-dimensional. It's a shame that with all the high-quality work shown at the conference, we submit something so poor.

Perhaps the best presentation at The Electronic Theater was New York Institute of Technology's entry. It was a ten minute segment from a full-length computer movie they've been working on for the past five years. Perhaps it will never be finished; with the detail of the presentation, no wonder it's taking them so long.

Many of the technically excellent graphics used a technique known as ray-tracing, in which every pixel on the screen is generated by following a single imaginary ray of light. While this requires an incredible amount of computer time, it generates the most realistic graphics. There were three times as many examples of ray-tracing this year as last.

Of course, the only problem with watching computer videos of that caliber is you wake up the next morning and say, "Look at that! They really did an excellent job on those clouds and trees!" Of course, that is the whole lure of computer graphics: to make a reality as fantastic and as detailed as our own.

Simson L. Garfinkel

Foray into the world of the two dimensional

The Planiverse: Computer Contact with a Two-Dimensional World, by A. K. Dewdney, published by Poseidon Press, \$9.95.

Alexander Keewatin Dewdney is a professor of Computer Science at the University of Western Ontario in London. A few years ago, he started an educational project designed to give students experience in simulation and large-scale computer program development. The program completely modeled a world in two dimensions, from the atomic scale to the biological to the astronomical. Dewdney called his creation 2DWORLD.

A little over a year later, strange things began happening inside the "world" modeled by the program. Creatures unlike those the students had created began spontaneously appearing on the computer's graphics terminal. These new creatures, called Ardeans, had lives of their own and were infinitely more complicated than anything the students had ever programmed. It was as if the 2DWORLD program had broken through some sort of dimensional barrier and was acting as a communications program between our universe and Dewdney's Planiverse.



A two dimensional "aircraft" used for travel across the surface of Arde

The Planiverse is the legacy of the 2DWORLD program. It describes, in minute detail, the world Dewdney and his students discovered on the other side of their computer, as well as the problems they had with the university administration as a result.

There are no clues whatsoever in *The Planiverse* where reality leaves off and science fiction begins. Dewdney's world is so detailed and so self-consistent that it must

be accepted or discounted out of hand.

The body of *The Planiverse* is a tale of Yendred, a youthful Ardean, and his quest for enlightenment, but there are small boxed sections throughout the text describing particular elements of Ardean civilization, from a two-dimensional printing press to a two-dimensional NAND gate, in detail. The book also contains an Appendix on "Ardean Science and Technology."

The Ardeans are close enough to hu-

mans, in terms of emotions and desires, to give human readers a frame of reference, yet sufficiently different to keep the tale interesting. And the tremendous detail gives the tale great depth. It was indeed fortunate that Yendred crossed the Ardean equivalent to MIT during the course of his travels so that Dewdney could give us a complete description of two dimensional science and technology.

Simson L. Garfinkel

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Seafood rock 'n' roll

Nobody Gets on the Guest-List, a compilation of local bands, a Throbbing Lobster release.

What do you get when you combine fourteen tracks from some of Boston's best alternative rock'n'roll bands on one piece of vinyl? This summer, you get the Throbbing Lobster Compilation *Nobody Gets on the Guest-List*.

Chuck Warner, disk jockey at MIT's WMBR and coordinator of the Throbbing Lobster effort, explains, "The basic concept was to get fourteen great singles out all at once. This record is, in some sense, a collection of WMBR's greatest hits." Indeed, the cuts on this album include some of the most requested songs on WMBR's weekday morning *The Breakfast of Champions* and *The Late Risers Club* shows.

The cuts by Wild Kingdom, The Prime Movers, and Chain Link Fence were previously unreleased, while the other eleven are from recent and not-so-recent tapes by local Boston bands. Wild Kingdom's editorial on "The Way to Love" is definitely a hot spot on the album with the energetic vocals of Larry Bangor and the excellent guitar work of Rich Gilbert.

The Prime Movers offer a more harmonic alternative with "Matter of Time." They recently returned from the Battle of the Garages World Tour and will be releasing a new six-song EP this fall. Advertised as "the latest and loudest in Boston's proudest tradition," Chain Link Fence puts forth a powerful rock'n'roll sound in their new cut "The Happening." Their live performance last Wednesday at the Throbbing Lobster record release party was very impressive, particularly since it was only their second set out with their new bass player. If you get a chance to see this band in one of Boston's local clubs, don't pass it up.

My favorite of the previously released

MIT composer's contemporary masterpiece

John Harbison First Symphony, Tanglewood, July 29.

MIT Professor of Music John Harbison conducted the Boston Symphony Orchestra in a performance of his First Symphony commissioned by the orchestra for its centenary.

A clean and tight performance is important to the building of texture in John Harbison's work and, under the baton of the composer, the Boston Symphony Orchestra demonstrated a brilliant clarity and close cohesion in Sunday's performance.

The first movement originated in a "curious dream," writes Harbison in a program note. In his dream a group were playing metallic instruments. "When I woke up I was haunted by the metallic harmonies; but it took a while to realize that they were in the public domain - that the 'composer' was an inhabitant of my subconscious."

The movement saw a multitude of colors floating past. There were gripping ebbs and flows in the strings, mysterious darkness in the basses, the innocent dance of a flute, and amazing percussive effects, all impeccably held together under the composer's baton. Mozartian touches underlay Harbison's use of woodwinds, adding subtle coloration to great emotional effect.

After a brief, gentler, second movement the symphony developed to proportions of the demonic in the third movement. Starting with a harp plucking against a continuum of strings, tension increased methodically rather than forcefully, the power locked in slow, steady bowing complementing fireworks in the percussion to produce an overwhelming climax.

For the fourth movement percussion and strings became as one; and the disciplined build up of tension was emphasized even more. Harbison, in his program note, describes this movement as baroque. Perhaps Harbison's work is so compelling because, while exciting in its fresh, unpretentious modernity, it is drawn together by traditional threads.

Jonathan Richmond

singles on this compilation is without a doubt "I Get Excited" by the Turbines. The unique vocals of John Hovorka make this band a phenomenon incomparable to any other. The Turbines were also responsible for this summer's rock 'n' roll war cry, "Wah-Hey," released as a single earlier this summer. Warner must have had a tough time singling out a single best cut from "I Get Excited," "Whirlpool," and "Wah-Hey." In fact, a cut by the pre-Turbines band Noise Pencil appears on the compilation with the unmistakable vocals of John Hovorka and lead guitar of Jack Hickey, now of the Turbines.

One of the most appealing things about this record, besides the fact that it is plain great rock'n'roll, is that the bands represented on the album can be caught live in Boston's local clubs almost any week you choose. With the exception of songs by the now defunct bands 21-645, Baby's Arm and Noise Pencil, you have the privilege of seeing your favorite cut performed live by Boston's best rock and roll artists. The remaining bands on the Throbbing Lobster Compilation are The Flies, The Underachievers, The Hopelessly Obscure, Christmas, Classic Ruins, Johnny and the Jumper Cables, and Holly Cow.

Every cut on this album is a winner. *Nobody Gets on the Guest-List* is a showcase of the diversity of Boston's best rock and roll. My recommendation is to give it a listen and find out for yourself. In addition to local record stores in the Boston area, the Throbbing Lobster Compilation is being distributed nationally from San Francisco, Los Angeles and Atlanta. A national college radio station mailing has already taken place and Chuck Warner claims, "If it wasn't for the new Hüsker Dü album we would be number one!" Be sure and look for Part Two of the Throbbing Lobster Compilation, "Let's Breed," later this fall.

Stephen A. Brobst

Don't catch the act

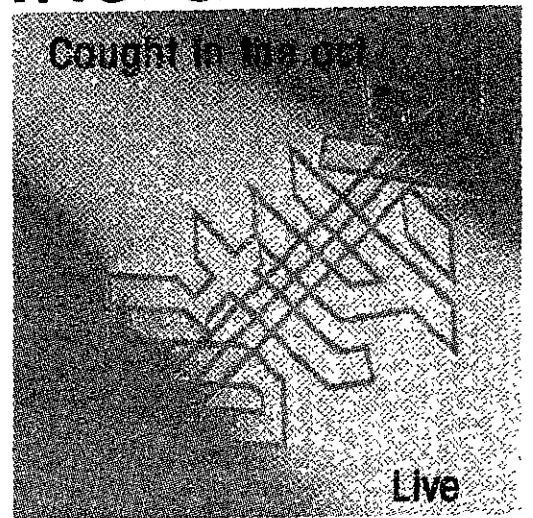
Caught In The Act, a Styx concert album on A&M Records.

Do not buy this record.

I like Styx a lot, but I can't recommend their new release, *Caught In The Act*. It is nothing more than a rehash of much of their earlier work, one new song ("Music Time"), and a dozen sentences of dialogue.

While past Styx albums were well-produced, *Caught In The Act* shows none of the technical mastery I have come to expect from the group. The mixing is atrocious; drums, vocals, guitars mysteriously fade out for long stretches, which are filled by the screaming of the crowd. Parts of the record are nightmares to listen to.

Live albums are inevitably of poorer quality than studio cuts, but this is usually made up for by the intangibles that make live performances worthwhile: the way the singers relate to the audience, the sense of enthusiasm and professionalism, the power of the crowd. None of this is present in *Caught In The Act*. It sounds like Dennis



DeYoung conducting a mob of thousands of screaming adolescents. The mob effect overpowers even the mediocre singing.

It's a shame a group with so much technical wizardry can do so poorly with an album that had so much potential. Better luck next time.

Simson L. Garfinkel

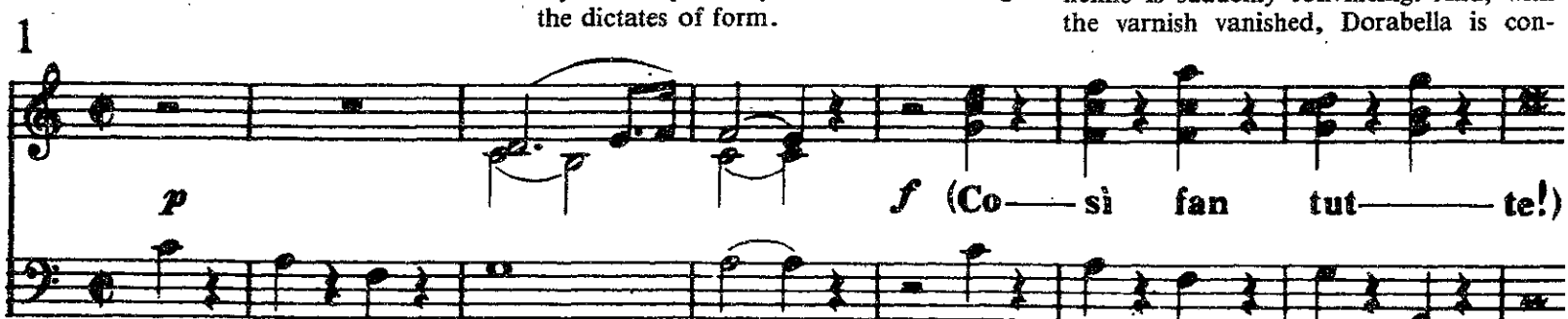


Turbines drummer Fred Nazzaro performs at the Throbbing Lobster record release party last Wednesday at the Channel. Tech photo by Stephen A. Brobst

Mozart's eternal lesson in love through music

Così fan tutte, performed in Italian during the Monadnock Festival at Peterborough Town House, July 28.

Mozart as an individual was not without blemish; it was in his music that he achieved the perfection that eluded his outer life. After being rejected by Aloisia Weber, whom he loved, Mozart had married her sister Constanze instead. The marriage was less than sublime, its satisfaction flowing largely from its erotic experiences; and, at times, Constanze's fidelity was in doubt. Often prone to eccentricity and childishness, Mozart is known to have got down from improvising on the piano and "leap over table and chairs, miaowing like a cat, and turning somersaults like an unruly boy."



(Co—si fan tut—te!)

The inner Mozart lay hidden, disguised. We can only approach an awareness of his depths through his music. And if anywhere we may come to know him, it is in *Così fan tutte*, Mozart's most personal celebration of the human spirit, an essay in human affairs at once deeply telling and profoundly touching. Like its composer, *Così's* truth lies beyond immediate appearances; it is carried in music alone.

Not all have reacted this way. Through much of its history, *Così* has been regarded as tasteless, even disgusting. The Mozartian writer Dent, responsible for bringing the public's attention to Mozart's operas earlier this century, saw *Così fan tutte* as a stylized farce, a study in the artificial. "The four lovers are utterly unreal," he wrote, "they are more like marionettes than human beings." Looking at the story at first glance, we can appreciate why Dent might have reached this conclusion; casting deeper, we find that he must be wrong.

Superficially *Così* is a tale of infidelity: Ferrando and Guglielmo, certain of Dorabella and Fiordiligi's faithfulness, take on

a wager with Don Alfonso who holds that all women are fickle (*Così fan tutte*; "they're all like that"). They disguise themselves as Albanians and attempt to seduce each other's ladies. After initially resisting, the ladies succumb and the men lose their bet, but all ends happily.

da Ponte's libretto for *Così* does not specify how the opera should end. In most productions we see the lovers returned to their original pairings, all forgiven. Such a conclusion is, indeed, cynical; it leaves us with the feeling that the women are no more than fickle playthings. But there is an alternative way to conclude which turns the opera into an odyssey after love, an endearment which comes after the discovery of compatibility, rather than through the dictates of form.

There is humor aplenty but, through Mozart's music the opera operates at a level far beyond the jokes. The personalities of each character and the relationships between them are studied in detail. Dorabella is a latent flirt and somewhat light-headed, while Fiordiligi is a rock of fidelity. Ferrando is something of a passionate dreamer, while Guglielmo is a clown.

As the opera opens we see Ferrando paired with Dorabella, Guglielmo with Fiordiligi. The artificial way the men behave towards their betrothed quickly makes us suspicious of the appropriateness of these pairings. To light-hearted music they open by declaring faith in their ladies.

The opera remains very unreal as the plot is hatched. The men pretend that they are going off to war (so that they may later return in Albanian disguise), and all are grief-stricken at their imminent departure. But, as William Mann points out, "Miserable they may be but the music remains anchored in major keys."

With the men gone, the ladies do their

best to convince themselves they are wretched; Dorabella, in particular, puts on quite a display of grief in the frenzied *Smamie implacabili*, a show of pure theatre, a gesture of correct form far distant from the feelings in her heart, feelings which had to be overridden by the propriety of the day. Fiordiligi later puts on an even grander exhibition in *Come scoglio* as she attempts to throw off her "Albanian" seducer. Great leaps and flourishes abound, but for all this show, indeed because of it, nothing is for real.

The rules of the game change when Guglielmo sings *Il core vi dono*. Gone is the joking staccato; the words flow *legato* from the heart, and true love reigns. Guglielmo is suddenly convincing. And, with the varnish vanished, Dorabella is con-

quered. The opera deepens so that we come to realize that play-acting underlays the initial relationships; the Albanian disguises allow the characters to play for real. Fiordiligi pushes herself to resist; but, it is the resistance which is unnatural, and against the truth of Mozart's music, she can struggle but in vain. Her guilty ravings dissipate into happy duetting; Ferrando has indeed won her heart.

The men return "from war," having changed their disguise of clothes back to their disguise of character. But once all is forgiven, Mozart provides an uplifting ending fit for no disguise at all. Surely Ferrando must wed his Fiordiligi, and Guglielmo must marry Dorabella, for the subtitle of the opera, *la scuola degli amanti* (the school for lovers) to hold true to the music.

There were no sets, no costumes. But, on a stage bleak but for six music stands, James Bolle's *Così fan tutte* made riveting

(Please turn to page 13)

ARTS ARTS ARTS ARTS ARTS ARTS ARTS

Mozart music

(Continued from page 12)

psychological drama which the most elaborately-staged production would find hard to rival.

“ Ten times I listened to *Così fan tutte* last year. . . I behold again the scene and the mild and luminous land. . . The air is so soft that one has only to breathe it in order to be happy. . . On the stage, there are two Italian coquettes who smile and deceive but, *in the music*, no one lies and no one laughs; we smile all the more; even tears are neighbors to a smile. When Mozart is gay, he never ceases to be noble. . . He imbues love with goodness.

— Hippolyte Taine.

The cast was marvellous, and each contributed to the many treats of the evening. D'Anna Fortunato (Dorabella) and Mary Shearer (Fiordiligi) sang *Soave sia il vento* rapturously, their voices carried aloft on a balmy breeze of woodwinds and strings. Fortunato provided a bravura display in *Smamie impicabile* to an orchestra which bore out her self-deception, rather than touched the heart.

But then John Brandstetter (Guglielmo) sang *Il core vi dono* with quite transfixing beauty; like his Dorabella, D'Anna Fortunato, he most effectively achieved the

transition from humor to pathos as the two duetted magically to heartbeats in the music.

The seats were wooden and hard; the opera continued four-and-a-half hours, until midnight, but the audience sat motionless, unable to escape the spell cast by seductive woodwinds and enchanted strings.

The words may have been in Italian, but everyone knew what was happening as Fiordiligi and Ferrando entered, following *Il core vi dono*, daggers of danger drawn in the music.

The development of Mary Shearer's *Per pietà* told the whole story of Fiordiligi. Sung with great depth, and *da capo* repetition notwithstanding, we saw Fiordiligi emerging from shadows of doubt, suggestive horns lifting up her heart, a triumphant conclusion to announce that Ferrando would be hers.

Glenn Siebert made as noble a Ferrando as could be wished for. His vocal talents showed considerable breadth from an extraordinarily lyrical *Un'aura amorosa* to a broken rage in *Tradito schernito*.

Paulette Berman was sweet and saucy as Despina, John Ostendorf a characterful Alfonso. And the real dramatic weapon, Mozart's music, was played with a serene



Constanze Mozart



Unfinished portrait of Mozart by Josef Lange, painted about 1782

sensitivity by an orchestra whose conductor knew that a violin could tear any heart string, a flute capture any emotion, and the music of W. A. Mozart by itself tell any story.

Although there are no further performances of *Così fan tutte* at the Monadnock Festival, it will be presented staged at Castle Hill in a production directed by Pe-

ter Sellars and conducted by Craig Smith. Smith recently conducted a most successful version of Mozart's rare opera *Il rè pastore*; his *Così* can be expected to be equally elating. Dates: August 1, 3, 5, 9 & 11 at 8:30 pm, with picnicking on the lawns of the Crane Estate from 6:30 pm. For more information call 356-4070.

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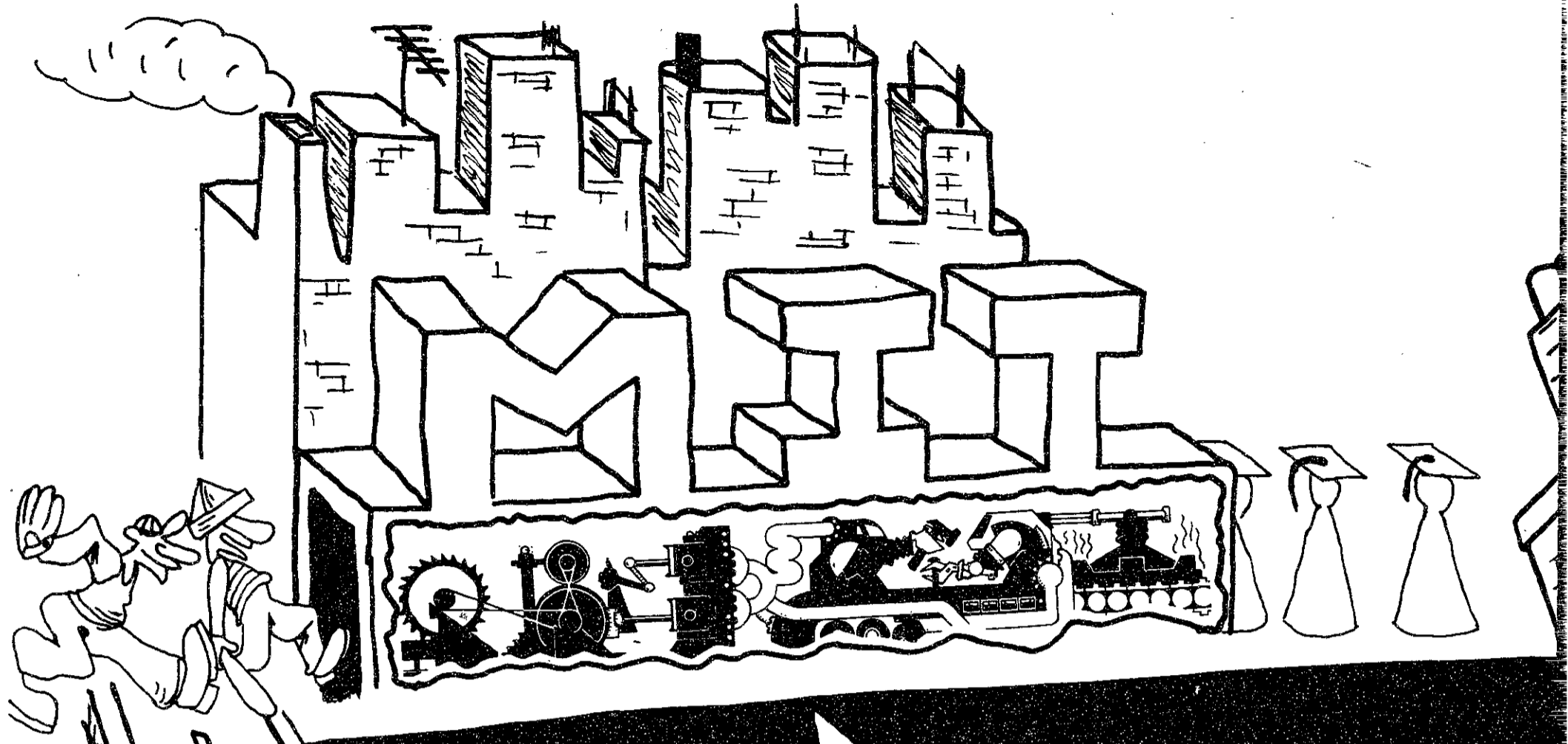


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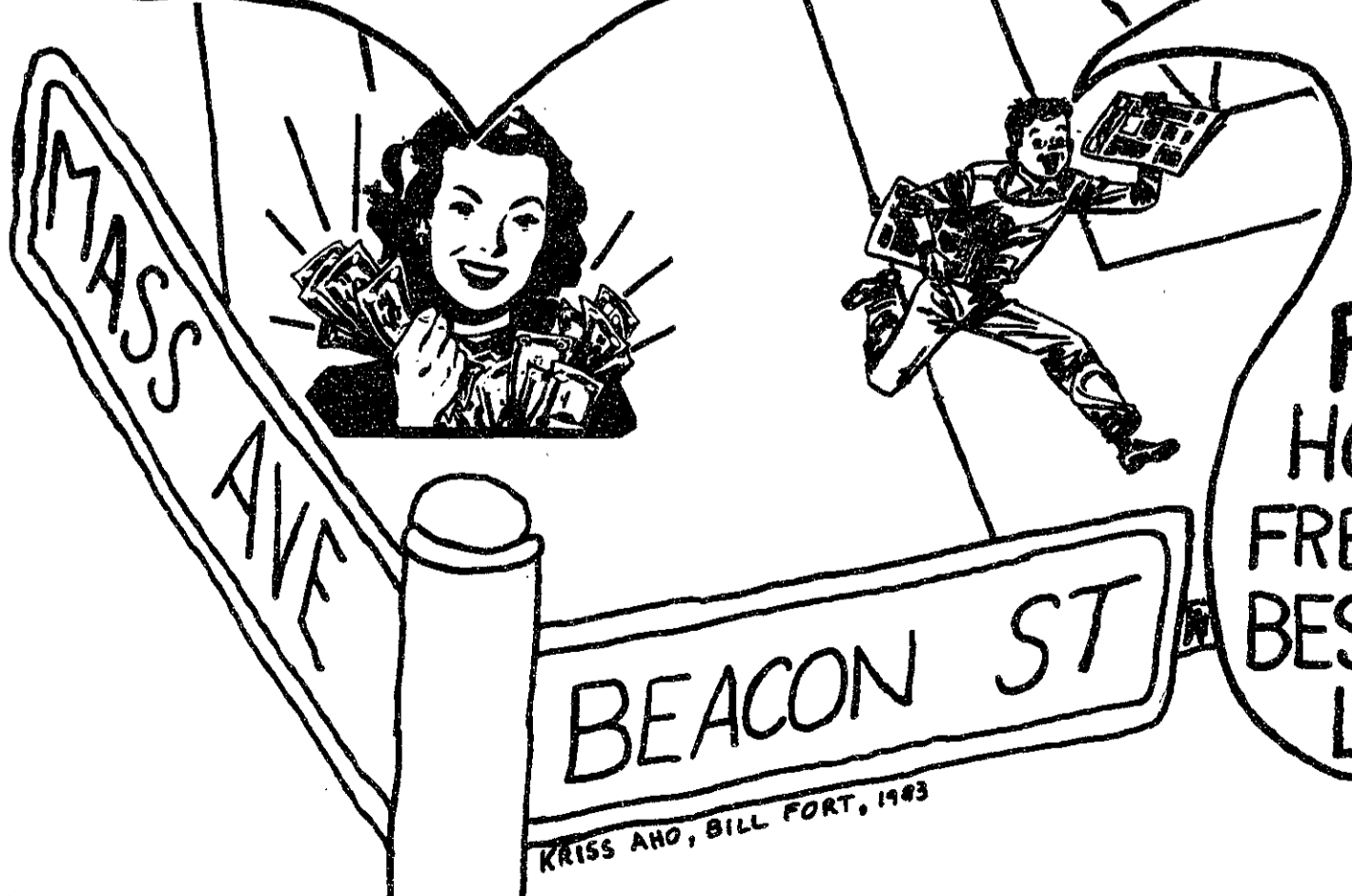
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On The Town

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Tuesday, July 31

Cartoons by Bob Clampett, at Off the Wall Cinema, 15 Pearl St., Cambridge, through August 16. Shows at 6, 8, and 10 pm, weekend matinees at 2 and 4 pm. 354-5678

Wednesday, August 1

SCC presents *Strange Brew*, in Lobdell at 9 pm or dark, whichever is later. Admission free.

Emerging Massachusetts Painters gallery talk at the Museum of Fine Arts, 465 Huntington Ave., Boston. 6 pm, free with admission. Meet at the Information Center in the West Wing just prior to the talk. 267-9300

Thursday, August 2

Chamber Music of Charles Wuorinen at Jewett Auditorium, Wellesley College, featuring his "Capriccio," "Horn Trio," and "Percussion Duo." Free admission, sponsored the Composers Conference and Chamber Music Center. 235-0320x2069

Reception for the opening of *Work in Progress*: an exhibition of student photographs and drawings, by the students and faculty of the Summer Visual Arts Institute. At the Boston University School for the Arts, 855 Commonwealth Ave., Boston. Begins at 3 pm in room 310. 353-4363

Playworks, a workshop of new plays for young audiences and performers, presented by the Boston University Theatre Institute. 7:30 pm, 1019 Commonwealth Ave., Suite 302, Boston. 353-4363

Friday, August 3

LSC presents an Erroll Flynn double feature: *Captain Blood* at 7 pm and *Adventures of Don Juan* at 9:15 pm in 26-100. Admission \$1. 225-9179

Saturday, August 4

LSC presents *Shock Treatment*, the sequel to *The Rocky Horror Picture Show*, at 8 pm in 26-100. Admission \$1. 225-9179

Summer Chamber Music at MIT presents works by Hsieh, featuring "A Quest for Peace" and "J." At 8 pm in Kresge, admission free. 253-3210

Lydian String Quartet performs chamber music program featuring Haydn's Quartet in G major, Stravinsky's Three Pieces for String Quartet and Sibelius' Quartet in D minor, 8:30 pm at the Castle Hill Concert Barn, Castle Hill, Argilla Rd., Ipswich. Admission \$12.50, \$6.25 for students. 356-4070

Sunday, August 5

The New England Woodwind Quartet performs at Longfellow Garden, 105 Brattle Street, Cambridge, at 3 pm. Admission free. 876-4491

Opening reception and special performance for *Culture Shock*, an exhibition of collages by Michael Jones. At 3 pm at the Boston Gallery Museum of the National Center of Afro-American Artists, 300 Walnut Ave., Roxbury. Show continues through September 9, 1-6 pm Tuesday through Sunday. \$1.25 for adults, \$.50 for senior citizens and students.

Monday, August 6

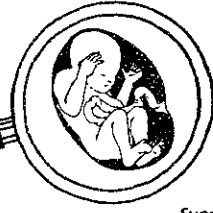
The Harvard Chamber Orchestra presents Copland's *Appalachian Spring*, Mozart's Violin Concerto No. 4, and Stravinsky's *Rite of Spring*. Sanders Theater at 8 pm. Admission free. 495-2921

Wednesday, August 8

SCC presents *Poltergeist* in Lobdell at 9 pm or dark, whichever is later. Admission free.

The final summer folk concert at the Museum of Fine Arts will feature songs of South America and the Caribbean. 7:30 pm at 465 Huntington Ave, Boston. \$5 for students, senior citizens, and museum members; \$7 for others. 267-9300

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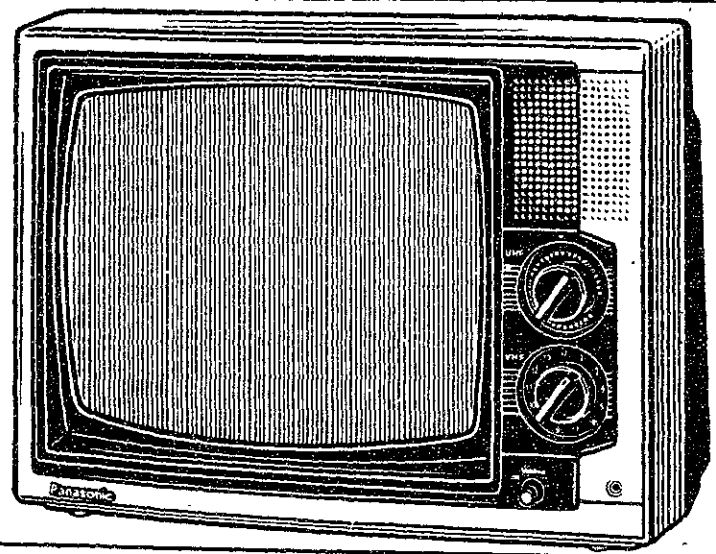
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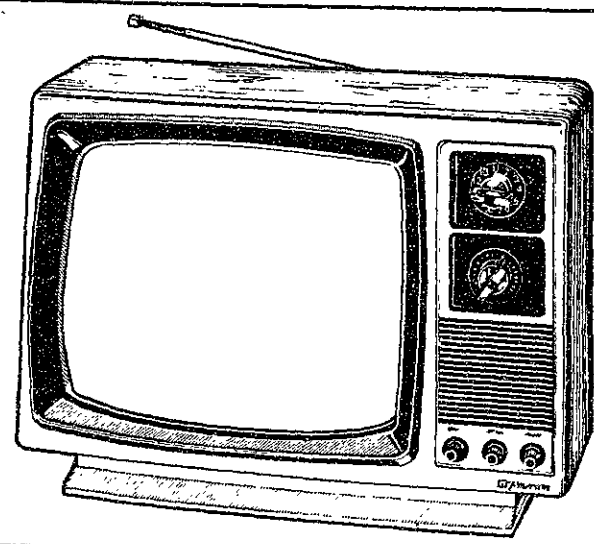
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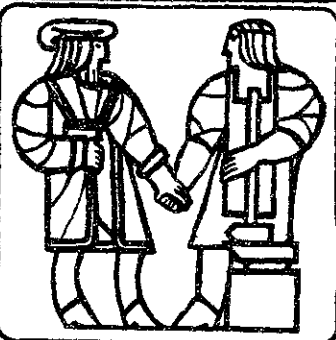
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GAMIT
gays at mit

MIT, Room 50-306, Cambridge, MA 02139 (617) 253-5440

Greetings, and welcome to MIT. GAMIT (Gays At MIT) is one of the many extracurricular groups that exist at MIT to serve the needs of the MIT community. Whether you are lesbian or gay, straight, bisexual, uncommitted or unsure, GAMIT has activities that may be of interest to you.

Every Sunday at 5:00, we have group discussions with topics ranging from "Gays and Religion," to "Expectations in a Relationship," to "Gay and Straight People Together." On Thursdays, the GAMIT Lounge is open from 8 to 11 pm for informal conversation, munchies, card games, or just a place to relax. At various times during the year we have special activities such as dances, ice cream socials, end-of-term parties, and gay/straight raps.

GAMIT also provides education and information. For example: It may be surprising, but in the United States about one-tenth of the population is gay. Gay people exist in all walks of life including, of course, science and engineering. Unfortunately, there is much misunderstanding and fear directed at gay people. GAMIT is working to ease this misunderstanding and fear at MIT by holding discussions at some of the living groups and by providing a Contact Line where anyone may call to ask questions about homosexuality or about being lesbian or gay.

If anything here has sparked your interest, there will be many opportunities during R/O Week to meet people in GAMIT. When you arrive at MIT you will see our table in front of the Student Center; stop by and talk. Or, if you prefer a quieter setting, we will be having a luncheon for new students on Thursday, September 6, in room 1-114 from 11am to 2pm. Another opportunity will be a discussion meeting on Wednesday, September 12, from 7:30 to 10 in the GAMIT lounge (50-306). This meeting will be especially for new members of the MIT community. If you have any questions, don't hesitate to call us on our Contact Line at (617) 253-5440.

Once again, Welcome to MIT!

Robots raise social issues

(Continued from page 1)

Berlin said. Robots might also be used as tanks or atomic vehicles, or computers employed as sea battle managers to keep track of deployment of friendly and enemy weapons, he added.

"The decision to build a mechanized army represents a dangerous qualitative increase in the arms race," MIT professor of electrical engineering and computer science Joseph Weizenbaum said at the demonstration.

Carrying signs reading "Intelligent machines aren't," "Computers for life, not death," "Trust people, not machines," and "We need a smart president, not smart bombs," the picketers marched for an hour beginning at noon, with a break for a speech from Weizenbaum.

"The purposes of the demonstration are to call to the attention of our fellow professionals that there are social issues, societal issues, involved here, and to point out to people that very large computer systems are unreliable," Weizenbaum explained.

"I am concerned for the insane waste of human talent, not to mention capital, to develop faster, more efficient, more professional ways of killing," said Weizenbaum.

"We are talking here about killing thousands, millions of people in one stroke, and that's not how we like to see our technology used," he added.

"If I were a general or an admiral," he continued, "I would be worried that my weapons systems were an illusion, that they

wouldn't work in real situations or that we couldn't predict real situations. So I would be concerned whether I were a hawk or a dove."

"We believe use of autonomous weapons shortens response time and makes it less easy to avoid nuclear war," noted Berlin. "Those in favor [of autonomous weapons] say humans will not have enough time to respond in an emergency. We say 'that's it,'" he said.

"We know humans make mistakes, and we allow for that, but people have the illusion that computers don't make mistakes," Weizenbaum commented.

Weizenbaum cited the 1965 power blackout on the East Coast as an example of computer error. "That complex system worked for years and years and then suddenly failed," he explained.

"Lots of people have been led to believe that artificial intelligence is here and whatever tasks you give computers, they can do them. But computers are lab appliances and they don't work all the time. When they do, they can only do 'toy' problems, [tasks] way behind what a four or five year-old child can do," Weizenbaum observed.

"We cannot turn the decision to kill or not to kill over to computers. That is like putting a drunken general in charge of an army," said Weizenbaum. "I think we have to use words like 'killing' here; we have to use words like 'genocide,'" he con-

tinued.

Protest against arms research is especially important at MIT because "not only do scientists and technicians work at MIT but important scientists and technicians of the future are trained at MIT," he observed.

"Clearly, it is up to the scientists themselves to choose not to work in the laboratories of death," Weizenbaum said. The military presently provides half of all funding for advanced computation research, Berlin observed.

"Our feeling is that installing unreliable equipment won't really save lives and will waste money and talent that could be spent on more socially useful projects, like education," Berlin said.

Conference leader Whelan came out of the hotel to watch the demonstration. "I agree with what they're saying, but there's another side: you can't control humans either. There are no fool-proof ways of reasoning," he said.

"What I'm concerned about is that there should be a debate [on autonomous weapons], and I feel what's going on upstairs is part of the debate," he said.

"[Whelan] believes in a debate, and I think that's the most you can ask from someone in high tech," said Dan Carnese, one of the demonstrators and a member of Computer Professionals for Social Responsibility.

"I think we can distinguish between the conference and larger issues, and we're addressing the larger issues," Carnese said.



Sorority seeks building for chapter residence

(Continued from page 2)

though some dorms, particularly Random Hall, Senior House, East Campus, and Bexley, seem "anachronistic and radical" to freshmen and look like "bad places to live," they are the first choices of upperclassmen transferring within or re-entering the housing system.

"More people requested Bexley than any dorm on campus this past January," he noted. "Men out of frats, women out of McCormick, readmitted students — more people than we had room for wanted to live there."

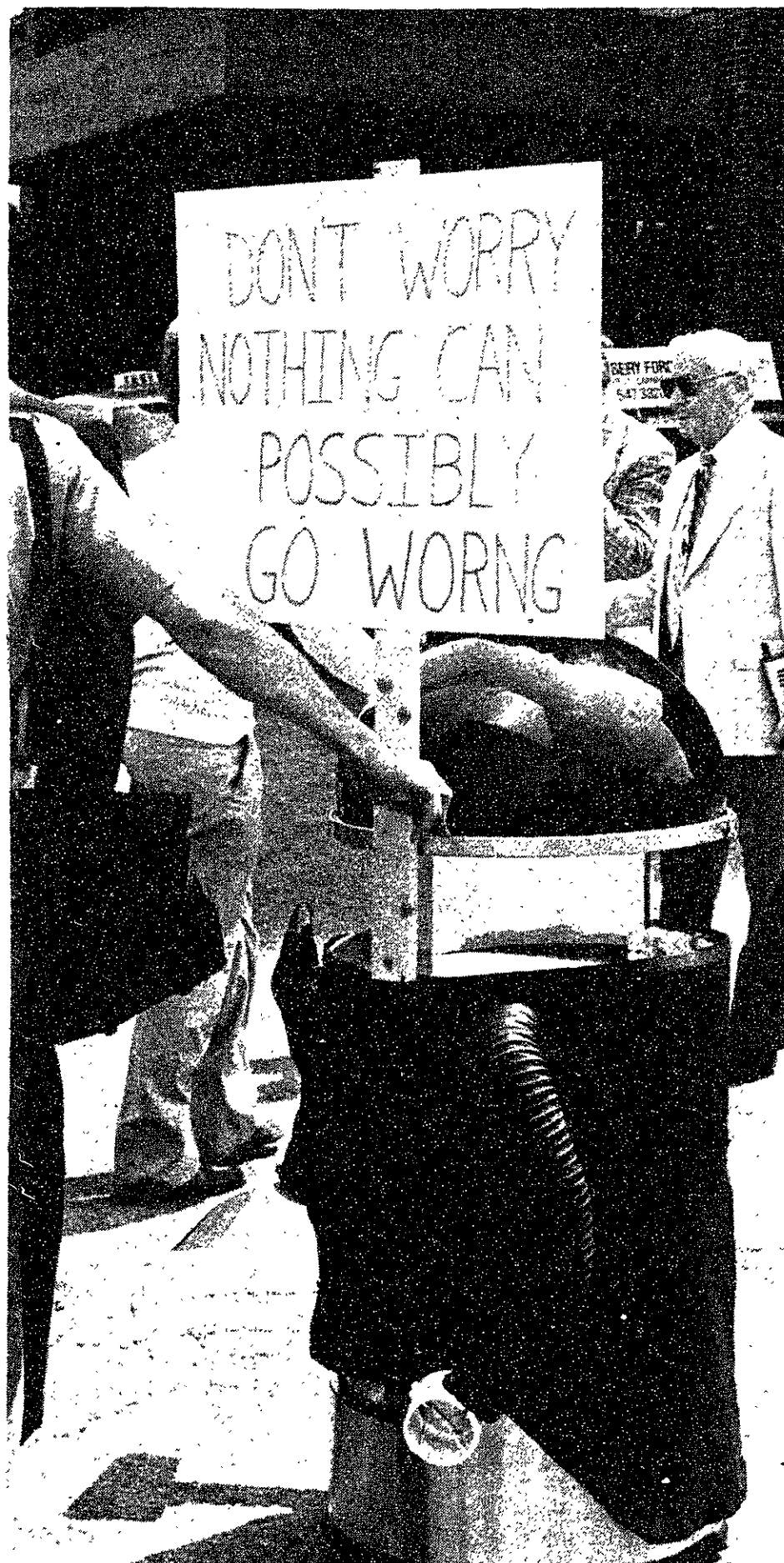
The third condition for Alpha Phi becoming a living group was that its rush not hurt any current women's or coed living group, Sherwood said, adding that he was particularly concerned that the sorority not detract from the Women's Independent Living Group (WILG), presently the

only all-women independent living group on campus.

The increase in the number of women in the freshman class is to Alpha Phi's advantage, Sherwood said. "The sorority had 65 members last year, and I would anticipate they will be able to replace their seniors with no trouble," he noted.

Sherwood noted that Alpha Phi's inability to rush during R/O Week might create a difficult situation for some women. "You can't hold membership in two national Greek-letter [fraternities] at the same time."

"If a woman pledged, say Delta Psi (Number Six Club), which is a national fraternity, and later decided she wanted to be in Alpha Phi, she would have to depledge Delta Psi first, and that could cause problems," Sherwood said.



comics

Outside Looking In By V. Michael Bove



notices

Listings

Student activities, administrative offices, academic departments, and other groups — both on and off the MIT campus — can list meetings, activities, and other announcements in *The Tech's* "Notes" section. Send items of interest (typed and double spaced) via Institute mail to "News Notes, *The Tech*, room W20-483," or via US mail to "News Notes, *The Tech*, PO Box 29, MIT Branch, Cambridge, MA 02139." Notes run on a space-available basis only; priority is given to official Institute announcements and MIT student activities. *The Tech* reserves the right to edit all listings, and makes no endorsement of groups or activities listed.

Saturday, August 3

Summerfest '84, an arts, crafts, and entertainment festival will be held at Brockton High School, 43 Crescent Street, Brockton. The gathering will feature a juried cash award art show, a pet show, a horticulture event, frog-jumping, workshops and demonstrations, performances from mime to break-dancing, and ethnic food stalls. Call 580-7579 for information about attending or participating.

Ongoing

The following exhibits are being held at the MIT Museum: **A Bunch of Electricals: An MIT Electrical Engineering Retrospective**, a celebration of the centenary of the Electrical Engineering Dept. Included are the Bush Differential Analyzer and the Edison Dynamo given to the Institute by Thomas A. Edison in 1887. **Math in 3D: Geometric Sculptures** by Morton C. Bradley, Jr., sixteen sculptures based on mathematical formulae. Form

and color relation give these works a unique visual appeal. **Images of Change**, fifty color photographs by Clinton Andrews presenting a subjective view of the issues and technologies bringing change to northern areas of Pakistan and India. 265 Massachusetts Ave. Monday-Friday 9 am to 5 pm. Free.

Project Athena
Students are being sought to train for operations support positions (12 hrs/wk) this fall. Some summer work available.
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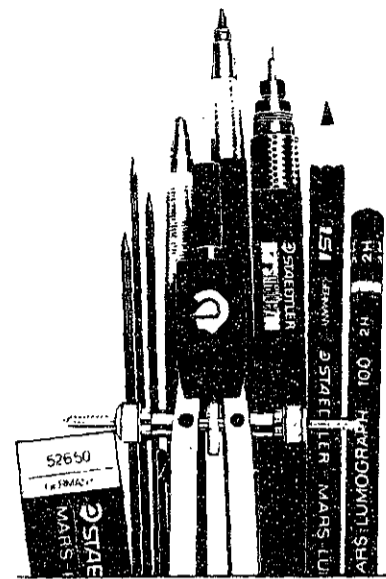
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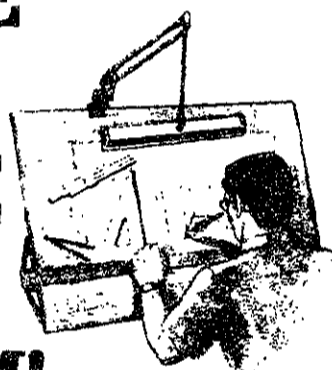
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Ongoing

The following exhibit is being held at the Margaret H. Compton Gallery from April 12 to September 29. **Ring the Banjar! The Banjo in America from Folklore to Factory** will exhibit more than 50 of the most beautiful and historically important American Instruments, dating from the mid-18th century to about 1940. Building 10, 1st floor. Monday through Friday 9 am to 5 pm. Free.

The following exhibits are ongoing at the Hart Nautical Gal-

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The MIT Equipment Exchange offers surplus equipment and used typewriters to students and staff at reasonable prices. Located in Building NW30, 224 Albany Street. Open Mon., Weds., Fri., 10 am - 1pm.

eries: MIT Sea Grant, a review of MIT Ocean research; **Ship Models**, a historical view of the design and construction of ships; and **The Engineering Wizard of Bristol: Nathanael G. Herreshoff**, plans, half-models, equipment, and photographs documenting the renowned yacht designer's application of engineering skills to ship design. Building 5, 1st floor. Monday through Friday 9 am to 5 pm. Free.

200 archaeological treasures from Israel, the result of recent excavations on land and in the waters off Haifa's coast, are being displayed in a major exhibit, "Crossroads of the Ancient World: Israel's Archaeological Heritage" from May 1 through July 31, 1984 at the Harvard Semitic Museum, 6 Divinity Avenue, Cambridge. Museum hours are Monday through Friday, 11 am to 5 pm, Saturday and Sunday from

1 pm to 5 pm Admission \$2.50 per person, \$1.50 senior citizens, children under 12, and students with I.D. Members free. Guided tours available by reservation at \$1.50 per person for groups of 10 or more. For further information, call 459-3123.

Announcements

International Student ID cards (ISIC) are now available in the office of Career Services, Room 12-170. The ISIC can be an invaluable asset to the student who will be studying or travelling abroad. Foreign students holding F-1 visas are also eligible for the ISIC. For more information contact: Marianne Ciarlo, Foreign Studies Coordinator, Office of Career Services and Preprofessional Advising, Room 12-170, ext. 3-4735.

ATTN: CLUB PRES'S.

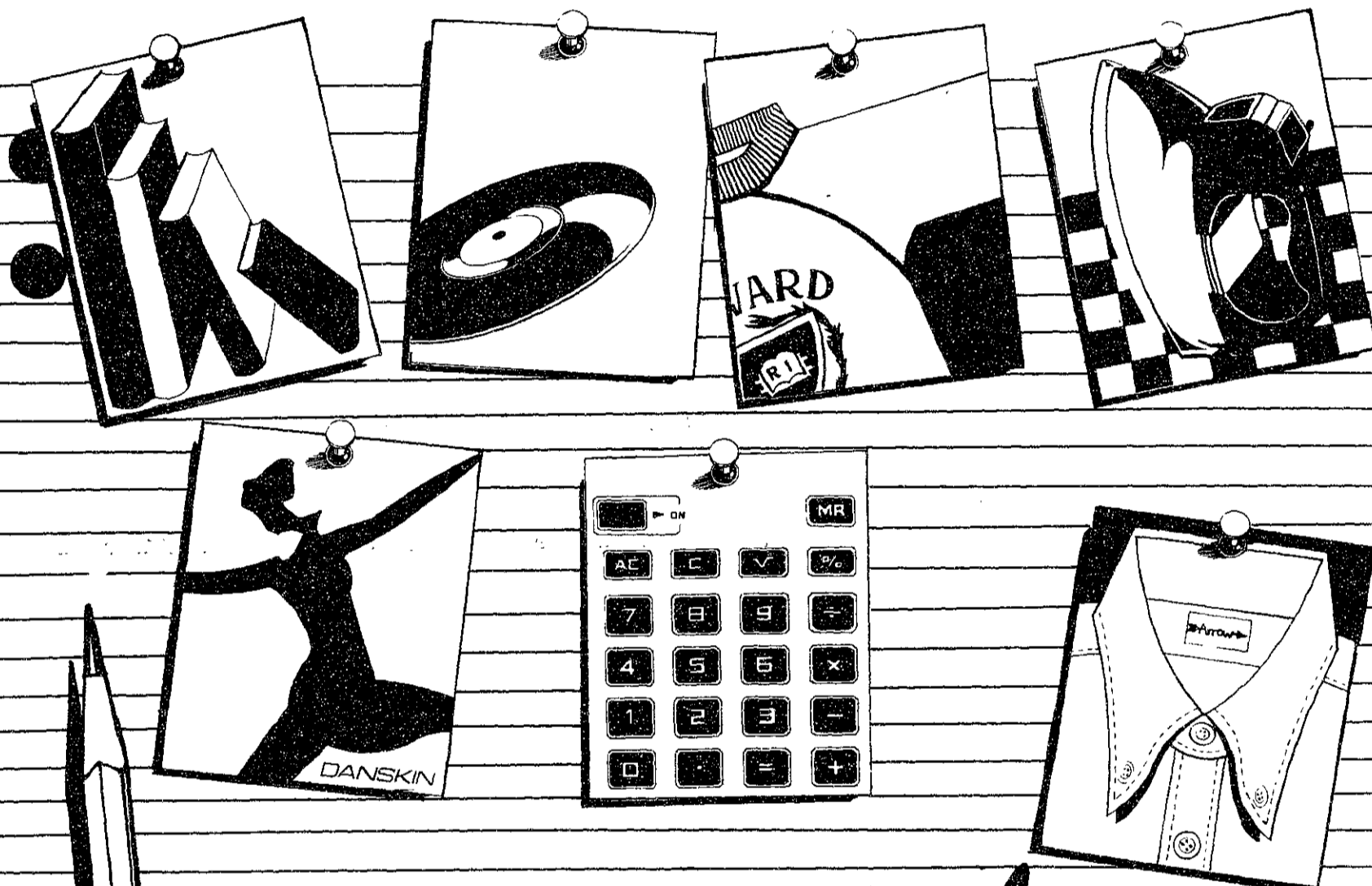


the graduate 84 orientation

We are now in the process of updating the fall '84 orientation issue of *the graduate*. If your club or organization wants to be included in this year's issue, contact us as soon as possible with a paragraph describing your activity.

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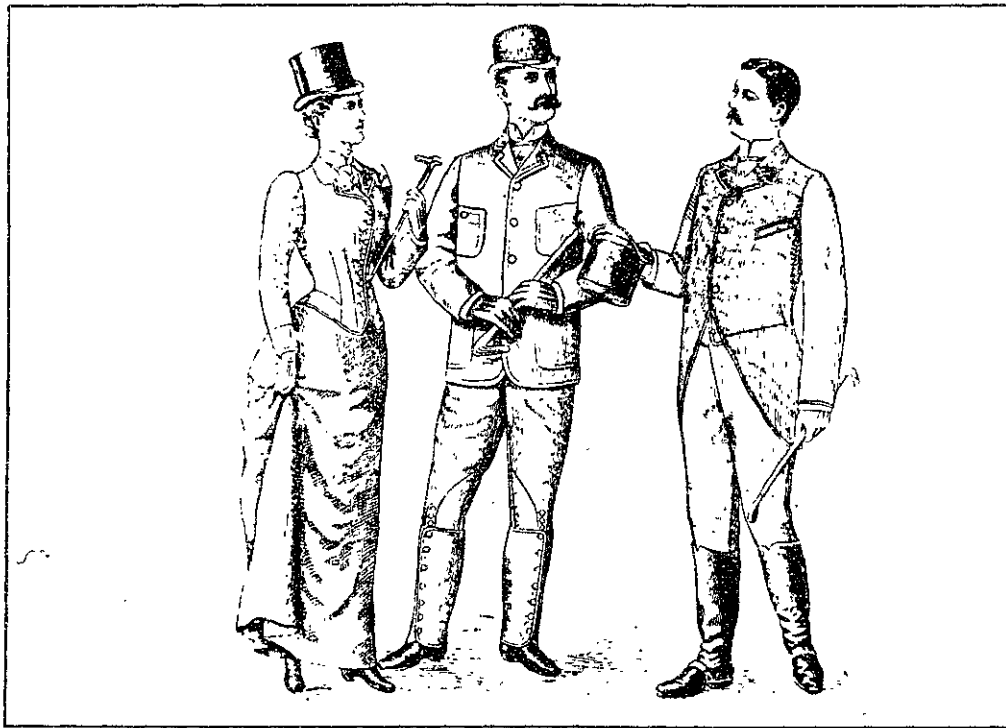
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the tradition.*



WE CANNOT look far into the future. We cannot tell what buds of genius may be unfolded in these columns. But even if genius does not bloom; even if the beauties of rhetoric and poetry are not developed here; even if this paper becomes, like the school it represents, only a field for plain honest work — we shall nevertheless be sure that the efforts we make are stepping stones to further attainments, helping us all to the higher and nobler uses of our lives.

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TheTech

Experience
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Since 1881, *The Tech's* news, sports, arts, and editorial departments have been known and respected not just at MIT, but across the country. But the fact that we have all that tradition behind us doesn't mean we're content to live in the past.

Our electronic newsroom, with text-editing terminals which connect to the digital phototypesetting equipment in our state-of-the-art production shop, is the most advanced editing and production system in use by any college paper today.

Reporters type in and revise their stories on computer video terminals. When they're finished, the stories are instantly sent to the departmental editors, who do further editing. Finally, the text goes to our production department, where it's laid out and phototypeset.

Whether your experience is in news, sports, arts, photography or graphic design -- or even if you have no prior newspaper experience -- we invite you to experience *The Tech*. Stop by our booth at the Activities Midway, or visit our offices (4th floor of the Student Center) anytime during R/O Week. Enjoy the rest of the summer!