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SCEP cancels Course Guide

By Craig Jungwirth

The Student Committee on Educational Policy (SCEP) will not publish its *Course Evaluation Guide* for spring term, 1985, according to Committee Chairman Mark Fister '86.

"It didn't come as that much of a surprise that we couldn't publish," Fister said. "A severe shortage of manpower" and "an increase in the number of courses evaluated" led to the decision, he said.

"They're not going to do anything second-rate," said Peggy Richardson, executive officer in the Undergraduate Academic Support Office. "Unless they get help, they're not going to do anything at all."

Students will have to rely on previous terms' guides and other resources, such as other students, for information on courses, Fister said. "I don't think they'll miss [the guide] until it's not there," he added.

"There are really only four people who are loyal workers," he said. "The last two chairmen were very involved . . . and they had problems in getting 'incomplete' in their classes."

"SCEP's biggest responsibility is to maintain communication with the departments," Fister explained. SCEP does this by conferring with departments before issuing the surveys for the guide.

The faculty views the guide as "a viable source of feedback," he added.

The guide "was inaccurate and sloppy in the early 1970's . . . and the departments refused to have anything to do with SCEP," Richardson said. SCEP stopped publishing the guide and began publishing again in 1979, she added.

SCEP "has not decided on a specific way" to encourage student involvement in the production of future guides, according to Fister.

"It's not hard work," he said. "It just takes up a little bit of time."

Richardson said, "It's damn hard work."

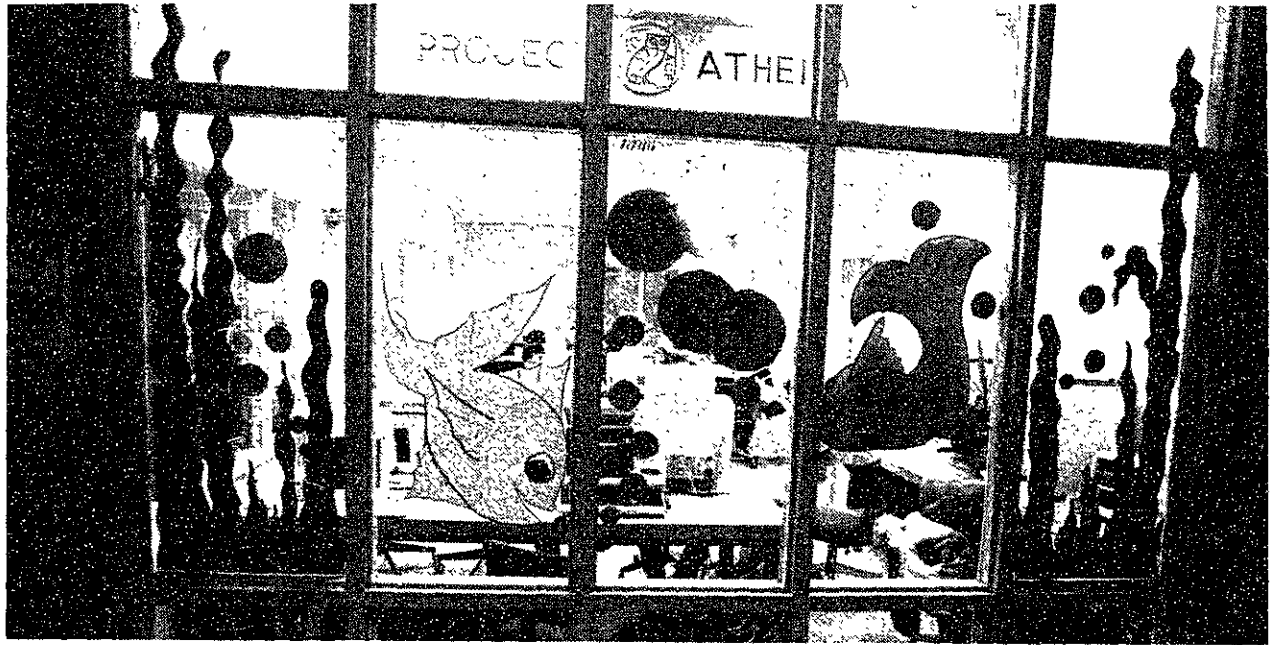
SCEP "has been operating on momentum that had been built up in the past," she added. "But three mainstays of SCEP graduated in June."

The Committee, for each of the last several terms, has evaluated between 175 and 200 courses, Fister said.

SCEP sends 7000-10,000 completed surveys each term to Boston College to be tabulated. Committee members then select comments representative of the class to include in the guide.

SCEP has the funding for scanning facilities, but it does not have the manpower to program the equipment. "We can't do basic functions [of SCEP] now," Fister said.

There is a "a big burnout" of student workers, he added, because of the constant demand on their time.



Tech photo by Jim Butler

Project Athena will soon expand to the Student Center Library, providing students with yet another alternative to the "fishbowl" cluster.

Project Athena seeks more involvement from students

By Charles R. Jankowski
Second in a series examining Project Athena.

Project Athena is trying to get more students involved, according to Jim Fulton '85, the only student staff member of Project Athena.

"The one major problem that is now being worked on is the issue of student involvement in the project," Fulton said. Only a small number of MIT students who have accounts on the system, he said.

"We're just about done building up the staff," he said, referring to Athena staff shortages. "I think things have been going

moderately well [with respect to integrating non-staff students into the system], but we still have a long way to go," he said.

A common perception among students is "that one of the main things Athena will do is get students on the system," Fulton said.

Project Athena will open a cluster of terminals exclusively for students in the Student Center Library soon. "The Student Center will be devoted to giving students a chance to go out on their own, something that hasn't been done at most places," Fulton added.

One of Athena's goals, Fulton explained, is to discover how students interact with computers. Students will be able to use the project freely, limited only by Athena hardware and software.

Small problems with Athena are understandable, considering the project's experimental nature, Fulton said. "People are realizing that [Athena] is still an experiment, and things happen that you cannot predict," he explained.

Students get free system
Equipment and software for Project Athena were donated by

the International Business Machines Corporation (IBM) and the Digital Equipment Corporation (DEC).

"MIT is not requiring its students to pay for their computers, but instead is letting others pay for it," Fulton said. Many other schools, such as Carnegie-Mellon University and Philadelphia's Drexel University, require students to purchase personal computers at discount rates.

Fulton proposed two reasons why IBM and DEC, the two largest computer corporations in the world, would donate \$50 million of equipment and service to MIT for Athena.

First, he said, students leaving MIT and Project Athena will be accustomed to working with IBM and DEC equipment, and will tend to use the same computers after college.

Second, Athena is a valuable source of information for IBM and DEC — the companies will see how students use and interact with their computers. The project also gives the companies an opportunity to test the software which is presently used in the system, Fulton commented.

MIT to review alcohol policy

By Edward Whang

Last in a series

An *ad hoc* committee on alcohol policy will review MIT's existing alcohol policies, according to Committee Chairman Leo Osgood, associate dean for student affairs.

The review was prompted by recently passed legislation to raise the Massachusetts legal drinking age to 21. The committee will recommend changes that the new legal drinking age will

necessitate. As of Oct. 22, Osgood said, 46 percent of MIT undergraduates were under the legal drinking age of 20.

Areas of concern include ID checks, Tank (the Spring Weekend drinking competition), the Junior-Senior Drink-off, kegs as prizes for competitions, Rush Week, and the development of a comprehensive alcohol education program, according to a memorandum from Osgood to committee members.

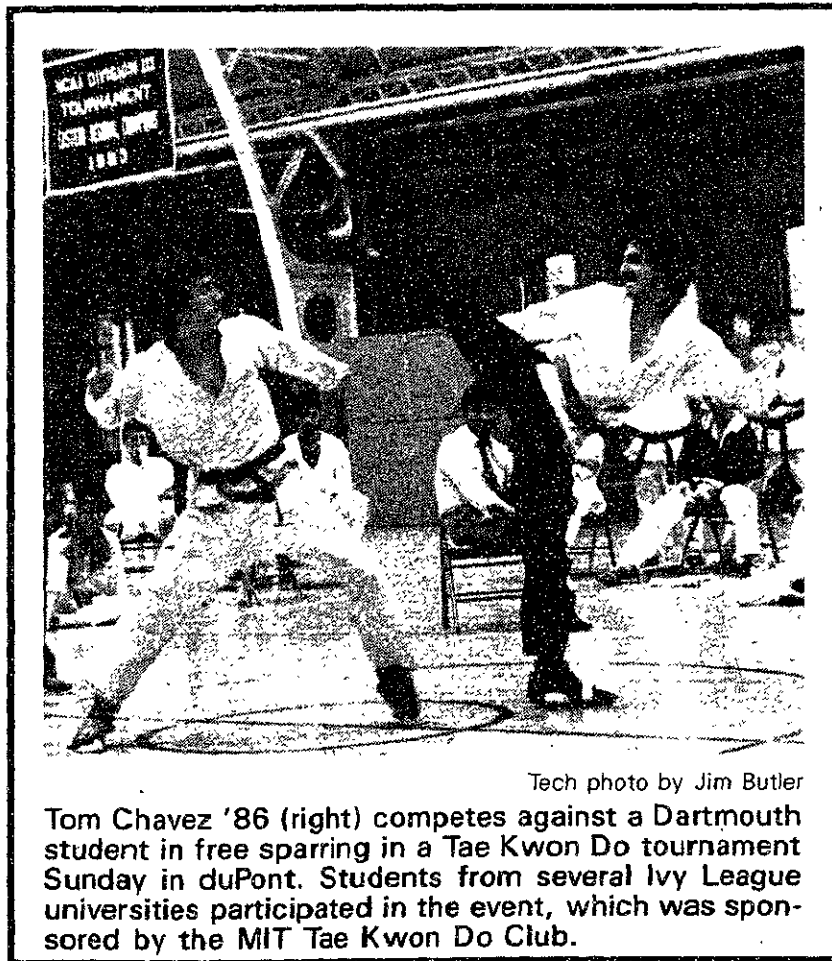
The committee is composed of representatives from the Undergraduate Association, the Student Center Committee, the Inter-Fraternity Conference, the Dormitory Council, the MIT Campus Police, the MIT Medical Department, the Graduate Student Council, the Association of Student Activities, the Office of the Dean for Student Affairs, and staff.

Brown University in Rhode Island has already had to deal with a legal drinking age of 21. Last term a group of students and administration members there were designated to work with the Associate Dean of Chemical Dependency to study the use of alcohol on campus.

According to Brown University's "University Policy on Alcohol," activities and living groups must adhere to state laws or lose social privileges and recognition from the university. Sponsors of social events where alcohol is served must provide food, as well as non-alcoholic beverages in proportional amounts. No alcohol is served at undergraduate events partially or wholly sponsored by university offices.

Dartmouth College in New Hampshire, where the legal drinking age is 20, has an alcohol policy very much like that of MIT. According to their official policy, "Dartmouth College neither encourages nor discourages the use of alcoholic beverages, but it does condemn the abuse of alcoholic beverages. The College commits itself to educating its constituencies regarding alcohol

(Please turn to page 22)



Tech photo by Jim Butler

Tom Chavez '86 (right) competes against a Dartmouth student in free sparring in a Tae Kwon Do tournament Sunday in duPont. Students from several Ivy League universities participated in the event, which was sponsored by the MIT Tae Kwon Do Club.

Profile

Toomre awarded MacArthur grant

By David B. Oberman

Alar Toomre '57 is an MIT mathematician who is recognized for his achievements in, of all fields, astronomy. He is a 1949 refugee from Germany. To top that off, his college roommate had a penchant for stinkbombs.

His colorful career led to the coveted MacArthur award last month. For his achievements in astronomy, he will receive the MacArthur Foundation's tax-free \$230,000 award over a period of five years.

Toomre, who was born in Estonia, escaped to the United States at the age of twelve in 1949, a refugee from war-torn Germany. He lived in Ohio for a year and Long Island for three years.

Toomre first discovered his passion for astronomy in high school. He was excited over an "apparent correlation" between

sunspots and planetary motion, and studied it with fervor. He now dismisses the idea as "statistical nonsense" and "a fluke," but the flame had been kindled.

Toomre described his years at MIT, which he entered at the age of 16, as happy and productive, though he once spent several days in the library after a disgruntled victim of his roommate's stink-bombing retaliated in kind. In addition to earning good grades, he became the head captain of Morriss Hall and president of East Campus.

Toomre was "intensely job-security conscious," and decided to enter the mushrooming aerospace industry. He was unable to enter the Air Force because of his poor vision, so, after graduating with degrees in aeronautical engineering and physics, he decided to attend graduate school.

(Please turn to page 22)

Reporter's Notebook

Kent Boklan wins 31st UMOC contest

Ugliness in the service of man

By Diana ben-Aaron

Things were getting ugly in the heat of competition until Kent Boklan '86 collected \$977.79 to win this year's Ugliest Man On Campus (UMOC) contest, sponsored by MIT's chapter of the Alpha Phi Omega National Service Fraternity.

"I feel that my victory implies that society is straying from their conventional views of ugliness and is concentrating on the true essence of the soul," Boklan said. Joel Friedman '86 placed second, collecting \$712.16. "Are you better off now than you are one year ago?" Friedman said. Andrew Muenz '87 placed third with \$385.88.

"I'm ugly," Muenz explained.

As with Big Screw, votes for UMOC are sold at a penny apiece and the candidate with the highest total wins the contest. All money collected from this year's UMOC contest will go to Rosie's Place, a Boston shelter for homeless women that was damaged by fire earlier this year. APO members will help with reconstruction at Rosie's Place this weekend, and the ceremony will take place

then.

The first UMOC contest was in 1953, when MIT's chapter of APO imported the idea from RPI's "Meanest Man on Campus" charity fundraising contest. APO chapters throughout the country now have UMOCs and similar charity drives, according to MIT chapter members.

Bob Warshawer '54 won the first contest by a hail of pennies in the morning, and a five dollar bill in the closing seconds. The total that year was \$125, and was used to send 10 Cambridge Boy Scouts to summer camp.

Second runner-up Klaus Kuberschy '56 announced in his UMOC platform the following year, "I was born in the 274th century AD. I was sent back to my ancestors in the twentieth century because my family couldn't stand me. I am now under study at MIT."

Despite the title, not all UMOC candidates have been male. When Cindy Helgerson '70 ran, she explained, "As a man, I am not at all attractive... Would you want your son to look like me?"



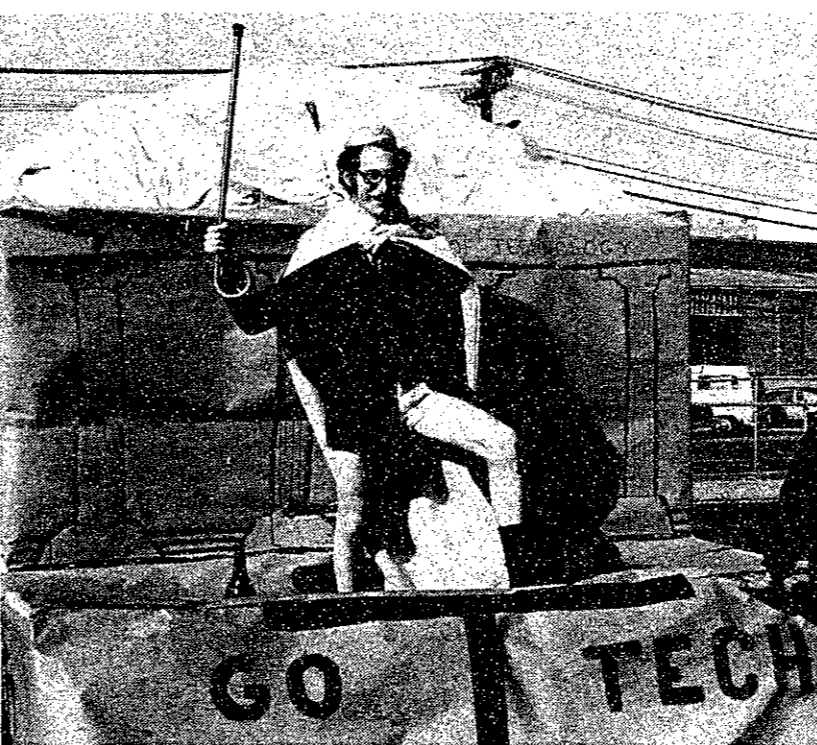
Tech photo by Diana ben-Aaron
Kent Boklan, Ugliest Man On Campus '84, and some MIT Ugly Art.



Tech photo by Diana ben-Aaron
Joel Friedman, first runner-up.



Tech photo by Diana ben-Aaron
Andrew Muenz, second runner-up.



Tech file photo
Leo Harten as UMOC/Homecoming Queen.



Tech file photo
Some UMOC contestants from 1971: (from left) Ugleon, the Great Court Jester, and de Bronkart.

Interview

A UMOC and a football queen

Leo Harten '77 ran for UMOC for four consecutive years, 1976 through 1979: "senior, first, second, and third years in grad school." Like Kent Boklan this year, he did not use a persona: "My campaign was run on natural ability." He won UMOC in 1978 and 1979. "That's when I was homecoming queen. A candlelight dinner at McDonald's was also one of the prizes," he said.

Q: What was it like running for UMOC?

A: I managed to get a problem with my hip from running for UMOC, but apart from that it was quite amusing. The hip problem arose because when I ran for UMOC I really ran for it, from eight in the morning until midnight. I used to stand in lobbies and visiting every office I could find in the contiguous Institute during the day and going door to door in dorms at night. I got an average of \$1200 in each of the four years I ran, plus a significant number of write-ins every year from people who remember me as UMOC. I'm told I won the write-ins this year.

In the good old days, there was The Hump running for UMOC, and that was Baker House, and even I found it hard to compete with the entirety of Baker House. J. Arthur and the 17 Randoms was another powerhouse candidate.

Of course, running for UMOC did interfere slightly with my being a teaching assistant. . . .
— Leo Harten, UMOC '78-'79

Q: You were a graduate student in physics during three of the years you ran. There's a lot more pressure on graduate students not to get involved in outside things; how did your professors take your candidacy?

A: No one seemed to mind. Of course, running for UMOC did interfere slightly with my being a teaching assistant but I just went to class in costume: a dinner jacket and vest on top, high school gym trunks underneath.

Q: How would you define ugly, and how did you embody it?

A: UGLY: that which causes the majority of the viewers to feel some sort of illness at its presence, or in my particular case it was mostly amusement. To set a standard apart from others in the field of ugliness.



Tech photo by Diana ben-Aaron
Leo Harten today.

Q: What do you think of the idea that UMOC is the embodiment of the MIT student's poor self-image?

A: This is the most malinformed concept of UMOC going. UMOC is to collect money for charity and incidentally to amuse people. It is not meant to be taken in the literal sense, but to be taken in the tongue-in-cheek sense.

Q: Do you have any advice for future UMOCs?

A: Be inventive. Everybody should try to have a good time. UMOC contestants should try to do a good job, and everyone else should be kind and friendly to UMOC contestants knowing that it's hard work.

Final UMOC totals

Kent Boklan '86	977.79
Fried-Brain (Joel Friedman '86)	712.16
Münz (Andrew Muenz '87)	385.88
Bill the Kelley (Bill Kelley '85)	161.99
Simson L. Garfinkel '85	79.61
Mu (Scott Bentivegna '86)	68.22
Magic (Mark Kinney '88)	62.88
Danny "Freakshow Creeper" Fain '87	39.22
Victor Shteynbok '87	28.90
Sixto Gonzalez '87	7.84

Write-ins 349.67

Grand total 2855.84

Data courtesy of APO
Graphic by Gregory D. Troxel

Interview

Boklan: Ugly is more more than skin deep

Q: What is ugly and how do you exemplify it?

A: There are two kinds of ugly. There is the conventional ugliness of the physical features, and there is the heartfelt sincere ugliness that lies dormant within the soul of mankind. I see my victory as a change, as a swaying of public appreciation. We no longer are solely concerned with physical reality. I am trying to symbolize the true ugliness that lies within, the putridity that festers deep down. That is true ugliness.

Q: Did you do anything special to campaign?

A: I advertised through LSC slides and obtained the Swedish vote; I got voted for by every Swede on campus... The slides said "Sweden is a great place and is full of beautiful people." That's my motto.

Q: How many Swedes are there on campus?

A: One.

Ugliness is inherent in the individual.

— Kent Boklan, UMOC '84

Q: Is there any truth to the rumor that the funds that put you over the top were a donation from the Random Hall treasury? (Editor's note: Boklan is president of Random Hall.)

A: The Random Hall ExecComm has ten dollars to do with what they please. I won by \$265. I received no funds from the Random Hall treasury, and I resent the implication.

Q: Are you disappointed that Homecoming Queen was held before UMOC this year, preventing you from campaigning for the UMOC's traditional second role?

A: I have no interest in running for Homecoming Queen. My intent in running for UMOC was to raise money for charity from sources who not otherwise donate, and I believe my collecting \$977.79 is a show of sincerity in this vein.

Q: Kent, what happens when ugly becomes chic?

A: Ugliness is inherent in the individual. Chic is a state of bourgeois affectation.

Q: A lot of people think UMOC is kind of sad, that it's a dramatization of MIT students' poor self-image. How do you respond to that?

A: It would not be appropriate to have a Best-Looking Man on Campus Contest. All candidates enter with the intent to raise money for charity. Maybe it is kind of sad in some respects.

Q: Do you own a three-piece suit?

A: Not one that fits.

Q: Who have been your role models in UMOC-dom?

A: Alphonse Donatien de Sade. He epitomized ugliness.

Q: Do you have any advice for future UMOC contestants?

A: Strive for world peace, and love. A lot of love.

Q: What next for Kent Boklan?

A: I move to Sweden.

Q: Any last comments?

A: I feel that my victory implies that society is straying from their conventional views of ugliness and is concentrating on the true essence of the soul. We are what we stand for inside.

news roundup

Solar System

Astronauts rescue satellite — Spacewalkers Dale Gardner and Joe Allen secured a second wayward satellite Wednesday and hauled it into the cargo bay of the shuttle Discovery. The recovery of satellite Westar 6 follows that of satellite Palapa B-2, which was secured Monday. The shuttle is scheduled to end its eight-day mission with a landing Friday morning at the Kennedy Space Center in Florida.

World

Lebanon to end boycott — Lebanon announced yesterday it had decided to end a five-day boycott and return to troop withdrawal negotiations with Israel. The announcement came after the Israeli Army in southern Lebanon released three officials of Amal, a Shiite Moslem militia, who had been detained since last Thursday. Israel reportedly promised to free a fourth Shiite activist following the resumption of the talks.

He didn't panic — Douglas Adams, author of "The Hitchhiker's Guide to the Galaxy," recently overcame writer's block by staying at a country inn in Devon, England — not exactly the Restaurant at the End of the Universe, but it will do, thank you. He was able to finish the fourth installment of the Chronicles of Arthur Dent, Ford Prefect, Zaphod Beeblebrox, Life, the Universe, and Everything. He even developed a computer game for the series. Because of this hotel-induced success, he decided to go all the way and buy the inn. "It certainly is an expensive way to stay at a hotel," he said.

Nation

Deficit may surpass \$200 billion — Reagan Administration officials said yesterday the federal deficit for the next fiscal year could set a record of more than \$205 billion. The deficit projection for the fiscal year 1986, which begins next Oct. 1, would mean an increase of almost \$30 billion over the Administration's projection made last summer.

Mayor cannot find his cousin's grave — Hartford officials have ordered an investigation of city cemeteries, because Mayor Thirman Milner complained he cannot find where his cousin is buried. He visited the cemetery after improvements had been made in the area and realized his cousin, Gertrude Davis, is now buried in an unmarked site. "I can't even find where she's buried," he said.

Baby Fae shows signs of recovery — Aided by drugs and life support systems, Baby Fae recovered from her body's attempt to reject her baboon heart, caused by inadequate medication. Although the baby's "signs of rejections are reversing rapidly," Dr. David Hinshaw at Loma Linda University Medical Center said he expects Baby Fae to have other bouts of rejection.

Nancy Reagan shows signs of recovery — First Lady Nancy Reagan said she has fully recovered from her recent dizzy spells caused by a bump to the head she received in a fall two days before the election. She saw two doctors, who told her that she was simply tired and should take it easy. After dancing with President Reagan to "Shall We Dance?" at a star-studded state dinner for Grand Duke Jean of Luxembourg, she informed the press of her recovery. Earlier in the month, the First Lady lost her balance several times as she followed her husband to political events.

State

The Birds — The Smith and Wesson Company in Springfield closed its employee golf driving range after seagulls bombarded executives with hundreds of golf balls, according to a company official. "... the seagulls take the golf balls, fly up into the air, and drop them," he said, speaking on condition that his name not be used. According to press reports, the birds have been spotted strafing Rte. 291 and neighborhood streets. Wildlife experts said the birds are most likely mistaking the golf balls for clams. Proposed solutions range from hiring a falcon to playing a tape recording of a gull in distress. "I don't think the last one will work," the official said. "These are very laid-back birds."

Local

Crimson in the Red — The *Harvard Crimson* is currently operating at a \$60,000 deficit on their \$500,000 annual budget, according to *Crimson* editors. The editors say the loss was not related to their purchase this summer of a \$70,000 computer and phototypesetting system and are considering reducing the size of the paper, eliminating Saturday and summer issues, and soliciting donations from alumni.

Sports

Playin' Hardball — Who remembers the score of the Boston Celtics' blowout of the Philadelphia 76ers last week? Who cares? It was the night Dr. J went Bird-hunting with a little help from his not-so-little friends, Moses Malone and Charles Barkley. Larry Bird had torched the nets with 17 of 23 shots, while Julius Erving was three for 13. The two exchanged words after an Offensive Fowl, and elbows ensued. Bird swung at Doc, Moses headlocked Bird, and Doc went three for three in jabbing Bird. The result: the Dynamic Duo have to fork over \$7500 in fines. "Heck, it was no big deal," said helpless bystander Cedric "Cornbread" Maxwell. "Neither one of 'em could bust a grapefruit."

Sandberg named NL MVP — Ryne Sandberg, second baseman of the Chicago Cubs, was named the Most Valuable Player in the National League last Tuesday. Ryne became the first Cub to win the MVP award in 25 years, since Ernie Banks won back-to-back in 1958-59. Sandberg batted .314 with 84 runs batted in and 32 stolen bases, leading the Cubs to their first National League East title since 1945.

Weather

Snowball fights? — Well, probably not. But, passing snow flurries are possible Saturday. Today will not be as cold, with highs of 51-55. Don't be deceived, however, as the temperature should fall to 29-33 by night.

Ellen L. Spero
Thomas T. Huang
Diana ben-Aaron

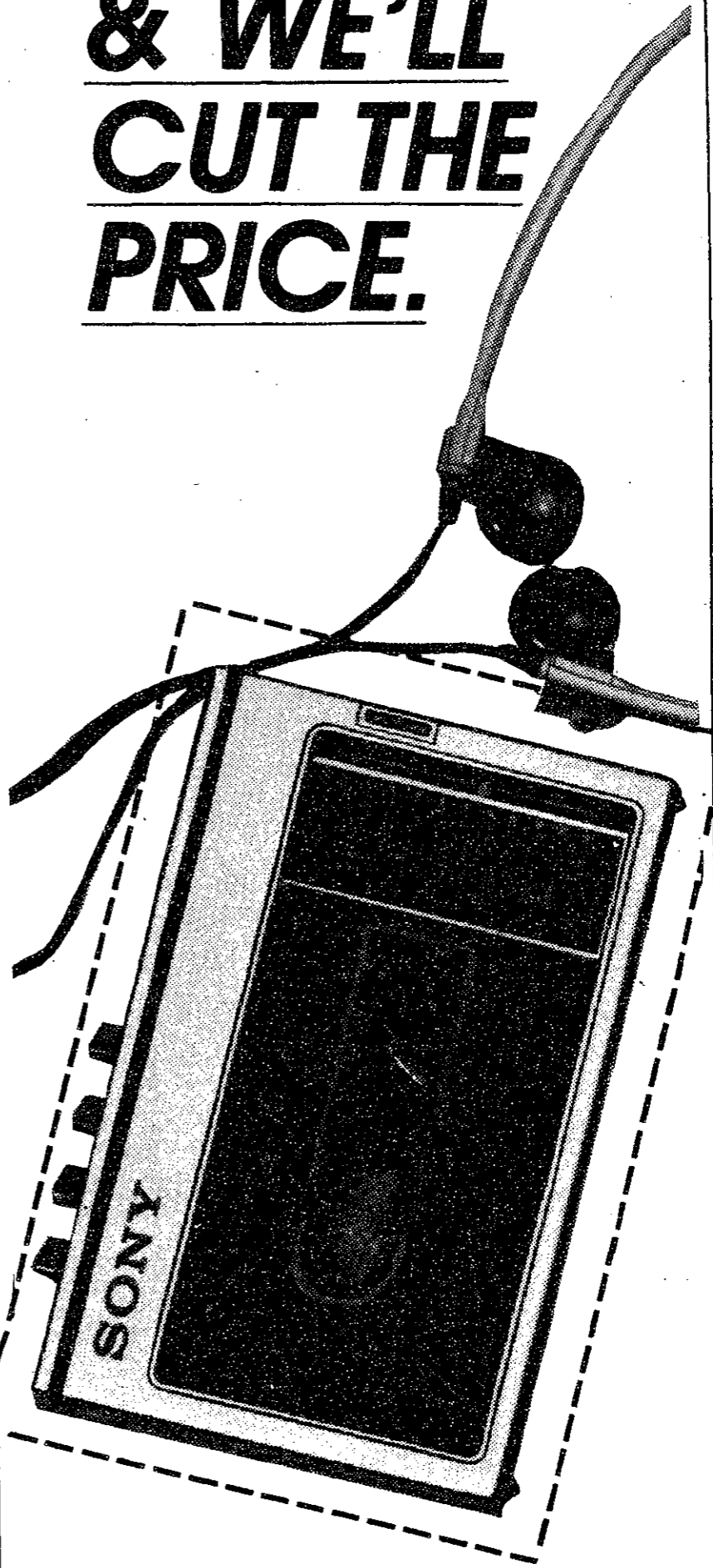
police log

Man arrested in Building 7 — A man was arrested at 8:30 am Nov. 11 for trespassing after a Campus Police officer observed him sleeping in Building 7. Records showed he had been arrested for the same offense in 1982.

Student's wallet stolen in Student Center Library — A student reported leaving his canvas bag containing his wallet and \$220.00 on a study desk in the Student Center Library from 7 am to 3 pm on Nov. 12. When he went to pick up the bag at 3 pm, the zipper was open and the wallet and contents were gone.

Wallet stolen in Barker Library — A student reported the theft of her wallet and \$115.00 in Barker Library at 10 am on Nov. 13. She had left the wallet unattended for some time.
(Editor's note: Police Log, compiled by Lt. Anne P. Glavin of the Campus Police, will appear regularly in The Tech.)

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opinion

Guest Column/Tanya Sienko

Another route to grad school

It is a crisp winter morning in February. There are fourteen of us, most Chinese or Koreans, sitting at desks translating paragraphs from our native languages to Japanese and vice versa.

I am puzzling over two characters which I have tentatively translated as "spring clothing" but which make no sense in the context of the sentence, which is about philosophy. I put my pencil down, stretch my arms, and wonder for the hundredth time what it is that I am doing, a supposedly intelligent MIT graduate going through the infamous "examination hell" of the Japanese educational system — in my case, to enter the master's program in solid-state engineering at the University of Tokyo.

The use of entrance examinations is not unique to the Japanese, but nowhere else does so much depend on the outcome. Most large Japanese companies hire directly from universities and offer lifetime employment, so one's *alma mater* is one's meal ticket. Getting into a university is a one-shot deal, where instead of the complex US system using recommendations, standardized

tests, grade-point averages, and essays, students are admitted on the basis of their performance during one to five days taking exams which consist of solving problems, multiple choice, translations, and complex grammatical questions.

Needless to say, the competition is intense, not only for college exams, but also for getting into high schools which have a good record of placing students in top universities. School children regularly attend *juku*, or cram schools after their regular classes. The student who does not make it into the college of his choice will likely wait out a year, studying frantically, and then try again, repeating the test for up to five or six times if necessary. These students are facetiously called *ronin*, the word used for a landless samurai who has not pledged fealty to some lord. Some students, upon failure, kill themselves, which accounts for the abnormally high rate of suicide among adolescents.

At the next level up, the one I engaged in, the pressure has slackened off, due to the winnowing of numbers. Tokyo University

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Column/Adam B. Rosen

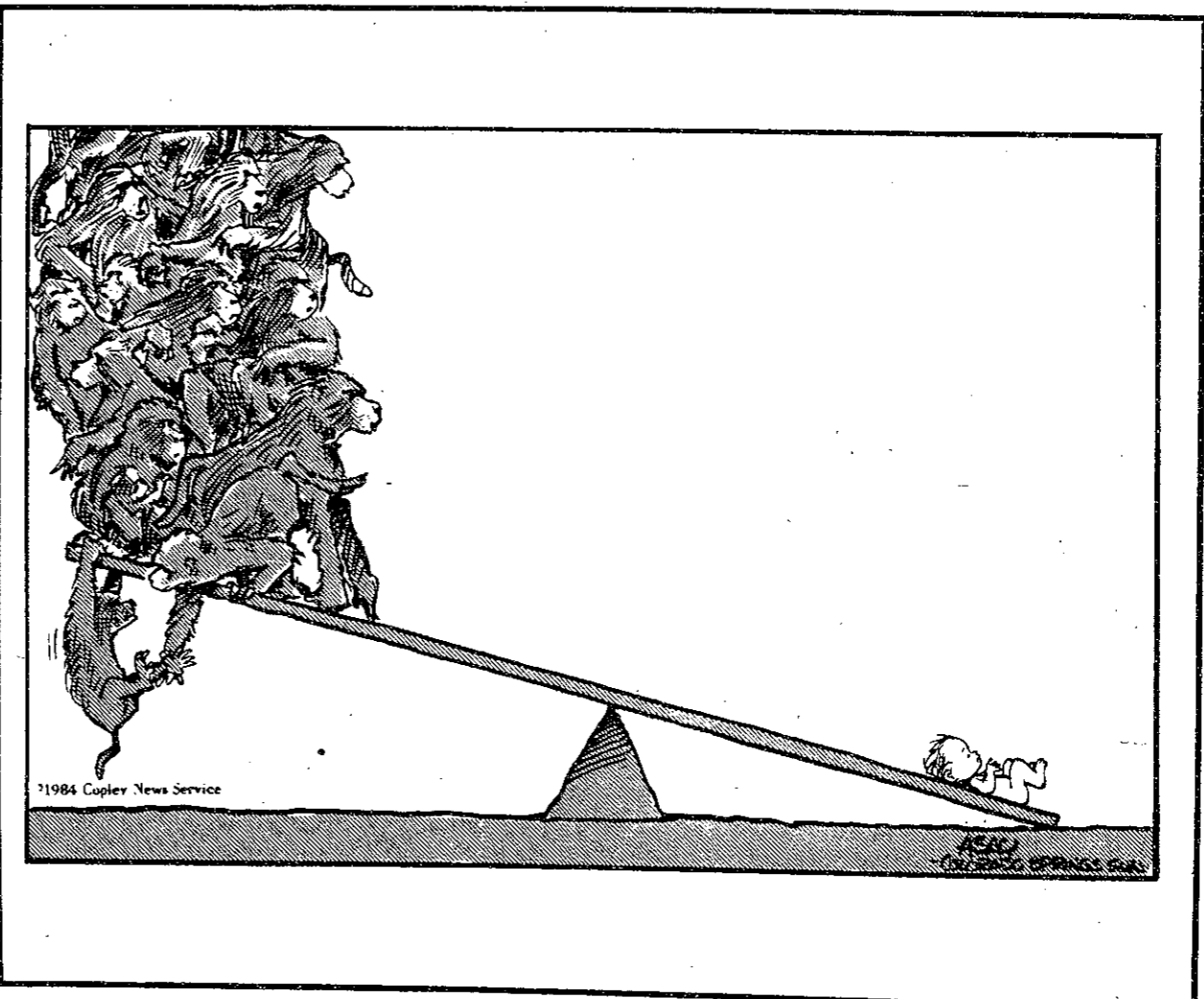
This is MIT. Collect and third number calls...

Ring Ring.
Ring Ring.
Crackle, Hiss.
This is MIT. Ring Ring. Collect and third number calls will not be accepted at this number.
Ring Ring.
Click. "Hello?"
"Adam, that you?"
"Yeah, hi guy; what's up?"
"Certainly not your phone system, that's for sure. It took me an hour to get through to you."
"But Steve, you're only calling from BU!"
"I know, that's the worst part of it. Either the line was busy or I got that stupid message but your phone never rang."
"Could you speak up, Steve? I can't hear you over the static."
"What? Oh, okay. What's wrong with this thing anyway?"
I smiled. "How much time do you have?"
"That bad, huh?"
"At least you got through."
"I don't follow."
"A few weeks ago I picked up our phone to find it was dead. Totally. It couldn't be used for

calls in or out."
"Didn't you fill out a repair slip?"
"Several. It took them eight days to get around to us. Good thing we have an outside line."
"But they did fix it."
"Oh yes; according to my roommate someone called one day and said '...you wanted your phone fixed; it is.'"
"Life's a bitch, isn't it Adam?"
"Oh cut it out, this is serious!"
"If you say so."
"No, I mean it. I'm not the only one inconvenienced by this thing; it affects you more than you're aware."
"How?"
"Well, did you realize that every time someone calls long distance they're billed as if someone had picked up the phone? Even if all they got was the welcoming message!"
"Wait a minute," said Steve, "that doesn't make sense."
"It's true. My parents have been billed for several calls they've never completed."
A short pause. "I think you

should do something about it."
"Me? What can I do?"
"I don't know, complain to someone. You'd think that at a school like MIT they'd have a phenomenal phone system."
"Nah," I said. "Makes too much sense."
"Why don't they just fix what they've got?"
"Have you seen this stuff? It's antique! The switchboards in my dorm are over fifty years old. I'm surprised they even work as well as they do."
"You're right, you've got a real dilemma there; I'm sure you'll come up with something."
"Thanks for the confidence. I can only think of one thing to do."
"What's that?"
"I'll write a column about it for the paper. Who knows, maybe someone will read it who can rectify the problem."
Steve laughed. "Then again..."
"True," I said. "But it's worth a try."

<h1>The Tech</h1>	
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<p>The Tech (ISSN 0148-9607) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and alternate Tuesdays during the summer for \$12.00 per year Third Class by The Tech, 84 Massachusetts Ave. Room W20-483, Cambridge, MA 02139. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139. Telephone: (617) 253-1541. Advertising, subscription, and typesetting rates available. Entire contents © 1984 The Tech. Printed by Charles River Publishing, Inc.</p>	



opinion

After MIT, on to Japan's exam hell

(Continued from page 4)

offers two entrance exams for graduate school — one in September which most of the students take — and one in February for foreign students. The one in February is definitely easier. Not only are the problems slightly simpler, but an English translation is also provided.

The exam is divided into three parts — a basic, a *senmon*, or speciality, and an interview. (All but the last is waived for graduates of Tokyo University.) For students in engineering and science, the basic portion consists of hour-long exams in math, physics, and two foreign languages. The math deals with complex integration, partial differential equations, (and not so partial), number theory of matrices, some vector algebra, and usually a few fiendish problems for the true masochists.

The second part of the exam dealt with one's major. I had already warned my advisor that as a physics major, I did not feel at all confident as to how well I would do on "Electronic Engineering" problems. My professor had smiled, blinked his eyes a few times, and reassured me that he had confidence in me.

The next day was the interview, corresponding to American oral exams for the doctorate students, but which is taken less seriously for master's applicants. By that time they had corrected the written exams (no problem with only fourteen of us, but I wonder what they do in September). There were eight professors, all sitting around the table, with me at one end.

The interview was in Japanese. What was my undergraduate college? Where had I learned Japanese? About the exam — how did I feel I did? I made a slight grimace and rocked my hand, palm down, in the ubiquitous gesture of "so-so." Did I want to say anything about any of the problems? Well, I was now able to completely do the dielectric problem, as well as a series which I hadn't been able to sum at test time.

A few more questions: why did I want to study superconductivity? I answered — well, first it's

interesting, and second, Japan's about the only place that's doing any work on it now. Nods went around the table in agreement.

Had I had any experience with circuits? Not outside of physics, but that I'd like to learn. Everyone was relaxed and smiling. At some point, some sort of signal must have been passed. Okay, We think that wraps it up. You can go now.

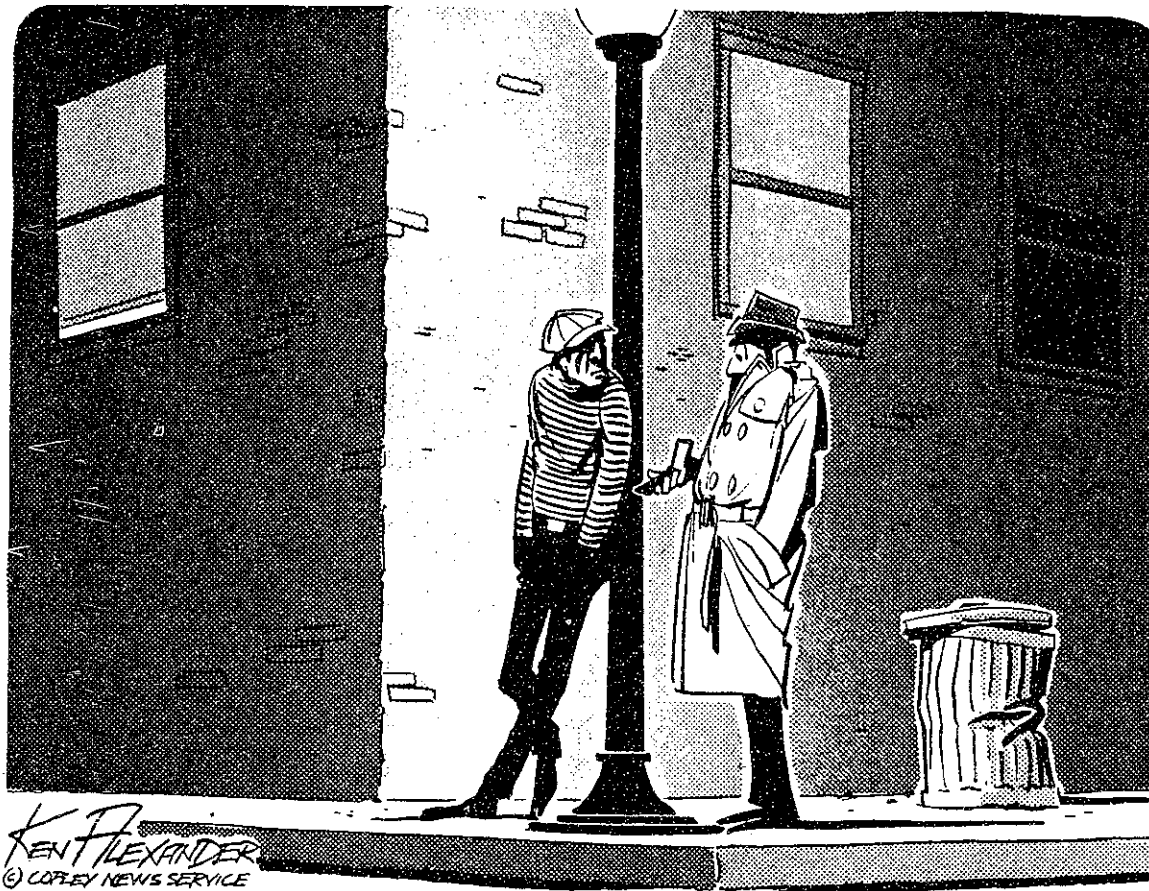
The next one and a half weeks were spent in a daze — my equivalent of what the Japanese call *go-gatsu-byo*, or "May sickness." After so many years of getting geared up for just those few test days — students often collapse afterwards from the release of pressure. Most exam results are known by middle or late April — hence the name. In my case I wandered around, read junky science fiction, tried my hand at writing, talked to my advisor about research — all in a dreamy, disjointed manner.

Some time later, I was called to the phone. It was my advisor. Congratulations, You made it. You are now enrolled in the Master's program at Tokyo University.

I hung up the phone and walked into the blackboard. Fancy that. My, I wasn't expecting that. Called up Professor Richard J. Samuels, head of the MIT-Japan Science and Technology program, who was taking a sabbatical in Japan and who is the one guilty for getting me over here in the first place. Tell me, what do I do now?

A few days later I gradually realize I have made it. I have pitted my wits against the "examination hell" and won. I have entered the master's program in Electronic Engineering and will get out, after two years and much toil, with a master's of science from the University of Tokyo — my trophy wrestled from the Japanese educational system. I just wonder how it'll look on my resume.

Tanya Sienko '82 received bachelors' degrees from MIT in Japanese Studies in 1982 and in physics in 1983 and is currently in the second year of the master's program at the University of Tokyo.



"I'M CIA... HAVE YOU EVER CONSIDERED A CAREER IN GOVERNMENT SERVICE?"

feedback

Former Dean corrects reference to Fasset garden

To the Editor:

I am writing in reaction to a letter from Jon D. Morrow '85 [Outraged by Alley tree devastation] which appeared in your September 25 issue which I just received. He was expressing his outrage at the removal of two of the weeping willows along Amherst Alley.

I do not deny the sense of loss expressed by Morrow. I am sure I would miss those trees, too, if I were there now. What I take issue with is his reference to the Julie Fasset Garden, which was indeed established in memory of a very gracious lady who made MIT a warmer place for a generation of students. The reference to "Dean Fasset's money" is incorrect and totally inappropriate. The idea of remembering Fasset, the planning for the garden, and the

money all came from a group of young alumni. The gifts came almost exclusively from the alumni one to ten years out. Some even came from students.

The point is, Morrow should not weaken the case for his "outrage" by attributing cynicism where none exists. The Julie Fasset Garden exists because a lot of young people cared for the

memory of someone who cared for them. I know. I was one of them. I also coordinated this project. I am sure that Julie, too, would mourn the loss of those trees. Don't try to use Julie and Fred Fasset as scapegoats; they aren't.

Kenneth C. Browning '66
Former Dean for Student Affairs

The Tech

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

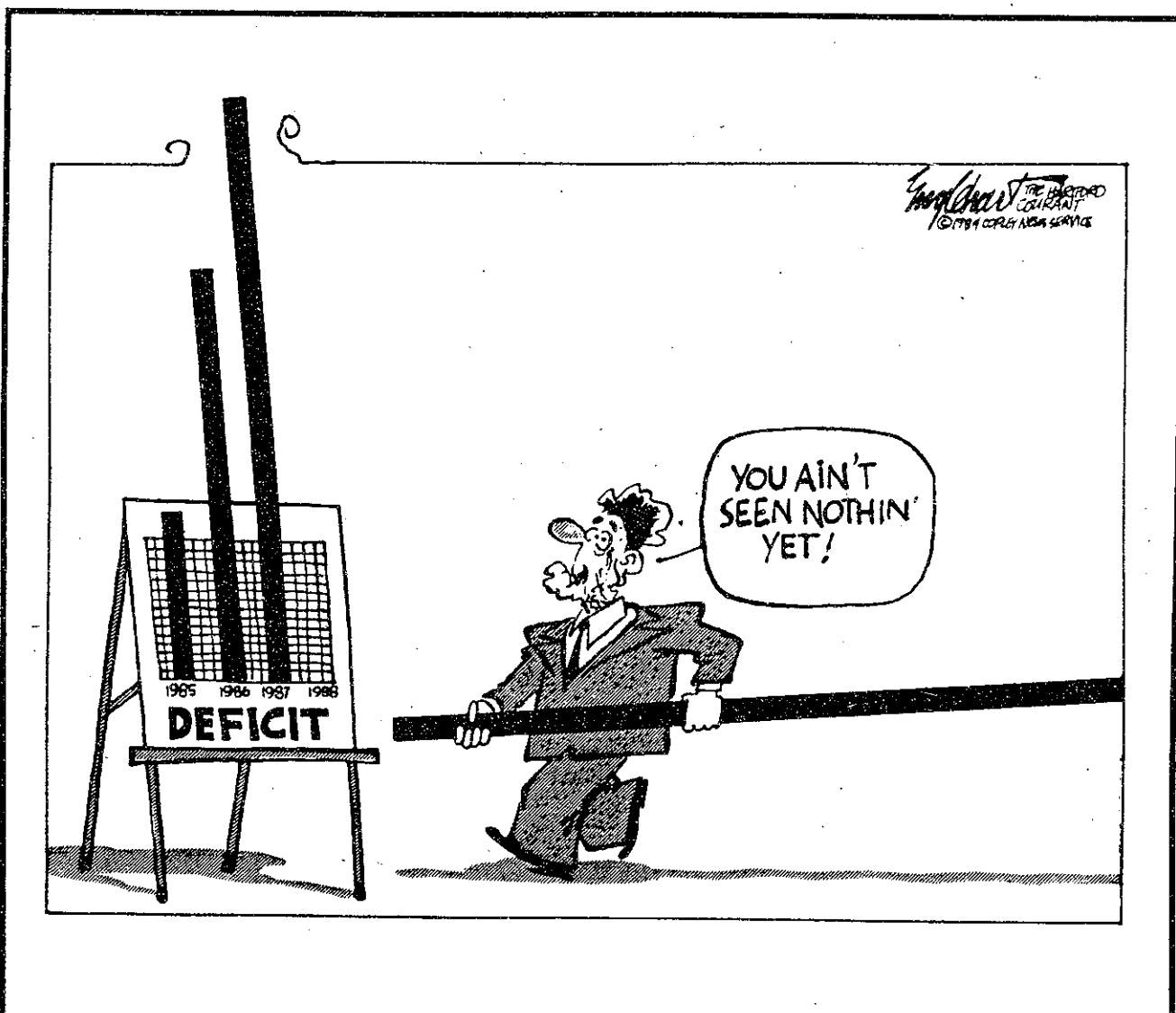
Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the Editor are welcome. They should be addressed to *The Tech*, PO Box 29, MIT Branch, Cambridge MA 02139, or by interdepartmental mail to Room W20-483. Letters should be typed and bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. *The Tech* reserves the right to edit or condense letters. We regret we cannot publish all of the letters we receive.

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; the opinion pages are not a bulletin board for free advertising by groups or individuals. Comments on the coverage, content, or editorial position of the newspaper are encouraged. In no instance does *The Tech* refuse to print a letter because the editorial board does not agree with the author's views. Letters violating standards of decency and appropriateness, however, are not published.

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.



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.

Friday, Nov. 16

Frank Brodhead, author of *Demonstration Elections* and editor of *Radical America*, will speak on the recent elections in the United States and Nicaragua and their aftermath as part of the Black Rose Lecture Series. The lecture will be held at 8 pm in Room 9-150. Free.

Tuesday, Nov. 20

A cognitive science seminar featuring speaker James H. Abbs will be held at 7:30 pm in the RLE Conference Room, 36-428. Copies of Abbs' papers are available upon request from Karen Persinger, Room 20B-225, x3-7358.

The Department of Architecture Lecture Series features Ada Karmi-Melamede, Columbia University and architect. See her work, "Recent Work" at 6:30 pm in Room 6-120.

Wednesday, Nov. 21

The MIT European Club announces a get-together in the Mezzanine Lounge of the Student Center (3rd floor). Bring your own drink. Members and non-members welcome.

Monday, Nov. 26

Want to lose weight using hypnosis and relaxation techniques? Beth Israel Hospital is running a 10-session hypnosis and weight loss group program. New group starts today. Call 735-4767 for details.

Tuesday, Nov. 27

A career workshop entitled "Starting Your Own Consulting Business", will be held from 7:30-9:30 pm at the Jewish Vocational Service. Fee: \$15. To pre-register, contact Meryl Glatt 723-2846 or Emily Kirshen 965-7940.

Mr. John Washill, Director, McKinsey & Co., will speak at the John F. Kennedy School of Government on "The Energy Industry — Dealing With an Un-

certain Future" at 4 pm in Starr Auditorium, sponsored by the Energy and Environmental Policy Center.

Wednesday, Nov. 28

Through hypnosis, relaxation techniques, and the use of new Nicorette gum, Beth Israel Hospital's **Quit Smoking Program** helps participants master the art of controlling the urge. New group starts today. Call 735-4767 for more information.

A seminar entitled "Careers in Publishing and Print Media", sponsored by the Jewish Vocational Service, will be held from 7:30-9:30 pm at Gosman Jewish Community Campus, 333 Nahanton Street, Newton Centre. Admission is \$5. For more information, contact Gail Liebhaber at 965-7940.

Professor James A. McCloskey, Dept. of Medicinal Chemistry and Biochemistry, University of Utah, will speak on "Techniques based on Mass Spectrometry and Chromatography for Analysis of Nucleic Acid Constituents." The seminar will be held at 4:15 pm, Room 220, Mugar Hall, Northeastern University.

Thursday, Nov. 29

A seminar entitled "Media Diplomacy", sponsored by the Research Program on Communications Policy, will be held from 4-6 pm in the Marlar Lounge, Room 37-252, 70 Vassar St., Cambridge. Speakers will be Dan Mica, Chairman, House Subcommittee on International Operations; Michael Schneider, U.S. Information Agency; and Hewson Ryan, Director, Murrow Center of Public Diplomacy, Tufts University. Open to the public.

Professor James A. McCloskey, Dept. of Medicinal Chemistry and Biochemistry, University of Utah, will speak on "The Structure Elucidation of New Naturally Modified Nucleosides: Dietary Factor of Transfer DNA." The seminar will be held at 4:15 pm, Hurtig Hall, Northeastern University.

Friday, Nov. 30

15th Anniversary Figure Skating Exhibition benefiting The Jimmy Fund will star skaters such as Tai Babilonia and Randy Gardner, Brian Boitano, Andreas Sallay and Kristina Regosky, and more.

The exhibition will be held 8 pm at the Bright Arena, Harvard University. Other shows will be held on Dec. 1, 8 pm and Dec. 2, 1 pm. Ticket prices: adults, \$10; students, children, and senior citizen, \$5. Group discounts available. For information, call 498-8172.

A jazz dance concert given by the Danny Sloan Dance Company will be held today and tomorrow at 8 pm at New England Life Hall, 225 Clarendon St. Prices: \$10 and \$8, discount of \$2 for seniors and students. Tickets on sale at BOSTIX and at the door. For further information, call 876-2984.

Sunday, Dec. 2

Beth Israel Hospital and the Leventhal-Sidman Jewish Community Center will sponsor a health fair, **Well-being for You and Your Family**, at the Jewish Community Center, 333 Nahanton St. in Newton from 12 noon to 4 pm. The fair will feature lectures, demonstrations, stress tests, films, and displays; in addition, Boston Red Sox baseball star Jim Rice will be available to sign autographs from 1-3 pm. For more information call 965-8900.

Monday, Dec. 3

Learn cardiopulmonary resuscitation (CPR) and become a certified CPR Heartsaver. The Heartsaver course will be held at 7 pm at the Jewish Community Center, 333 Nahanton Street, Newton. Fee: \$5 for JCC members and \$8 for non-members. To register, call 965-8900.

Do you sit at a computer for long periods of time? If your answer is "yes", then you are a potential victim of the new disease Tech-nostress! Learn creative ways to prevent and cope with computer stress at 12 noon to 2 pm at MIT/CAVS, 40 Mass. Ave. For further information, contact Professor Mel Alexenberg.

Tuesday, Dec. 4

A career workshop entitled "Making Time Work for You" will be held at the Jewish Vocational Service from 7:30-9:30 pm. The fee is \$15. To pre-register, contact Meryl Glatt 723-2846 or Emily Kirshen 965-7940.

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For recent grads, our Rotational Engineering Program offers an overview of the Astronics Operation. You'll spend 4 months in 3 integral operations — Software Engineering, Systems/Projects and Circuit Design — before choosing which area to specialize in. Or if you prefer, you may start working directly in one of the aforementioned areas.

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TECHNOLOGY



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notices

Listings

Thursday, Dec. 6

The Department of Architecture Lecture Series will feature Roger Pegrum, an architect from Australia. See his work "On Top Down Under" at 6:30 pm in Room 3-133.

Ongoing

Learn to relax your body, clear your mind, and increase your concentration. Study better, have more energy, and feel good! **Kundalini yoga** taught by Gururattan Khalsa on Thursday nights. Meet at Burton House dining hall at 5:30; please call Fred Martin or Jeff Tallaksen at 247-0506 or x3-3157 for more information.

Do you like to read? Do you enjoy math? **Become a S*T*A*R volunteer.** School Volunteers of Boston offers orientation and support to college students who have a few hours per week to spend with elementary, middle or high school students in schools convenient to college campuses. For information, call 451-6145 or visit our office at 25 West Street, downtown Boston near Park Street.

The Chinese Intercollegiate Choral Society meets Sundays 3-5 pm in W20-491. Anyone who likes to sing and can speak any Chinese dialect is welcome. For further information, call Isabel Chiu at 258-5233.

Students and faculty are cordially invited to flex their vocabularies at the **Boston Scrabble Club** — any Monday evening in the Teachers' Lounge of the Jackson-Mann Community School, Union Square, Allston. The club features "social Scrabble" for nervous newcomers, as well as officially-rated competitive play for the real addict. Club hours are 6:30 to 9:30 pm. For more information, contact P.G. Kaufmann at 784-5325.

Interested in children? Teenagers? Innovative education? The **Cambridge School Volunteers** needs you as a tutor, classroom aide, big brother or big sister, or a mini-course teacher. Work with any age student in any subject. Credit may be available. For more information, call 498-9218.

The **Peace Corps** is offering skill-training for programs utilizing the backgrounds of college graduates with mathematics and science minors. Peace Corps volunteers serve for two years. During their service they receive a generous living allowance, paid travel, training and health care. A post-service readjustment allowance of \$175 per month is paid to each volunteer. For information on Peace Corps service, call 223-6366 or 7366, or write PEACE CORPS, 1405 McCormack POCH, Boston, MA 02109

Announcements

November 21: Drop Date! Last day to cancel subjects from registration. Correction cards will not be accepted at the Registrar's Office without the necessary signature. If your advisor is unavailable, contact your undergraduate office or department headquarters. Freshmen should go to the Undergraduate Academic Support Office, Room 7-104.

Campus Activities is sponsoring a **College Bowl** during IAP. Any full-time undergraduate or graduate students can form a team and participate. College Bowl is a fast paced question and answer game. The winning team will compete in a regional tournament held at the University of New Hampshire in February. Any club, living group, or MIT organization can sponsor a team, register by December 14 in the Campus Activities Office W20-345.

The Kathlyn Langford Wolfe Awards, two \$1000 prizes, are to be awarded, one to an undergraduate student and one to a graduate student, upon completion of an imaginative and significant project combining research in materials and humanities or in materials and the arts. The project may take the form of laboratory research, a research paper, an exhibition, or a work of art. The deadline is February 4, 1985 for the preliminary project proposal and April 22, 1985 for the final submission. For more information please contact Prof. L. Hobbs, Room 13-4066, x3-6835 and Prof. A. Kaledin, Room 14N-322, x3-4144.

Notice to certain members of the class of 1985 and 1986: To avoid misunderstandings or complications which might slow progress toward your degree, please file a **Humanities, Arts, and Social Sciences Concentration Proposal** form with your chosen field office after discussing your program of study with a Field Advisor. This should have been taken care of before the end of your sophomore year. If you have any questions please call the HASS Information Center, x3-4441.

A.I.C.U.M. (Association of Independent Colleges and Universities of Massachusetts) is attempting to document the activities of its member colleges with public school systems. If, as a member of the MIT Community, you are working with the Boston or Cambridge Public Schools, please call Alan Dyson, x3-7063.

The National Research Council plans to award approximately 35 Postdoctoral Fellowships for Minorities in a program designed to provide opportunities for continued education and experience in research for American Indians and Alaskan Natives, Black Americans, Mexican Americans/Chicanos, and Puerto Ricans.

Awards will be made in the behavioral and social sciences, humanities, engineering, mathematics, physical sciences, and biological sciences, and for interdisciplinary programs comprised of two or more eligible disciplines. Deadline for submission is January 16, 1985. All inquiries concerning application materials and program administration should be addressed to the Fellowship Office, National Research Council, 2101 Constitution Avenue, Washington, D.C. 20418.

The American Institute of Steel Construction has announced that eight graduate fellowships of \$5000 each will be awarded in 1985 by The AISC Education Foundation. The grants will be awarded to graduate civil or architectural engineering students proposing a course of study toward an advanced degree related to fabricated structural steel. Applicants must be U.S. citizens. Deadline for receiving applications is March 1, 1985. To obtain applications, write AISC Education Foundation, 400 N. Michigan Ave., Chicago, IL 60611, or call 312-670-2400.

All students interested in **applying to law school** for fall '85 should make an appointment in the Preprofessional Advising Office. Phone Ann at x3-4737 or stop by Room 12-170.

The **Christian Science Monitor** is sponsoring an **essay contest** challenging its readers to come up with possible scenarios that could lead to world peace in the next 25 years. Students and faculty at colleges and universities around the country are also invited to participate. Participants might consider such factors as economic conditions, the role of moral leadership and world armaments. Essays will be judged on the feasibility of the ideas they contain and will be expected to show a knowledge of the framework of international relations in the world today and the process by which those relations are bettered. Entries of not more than 3,000 words in English, French, German, or Spanish will be accepted. The best three will be printed in The Christian Science Monitor. Entries should be postmarked not later than December 31, 1984 and sent to PEACE CONTEST, The Christian Science Monitor, One Norway Street, Boston, MA 02115.

The National Research Council announces the **1985 Postdoctoral, Resident, and Cooperative Research Associateship Programs** for research in the sciences and engineering to be conducted in behalf of 21 federal agencies or research institutions. Approximately 250 full-time associateships will be awarded on a competitive basis for research in chemistry, engineering, and mathematics, and in the earth, environmental, physical, space,

and life sciences. Most of the programs are open to both US and non-US nationals, and to both recent Ph.D. holders and senior investigators. Awards are made for one or two years with stipends beginning at \$23,350 a year for Ph.D.'s and an individual determination for senior associates. Postmark deadline must be no later than January 15, 1985. Information on specific research opportunities and federal laboratories, as well as application materials, may be obtained from Associateship Programs, Office of Scientific and Engineering Personnel, JH 608-D3, National Research Council, 2101 Constitution Avenue, N.W., Washington, D.C. 20418, (202) 334-2760.

The **German Academic Exchange Service (DAAD)** announces the availability of scholarships for students and faculty members: **German Studies Summer Seminar at the University of Marburg** during June/July 1985. This 4-week course is designed for faculty members and, in exceptional cases, Ph.D. candidates. The seminar provides intensive language courses, seminars and lectures on political, social and economic aspects of contemporary Germany. In addition, meetings with representatives of professional groups, and excursions to places of interest are on the agenda. **Deutschlandkundlicher Sommerkurs at Regensburg University.** This course offers a 6-week German Studies program providing language instruction and concentrating on historical, cultural and economic aspects of contemporary Germany. Students from all fields with at least junior status and a good working knowl-

edge of German are eligible. All application deadlines are January 31, 1985. For further information and application forms, please contact German Academic Exchange Service, 535 Fifth Avenue, Suite 1107, New York, NY 10017 or call 212-599-0464.

The National Consortium for Graduate Degrees for Minorities in Engineering, Inc. (GEM) is now accepting applications for its Graduate Fellowship Program which will provide one hundred-fifty awards to minority students in engineering. Candidates for participation must be American Indian, Black American, Mexican American, or Puerto Rican. Each fellowship pays full tuition and fees at a member university and a stipend of \$5000 for the academic year, as well as provides summer employment at a member-research laboratory. Deadline for application material for the 1985-86 fellowship year is December 1, 1984. For further information contact: Graduate Engineering for Minorities, P.O. Box 537, Notre Dame, Indiana 46556.



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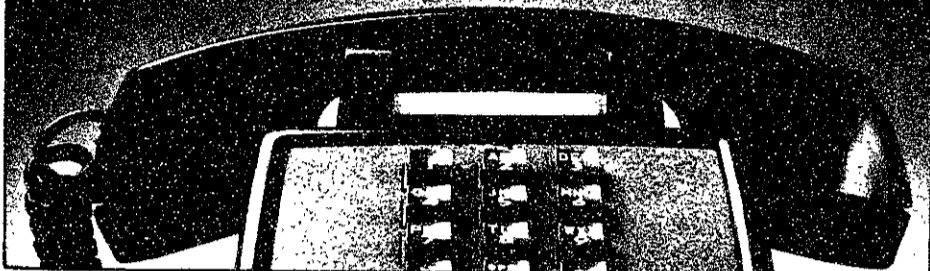
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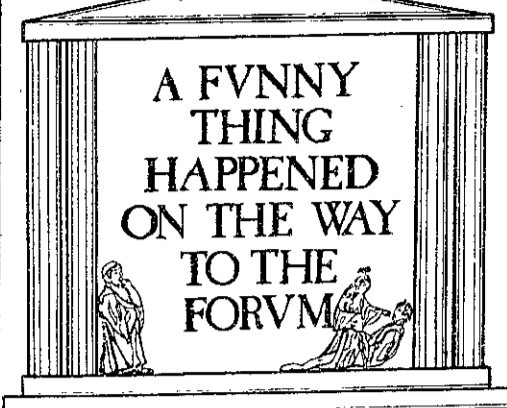
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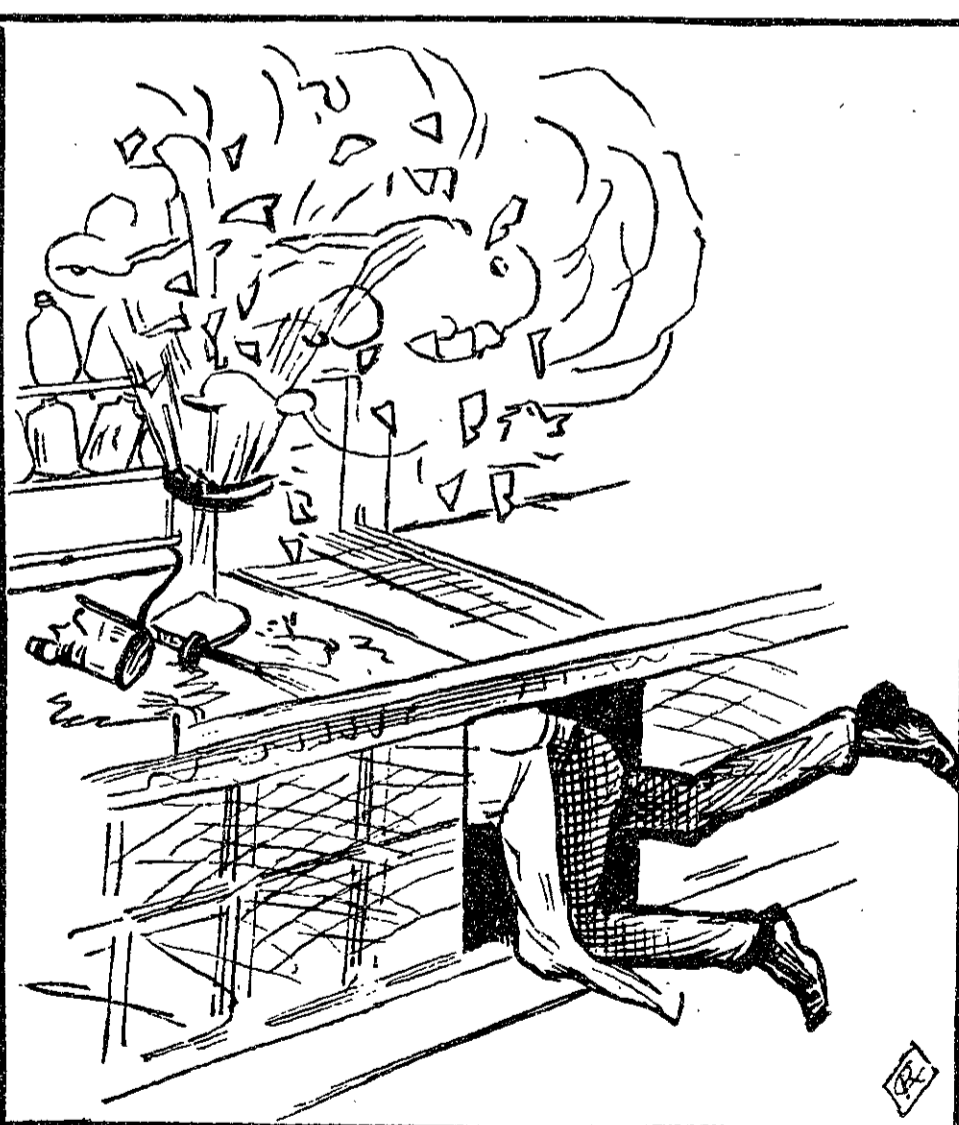
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Reprinted from Vol II, no. 6 of The Tech, Dec. 20, 1982.

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Do you need to talk to an attorney? Consultations for personal injury, business law, real estate, medical malpractice, divorce, wills, litigation and other legal matters. Call Attorney Esther J. Horwich, MIT '77 at 523-1150.

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.



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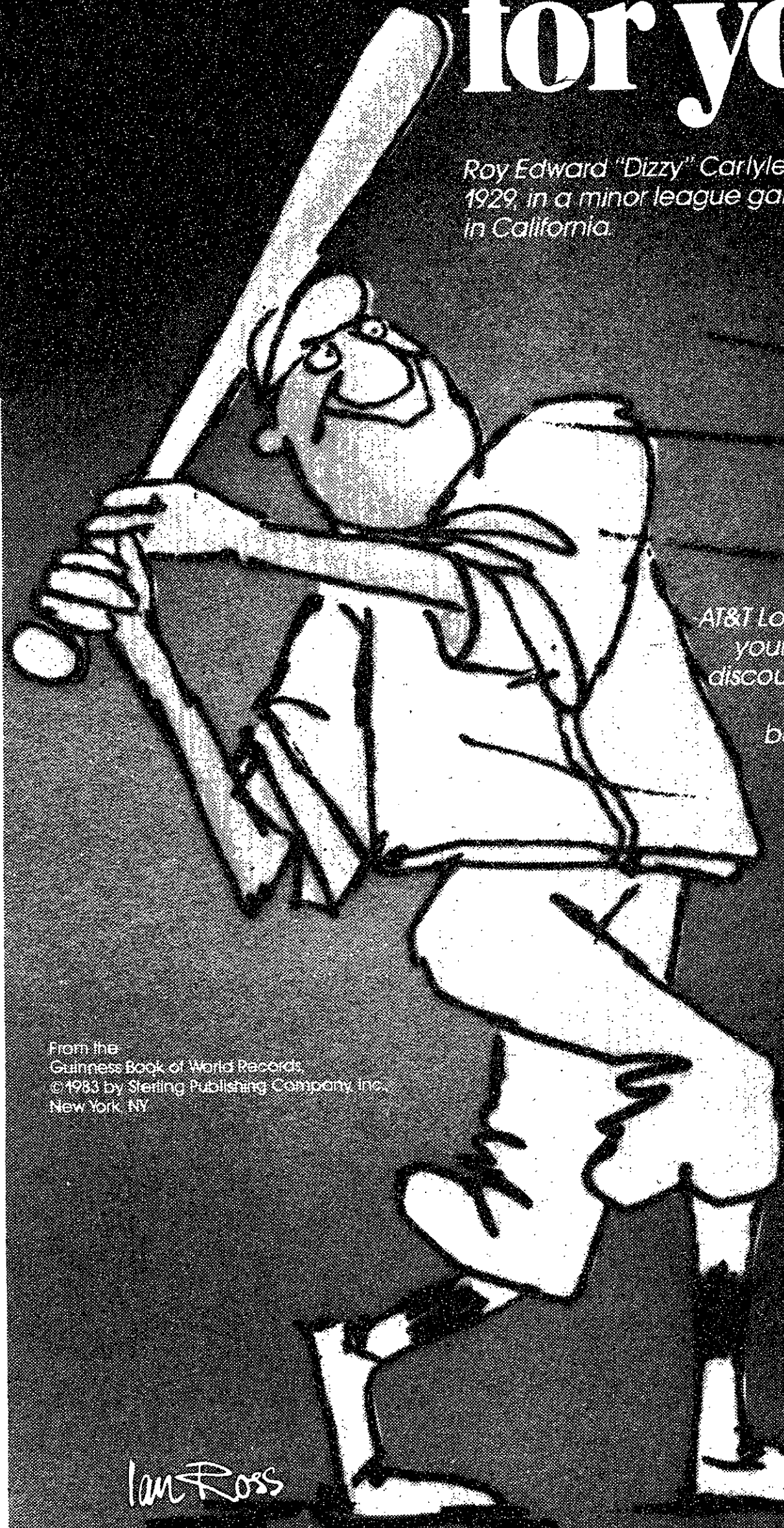
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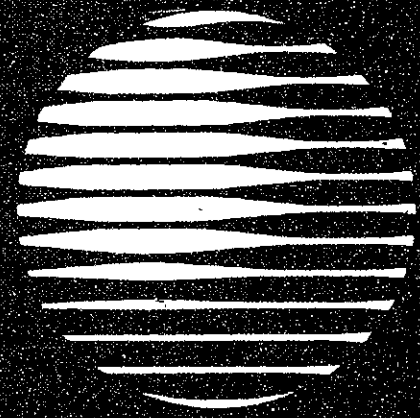
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Ian Ross



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ARTS

The right Image

Public Image Limited, in concert at the Metro November 7.

It is not often that you see mohawks and spiked bracelets at the Metro, but Wednesday the 7th was an exception to this rule. The trendy crowd that you would typically find here was replaced by a more punk and artsy oriented audience as well as a contingency of diehard Sex Pistols fans. Despite being booked for a middle-of-the-week show, Public Image Limited drew a good-sized crowd and we doubt that any of them left the show disappointed. It was not the intensity or energy of the band that captured its audience, but the unique style of their musical performance.

Public Image Limited, better known to some simply as PiL, was the brain child of former Sex Pistols band members Johnny "Rotten" Lydon and Keith Levene. Shortly after the demise of Sid Vicious in 1979, Public Image Limited was formed to facilitate a new musical direction for Lydon and Levene. The idea was to form a company, Multi Image Corporation, analogous to what the Beatles did with Apple. However, this venture never panned out. Keith Levene has recently left the band due to personal conflicts, but Public Image Limited lives on with its primary creative force now provided by Johnny Lydon.

The band opened with "Bad Life" and continued through the first portion of the set with material drawn mostly from its most recent LP, *This is What You*

Want... This is What You Get. They then made a transition backwards with songs from their first album including "Religion," "Attack," and the ever familiar "Public Image Theme." Johnny remained the central focus throughout the concert as he mimicked the audience with his stage antics. In his striped pajamas and brightly-dyed red hair, Lydon was in total control of his audience. He appeared very relaxed as if in his natural element with an unspoken rapport between himself and his fans.

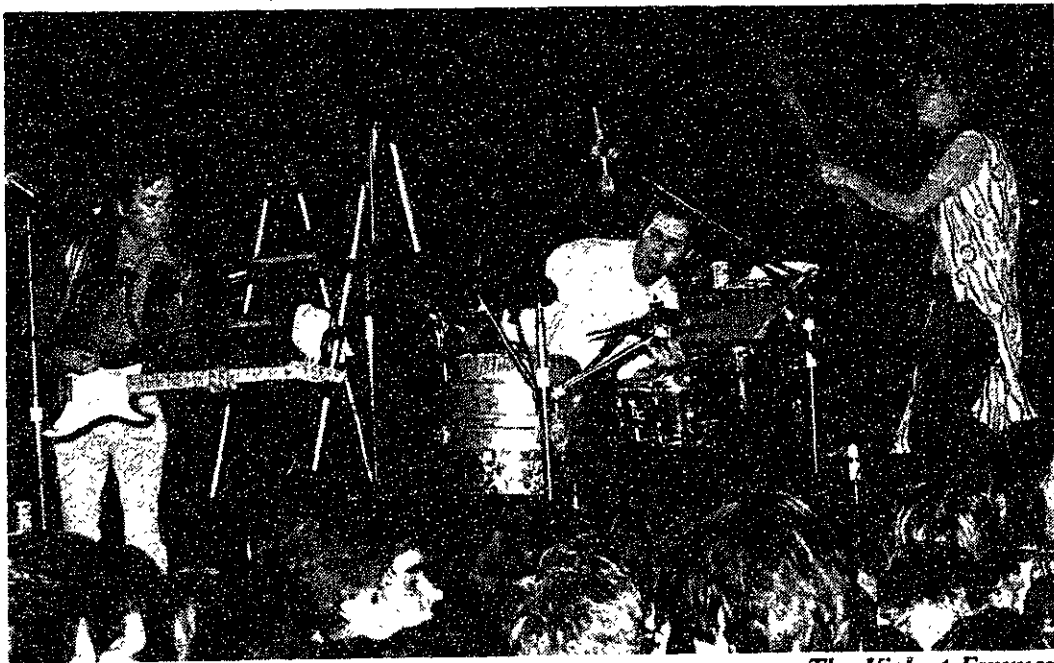
The show reached a climax as Johnny Lydon transformed himself back to Johnny Rotten and took a trip down memory lane by performing a number of Sex Pistols classics. The crowd went absolutely wild as he belted out the sounds of "Anarchy in the UK" and "Bodies" to name a few. As the crowd became a frenzy of slam dancing, it seemed as though for some it was a reliving of the early punk days of '78 and for others it was the chance that they never had to experience the Sex Pistols.

The show ended with two encores and a feeling of great satisfaction. Although some may criticize the direction PiL has taken since 1979, to us it seemed a natural and even necessary divergence from the extreme genre of music that the Sex Pistols epitomized. As PiL continues to evolve, Johnny Lydon proves that he is able to consistently produce creative material and explore new musical directions.

Stephen A. Brobst and Mary Alexander



Johnny Lydon glances outwards



The Violent Femmes

Garbo feeb out

Garbo Talks opens November 16th at the Sacks Copley and Somerville.

There is no question about Sydney Lumet's talent as a director. Some of his most remarkable efforts include *Serpico*, *Dog Day Afternoon*, *Network*, *Murder on the Orient Express* and more recently *The Verdict*. And there's certainly no doubt as far as Anne Bancroft goes. She also has an impressive resumé in the world of film and theater. If we can forget its somewhat aggressive atmosphere, even New York can be considered a beautiful city for a movie.

Given that *Garbo Talks* has all the above, why is it an absolute failure? Very simply, because of an extremely feeble and clichéd story line. Screenwriter Larry Grusin, making his motion picture debut, paints the typical scenario. Anne Bancroft plays Estelle, the eccentric mother of a rather conservative, yuppie accountant Gilbert (Ron Silver), who is married to Lisa (Carrie Fisher), a Cuisinart-type wife from California. Estelle fails to meet the motherly stereotype. She seems to prefer to shoplift in the name of justice and scold construction workers in the name of decency than to knit or bake apple pies. Furthermore, Estelle has one passion which she has nurtured since childhood: Greta Garbo.

When Estelle learns from her doctor that she has a brain tumor and only four months to live she asks Gilbert for a last wish, to meet Greta Garbo. What is really unfortunate, is that on top of this banal and unrealistic plot the characters are not in the least explored but merely depicted as the stereotypes of the eighties that we are all familiar with. There is a kind of

pseudo-melodrama and search for romanticism in the film which only makes the characters look more trite and the story become incredibly boring. Garbo's magic and uniqueness is not paid the tribute that it ought to be. The title promises more than the movie delivers.

Catherine Hicks who plays Jane, the new girl in Gilbert's office, gives a creditable performance as the initial spark in Gilbert's life which helps him to rebel from the mediocrity of his 9-to-5 life and eventually tell his oppressive and unfair boss "to go and --- himself." Conveniently, Gilbert's endeavors cause him to separate from his wife. This makes Jane's plot function apparent, as she finally elopes with Gilbert and Lisa (Gilbert's wife) catches a flight back to Los Angeles.

For those of you who are still planning to see *Garbo Talks*, I will not reveal the end. The only excuses that you could possibly have for wanting to see this movie are the following:

- 1) You live in New York and are feeling homesick. (The whole film is shot in New York. Some of the photography is quite picturesque.)
- 2) You entered a lottery and won free tickets to see *Garbo Talks*.
- 3) You don't believe me (*Errare humanum est*).

If you are planning to see Greta Garbo live, definitely don't go. The way she is filmed and the way she dresses might make you mistake her for Humphrey Bogart. One good thing about the film. Eventually Estelle dies from her brain tumor and you know that the film is almost over.

Corrado Giambaivo

Energetic Femmes

Violent Femmes, in concert at the Channel, November 10.

Milwaukee's Violent Femmes strengthened their reputation as an extremely angry, semi-acoustic rock band with their performance at the Channel on Saturday night. Opening with the song "Hallowed Ground," the title track from their latest album, the Femmes set the tone for the concert with what has become their trademark (but certainly not their only) sound. Front man Gordon Gano's adenoidal whine of a voice put goosebumps on the flesh. Brian Ritchie's giant acoustic bass filled the atmosphere with tension, spouting menacing, loudly buzzing tones. Victor De Lorenzo pounded out a furious, often unpredictable beat, using only brushes on his bare-necessities drum kit. And the grating, thrashing way that they wove their sounds together was unmistakable Femmes.

But instead of building on this foundation with one of their more frenetic tunes, the band slipped into the haunting folkishness of "Country Death Song," in which a man kills his daughter, then takes his own life because of his guilt. Immediately the mood shifted to one of desperation and surrender, and an extremely chilling feeling swept the hall as the entire crowd sang along with Gano, chanting, "I started making plans to kill my own kind."

When the emotions of the band made another about face, into the sizzling cry for escape of "Blister in the Sun," it became obvious that the Femmes intended to provide an extremely diverse variety of moods. They churned out rollicking, goodtime rock ("Gimme the Car," "I Held Her in My Arms"), acoustic ballads ("Confessions," "Good Feeling") and even a sing-along gospel number ("Faith"). But tying most of the music together was the sense of adolescent anxiety that Gano in-

jects into his vocals. In much the same way that Lou Reed expressed the seedy underside of the confused generation of the sixties, Gano expresses the irritation of a patronized generation in the eighties. At times staring furiously into the audience, at others singing with his eyes shut, he had the alienated distance of a youth disappointed with every aspect of growing up.

However, not even Gano's perfect rendition of the frustrated teenager could unify the Violent Femmes when all three play at full throttle, and there was some loss of direction as things got a little out of hand. The instrumental section of "Confessions," which brings the song to its potential of ultimate desperation, turned out so wild and chaotic that the effect was lost. "Black Girls" had a strong start, especially with live backup from the Horns of Dilemma horn section, but it soon flew far out of control. There was abundant energy, but occasionally it was not focused in a coherent way.

Fortunately, this problem was not widespread. By the closing songs of the 90-minute set, the band had ceased experimenting with mood changes, and aimed solely at putting out maximum positive energy. When repeated in the encore, "Blister in the Sun" was full of fun and enjoyment instead of confinement and aggravation. Gano's voice actually showed some range and smoothness, as opposed to the usual droning. Similarly, the suicidal theme of "Kiss Off" was downplayed, while the emotional release of the song took on new dimensions. So charged up was the band that they exploded into a fit of playfulness, and segued into a short version of "Batman Theme." This bit of unexpected absurdity was the perfect conclusion for a wild evening of varied emotions and pure kinetic energy.

Andrew Vyrros

Dramashop tops

An Evening of One-Act Plays, presented by MIT Dramashop; Nov. 16-17; 8 pm in Kresge Little Theatre; free.

The MIT Dramashop is celebrating its thirtieth year in Kresge Little Theatre with the production of two one-act plays; and they are doing a good job of it.

The first play, *A Marriage Proposal* by Anton Chekhov, is a delightful comedy about land deeds, old neighbors, hunting dogs and, every once and a while, about a marriage proposal. My hat is off to Steven

Kaal who remained in character despite an errant moustache.

The second play is Eugene Ionesco's *The Bald Soprano*. For those who enjoy Theatre of the Absurd, this will be the best of the evening. The faultless delivery by the cast is the only thing that saved for me this, my least favorite Ionesco play.

Drop by Kresge Little Theatre if you want to help the folks at Dramashop celebrate their thirtieth. It will be the most enjoyable favor that you do this weekend.

James F. Kirk

ARTS

Spectacular

Human Sexual Response, in concert Wednesday, Oct. 31 at Spit.

Halloween is always a special night. Halloween 1984 was extra-special for Boston music lovers, as Human Sexual Response made its return to the stage after a 2½-year hiatus. This one-time-only reunion concert featured a house packed to the gills (imagine the Green Line during rush hour, only worse) and a highly anticipatory crowd in ghoulish costume befitting the evening.

Although the band was extremely popular in its hometown of Boston, it never seemed to catch on anywhere else except for the occasional college campus radio station. Maybe HSR was too arty to be a dance band, or too dancy to be an art band, but for whatever reason the band members decided to pack it in. Maybe the thought of playing to admiring audiences at Jonathan Swift's (but nowhere else) became a bit nauseating.

Human Sexual Response was always a little bit different. The instrumentation (guitar, bass, drums) was fairly standard, certainly by the new-wave ethics of the late 70s, but FOUR vocalists? Four vocalists who danced and writhed even while belting out reasonably normal-sounding harmonies? Maybe they simply weren't different enough to catch on in an era when the weirder, the better was the rule and woe to the band which didn't conform to the conventional views of non-conformity.

The songs were also a bit out of the ordinary, dealing mostly with variations on the theme of, what else, sex. (The band's name is derived from the famous Masters and Johnson sex survey of a previous generation.) The lyrics were often so tongue-in-cheek that it became difficult to take the group seriously, which hurt the credibility of the tunes conveying a deeper message. They were clever, too clever for their own good as it turned out, and much of the humor undoubtedly sailed over the heads of many a neophyte listener.

The band released two records late in its career: *Figure 14* in 1980 and *In a Roman Mood* a year later. Perhaps if they had been issued during the group's heyday two to three years earlier they might have made more of an impact; even HSR's staunchest supporters had become somewhat jaded from waiting such a long time for vinyl which could have come out much sooner than it ultimately did.

Figure 14 was marred somewhat by production which was too light and airy; *Roman Mood* sounded denser and more frenetic, but suffered from the inclusion of

too many slower, moody pieces (the first album contained most of the band's upbeat "hit" songs). Neither album fully captured the complete abandon and wall of sound that Human Sexual Response generated in concert. They were also quite visually oriented, and this was in pre-MTV days.

Lead vocalist and primary songwriter Larry Bangor, along with guitarist Rich Gilbert, bassist Chris Maclachlan and drummer Malcolm Travis, formed another band out of HSR's ashes. Wild Kingdom is still active in the local club scene, but has never achieved quite the notoriety and popularity of the earlier combo. Vocalists Casey Cameron, Windle Davis and Dini Lamot all retired from the professional music world.

As the stage curtain was finally drawn away, Human Sexual Response was revealed at last, resplendent in skeleton-painted black spandex and matching skull greasepaint (which didn't last past the third number). The band launched into the quirky, driving "Pound," following with the poppier-sounding "Andy Fell" and the dark, polyrhythmic "Marone Offering," all from the second album. HSR was more than a little loose at times, quite forgivable considering the 30-month time lapse since these songs had been played in public. Except for a minimal number of obvious miscues, it is likely that only the musicians in the audience noticed anything was even slightly amiss.

A trio of songs from the first album came next, starting with the moody "Marone Moan," followed by "Unba Unba (Unbelievable)" and the incredibly twisted "Dick and Jane":

*Come and see
See Jane ride
See Dick run
Come come come
Oh Dick
See Spot come now*

Somehow, I don't recall implications of bestiality in my first-grade primers.

Next was "Public Alley 909" from *Roman Mood*, a pulsating tone-poem featuring Gilbert's screeching guitar (he comes closest to replicating the sound of broken glass of any guitarist) and which is my personal favorite of their songs. The tone of the concert was quieted somewhat by "Bodyguard," also from the second album, and *Figure 14*'s "Anne Frank Story,"

human sexual response



which is really almost three completely different songs in one.

"Jackie Onassis," from the first record, followed this mellow interlude. This is HSR's most popular song, and the first one to make the band stand out from the rest of the local music pack. It is the only tune in which Bangor doesn't sing lead; Cameron, the group's only woman, handles the chores on this send-up of the First Lady of tabloid-dom:

*I want to be Jackie Onassis
I want to wear a pair of
dark sunglasses
I want to be Jackie Onassis,
oh yeah. . . .
First the world will call me
Bouvier — hey!
Then I'll change my name to Jackie K.
After my date with tragedy
I'll let Aristotle take care of me
I want to be Jackie Onassis, oh yeah*

In *a Roman Mood*'s "12345678910," a song with more time changes than Human Sexual Response has members was next, followed by "What Does Sex Mean to Me?" from *Figure 14*, the band's most straightforward derision of sexual mores.

"Land of the Glass Pinecones" from the second record provided one final quiet break before the group launched into its final three numbers without pausing: a cover of "A Question of Temperature," a

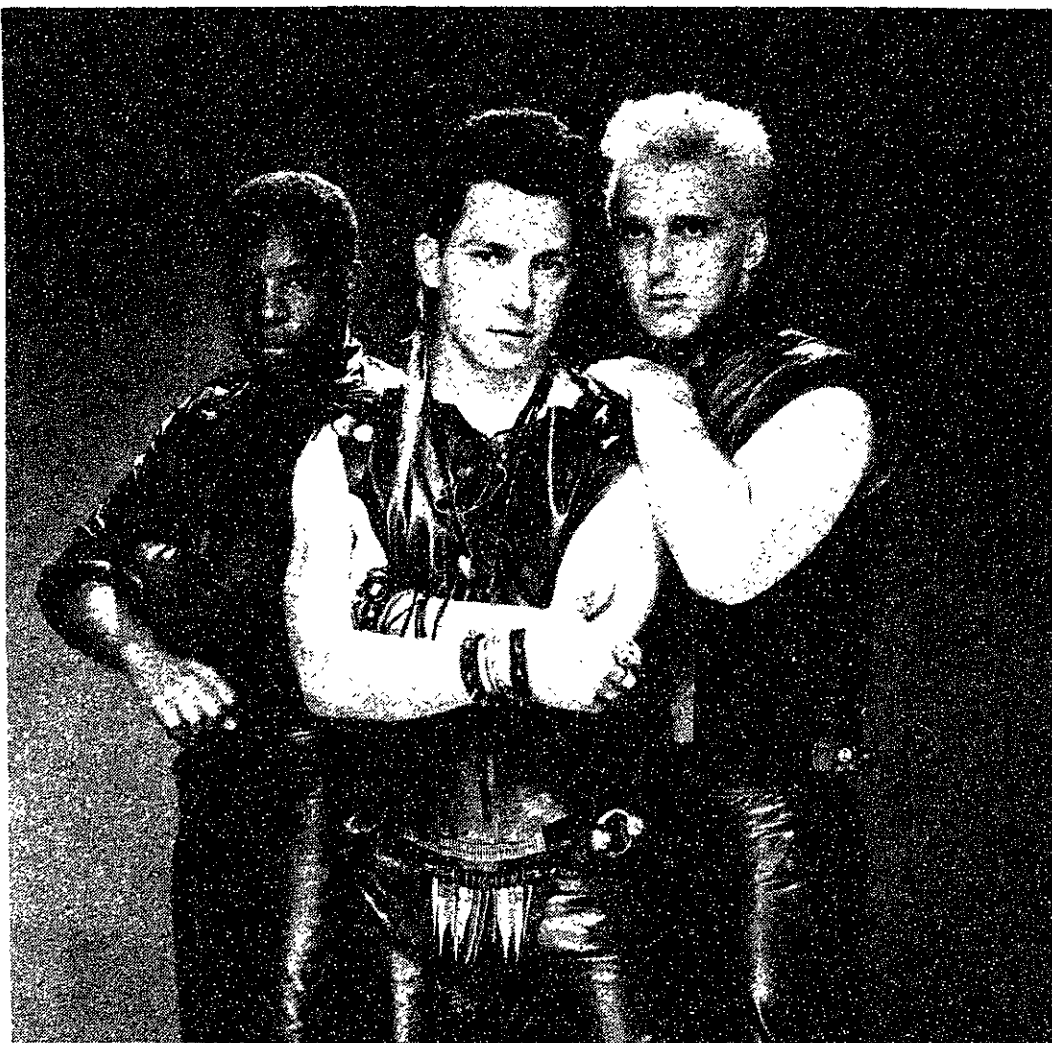
relic of 60s gogo-psychedelia culled from *Roman Mood*, "Dolls," replete with horror-movie plotline ("The day the dolls came to life"), and the Capitol's oldie "Cool Jerk," both from the debut disc.

After a short break, Human Sexual Response returned to perform "Guardian Angel" from *Roman Mood* and a song they often played but never recorded, the old McCoy's song "Hang On Sloopy," which in itself was a ripoff of "Louie, Louie." Another break, and the band returned for one final encore. "I Want to be Your Cow," an unrecorded HSR original, found the four vocalists down on all fours with the audience mooing its approval.

And then it was all over. The house lights came on, and the thousand-plus sweaty bodies spilled out into the chilly November air. Even though Human Sexual Response didn't play "Butt Fuck," a song which almost got them banned on several occasions, it was certainly an evening which will long be remembered by both old fans who had seen the band dozens of times and those who had only heard the rumors about how great HSR was.

Unfortunately, there are no plans to reunite the band, even after such an exhilarating, intense, fun show. Oh well, maybe next Halloween someone will convince Mission of Burma to make a comeback. Perhaps even the Sacred Cows.

Drew Blakeman



Belfegore in all its splendor

New record a real let-down

Belfegore, a new LP by Belfegore on Elektra Records.

I began listening to Belfegore with expectations of hearing something new and interesting. After all, any band made up of a guitarist (Meikel Clauss) from Montreal, a drummer (Charly T. Charles) from Dusseldorf, and a bassist (Raoul Walton) from the Bronx promised to be different. Unfortunately, it's a promise Belfegore can't deliver on their debut LP.

This album is a misguided attempt to merge funk with hardcore punk rock. Clauss provides a capable lead vocal, but his guitar and synthesizer playing is undistinguished. Charles' drumming is noteworthy only for its loudness, and Walton supplies very rudimentary funk bass lines. Their overall musicianship leads me to believe they chose to mix these two music forms, not for artistic reasons, but because they could not play either form well.

Despite all these failures, the composing stands out as the real weakness of the album. Typically, each song starts out on one riff which is maintained with faithful devotion for about four minutes. "Seabird Seamoan," for example, would have been better titled "Seabird Seadrone."

"Questions" is a slow, plodding synthesizer number that goes nowhere. It sounds something like Rush in an ominous mood. In contrast, "Wake Up With Sirens" is an uptempo guitar/synthesizer song, along the lines of Gang of Four. Yet this song also goes nowhere, repeating over and over a simple funk rhythm while Clauss whispers the vocal. "Don't You Run" sounds like a poor cover of Wang Chung's "Dance Hall Days." The other tracks, with one exception, are variations on these three songs.

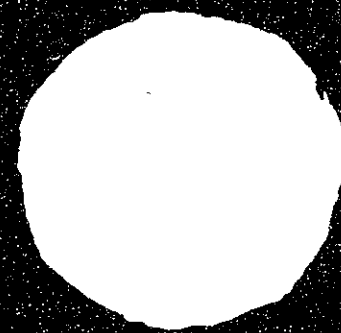
The best cut, by far, on this album is "All That I Wanted." Only on this song does Belfegore successfully meld the funk and hardcore influences. Walton and Charles provide a solid bottom groove for the cries of Clauss and his guitar. "All That I Wanted" is a headbanger you can dance to. However, even this song, Belfegore's best, comes off sounding like an outtake from a Sex Pistols session and not something new.

While the idea of putting hardcore and funk together has merit, Belfegore doesn't show that they can do it successfully. On a scale of 1 to 10, I'd give this album a 5.

Mitch Glavin

IDEAS

WINTER • 1984





QUEST FOR FIRE

Results from *The Tech's* salsa taste test

An increasingly popular way of keeping warm during the winter months involves consuming large quantities of Mexican food. A staple item of south-of-the-border cookery is salsa, a hot sauce made from tomatoes, peppers, and onions. It's used in making tacos, nachos, huevos rancheros, and many other spicy dishes. A favorite use of salsa is as a dip for tortilla chips. This article details the adventures of two dozen members of *The Tech* staff in a quest for the best commercially-available salsa.

Prices given are for Star Market, but most of these brands are available elsewhere.

Clear winners of the taste test were the chunky Ortega Hot Taco Salsa (\$1.39/12 oz.), described as "hot but friendly," and Pace Hot Picante Sauce (99¢/8 oz.), which several participants praised for being both spicy and flavorful. Both managed to combine spice, vinegar and raw heat. Among those who preferred a more mild-mannered sauce, Ortega Mild Taco Salsa (\$1.39/12 oz.) was a favorite. All of the other mild sauces lacked flavor as well as heat. Hottest of all was La Victoria Salsa Ranchera (\$1.69/12 oz.), one of whose fans observed, "Gets you when you breathe," and another recommended having "plenty of liquids available to put out the fire." Complaints about this sauce centered around its having "no taste, just physiological effects," and "no texture except seeds." La Victoria also makes a mild chili dip that was too sweet for our reviewers.

The Most Unusual award was shared by Hot Cha Cha (\$1.99/12 oz.) and Pablo's Mild Salsa (\$1.29/8 oz.). The former is an all-natural salsa with no added salt or preservatives, and features such non-traditional ingredients as fresh coriander leaves, carrots, and celery; it's actually closer to a spicy vegetable soup than to a hot sauce. Pablo's has a distinctive cumin taste; some of those who objected to it as a dip suggested it might be just the thing for eggs or tacos. While neither one makes a great chip dip, both would be superior for cooking.

IDEAS: WINTER 1984
A supplement to *The Tech*
November 16, 1984

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Design and Illustrations:

V. Michael Bove G

Entire contents ©1984 *The Tech*. Thanks to Claude Garamond (1480-1561), without whom it just wouldn't have been the same.

Two definitely avoidable salsas are Old El Paso Mild Taco Sauce (79¢/8 oz.) and Tostitos Picante Sauce (\$1.29/10.5 oz.). Both of these suffer from a tomato-soup-like texture and an almost syrupy-sweet flavor. A couple of reviewers thought we had mixed Tabasco and dilute catsup as a control for the taste tests.

Salsa neophytes should stick with the excellent Ortega products. La Victoria would be an acceptable second choice. Now, if anyone has a good recipe from his or her mother, we would like to see it.

— Ken Meltsner
V. Michael Bove

TOP SHOPS

These are a few of my favorite stores . . .

In this world of Zayres and Stores 24, one can get the impression that the future of shopping is bland and monolithic. It isn't necessarily so. I have a weakness for friendly, somewhat crowded shops with strong personalities, and the Boston/Cambridge area features any number of such establishments. Not only are they interesting places to browse when one isn't really looking for anything, they're also generally more helpful than K-mart-like stores when one needs something in particular but isn't sure just what (or just where it might be found). Some favorites:

If you've ever wondered what a small-town Woolworth's was like thirty years ago, stop at Irwin's Emporium of Values, 1730 Mass. Ave., Cambridge. Toys, artists' supplies, stationery, housewares, and a zillion other indescribables form the stock of this jam-packed little store, which incredibly is very organized and a pleasant place to shop (except, perhaps, the week before Halloween, when people are running around looking for just the right grease paint and vampire fingernails). And if you don't know where something is, Irwin — you'll see a lot of him if you shop here regularly — is usually right there to help. Try Irwin's first for random items like paper dolls, fake mustaches, glass coffee percolator caps, and printmaker's ink. MBTA: Red Line to Porter (so we're promised — meanwhile, take it to Harvard Square and then take the #77 bus).
Hunt Drug Store, 500 Main St., Malden, has long been a favorite haunt of Film/Video students, but should be known about by everyone who is in the market for cameras, darkroom items, or videotape. This is the best place around to find

CONTINUED, PAGE 4

BOSTON TURNS JAPANESE

If you knew sushi like I know sushi . . .

In the past few years, Boston has experienced an increasing fascination with everything Japanese. While the average student is probably not ready to start sleeping on a futon and wearing kimonos to class, you don't need to be able to tell tabi from toro to appreciate good food. In Japan, good food is pronounced *sushi*.

The most common type of sushi is nigiri — sliced raw fish draped over mounds of sticky rice, or maki — fish and/or vegetables rolled in rice and seaweed. Each piece is made with a dab of wasabi (Japanese horseradish). Good sushi tastes clean and slightly spicy, and almost melts in one's mouth. Sushi tastes "fishy" only when not fresh. At roughly a dollar a bite, it is usually fresh. Well-made sushi is delicious regardless of where it is eaten. The pleasure can be enhanced by sitting at the sushi bar, where one may order a few pieces at a time directly from the chef. The waitress will provide a hot towel (to wash your hands), miso soup, and menus. Ask her for tea, water, or sake, and for the bill — leave the chef to his art.

Dip each piece into the soy sauce considerably supplied. Try to dip only the fish — the rice will fall apart if it gets too wet (it's OK to use fingers if your chopstick abilities aren't up to this). For extra spice, add a small amount of wasabi (extra will come with your order). Between pieces, nibble some gari (pickled ginger). Enjoy! Now you can move on to the more interesting sushi, like octopus or sea urchin with quail egg.

Benisushi, 201 Stuart St., Boston. (Parking validated). Open for dinner every day, lunch weekdays. Benisushi is physically an extension of Benihana. Happily, the sushi bar's only concession to Japanese/American cuisine is to have English translations on its menu (as does almost every other sushi bar in Boston). The bar itself is large (can seat more than 15 people), but there are always three or four chefs available. The sushi is fresh and well cut, the atmosphere is quiet and relaxed, and the prices are reasonable (nigiri \$1-2.25 per piece, most under \$2, maki 1.70-5.00 per order of four or six). I was pleasantly surprised to discover the crab I ordered was real king crab leg and not the reconstituted paste that passes for crab everywhere else. If the presence of Japanese businessmen is any indication of quality, this is one of the better bars in Boston. MBTA: Red Line to Park.

Genji, 327 Newbury St., Boston (right off Mass. Ave. across the Harvard Bridge). Open for dinner every day, lunch except Sunday. Genji is a large and very successful Japanese restaurant. Its sushi bar has suffered accordingly. While the quality of Genji's sushi is acceptable and the bar not too crowded, the bar's two chefs spend much of their time preparing platters for patrons at the tables. Genji's prices are a little high, but comparable with those of other Boston sushi bars. Its \$8.50 minimum is somewhat disconcerting. MBTA: Green Line to Auditorium, but walk instead.

Miyako, 468 Commonwealth Ave., Boston.

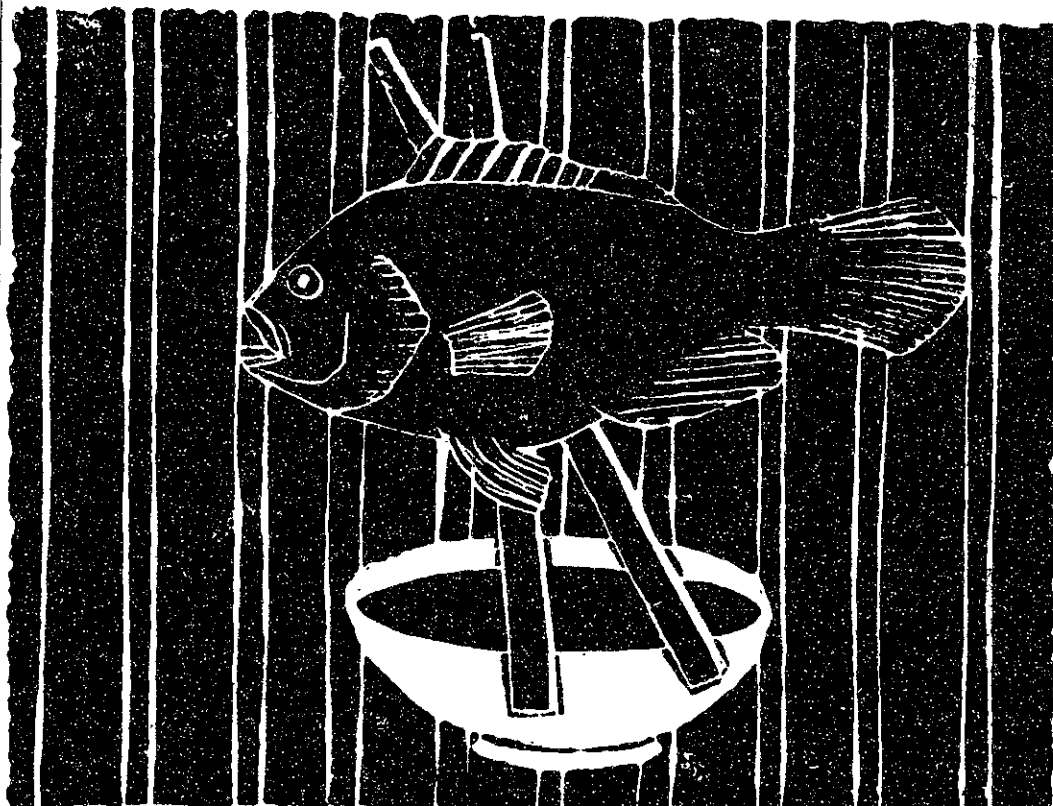
Open for dinner every day, lunch weekdays. Miyako's bar is small (nine seats), as is the restaurant itself. The two sushi chefs seem to have little trouble keeping everybody happy. The sushi is well cut, very fresh, and inexpensive (\$1.60-2.80 per 2-piece order of nigiri, \$1.60-2.90 per 6-piece order of maki). The selection is large (though not everything is always available). My only complaint is that the management has a taste for rather loud music. MBTA: Green Line to Kenmore.

Roka, 18 Eliot St., Cambridge. Open for dinner Tuesday-Sunday, lunch Tuesday-Saturday. Roka is nearby, user-friendly (everyone speaks English), has a huge selection of maki, and is relatively inexpensive (\$1.80-2.80 per order of two nigiri, \$2-\$3.30 per six maki). It is also cramped, loud, and filthy. The quality of the sushi does not excuse the atmosphere. The first time I ate there the only thing on the bar that wasn't long dead was a cockroach in the corner. Usually I won't review a place unless I've been there more than once. For Roka I've made an exception. MBTA: Red Line to Harvard or #1 bus.

Sakura-bana, 57 Broad St., Boston (near Faneuil Hall). Open for dinner every day, lunch Monday thru Friday. The first time I ate here, one of Sakura-bana's two (non-English-speaking) chefs noticed a moment of gastronomic indecision and began making gestured suggestions as to what I might try next. In appreciation of my appreciation, he set before me a bowl of his best sliced octopus and flying fish roe nestled in a bed of watercress ("present"). All to no avail. I didn't need bribery to think this bar the best I have tried. The sushi is wonderful (though as usual not everything is always available). The atmosphere is quiet and very friendly (and the waitresses do speak English). One could scarcely expect the bar to be inexpensive as well. It isn't — nigiri is \$1.25 to \$2 per piece. Of course, if you wanted cheap food you wouldn't be eating sushi. MBTA: Green Line to Government Center.

Tatsukichi, 189 State St., Boston (near Faneuil Hall). Open for dinner Monday-Saturday, lunch weekdays. Like the bar at Genji, the bar at Tatsukichi threatens to be suffocated by the restaurant around it. Tatsukichi's bar is larger and its chefs more congenial, however, and I think it is more likely to succumb to problems from within. The sushi is well cut, but the rice it is on is sometimes badly made and falls apart. There are several of the more exotic sushi pieces offered (like *ume-maki* — plum paste rolls) but some basics are not mentioned on the menu (*hamachi* — yellowtail tuna, for instance). The place-settings are beautiful, but getting one from a waitress may take patience. All things considered, Tatsukichi can be a very nice place — if it is caught at the right time. MBTA: Orange Line to State.

— Amy Gorin



GOOD PROJECTIONS

Don't see a four-star film in a no-star theater

For those of you who have spent years watching movies in 26-100, atmosphere may not be an overriding concern when you decide where to see a film. However, a true movie addict will appreciate what a full-size screen, good sound, and comfortable seats can do to enhance the viewing experience.

The Boston movie business is dominated by the Sack theater chain, but that doesn't mean good, diverse films are not to be found. Many independent theaters show movies that weren't made for adolescent audiences (and some of the Sacks aren't bad places to watch movies that were). Be adventurous!

Belmont Studio Cinema, Trapelo Road between Cushing & Waverly Squares, Belmont, 484-1706. This is one theater that's cheap and clean, both at the same time. Tickets are always \$2. Also, it's a good excuse to take a drive out to Belmont. MBTA: #73 bus from Harvard Square.

Brattle Theatre, 40 Brattle Street, Harvard Square, 876-4226. An old repertory house in the heart of Harvard Square. Currently running the complete works of Hitchcock. Films often change on a day-to-day basis. Expect a long, cold wait on the sidewalk outside, during which the owner will try to talk you into seeing a movie at the Janus (his other theater) instead. However, you can purchase tickets in advance. Cheap children's films on Saturday mornings, but most of the audience comes from Harvard Yard. The Brattle is also the home of the Brattle String Quartet and cinematic lecture series. MBTA: Red Line to Harvard.

Coolidge Corner, Harvard & Beacon Sts., Brookline, 734-2500. Often runs strange series in one of the two theaters. Various

interesting shops and restaurants nearby. A good place to meet BU and BC students. MBTA: Green Line C.

Harvard Square Theater, 10 Church St., Harvard Square, 864-4580. World-famous sticky floors. Second run movies at first run prices. Matinees are a good deal as are the late-night double features — a good way to see a movie you missed and another you'd like to see again at the same time. Pick up a schedule, as the matinees change daily and are usually not repeated for some time. The two upstairs theaters used to be the balcony of the one downstairs, and feature crazily sloping aisles and scratchy sound. The wall between them isn't too thick, either, and you will hear the other movie during quieter moments in yours. Often plays the type of movie that LSC doesn't show anymore. The last place in town to see *The Rocky Horror Picture Show* (Friday and Saturday at midnight). MBTA: Red Line to Harvard.

Janus Cinema, 57 JFK St. (in the Galeria), Harvard Square, 661-3737. Formerly the Galeria Cinema, recently purchased by the Brattle folks and moving toward artier fare. Clean, and with a Häagen-Dazs upstairs. MBTA: Red Line to Harvard.

Nickelodeon, 606 Commonwealth Ave., Boston, 424-1500. Quality esoteric first-run movies, many of which later end up at other theaters (*Liquid Sky* and *This is Spinal Tap* are two recent examples). Only half an hour walk from MIT. Tickets to all movies can be purchased in advance, so pick one up before you go out to dinner and avoid the lines. Very clean theaters and sophisticated munchies. The higher the number of the theater, the smaller the room. Popular movies work their way through the ranks before they

disappear. All five theaters have decent sound, but the screens in 4 and 5 are small and mounted too high on the wall; only in theater 1 can you see the screen from the front row without a neck brace. Lots of BU students, but they're outnumbered by genteel folks from God-knows-where. Crowds at the Nick are unlikely to interfere with your movie watching by making a lot of noise. MBTA: Green Line to Kenmore.

Off the Wall Cinema and Café, 15 Pearl St., Cambridge, 354-5678. Café-style — the audience sits at little tables with checkered tablecloths and watches foreign productions and random animation on a small, but adequate screen. Moderately good food served with the movie. Shows have short runs — usually only one week. Watch for the annual animation festival, and take a look at the art on the walls when the lights come on. MBTA: Walk to Central Square Station, then make a left.

Orson Welles, 1001 Mass. Ave., Cambridge, 868-3600. More esoteric movies. Lots of foreign-language films, too (probably the only place around to catch the latest flick from Brazil). Heavily used and thus not very clean. The three theaters are cramped and curiously have the seats in front and back at about the same height, with those in the middle sunk lower into the floor. Screens are large, and somewhat overwhelming from the first few rows. Hangout for Harvies. Midnight shows currently include *Liquid Sky* MBTA #1 Bus.

Sack Beacon Hill, 1 Beacon St. (at Tremont), Boston, 723-8110. Three fairly small theaters; cozy rather than cramped. Not the cleanest theater (or safest nighttime neighborhood). Convenient to Faneuil Hall, Chinatown, and the Theatre District. If a film is showing here and somewhere else, go somewhere else (except the Copley). MBTA: Red Line to Park Street.

Sack Charles, 185 Cambridge St., Boston, 227-1330. Conveniently right across the river via the Longfellow Bridge. About a 20-minute walk, less if you live on the east side of campus. Often untidy, but very spacious inside. Another triple theater, with normal-sized screens. The two-tier layout of the seats (similar to Kresge) gives you a greater chance of not having someone's head block your view. Those

of you over 5' 10" will also be able to enjoy not having the edge of the seat in front of you jammed into your shins or kneecaps. MBTA: Red Line to Charles, but walk instead.

Sack Cheri, Dalton St. (near Sheraton Boston), 536-2870. A 20-minute walk across the Harvard Bridge, if it's still there. Not as neat as Copley Place. Theaters 1 and 2 are set up normally, but 3 has a flat floor and small screen. All are fairly large. Stop at Steve's Ice Cream on the way back. MBTA: Green Line to Prudential, but walk instead.



Sack Copley, Copley Place, Boston, 266-1300. Located in Marie Antoinette's favorite shopping center, this immaculate 9-screen cinema makes you feel as if you're watching TV. All the comforts and noises of home (especially the air conditioning), and each theater is no bigger than your living room. If you bring two dozen friends, five will probably have to sit outside. The only real reason to go here is to see the films put on by the Institute of Contemporary Art. For first-run films, go anywhere else. MBTA: Green Line to Copley.

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ONE FOR THE BOOKS

The best of the local bookshops

"The bookstores around Harvard offered the booklover a rare opportunity to indulge the art of browsing. Unlike most New York bookstores, they had large collections of books on every subject, not just those published to great hoopla in the last six months."

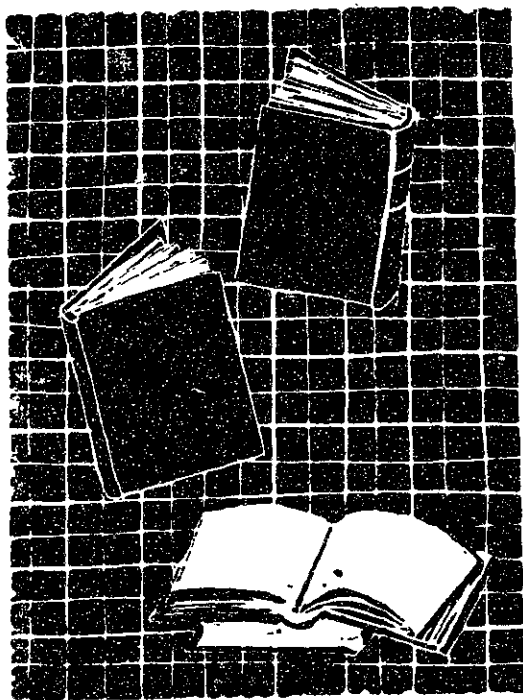
— Amanda Cross, Death in a Tenured Position

Boston is indeed one of the used-textbook and out-of-print novel capitals of the world. As there are too many bookstores in the area to review them all, and too many unique ones to restrict the field, here are the best-of-breed. Most of them will special-order for you and can tell you immediately whether they have the book you want in stock, but you'll have similar luck and much more fun just browsing. Prices for used non-text books generally begin at \$1 for paperbacks and \$5 for hardcovers, lower for trash the booksellers want to get rid of, and higher if they suspect the traffic may bear it.

Best used books: **The Bookcase**, 42 Church St., Harvard Square. Make your way through the incense-choked card-and-knicknack shop occupying the ground floor and descend the steep, book-choked staircase at the back. The basement has the largest extant collection of used books, or maybe it just seems that way because it's so crowded. There's everything from math books to "Mad" magazine books, even a huge stack of sheet music. The books are sorted by subject, and, although hundreds of patrons daily work their entropy, were once ordered alphabetically by author within those classifications. Some categories are at the annex across the street, above the Church Street Garage.

Many of the books at the **Starr Bookshop**, 29 Plympton St., Harvard Square,

Avenue Victor Hugo, 339 Newbury St., Boston, and the **Brattle Bookshop**, 25 West St., Boston (between Tremont and Washington Sts. near Downtown Crossing), are 50 or more years old, in contrast to the Bookcase's warehouse of 1950s and 60s releases. The Starr, which shares a bizarre building with the Harvard Lamppoon, is strong in history and biography; Avenue Victor Hugo has good children's books and anthologies, as well as a minor s-f and film memorabilia center.



The Brattle is a Boston institution. It has moved frequently in its three decades of existence (you can read its history in newspaper clippings on the first floor wall), selling the entire stock at giveaway prices each time. Its only major weakness is that technical books are not separated according to discipline, but homoge-

neously grouped under "math and science."

Best used textbooks: **Harvard Bookstore**, 1256 Mass. Ave., Harvard Square, has the largest and best-ordered selection. You'll be lucky if you find any MIT books among the shelves of Harvard premed texts, but try the basement for literature, especially classics and plays. The **Harvard Coop** may be strong in science, but for engineering, you have to rely on the **Tech Coop**. And the only real chances to save money on core course texts are at the **Tech Coop** or the **TCA Book Exchange** out of season, or the ephemeral **APO Book Exchange**.

Best mystery books: **Spenser & Marlowe**, 314 Newbury St., Boston. There are other mystery bookstores in the area, but this is the closest and coziest (the wood-heated, brick-lined basement of a Back Bay townhouse-turned-storefront). Spenser's specializes in new mystery books, but there are all kinds of books in the used-book section occupying half the store. Because it is so small, this place can easily retain the title of most meticulously ordered bookstore in Boston.

Best remainders: I would have picked **Wordsworth Two**, 110 Mass. Ave., Cambridge, which sells recent hardcovers at half price, except it's about to turn into a Penguin outlet. That leaves **Harvard Bookstore** and **Reading International**, 47 Brattle St., Harvard Square, both mainstream bookstores with tables of remainders in the middle. Don't count on finding anything in particular, but you may find something just as good.

Best children's books: You can relive or continue your childhood at **White Rabbit & Co.**, Faneuil Hall Marketplace, Boston, with Edward Ardizzone picture books, Encyclopedia Brown mysteries, and the entire Moffat family series. The **Harvard Coop** also has a large children's book department, but you may feel guilty about reading *Harriet the Spy* when everyone else your age is speeding past you on the escalator in search of *Problems in Akkadian Syntax*, or at least the latest Doonesbury treasury. **White Rabbit** sells only children's books, and is a comfortable place where you can unselfconsciously rediscover the classics of your youth.

Best science fiction: **Science Fantasy Bookstore**, 18 Eliot St., Harvard Square is more than a bookstore, it's a cult center rivalled in Cambridge only by MITSFS. An enormous stock of American and foreign science fiction (notably the complete *Dr. Who* series); used science fiction; popular science, s-f, and gaming magazines and fanzines; posters and maps of the galaxy. Also serves as a clearinghouse for information about conventions and book tours.

Best comic books: A tie between **Million Year Picnic**, 99 Mount Auburn St., Cambridge and **Newbury Comics**, 268 and 259 Newbury St., Boston; **The Garage**, Harvard Square. **Million Year Picnic** has a larger selection and lower prices, but **Newbury** has the cachet of being run by an MIT graduate and an MIT dropout.

Best periodicals: **Out of Town News**, in the middle of Harvard Square, is the only convenient place for foreign or out-of-state newspapers and magazines. Airmail has driven the prices sky-high, but you should go there at least to assure yourself of the continued publication of *Le Monde*, *Der Spiegel*, *Pravda*, and the other journals your high school foreign language teacher claimed existed.

Best foreign books: At **Schoenhof's**, 76A Mount Auburn St., Harvard Square, you will find complete libraries in the languages of Tintin and Asterix, Max and Moritz, Don Quixote, Raskolnikov, Aeneas, Odysseus, and many lesser-known heroes. The literatures of many less widely-studied languages are also represented, and there are dictionaries, phrase books, and the excellent Teach Yourself series in almost 100 different tongues. Why read *Memoirs Found in a Bathtub* when you can read *Pamiętnik znalezionej w wannie*? Why read *Alice in Wonderland* when you can read *Aventure d'Alice au Pays des Merveilles*?

Best poetry: Many bookstores look as if they have large poetry sections, but closer inspection reveals twelve editions of Shakespeare's sonnets, three each of the definitive Emily Dickinson, e.e. cummings, and Robert Frost, and not much else. The **Grolier Bookshop**, 6 Plympton St., Harvard Square, fills in the gaps with its thousands of thin little books, many of them

CONTINUED, PAGE 4

IN RECORD TIME

Pursuing purveyors of vintage vinyl

Frank Zappa taught me everything I know about used record stores. My introduction to avant-garde rock occurred when I first heard "Son of Monster Magnet" by the Mothers of Invention, from their first album, Freak Out. One listen was all it took — I had to own that record, at any cost. Much to my dismay I learned that not only was it out of print, but it was also available solely as an infrequently appearing used disc.

Driven by a fanatical zeal, I began canvassing the browser bins of every used record store in Cambridge, seeking my elusive Grail. I eventually found a near-mint copy of Freak Out, and wound up much older and wiser about the workings of used vinyl purveyors. Here's what I learned:

The types of used record are as numerous as the stores, but break down into three basic categories:

1) **Plain used** — These are your *disques ordinaires*: records that have lived in someone's collection for any amount of time from 30 days to 30 years. You can usually judge these records by their covers; the older the cover, the older — and consequently more worn — the disc. Unless you're desperate to own the album, or if it is rare enough to merit purchase regardless of condition, avoid the worn out record.

2) **Promotional copies** — These are records sent to radio stations, newspapers (this one included), magazines and other news/entertainment media, and may be identified by a stamp or sticker that reads "Loaned for promotional use only." Promo discs are good used record buys because they are played infrequently before they are sold, and are often available as sealed copies, i.e., the shrink wrap covering the record has not been opened. A promotional record will always be at its highest availability in the month preceding and following its commercial release date. After that period, if the record is hot — Talking Heads' *Stop Making Sense* — it will disappear, if it's a stiff — *Fred Schneider and the Shake Society* — you'll see it in the bins for years.

3) **Cutouts** — Cutouts are overstocked records that have been returned to the distributors. The covers of these records are "damaged" by the distributor (a hole punched in a corner, a corner cut off, or a half-inch slot sawed through an edge) and marked down for resale. Cutouts may be unsealed as well as sealed: if it's unsealed check the disc to determine the state of wear, if it's sealed, buy it. A sealed cutout will always sell for less than the same disc at a larger store (the Coop).

All this information may be condensed into two basic rules: 1) Buy a sealed copy before an unsealed copy. 2) If a record is unsealed, buy a promo copy before a cutout before a plain used.

It does not require a great leap of intellect to realize that you may also *sell* records to these stores; that's where most used records come from. If you're in the seller's market you must remember two key principles: 1) Any value obtained from

sale of your discs will be based on their store-determined resale value. 2) You will always receive more in credit (To be applied toward purchases in the store) than you will in cash. Example: You have a mint-condition copy of *The Velvet Underground and Nico* (complete with an intact peel-back banana peel sticker) that you wish to sell. Its resale value will probably be about \$20, so you can usually hope for \$10 in cash or \$12.50 in credit. Unless you're hard up for the money, the credit is obviously the better deal.

The only hitch to selling records is that the store may refuse to buy them on grounds of excessive wear, excessive stiffness, or excessive numbers of a particular disc already in the store. You sell your records, you take your chances.

What follows is a list of most (if not all) of Cambridge's used tunes Emporiums. Listings within each category are alphabetical: **BEST BETS:**

Cheapo Records, 645 Massachusetts Ave., 354-4455. Don't let this store's less-than-appealing Central Square exterior deceive you; if you're looking for funk, soul, or rhythm-and-blues records, Cheapo is your Valhalla. Used discs are not Cheapo's strong point — in fact they are relegated to the downstairs "dungeon," but their budget priced sealed copies more than make up for any used shortcomings. If you can't live without *Al Green Gets Next to You*, or Parliament's *Standing on the Verge of Getting it On*, you'll find them here.

What places Cheapo in this category, however, is their wall — that's right, the whole left wall — of old 45s, probably every one remaining in print, and quite a few hundred that are not. They're all here: Les Paul and Mary Ford's *How High the Moon* (A must: it's the first recording with overdubbed vocals and guitars.), and Elvis Presley's *Milkcow Blues Boogie*, to name a few of my finds. Take advantage of the quantity discount on 45s, and buy yourself a trip to Nostalgia City.

Festoon's, 1154 Massachusetts Ave., 491-5035. The store for rock records of every sort: domestic, imported, and rare. The "new arrivals" bins always have the latest releases, usually available as sealed promotional discs, and the rest of the rock collection contains an abundance of sealed cutouts. (They have cutout version of all the Eno and Tangerine Dream albums.) I have found more of my must-have obscurities here than at any other store. Be sure to check out their respectable collection of jazz, classical, soundtrack, and humor discs, and the array of "not for sale" records behind the counter. I've been trying to get them to part with the Hartz Mountain *Teach Your Parakeet to Talk* EP for two years: it's ten minutes of a voice reciting "Hello, baby" — guaranteed to break the ice at parties.

Stereo Jack's, 1704 Massachusetts Ave., 497-9447. Owner/namesake Jack Woker escaped from the dungeon at Cheapo to open his own store, and in a short time has nurtured it into the city's best source



of jazz, blues, and classical recordings. The used selections are comprehensive, and the sealed discs sell at competitive prices; wait for the sales, when you can get sealed classical discs at 20% off the sticker price. The jazz and blues selections include both original and reissues of all the essential listening, and are also occasionally available at 20% off. The rock collection is serviceable, with a few discs you don't normally find at other stores. You will find few rare records here — Sez Jack: "I don't go out of my way to locate rare recordings because I think the market for them is exaggerated. I want to keep all my records affordable, but I just can't do that with rare albums."

Stereo Jack's is well worth the trip past Harvard Square; if not for a copy of the Howling Wolf "rocking chair record" or *Liberation Music Orchestra*, then for a conversation with Jack, easily the friendliest record seller in the city. Maybe he'll even explain the *Elvis Sings Dylan* record in his front window.

MERITING INVESTIGATION:

Aftermath Records, Hampshire St., Inman Square, 576-3166. A new store with a growing collection, worth a visit because of their frequent sales. Mostly rock, some classical.

Mystery Train Records, 1208 Massachusetts Ave., 497-4024. A small rock and jazz store with a rather uneven selection, too close to Festoon's to compete, but worth a check now and then for older records.

Rebeat Records, 1105 Massachusetts Ave., 236-1827. Rebeat just opened at the same location as the ill-fated, always mediocre *Deja Vu Records Inc.* They're so new that the racks are just barely filled; check them in a few months when they've had

a chance to build up some stock.

THE WORST:

Beggar's Banquet, 65 Mount Auburn Street, 864-1221, 661-7731. No question about it, this store does a tremendous disservice to both the customers — poor — and the spirit — cheap — of the used record business. This store has all the necessary attributes of a vinyl junkie's haven: a comprehensive rock selection, many rare discs, bootleg recordings and special promotional items. It also has the winner of the Golden Greedhead award: owner Jason Janulis. Make no mistake: Janulis is extremely knowledgeable, with a good eye for the rare find, but he always charges the highest price the market will bear, based on the inflated figures found in buyers guides. Copies of the first few Zappa albums sell for fifty dollars or more at the Banquet; an autographed copy of *Adam and the Ant's Kings of the Wild Frontier* sold for \$100, and there was no price information available for *Jolly Wo!* *The Beatles and Frank Ifield* (the first album appearance of the Beatles) — Janulis "was only entertaining serious offers." Cash is rarely, if ever, offered for sale of your records, and the credit you receive is dated: if you don't use it in thirty days, you lose it. Need I say more? Beggars certainly can't choose here, and the rich man will leave a beggar after a visit to this costly banquet.

I found my copy of Freak Out at Festoon's: it was in near-perfect condition, and only cost me \$20. The lesson: Find a store, attain intimate knowledge of its inventory, get to know the owner, and keep looking. And if you find a copy of Zappa's Lumpy Gravy for under \$20, call me.

— David G. Shaw

SHOPS, CONT.

strange sizes of film with funny emulsions and battery packs for obsolete VCR's. In addition to being an authorized dealer for Hasselblad, Leica, Minolta, Nikon, Olympus, and Pentax, Hunt Drug (true to its name) is a pharmacy, and you'll find shampoo right alongside the stop bath and the print toner. MBTA: Orange Line to Malden Center.

Tags, Porter Square Shopping Center, Mass. Ave., Cambridge, tries to pass as a purveyor of fancy housewares. Don't be fooled by the food processors and imported enamelware in the window — downstairs is a huge and friendly paint, hardware, and garden store, with a good selection and helpful sales staff. The shopping upstairs isn't bad either, as long as you stay away from the really exotic (and expensive) pastry molds and useless gadgetry. Also, Tags is open till 9:30 six nights a week. MBTA: same as Irwin's.

It may be hard for a Stop&Shop-er to believe, but shopping for veggies can be fun. Plastic-wrapped styrofoam trays are unknown at **Le Jardin, 248 Huron Ave., Cambridge,** where one can find fruits, vegetables, and herbs from exotic places like New Zealand and Fitchburg. Flowers

both wild and civilized are simply but effectively displayed for those interested in making do-it-yourself bouquets; Le Jardin additionally offers a wide selection of grains and dried fruits. They can often obtain other interesting items like red pepper wreaths, quail, and truffles; check the signs posted around the cash register. MBTA: #72 bus from Harvard Square.

— V. Michael Bove

MOVIES, CONT.

Sack 57, 200 Stuart Street, Boston, 482-1222. One of the more difficult Sack theaters to find, located in the bottom of the Park Plaza Howard Johnson's. Don't drive a good car here unless you're willing to pay \$5 to park it in a garage. The two theaters are large and clean. Not as roomy as the Sack Charles, but not nearly as cramped as the Copley. Screens and sound systems are good. Close to most of the other places you might want to go in an evening. MBTA: Green Line to Arlington.

Sack Paris, 841 Boylston St. (opposite Prudential Center), Boston, 267-8181. Even closer than the Cheri, one big theater. Has a small lobby, so don't be put off by the lines on the Boylston St. sidewalk. Lots of good places to eat nearby. MBTA: Green Line to Auditorium, but walk instead.

Sack Pi Alley, 237 Washington St., Boston, 227-6676. Two good theaters for matinees, since you really don't want to go here at night. MBTA: Red Line to Park Street.

Sack Somerville, Route 93, Assembly Square Mall, Somerville, 628-7000. Not for the indecisive. It's rumored that many auto accidents on Route 93 are caused by drivers stopping to read all twelve marquees. The Sack at Assembly Square is enormous. Every theater is full-sized, but they were carved out of fewer gargantuan ones, so sometimes the seats face the screen at strange angles. MBTA: Orange Line to Sullivan Square, then #95 bus.

Somerville Theater, 55 Davis Square, Somerville, 625-1081. Claims to be "Boston's Oldest Movie Theater," and we see no evidence to the contrary. Shows great films, though, often playing nowhere else. Pick up a schedule. MBTA: #85 bus from Kendall Square.

— Ronald Becker
Martin Dickau
V. Michael Bove

BOOKS, CONT.

re-releases of books by major poets (Housman, Millay, Sandburg) that just didn't sell in the mainstream. There are also worthwhile collections by minor and

younger poets, and poetry and small-press magazines; you won't find many vanity press collections of "verse so free you couldn't give it away" at the Grolier.

Best chain: Paperback Booksmith, 753 Boylston St., Boston; 111 Devonshire St., Boston; 25 Brattle St., Harvard Square; Arsenal Mall, Watertown, has a consistently wide selection, including many British titles, and late hours — until midnight seven days a week. Runners-up are the more prolific **Waldenbooks** (three locations in Boston and nine in the suburbs) and **Lauriat's** (two in Boston and seven in environs).

Best for recent books: If you must read recent hardcover or paperback bestsellers (by which I mean books that have sold well enough for a second printing), you can get them at 60 to 80 percent of list price at **Barnes & Noble, 395 Washington St., at Boston's Downtown Crossing; smaller branches at 603 Boylston St. and in the Crimson Galleria, Harvard Square. Wordsworth, 30 Brattle St., Harvard Square,** has a wider variety and a blanket discount of 10 percent on all paperbacks and 20 percent on all hardcovers. For most books, you won't get a better deal than that anywhere in Boston.

— Diana ben-Aaron

ARTS

Tribute to Milk

The Times of Harvey Milk, produced by Richard Schmiechen, directed by Robert Epstein, and narrated by Harvey Fierstein; playing at the Nickelodeon Theater, Kenmore Square; running time 87 minutes; unrated.

The meteoric ascent of Harvey Milk to a position of political influence is one of the great stories of the American political process. As an openly gay person, admittedly elected from the very liberal and largely gay Castro Street district in San Francisco, he was able to force the recognition of basic human rights for several divergent minority groups which historically had been discriminated against.

His assassination six years ago, after having served only 11 months in office, ended his direct involvement in integrating blacks, Hispanics, Asians, women, gays, the elderly and the poor into the political mainstream. His legacy does continue, not only in his home city of San Francisco but throughout the country, in the progress being made by the traditionally disenfranchised in becoming active in the workings of political machinery and not remaining as mere pawns of that machinery.

Harvey Milk's abrasiveness and sardonic humor made him as many friends as enemies, but his political acumen was undeniable by either his supporters or detractors. Although his political star was on the rise, Milk may never have held office outside of San Francisco. Then again, he just might have gone on to gain national prominence and influence. Unfortunately, we will never know.

The Times of Harvey Milk is a stunningly powerful documentary chronicling the rise of this unusual and committed man. The film, which took five years to make, mixes TV news minicam reports with filmed interviews with eight of Milk's closest political associates. A balanced portrayal of Milk the man and Milk the politico emerges through the skillful blending of the diverse source material.

But first the facts surrounding *The Times of Harvey Milk*:

On November 9, 1977, Harvey Milk is elected to the San Francisco Board of Supervisors on his fourth try at the office. This is San Francisco's first election under a district representative system; previously, city supervisors were elected on an at-large basis. Milk is the first openly gay person elected to public office in the country, perhaps in the world.

At the same time, San Francisco elects its first Chinese-American, first black woman, and first women's rights activist to office. Also elected to the Board of Supervisors is Dan White, a fireman and former policeman, who stood for "old-fashioned values that built this country." Mayor George Moscone, elected the year before, becomes Milk's political mentor.

In March 1978, Supervisor Milk sponsors a far-reaching gay rights ordinance for the city. Similar measures passed in other cities have been repealed, largely due to the efforts of one-time beauty queen

and orange juice huckster Anita Bryant. Milk's intense lobbying effort ensures the near-unanimous vote in favor of the bill; the lone dissenting vote is that of Supervisor White.

In June 1978, California State Senator John Briggs files a proposed ballot initiative, known as "Proposition 6," which would outlaw "the advocacy of homosexuality by public school teachers" and prohibit gays from teaching in the state's public school systems. In the same month, Supervisor White fails in his attempt to ban the city's annual Gay Day Celebration.

Proposition 6 is defeated November 7, 1978 by a surprising 2-1 margin, after earlier polls indicated a similar majority in favor of the measure. A series of televised debates between Briggs and Milk proves to be the turning point in galvanizing public opinion against the initiative. Three days later, citing family problems, Dan White unexpectedly resigns from the Board of Supervisors.

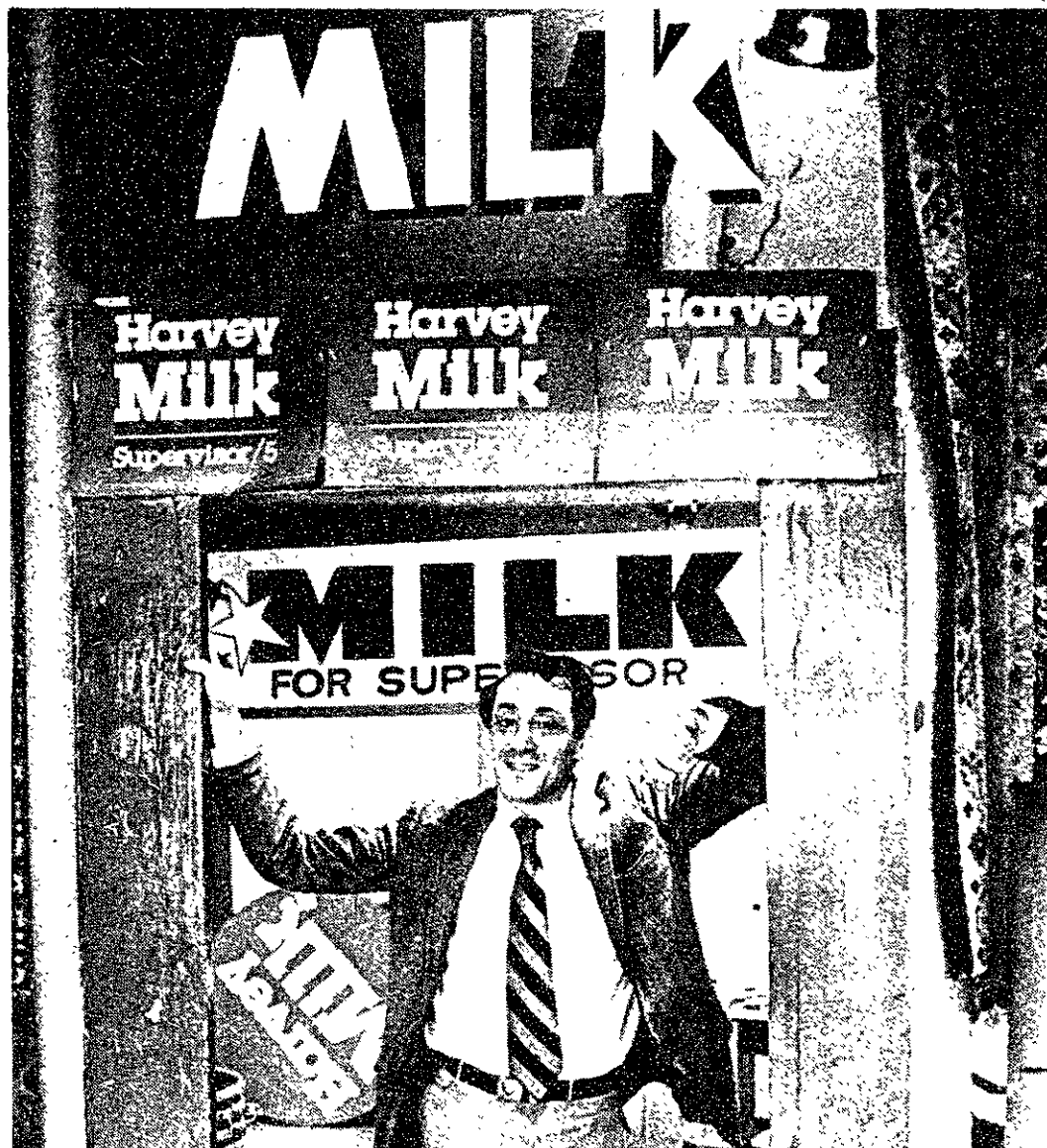
White recants his resignation five days later, but it is up to Mayor Moscone to reappoint him. Moscone initially agrees, but Supervisor Milk lobbies hard against reinstating White to office. It is due to Milk's opposition to White that Moscone ultimately decides to appoint someone else to the vacancy on the Board of Supervisors.

On November 27, 1978, before Mayor Moscone can make that appointment official, Dan White arms himself with a pistol and several rounds of ammunition. He climbs through a window in San Francisco's City Hall to avoid metal detectors installed in the lobby, enters Mayor Moscone's office, and shoots him four times. After reloading, White enters Supervisor Milk's office and shoots him five times. White is apprehended in City Hall, having made little if any attempt to escape.

That evening, Market Street is filled from curb to curb by a miles-long queue of nearly a hundred thousand candle-wielding marchers, both straight and gay, approaching City Hall to hold a vigil for Moscone and Milk. The scene is deathly quiet — the only sounds to be heard are the sputtering of burning paraffin and the sobbing of mourners.

In May 1979, Dan White's trial begins. He is charged with two counts of first-degree murder, and even his wife expects this to be an "open and shut" case. White's attorneys use the defense of diminished mental capacities — White confessed to the shootings — based on mental stress caused by his family problems at the time and a chemical imbalance caused by the ingestion of too much junk food.

On May 21, the jury returns its verdict. Apparently buying the now-famous "Twinkie Defense," they find White guilty of two counts of voluntary manslaughter, not the first-degree murder charges sought by the prosecution. He is sentenced to the maximum 12 years in prison, avoiding the



The late Superintendent Harvey Milk

death penalty which many believed he deserved.

Later that evening, believing that justice had not been done, angry mobs beset City Hall. Where six months earlier the City Hall plaza saw a subdued and extraordinarily dignified protest, the flames burning now were police cars having been torched by the crowd. (A photograph of a line of burning police cars graces the cover of San Francisco punk band Dead Kennedy's first album, *Fresh Fruit for Rotting Vegetables*.)

Although Harvey Milk himself would have abhorred the violence caused in the wake of the White verdict, there is no denying that the light sentence handed down forced the San Francisco gay community to realize that their hard-fought victories could be as transitory as a candle flame — or a gunshot. If there can be victory in death, then Harvey Milk can be said to have won.

The Times of Harvey Milk is both uproariously funny and emotionally stirring. Milk is quite a character, always able to come up with a quick quip or outrageous comeback. His associates are all articulate, and able to convey their sense of joy at working with a unique individual as well as their grief and sense of loss at his assassination.

Many of the news videotapes are awe-inspiring, in particular the candlelight march and vigil, the post-verdict rioting, and a tearful Supervisor Dianne Feinstein (now mayor) announcing the deaths of her two colleagues to the press. Tony award winner

Harvey Fierstein serves well as the movie's narrator; his voice is gravelly yet comforting, and helps keep track of the action without being too obtrusive.

Harvey Milk knew he might well be murdered by some fanatic because of his extreme political views. In fact, he taped a "last will and testament" to be played "only in the event of my assassination" in which he urged his supporters to continue his work, never look back, and stop hiding their sexuality as if it were something to be ashamed of.

While *The Times of Harvey Milk* is especially poignant for gays, it is one of the best documentaries ever made, and can shed light on the issues of homosexuality and civil rights in general for anyone with eyes and ears. The film's poignant and heart-felt message should be seen and understood by everyone, not just for the political points it makes but because it is damn good entertainment as well.

One final note: Dan White was released from prison on January 7, 1984 after having served only the minimum 5½ years before becoming eligible for parole. He currently lives in an undisclosed location in Southern California, having been provided with a new identity by the Justice Department. Some say he is a marked man; that his days are numbered, that justice will be done one way or another.

Harvey Milk would let him live out his life in whatever peace his guilt can allow him. He would have wanted it that way.

Drew Blakeman

ON THE TOWN

Friday, November 16

Where are you likely to see an MIT professor parading about on stage in red sneakers? To find out, turn up at Kresge tonight at 8 pm where **John Harbison** will be "Guest Sneaker" in a performance by the **Composers in Red Sneakers**. In addition to a new work by Harbison, the concert will feature six world premiere compositions, including one by Michael Carnes, former research specialist with MIT's Experimental Music Studio. The other five composers are: Thomas Oboe Lee, Herman Weiss, Christopher Stowens, Robert Aldridge and Richard Cornell.

Violinist Melissa Howe, lecturer in music at MIT, and the MIT Brass Ensemble will be among the performers. Admission is \$3 unless you are lucky enough to be an MIT student or faculty member or have a pair of red sneakers to wear to the concert. . .

MIT Dramashop presents **An Evening of One-Act Plays** tonight, tomorrow and Sunday at 8 pm in Kresge Little Theatre. Chekhov's **A Marriage Proposal** opens the double bill, with Ionesco's **The Bald Soprano** closing the evening.

* * * *

The Wellesley College Theater Department will give three performances this weekend of Helen Jerome's adaptation of Jane Austen's 19th Century comedy of manners **Pride and Prejudice**. It was a time when a woman's only measure of success was the stature of her husband. The play concentrates on the efforts of Mrs. Bennett to get her daughters married and the men who cross their paths. Performances are tonight, tomorrow and Sunday at 8 pm in Alumnae Hall at Wellesley. Free with MIT ID.

The fifth annual Emerson College Film Showcase will be held on November 16th 1984 at 8 pm at New England Life Hall, Boston. The event will premier the best of the student films produced at Emerson. Programs in the past have included Bill Jarcho's *The Taming*, an animation film which won the 1982 Student Oscar from the Academy of Motion Picture Arts and Sciences, and Bob Young's *Let the Hero Hesitate*, which won third prize in the Academy of Television Arts and Sciences National Student Competition.

The evening will culminate in the presentation of a \$500 cash award to the producer of the film judged best-of-show. A reception, complete with jazz music, will follow the exhibition. Tickets \$2. Call 578-8800 for information.

* * * *

Tonight's SCC film is **That's Entertainment**; 9 pm in the Sala; LSC screens the 1933 version of **King Kong** at 7:30 in 10-

250 and **Never Cry Wolf** at 7 pm and 9:30 pm in 26-100.

Saturday, November 17

Make your problem sets sing to the beat of the harmonious engineer tonight: go see the **Chorallaries** at 7:30 in 10-250.

* * * *

The Warriors is the SCC midnight movie at 11 pm in Lobdell; LSC shows **Splash** at 7 pm and 10 pm in 26-100.

Sunday, November 18

The **Senior House piano**, a Steinway baby grand, needs several grand's worth of repair. Show it some love and affection by giving a donation at the concert to be given by Senior House residents at 4 pm in Kresge Little Theatre; the program will include keyboard works from Beethoven to the twentieth century; information 225-6650.

Jonathan Richmond

ARTS

A good excuse

Honoré Daumier: A Modern Language of Grimace and Gesture through Nov. 27; Master Works on Paper through Nov. 27; The Permanent Collection through Jan. 20; Wellesley College Museum, Jewett Arts Center; Mon-Sat 10-5, Sun 2-5, closed Thanksgiving.

If you urgently need a reason to leave MIT and Cambridge, this could be one: the Wellesley College Museum currently has a small but attractive exhibition on Daumier, and a selection of its own collections as well.

As befits a genuine Romantic artist, Honoré Daumier (1808-1879) led a life plagued by material hardship, finding recognition only toward the end. He worked in both painting and sculpture, but nowadays his fame rests mainly on his cartoons which, in their variety, reflect the turmoil of his time and surroundings. The exhibition contains a representative sample from them. As with every cartoonist, Daumier's main source of inspiration was politics. His *Smile Exercise* features an image of political argument which was novel in his time but only too common nowadays, as recent experience shows. The cabinet in *The Legislative Belly* can be moderately characterized as complacent. *Rue Transnonain* reminds one of the violence of a time in which France alone saw two revolutions within two decades (1830 and 1848). The social background of the political scene was provided by the rise of the *bourgeoisie*, rapidly becoming the dominant class in society. Its morals, its self-confidence and vanity provided Daumier with ideal targets for satire, several nice examples of which are on display. Also shown are some of Daumier's (not always very profound) comments on the new technology of his days such as photography and the train. Daumier often ridiculed what might be termed "traditional culture." We see an orchestra falling asleep during the performance of a tragedy. His ugly *Narcissus* is typical of his unconventional outlook on the heroes and heroines of classical mythology. And in the famous *Combat of the Schools*, Realism in the form of a bewildered Bohemian is attacked by a dignified but, alas, ageing, shortsighted art professor, posing as an ancient warrior. As background it might be useful to know that Daumier himself started his career drawing classical statues.

Daumier used to model his subjects in clay before drawing them in his cartoons. In the line of this practice, he produced a lot of exquisite statuettes. The exhibition includes several of these. They are wonderfully vivid, expressing in three dimensions the same power of characterization which animates the cartoons.

Daumier's activity as a painter, which became more intense towards the end of his career, is represented only by two small pieces, but these at least show that the emphasis of his palette lies in the darker tones, suggesting that his vision of life was less merry than a casual inspection of his cartoons might lead to believe.

In short, it is a nice exhibition, although its format suffers some flaws (no documentation on the spot; no dates on exhibits; inscriptions are not translated).

Next to Daumier, the Museum displays objects (mainly paintings and drawings) from its own collections, in a veritable festival of eclecticism. In two rooms and a corridor, there is a little bit of everything from Apulian kraters to Alexander Calder. It is like those treasuries of medieval churches, in which the details of the inventory are wholly subordinate to the general message of wealth and devotion.

Inspection of all the exhibits is tiring, since every second step requires a change of cultural reference frame. Fortunately, it pays.

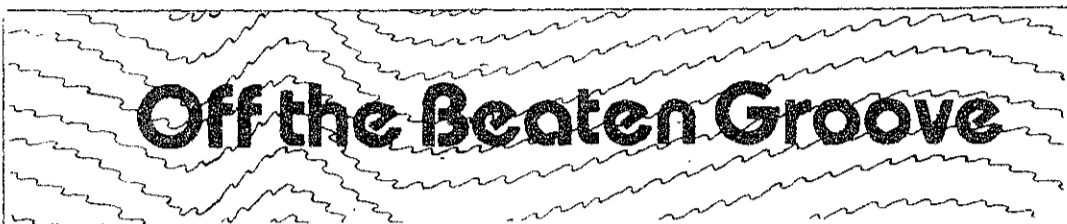
Among the Old Masters, the Italians enjoy the best representation. They range from an early Tuscan panel via a Raphael-like Madonna, the frigid mannerism of Vasari, the violent torsion of Giambologna's *Sabines*, the quiet academicism of Domenichino and Annibale Caracci, Luca Giordano's confident strokes and Crespi's sombre palette, to the airy drawings of father and son Tiepolo. Landscapes set the tone among the Dutch, Flemish and French works present; watch

the serene setting in the sketch by Claude Lorraine, or in the Poussin pastiche, and don't overlook the characteristic naval combats of Willem van de Velde. Surprise: on this seemingly placid, introverted campus, the modern collection is dominated by vigorous canvases of Kokoschka, Pollock and De Kooning — but there are several other great names as well. And even if

you don't find your favorite artist, you will at least have the pleasure of seeing the Second Law disproved: here, any change can only decrease the entropy.

The Permanent Collection stays until January, but *Daumier* and the drawings close Nov. 27, leaving you two week-ends to take the bus (or your bike, of course). Admission is free.

Michael Bos



While due justice has been paid to bluesmen, saxophonists, rock guitarists, fusion keyboardists, et al., *Off the Beaten Groove* has until now not commented on women in music. As in politics, female leaders are hard to come by in a music profession overwhelmed by a sea of male acts. So when these pacesetter female artists do put out an album, their display of diversity, creativity and identity are worthy of mention.

Chaka Khan, I Feel For You, Warner Brothers.

You may like or loathe the insistent beat of Chaka Khan's ubiquitous new single, but think twice before bad-mouthing "I Feel For You": this may seriously be the sound of the future. All the ingredients are there. The song "I Feel For You" possesses a noticeable influence from its composer/lyricist Prince, who is already creating the sound of today in Michael Jackson's crossover footsteps. The single is also strikingly analogous to jazz artist Miles Davis' new work (also being hailed as the germ of a unified sound of the future), with a healthy helping of sophisticated synthesizer swells and interjections and bold editing (by producer Arif Mardin) of rap lines in the song's break.

Chaka, known as a dauntless experimenter/integrator of jazz, R&B and funk vocals, could have made the album "I Feel For You" a true statement for female musicians. But not another track holds up melodically (i.e., in popular appeal) to the title track. For example, the opener "This is My Night" suffers from a cold vocal mix and synthetic electronic drumming. "Stronger Than Before" sounds like an attempt at "soft-funk" by Burt Bacharach, which is exactly what it is. Burt's soft-keyboards and overly-used chord changes cannot be disguised by this R&B direction.

The only other song worth listening to is a remake of "My Love is Alive," if only for the electronic sounds augmenting the original melody. "I Feel For You" should be unsympathetically passed over, but keep listening: Chaka may perfect her sound yet.

Linda Ronstadt, What's New, Asylum.

After branching out into theater (in *The Pirates of Penzance*), Linda Ronstadt decided to pioneer her own musical statement, which is actually a restatement of the 1940's big band sound. The result,

"What's New," represents a paradox in musical creativity. No one else had the desire, belief and clout to reintroduce 1940's classic ballads to today's audience, for which the singer must be given credit. The record has indeed sold, contrary to popular predictions, proving that there is a youthful crowd once again receptive to simple emotional themes like "I've Got a Crush on You," and "Guess I'll Hang My Tears Out to Dry." On the other hand, the album stripped of this historical context is critically lacking. The tempo would never challenge the dancing abilities of an octogenarian, and interpretation of the melodies has been homogenized into a constant woeful croon. A nice idea, but Linda Ronstadt could have used a little more of the ol' oomph while recording "What's New."

Rickie Lee Jones, Magazine, Warner Brothers.

The maturation that Rickie Lee Jones brings to *Magazine* makes this album the gem of those reviewed. Her first album succeeded by way of huge record company publicity and buoyant street smart lyrics (including "Chuck E's in Love"). Rickie's second recording, "Pirates," powerfully described the extreme high and lows of a vagabond-life existence. After a minor setback (the record "A Girl and Her Volcano"), Ms. Jones has returned with weighty, even profound themes of a variety of colorful lives. And most pleasantly, her compositional ability (she's the only true composer of the three women reviewed) has developed along with her themes.

Rickie Lee Jones attacks the creation of songs as if it were a subtle yet complex craft, not an enjoyable amenity of performing. This fact is most evident in "Rorschachs: 'A' (The Unsigned Painting) and 'B' (The Weird Beast)."

The original, bouncy Rickie Lee Jones can be found on "The Real End" and "It Must Be Love." The same crisp and well known horn section and experienced studio rhythm section featuring a Steve Gadd groove for percussion are still around.

Rickie's identifiable slurring, whispering vocal technique which gives her a rich, dynamic timbre is back on, particularly on "It Must Be Love." Finally, an artist who knows what she wants to accomplish and does so with bold flying colors. Maybe that is the reason that Rickie is the only one of the three ladies to be found smiling on her inner sleeve.

Scott Lichtman

Harvard show

a good hack

Harvard Office for the Arts presents the Cabot House Music Society production of Johann Strauss' *Die Fledermaus*, at the Agassiz Theatre in Radcliffe Yard on November 9, 10, 12, 14, 16 and 17. \$4; \$3 for students.

In Harvard's version of *Die Fledermaus*, two Harvard students, Falke and Eisenstein, go to a fancy-dress party dressed as a bat and a butterfly respectively (I always thought those Harvard guys were a funny bunch). After the party Eisenstein thinks it would be a good hack to deposit the inebriated Eisenstein on the steps of 77 Mass. Ave. to be greeted, come morning, by the surprised glances of Techies who heretofore had imagined Harvard men to be far too pretty to run for UMOC.

Ronni Marshak's production of Johann Strauss' classic opera is packed with wit and marked by much exceptional singing from a cast drawn mostly from local conservatories.

The first act quickly develops a whacky sense of farce: Michelle French pulls some wonderful expressions as a maid trying to get the evening off to attend the big party on the ruse of an ill aunt; her diction was wonderfully clear and singing attractive too. Margery Hellmold has wonderful intonation as Rosalinde — and is very funny too. Her duet with William Cotten (Alfred) — a lyric tenor, the beauty of whose tone suggests exceptional promise — was delightful. And her performance of the Act II "Czardas" was stunning. David Klopp makes a real sleazebag of a Falke: we're left in no doubt that Falke's after the "revenge of the bat." His victim, Eisenstein (sung by William Monnen) is in fine seductive voice as he attempts to seduce his wife, apparently impenetrably disguised as a Hungarian Countess. And Marjorie Leake is entertaining at portraying the bored Russian Prince Orlofsky. Orlofsky's abortive attempt at laughter brought the house down.

The third act, set in the jail was attended by further mirth: for the hungover morning, the orchestra returned with a suitably drunken lilt. More confusion reigns as Alfred appears from his cell banana in hand and is confronted by Eisenstein disguised as the creepy Harvard Law School lawyer, Blind. A few minutes later the rest of the guests from the previous night's party and the ensemble provided a bubbling, champagne finale.

There were some definite problems with the strings in the Orchestra conducted by Marc Lowenstein: the Overture got off to a slow start and there were some other troubled moments, especially during the first act. But the ills were cured as the production got up pace, and the singing was so distinguished and the staging so fresh that the production could not fail to give pleasure. Highly recommended for this weekend.

Jonathan Richmond

Jesus Christ Superstar revisited

Jesus Christ Superstar, Boston Shakespeare Co. Theatre through Nov. 18th; call 267-5600 for times; admission \$14.50 — \$18.50.

It would be easy to damn with faint praise the Ensemble Music Theatre's production of *Jesus Christ Superstar*; but it has merits that deserve better recommendation.

Director Neil Donohoe has made imperceptible changes in the original Rice and Weber lyrics and music to set the play in modern times. This is what seems to cause the most trouble and yet it is what makes this production a unique effort. On the negative side are the predictable visual cli-

chés about police, military and the "business" society. The lyrics also at times speak to things that clash with the modern stage setting.

By casting the play in a modern setting, though, Donohoe asks an interesting question: "Are the institutions of today any more willing to 'accept' a savior than institutions of the time of Jesus Christ?" This need not apply only to the state, church or business. In Donohoe's version, Christ is followed by New Wave disciples, suggesting that we are no less prone to faddish attachment than our forebears.

Perhaps the easiest way to characterize the cast is to say that Marguerite Bova's portrayal of Mary was the only consistent-

ly good performance. Gary Bigelow's portrayal of Jesus combined a good singing voice with deadpan features while Bill Martel's Judas suffered from the exact opposite problem.

This version of the play was choreographed by Donohoe and Catherine Coscarelli and it was done quite well. The dance numbers were at times intricate and at times forceful, matching the songs that they accompanied. In all fairness to the cast, the numbers were also danced well.

While by no means perfect, the Ensemble Music Theatre production of *Jesus Christ Superstar* makes for an enjoyable evening of entertainment.

James F. Kirk

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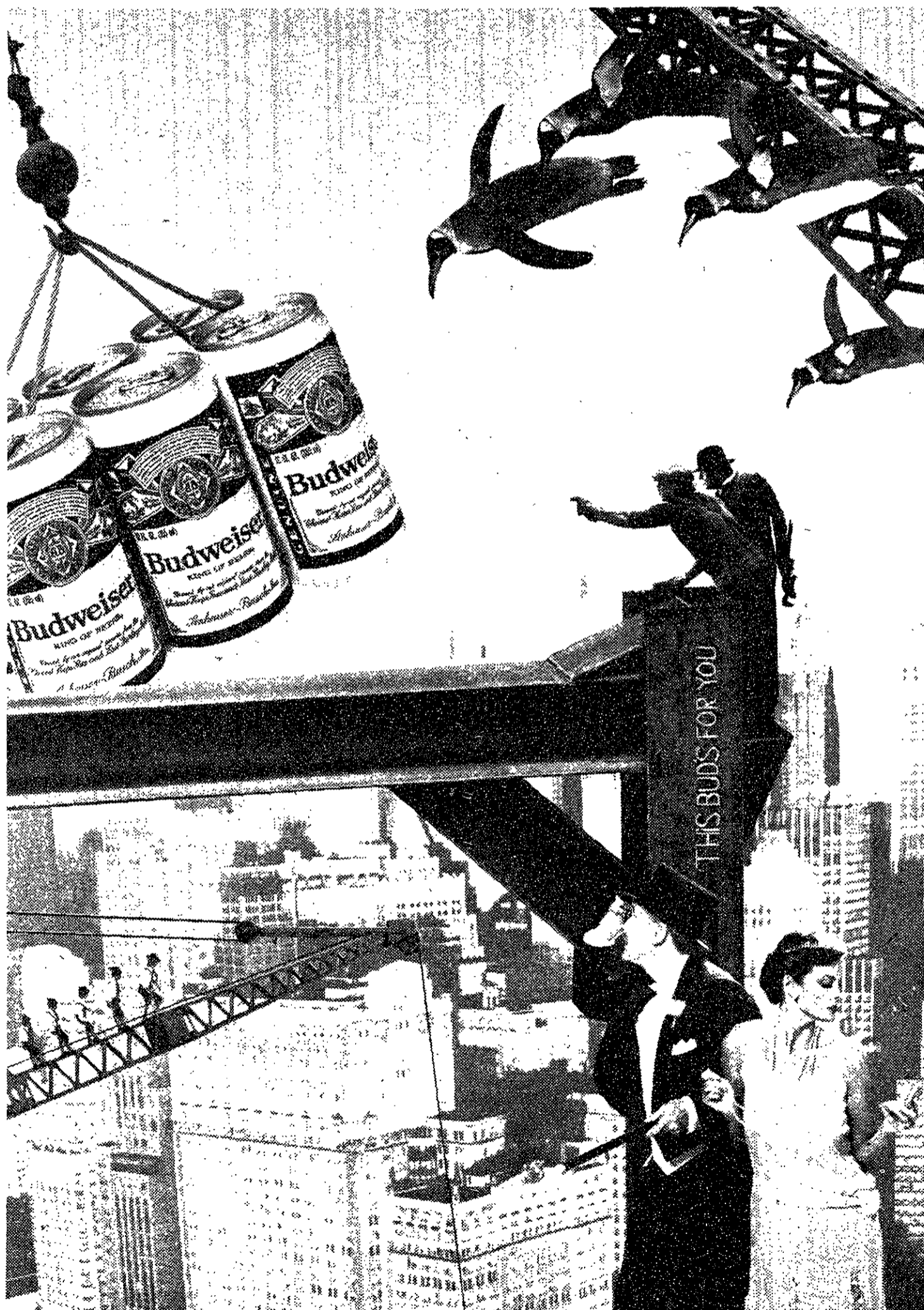
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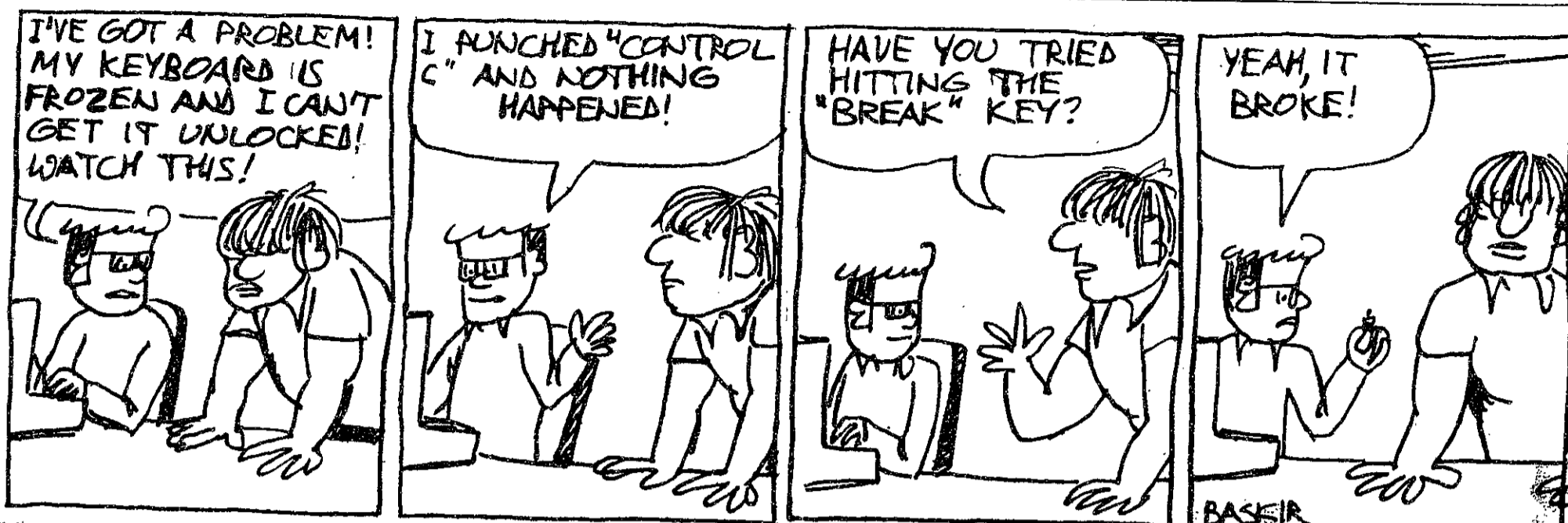
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Löwenbräu. Here's to good friends.

photo essay

The MIT Hunger Action Group journeyed to Elmwood Farm in Hopkinton Mass. early this fall to help harvest "Food for the Needy." The farm produced a record amount of over 25,000 pounds of fresh produce this year to be given to shelters and soup kitchens in the Boston and Worcester area. The students picked tomatoes and harvested cabbages, zucchini, summer squash, cucumbers, and eggplants. They also found it instructive to see what a local community had done in response to its concern about local hunger.



Photos by Ricky Marshall



The day's events ended in a moment for giving thanks.



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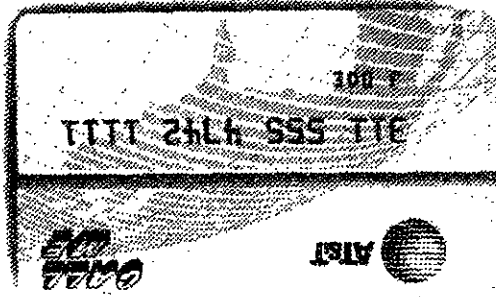
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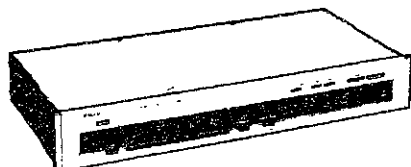


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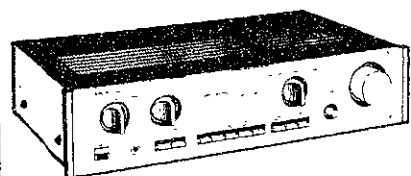
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Toomre receives MacArthur award

(Continued from page 1)

He had been accepted at the California Institute of Technology, which was considered to have the best aeronautical engineering program, but chose instead to accept a Marshall Scholarship to attend the University of Manchester in England. At Manchester, Toomre reasoned, he would not have to attend classes, but could begin doing research immediately.

Three years later, at the age of 23, Toomre returned to the United States with a PhD in fluid mechanics. MIT was recruiting people who could teach applied mathematics, and Toomre entered the Institute's mathematics department for what was originally intended to be a two-year stint.

The first two years were trying,

especially as he had to teach some subjects he had never studied, and was hard-pressed to stay a few lessons ahead of his students, but he discovered that he enjoyed teaching.

He returned to MIT for good after a year at Princeton University.

Although a member of the mathematics department, Professor Toomre does extensive research in theoretical astronomy. The bulk of his work is on the dynamics of galaxies, and he has published many articles on that subject.

Of the prize, he said, "It's a wonderful antidote to middle-age depression." Perhaps the most gratifying fact for him is that the professional astronomers recognize Alar Toomre, a mathematician, as "one of them."

Committee to review MIT alcohol policy

(Continued from page 1)

use and abuse."

Dartmouth, like MIT, requires large social events that are advertised to be registered in the campus police office. Smaller parties need not be registered.

An extreme example of students rejecting restrictions on the use of alcohol occurred this year at Illinois State University at Normal. Last June the Normal Town Council passed an ordinance that requires parties for more than 300 people to be fenced in and

prohibits kegs of beer to be sold or transported after 10 pm. Undercover police officers visited campus parties to make arrests for the sale of alcohol to minors.

1000 of ISU's 20,000 students rioted through the town to protest the restrictions. Chanting "We want beer," they stopped traffic, tore down street signs, vandalized university property, and threw beer bottles, eggs, and rocks at police and passing cars. Police finally dispersed the crowd with tear gas.



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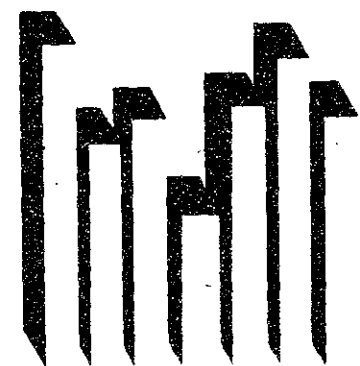
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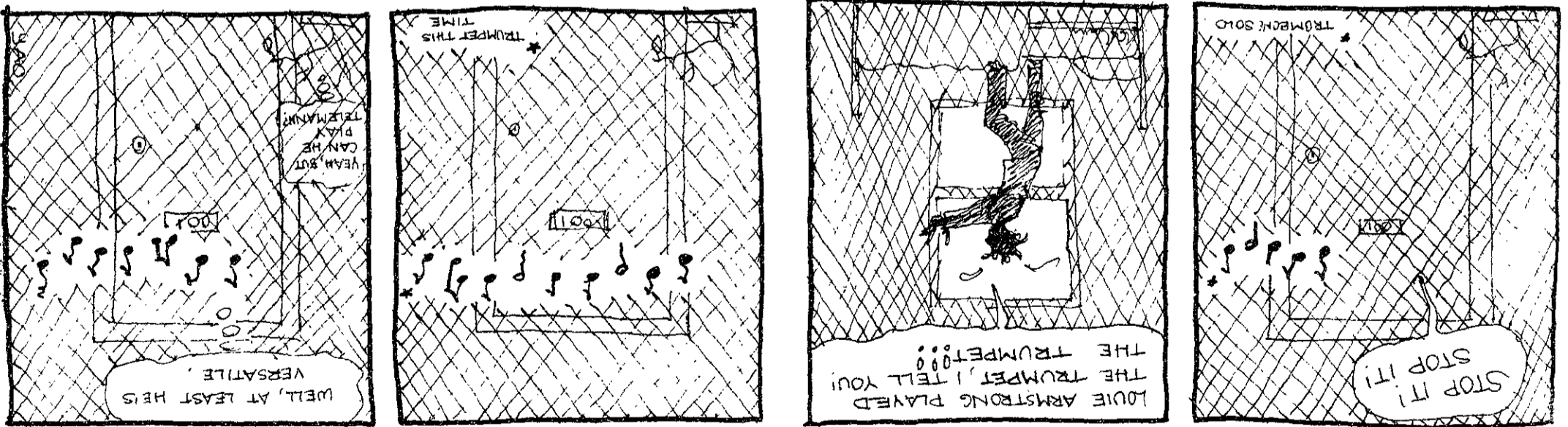
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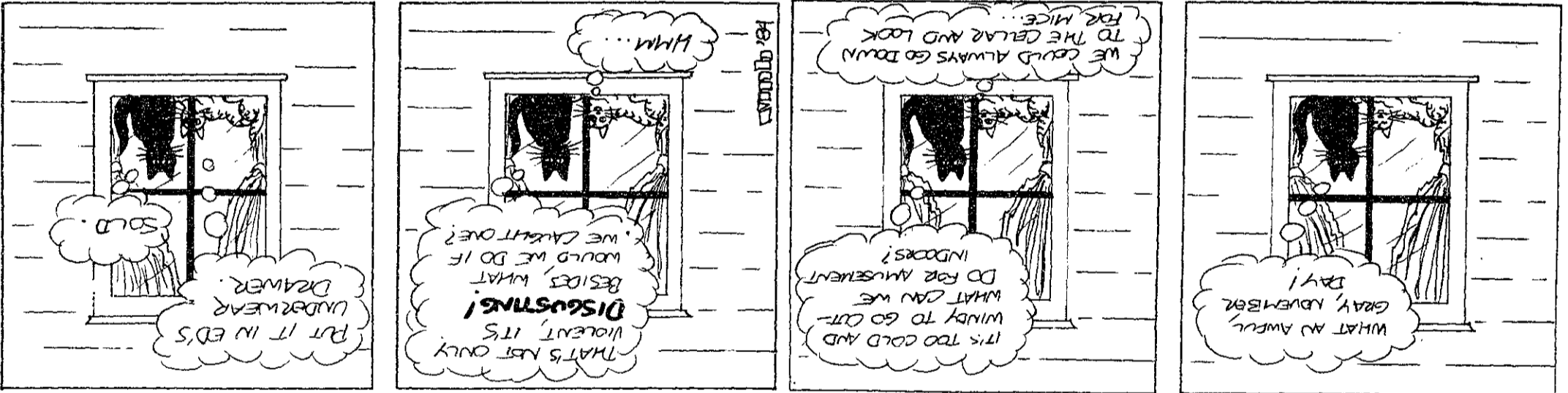
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By Carol Yao



Outside Looking In

By V. Michael Bove



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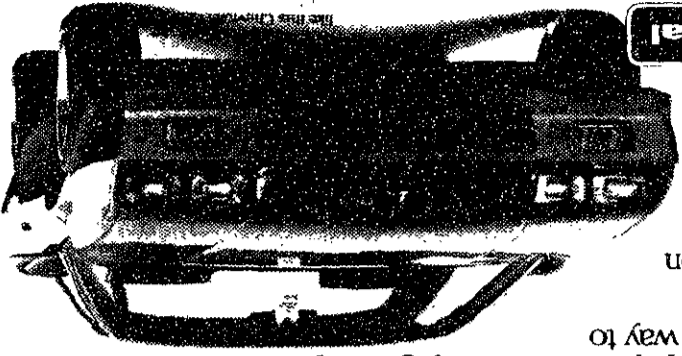
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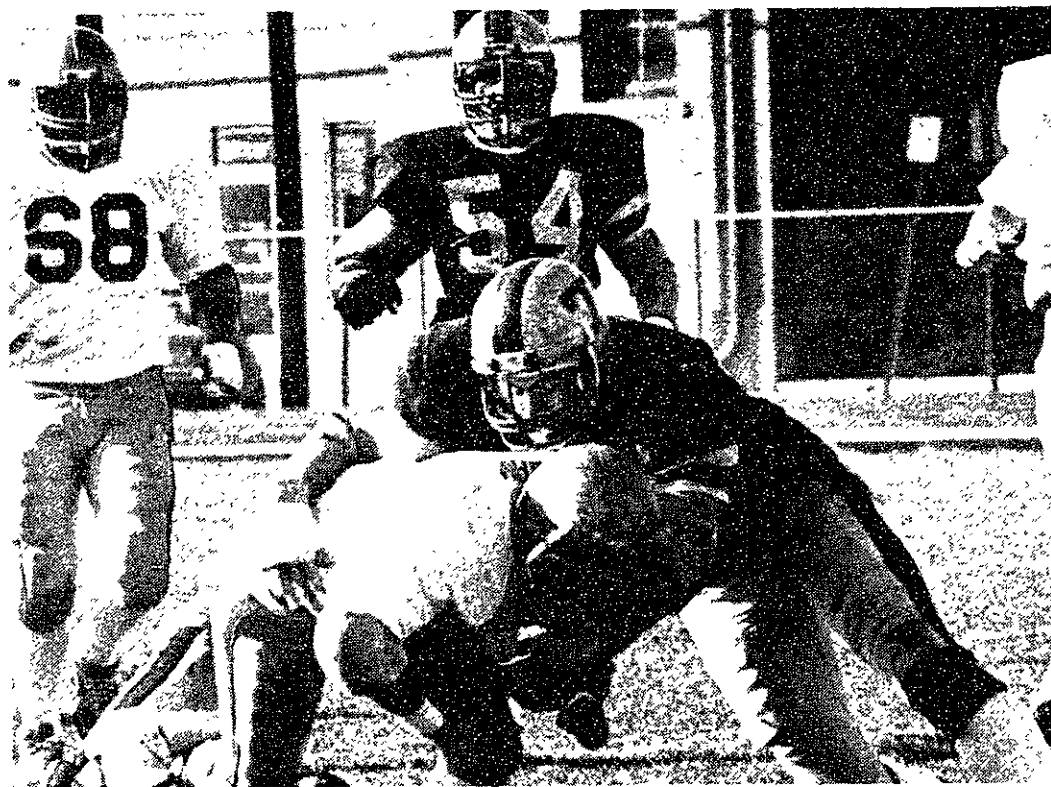
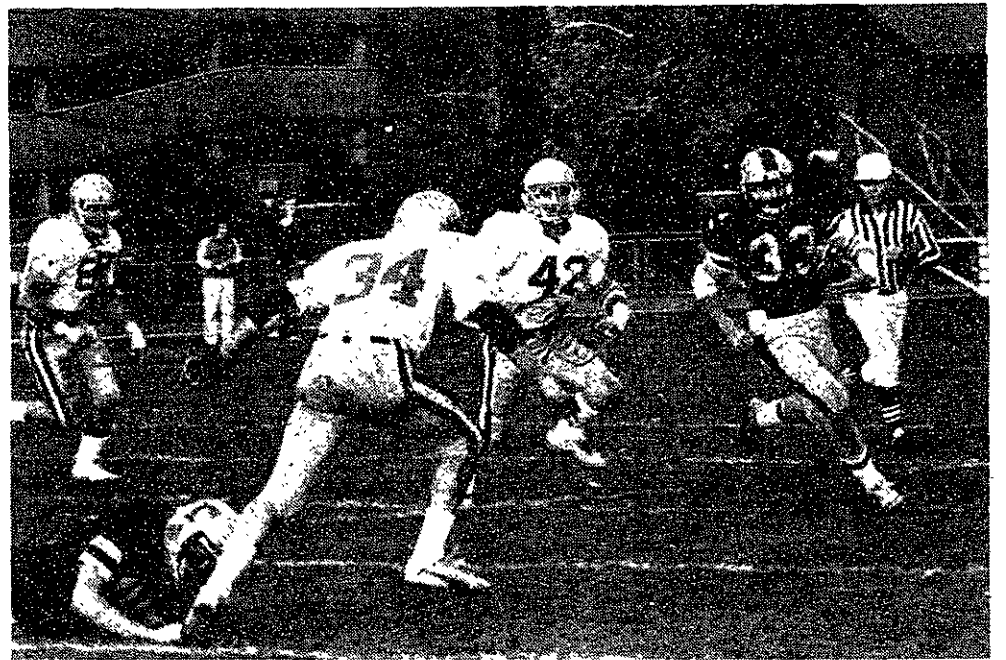
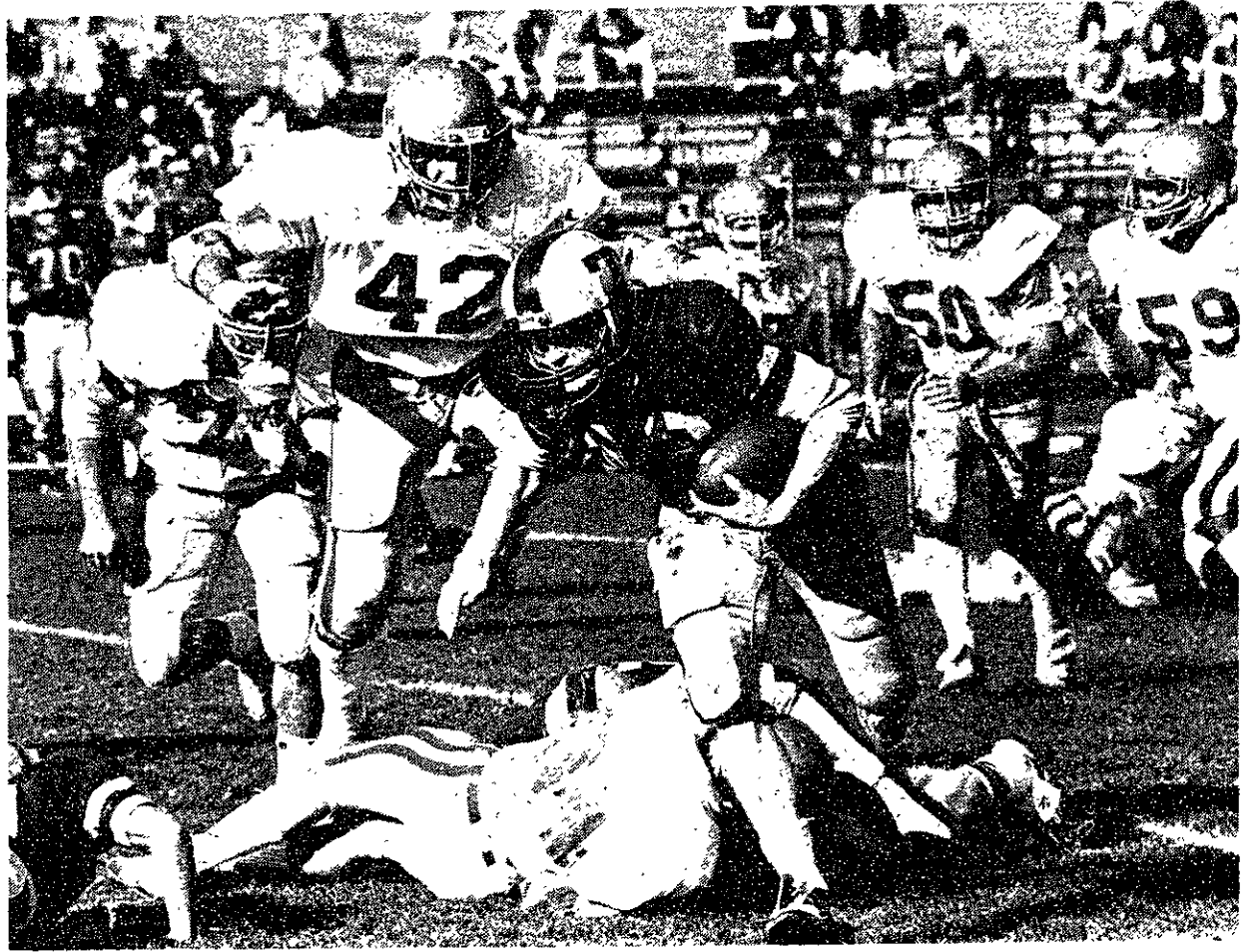
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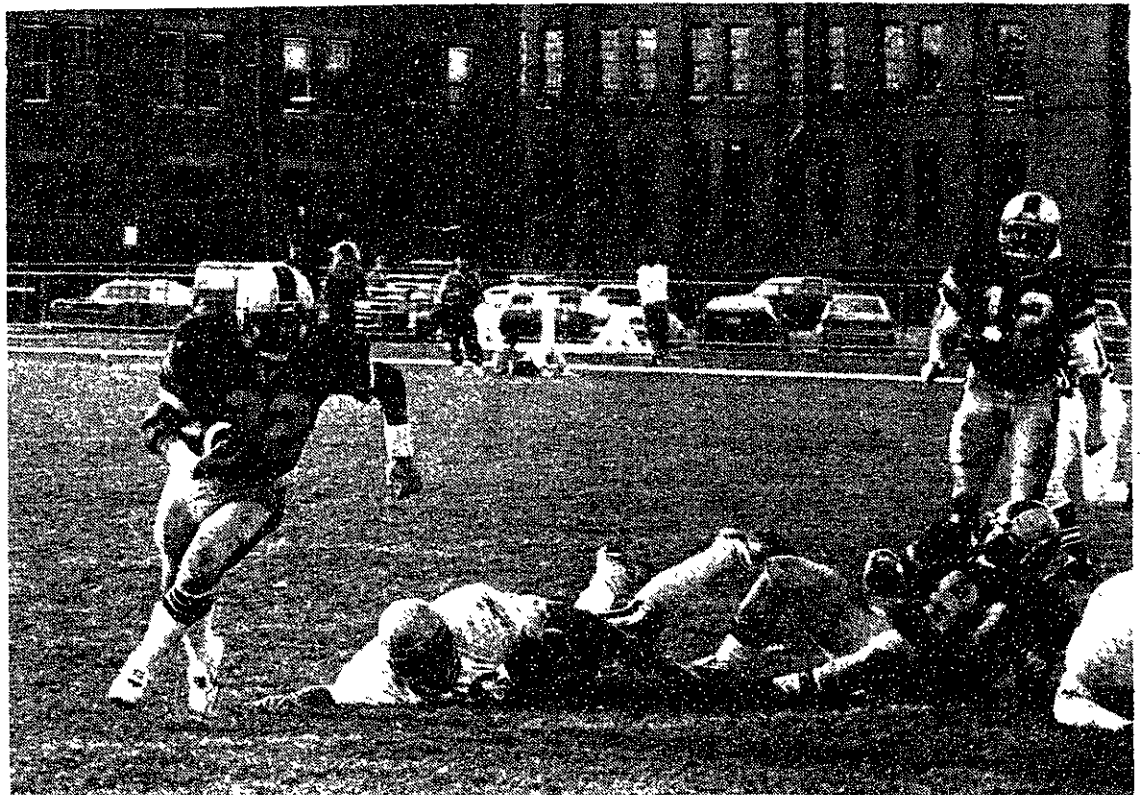
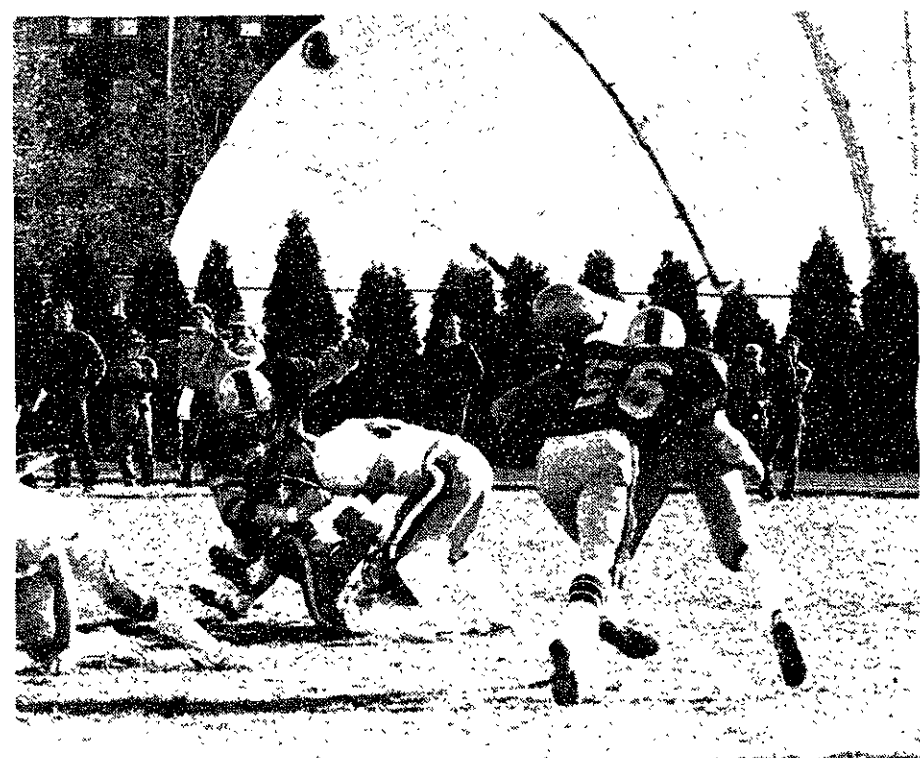
sports



Final step on the road to the playoffs

Clockwise from top left: Roger Williams defensive back Ted Dyer out jumps Ken Corless '86 to intercept an MIT pass in the endzone; quarterback Dave Broecker G eludes tacklers and romps for a 44-yard touchdown run, putting the Engineers up 6-0; Hugh Ekberg '88 of Pepper Pike, Ohio runs for an 11-yard gain in the fourth quarter; Dan Curran '85 (#81) leaves a defender sprawling and watches as Chris Adams '87 rushes to pick up 13 yards; Larry Monroe G wraps his 6'7", 245-pound frame around Hawk fullback Kevin Almeida; Roger Williams quarterback Chris McCaffrey barely releases the ball in time while being pressured by Nick Nowak '86.

Tech photos by
Steven H. Wheatman
and **Henry M. Wu**



sports

Football club to tackle no. 1 Worcester State

(Continued from page 28)

the interception and sealed the visitors' fate.

The game began as if it were going to be a repeat of last year's contest between the schools, where Roger Williams romped, 40-6. The Engineers could do nothing with their opening drive and punted from the four. The Hawks took over on the MIT 27, but were forced to settle for a 25-yard field goal, as the defense made progress difficult.

The Engineers bounced back on their next drive. Quarterback Dave Broecker G, who also returned to the lineup after sitting out the last game with a separated shoulder, broke loose for a 44-yard touchdown run, hurdling defensive back Joe DeFrancesco along the way.

Broecker's 87 yards gave him a team-high 450 for the season, despite having missed one game, and an average of 64.3 yards per outing.

The MIT quarterback was also the driving force behind his team's next touchdown. Facing second down and seven to go, Broecker rolled left and broke through a hole, stopping only when his feet slid from under him.

"He would have had another touchdown, if only he hadn't slipped," MIT head coach Dwight Smith said.

Broecker covered 31 yards, however, and fullbacks Hugh Ekberg '88 and Dan Curran '85 wasted no time covering the 14 remaining yards. Curran, who

leads the Engineers with 10 touchdowns, provided the finishing touch, bringing the ball in from the three to make the score 13-3.

The defense, spurred by the offense's success, responded with some success of its own. Defensive back Shane Arnold '88 snared his fifth interception of the year on Roger Williams' next play, bringing the ball back 17 yards to the Hawk 28.

The Engineers were unable to move the ball very far and finally settled for a 23-yard field goal by Peter Gasparini '88.

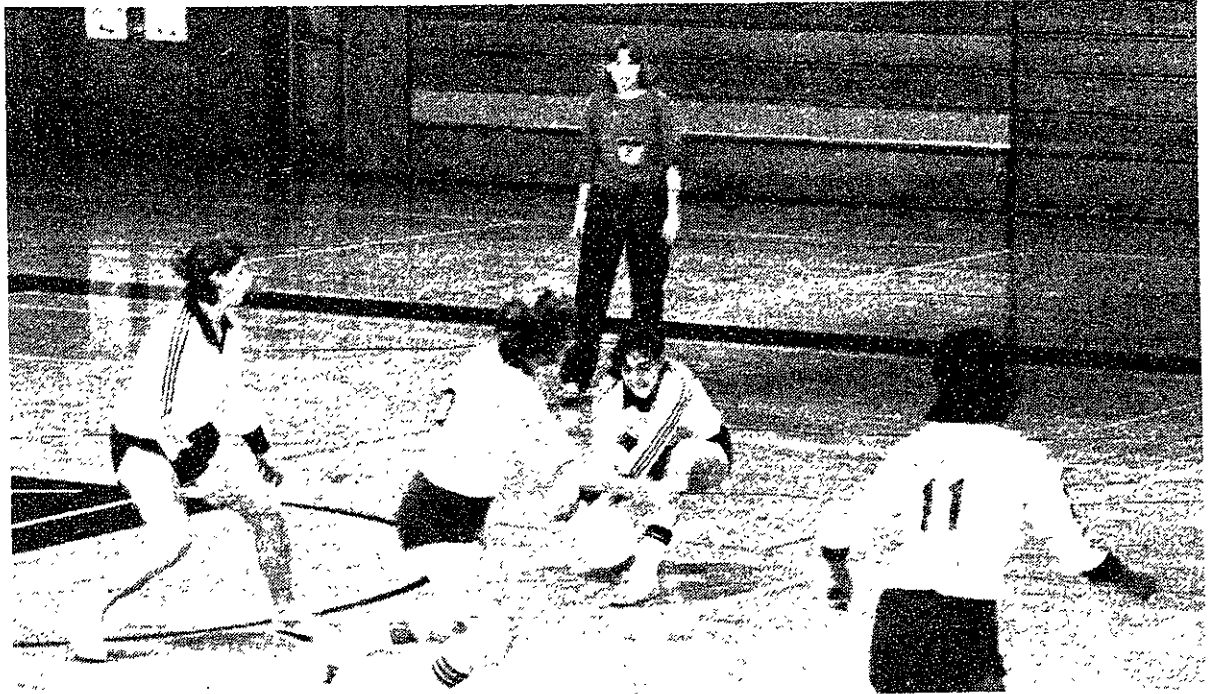
The Hawks closed the gap to seven points late in the third quarter when McCaffrey connected with running back Bill Evans for a 54-yard scoring strike.

Broecker left the game at the beginning of the fourth quarter after taking a hit across his ribs, and the Engineers never managed to get their game back on track.

"Our offense was sputtering," Smith commented. "We lost our offense when Broecker went down."

The defense kept the ball out of the end zone, however, and the Engineers now advance to the semifinal round of the national playoffs. MIT (5-3) will take on undefeated Worcester State (9-0) tomorrow afternoon in Worcester. The Engineers lost to the Lancers earlier this year, 27-14.

The winner of tomorrow's contest will meet the winner of Sunday's Bentley-St. John Fisher game next weekend for the national championship.



Tech photo by Jim Butler

The women's volleyball team scrambles for the ball during Sunday's tournament at Northeastern. The team will be in action again tomorrow in the first round of the NCAA Division III playoffs.

Engineers, 16-9

MIT	7	9	0	0	0	16
Roger Williams	3	0	6	0	0	9

RW - FG Sistrand, 25
 MIT - Broecker 44 run (Gasparini kick)
 MIT - Curran 3 run (pass failed)
 MIT - FG Gasparini, 23
 RW - Evans 54 pass from McCaffrey (kick failed)
 Attendance - 150

	Williams	MIT
First downs	9	12
Rushes-yards	40-104	51-183
Passing yards	142	43
Return yards	35	144
Passes	18-7-3	15-5-1
Punts	6-177	3-78
Fumbles-lost	4-2	1-1
Penalties-yards	7-58	7-42

Individual Leaders
 Rushing - Roger Williams, Almeida 18-72, Evans 13-22, MIT, Broecker 13-87, Curran 15-42.
 Passing - Roger Williams, McCaffrey 18-7-3-142, MIT, Broecker 14-5-1-43.
 Receiving - Roger Williams, Evans 3-105, Hookway 3-33, MIT, Jonas 3-24, Curran 1-11.

New England Collegiate Football Conference Final Team Standings

	W	L	T	PF	PA
Worcester State	7	0	0	248	85
Bentley	5	2	0	162	113
MIT	4	3	0	133	118
Assumption	3	4	0	113	127
Providence	3	4	0	127	127
Stonehill	3	4	0	88	123
Roger Williams	2	5	0	80	120
UMass-Boston	1	6	0	54	204

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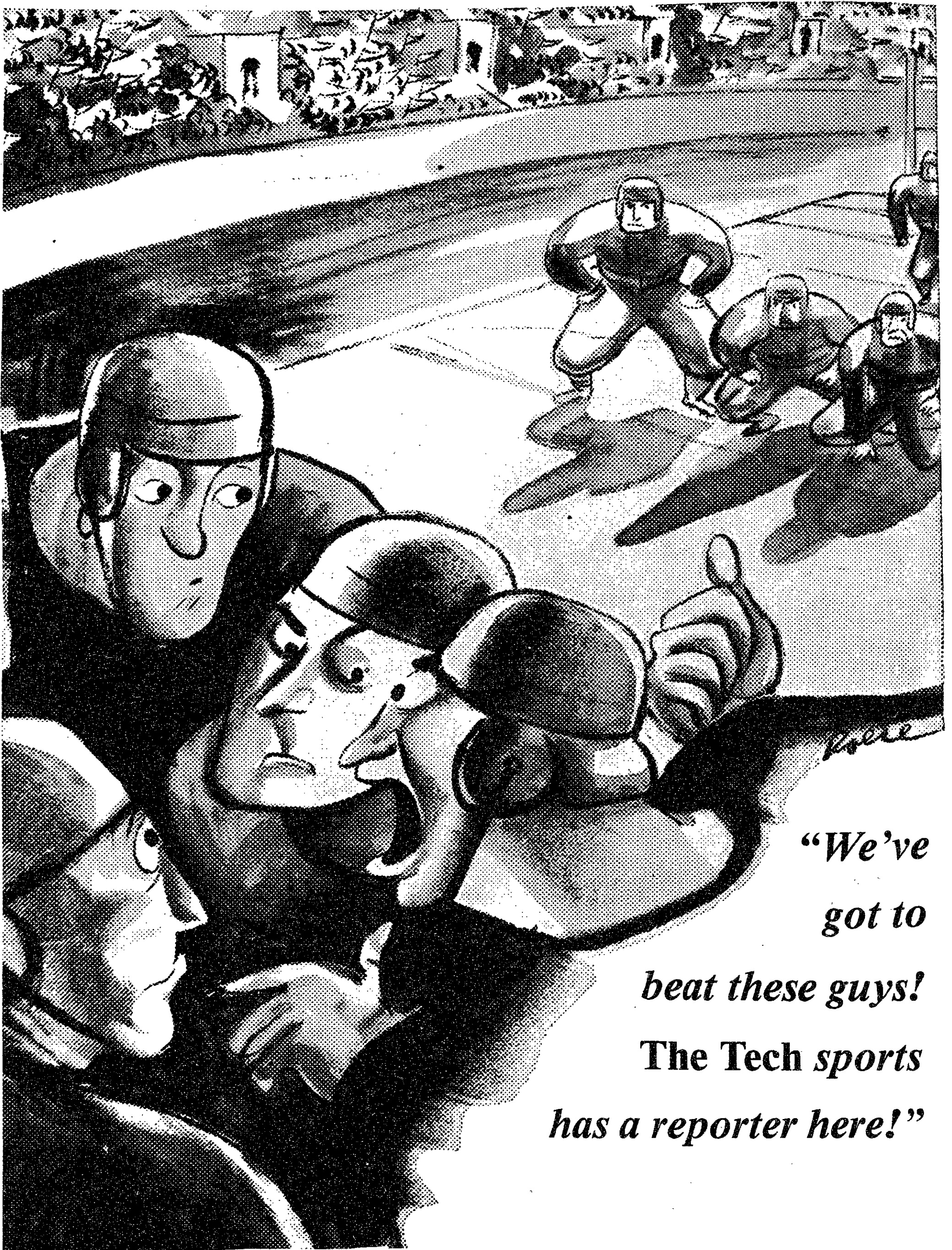
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sports

Wrestling opens its season tonight

The wrestling team will open its 1984-85 season tonight at Plymouth State College. This year's squad will be captained by Tim Skelton '85 and Steve Ikeda '85. Fifth-year head coach Tim Walsh will be joined by former MIT All-American Ed Hanley '74, who will be Walsh's assistant.

MIT athletics adds soccer for women

The MIT Athletic Department will include women's soccer as a varsity sport beginning next September, according to MIT Athletic Director Royce N. Flippin, Jr. Women's soccer has been available at the club level for the past four years.

The Athletic Department has already begun looking for a part-time coach for the new team.

This newest addition to the varsity ranks brings the number of intercollegiate varsity sports sponsored by MIT to 33. There are currently 12 women's teams — basketball, crew, cross country, fencing, field hockey, gymnastics, sailing, soccer, softball, swimming, tennis, and volleyball.

MIT also fields 21 varsity teams which are either coed or all male — baseball, basketball, heavyweight crew, lightweight crew, cross country, fencing, golf, gymnastics, lacrosse, pistol, rifle, sailing, skiing, soccer, squash, swimming, tennis, indoor track, outdoor track, water polo, and wrestling.

Sailors place 9th in championships

The varsity sailing team completed its highly successful season with a ninth-place finish among the 14 teams competing in the Atlantic Coast Championships at Old Dominion in Norfolk, Va.

The MIT effort was led by skipper Peter Quigley '85 and crew Louise Sedlacek '87. The pair captured sixth place in the "A" division.

MIT captain Steve Paradis '85 skippered the "B" division entry. Paradis and his crew, Linda Maxwell '85, finished 12th.

The event was won by defending national champion King's Point, followed by Navy and the University of Rhode Island.

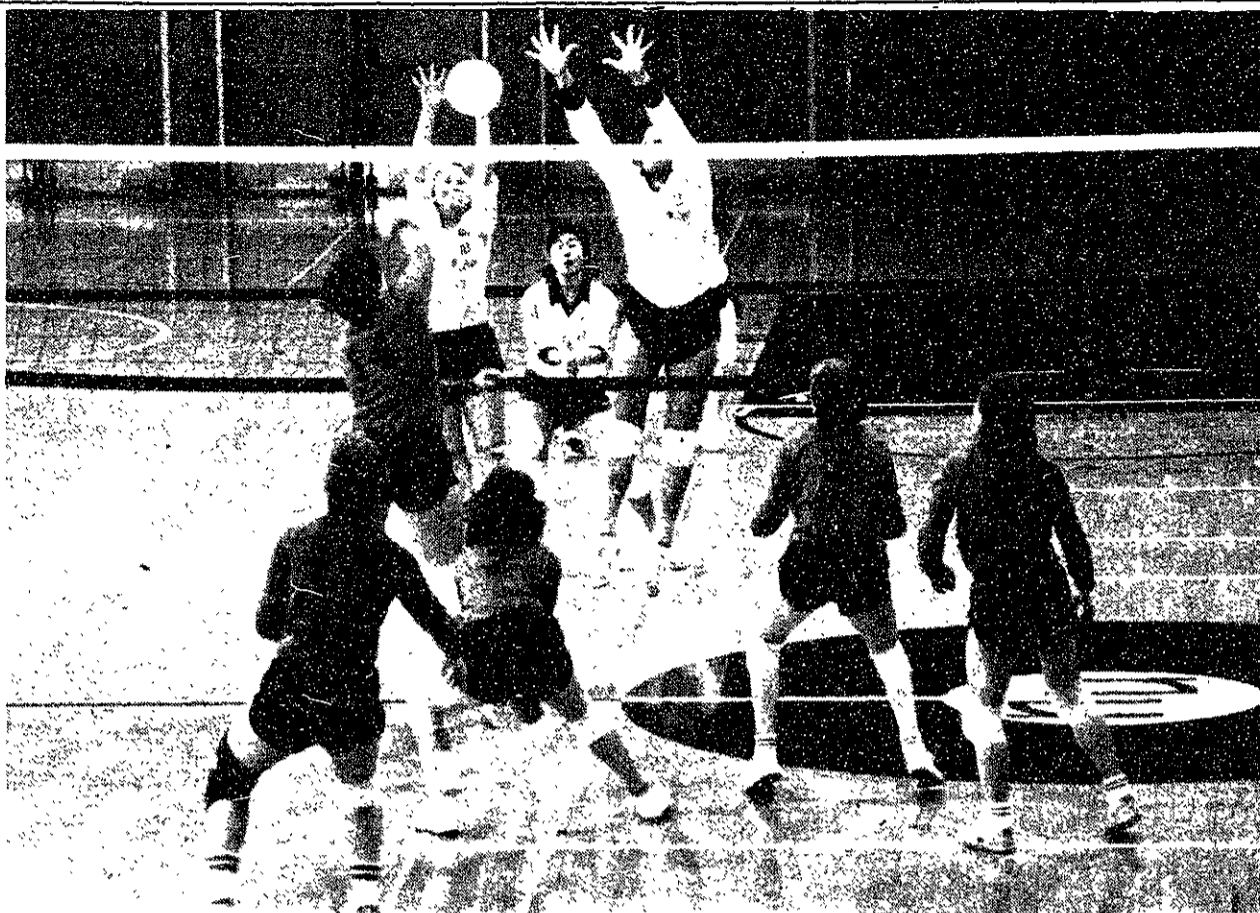
Women's bball begins tonight

The women's basketball team kicks off the 1984-85 season with the Western Connecticut State University Tip-Off Tournament. The Engineers will take on New York University in the competition's opening round Friday night.

Women's xcountry finishes season

The women's cross country team ended its 1984 season with a 15th-place showing in the NCAA New England Championships at Boston's Franklin Park Saturday. The Engineers did not place high enough to qualify for any further post-season competition.

Martin Dickau



Tech photo by Jim Butler

Jenny Smith '86 (#10) blocks a spike by a Northeastern player during Sunday's volleyball match.

Volleyball to host NCAA tournament

(Continued from page 28)

MIT also defeated Northeastern in three matches. The Engineers' only losses came at the hands of the University of Toronto team which swept both matches the teams played.

In reflecting upon the season, Altman pointed to the Chicago tournament as the turning point of the season: "At the Chicago tournament we started playing really aggressively," Altman explained.

One reason the squad has fared so well this season is the ease with which players have been able to adapt to new positions. Janette Kauth '85 has adjusted to hitting on the strong side, a new position for her. The team has relied upon her as a kill hitter, and Altman has been pleased with her performance.

Altman has had her team work on shifting the block to the line this week in practice. The shift is designed to force the opposition

to hit the ball cross court. Altman hopes this will make her team less vulnerable to the fast offense used by the volleyball powers MIT will be meeting in the tournament.

MIT's first test will come tomorrow. The match against Eastern Connecticut State University will begin at 1 pm in the duPont Athletic Center. NCAA rules require a \$2 admission to the match.

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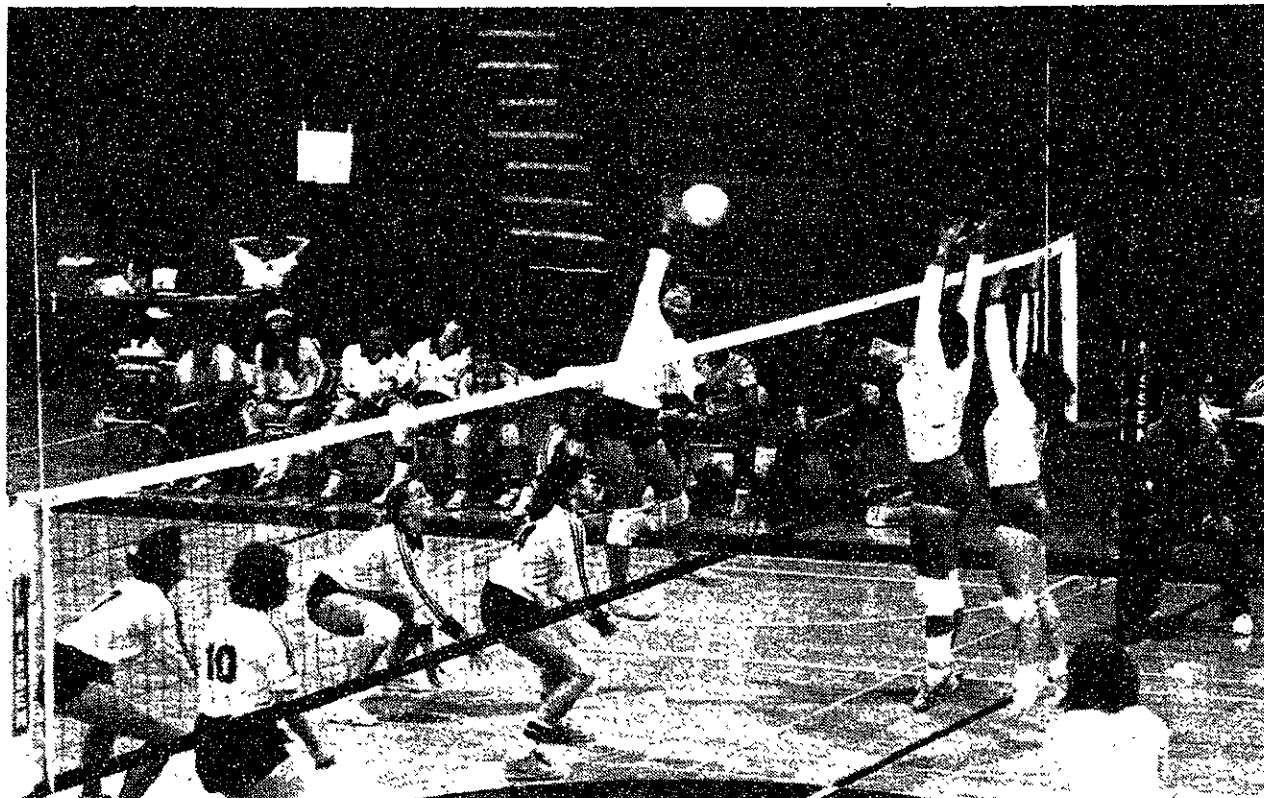
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sports

Volleyball will host weekend tournament



Rachel Chin '86 leaps high to spike the ball as team mates (from right) Julie Koster '85, Janette Kauth '85, Jenny Smith '86 and Anella Munro '85 prepare to help.

Tech photo by Jim Butler

By Paul Paternoster

The women's volleyball team will be competing in the NCAA Division III playoffs for the third straight year. The Engineers, who posted a 33-4 record during the season, will host the first round of competition this weekend.

A total of 24 Division III squads have been selected to participate in the national tournament. These teams have been partitioned into eight sections based on geographical location. One team from each region will travel to the Regional Finals.

MIT will meet Eastern Connecticut State University (33-14)

this Saturday. The Engineers defeated ECSU earlier this season in a closely-contested match.

Coach Karyn Altman '78 is already looking forward to the second round which could match the Engineers against first-ranked Juniata. MIT tied for seventh place with Ithaca in the national rankings.

The Engineers finished their season last weekend at the Northeastern International Tournament, winning four of six matches. The team swept UMass-Amherst, New York Tech, and Canada's McGill University.

(Please turn to page 27)

Cross country advances to NCAA Div. III finals

By Robert Zak

The men's cross country team raced to sixth place overall and fourth among teams eligible for the nationals in Saturday's NCAA New England Championships at Franklin Park.

The Engineers, as a result of their finish, will be one of the four New England teams that will compete in the national Division III championships in Ohio next Saturday.

Teams from 27 area schools gathered at the line for the start of the race. Many of the runners, ironically, posted slower finishing times than they had in other, less important, meets this season.

Brandeis' Mark Beeman led the pack, finishing with a time of 25:05, far from the course record he set in October. The Engineers were also plagued by poor performances.

MIT showed its mettle by running a tough and gutsy race, despite the poorer than usual times. The Engineers, in order to finish fourth or better, needed to place at least one runner near the top.

Bill Bruno '85, MIT's top runner, responded to that need by staying with the leaders from the race's outset. Bruno held on to

finish 13th overall.

Bill Mallet '86 also met the day's challenge, placing second for MIT and 20th overall. Terry McNatt '87 was the third Engineer to cross the line. McNatt's strong final mile placed him 30th overall.

Mike Lyons '85, bouncing back from a foot injury, placed fourth for the Engineers with a time of 26:44. Will Sauer '85, making his traditional midrace assault on the rest of the field, finished fifth for MIT and 41st overall.

The Engineer's final score of 135 qualified them behind Brandeis, Southeastern Massachusetts University, and St. Joseph's College, for Saturday's National Championships in Ohio.

The team held its final workout Tuesday in the midst of Boston's first snowfall of the season. The workout was the last step in the Engineers' training regimen which was designed to have the runners peak in tomorrow's race. The team's goal to finish among the top ten Division III teams in the country is as close as five miles of rolling hills and 26 minutes or so of supreme effort.

Women's crews row in Foot

By Diana ben-Aaron

MIT crews held their own in the women's Foot of the Charles race last weekend. Four novice eights and five varsity fours competed in the complement to the better-known Head of the Charles.

The MIT novice boats tied for sixth, placed 13th, tied for 30th, and placed 35th in a field of 39 boats. Boston University won the race with a time of 14:21, and Mount Holyoke and Simmons placed second and third.

The novices almost equaled their record of last year, when they finished fourth, ninth, and 19th in a 30-boat field, their best finish in the Foot since 1979. Novice crews are made up of women with less than one year of college rowing experience.

The sixth-place boat streaked down the course in 15:15, less than a minute behind the top finishers, to tie the first Radcliffe boat. Sheila Eglowstein '88 coxed the first MIT crew, with rowers Shir Filler '88 (stroke), Gretchen Rohrer G, Sharon Weber '88, Vivian Ma '88, Suzy Soffler '88, Diane Duckworth '88, Anne Huber '86, and Christine Lindsay '88.

Audra Noel '88 coxed the 13th-place boat, which completed the course in 16:03. Diane Gaylor G was at stroke, with Karen Cianciulli '88, Libby Schnieders '88, Laura Grunbaum '88, Rachael Berman '88, Theresa Gamble '88, Dara Norman '88, and Pat Maier '88, completing the boat.

The 30th-place crew posted a time of 16:40.5 for a tie with the second Simmons boat. Anne Grover '88 coxed that crew, with rowers Susan Ostrowski '88 (stroke), Kelly Siemers '87, Patty Sanders '88, Kathryn Silvestri '88, Susan Scott G, Sophie Fallou '88, Kate Parker '88, and Tina Vargas '88.

In 35th place, with a time of 17:24, was the crew of Dora Lee '88 (cox), Janice Campbell G (stroke), Carol Waldmann '88, Rebekah Schlesinger '88, Suzanne Krolikowski '88, Sun Choi G, Chris Bohner G, and Elaine Cohen '88. A rower from Northeastern University filled the remaining place in the boat.

The women's varsity placed third in the open fours-with-coxswain race, with a time of 15:32.

Radcliffe took first place at 15:10, and BU placed second, with 15:18. Hope Nelson '86 coxed the third-place boat, with rowers Linda Muri '85 (stroke), Liz Erskine '87, Nancy Walworth '85, and Ruth Fricker '85.

MIT also took ninth and 10th place in the open race. Katy Barak G (cox), Heide Stefanyshyn G (stroke), Liz Sykes, Karen Deutsch '85, and Valerie Pietrzyk G were the ninth-place crew with a time of 16:15; while Jeri Ikeda (cox), Laura Daly '86 (stroke), Nancy Kirwan '86, Katharine Moore '87, and Julia Nugent '86 finished in 10th place at 16:16.

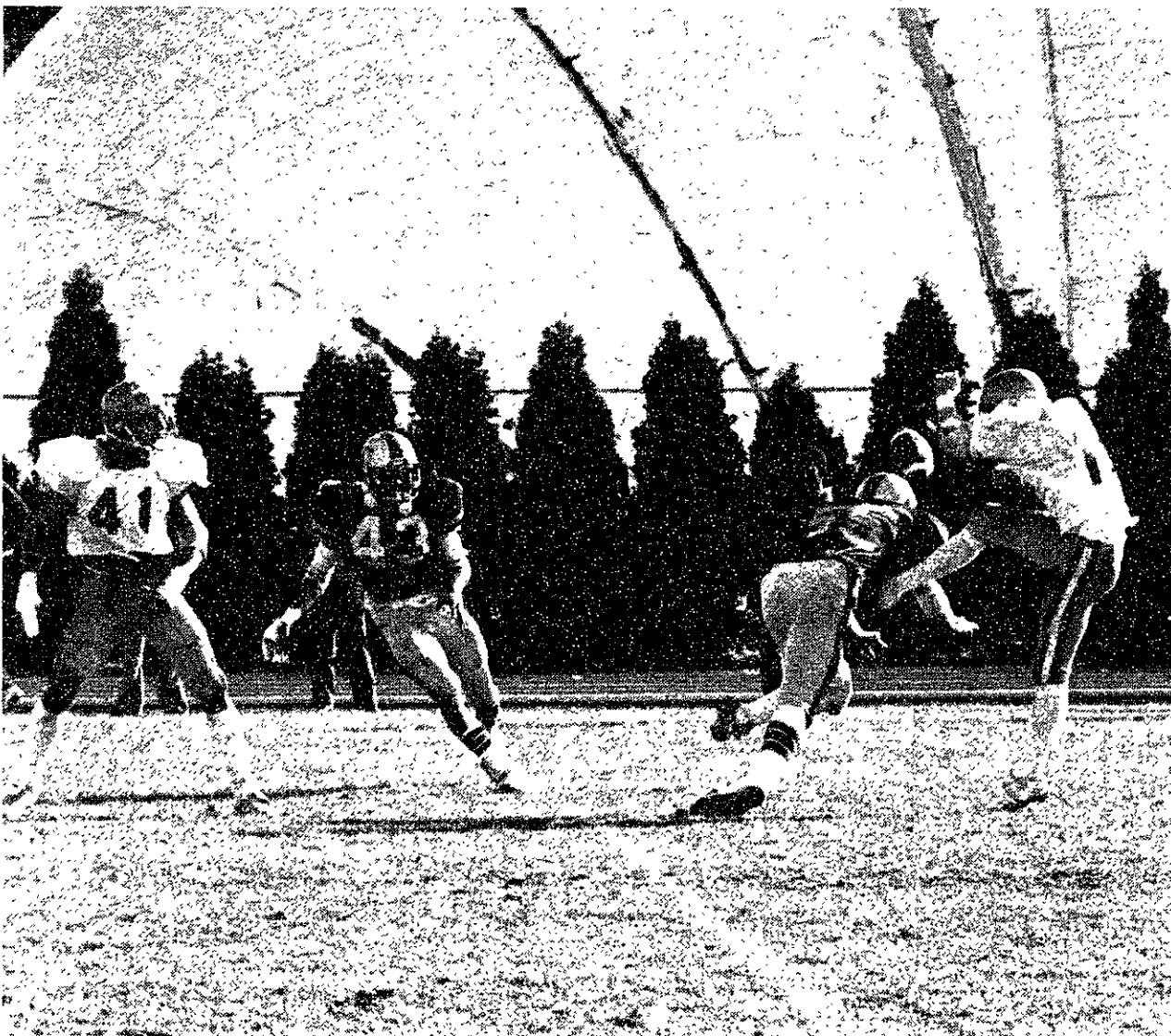
In the varsity lightweight fours-with-coxswain, MIT took sixth and ninth place. Radcliffe swept that event, taking the top two places with times of 15:42 and 15:58.

MIT's sixth-place boat was coxed by Anita Sircar '83, with crew Cathy Cotell G (stroke), Martha Gray G, Ann Classen-Berner '84, and Tina Cortesi '87 and skimmed down the course in 16:12. Jeri Ikeda '87 coxed the ninth-place crew, which finished the race in 16:37. Jennie Kwo '87 stroked that crew, with Chris Woelfel '85, Susan Rowell '87, and Holly Williams '86 completing the boat.

"We did as well as I thought we would. I was pleased," said head women's crew coach Mayrene Earle. "We're looking forward to a successful spring."

The men's Foot of the Charles will be held this Saturday, and will mark the unofficial end of the fall racing season for the MIT crews.

Victorious football bound for playoffs



Linebacker Nick Nowak '86 breaks through the Roger Williams line to block a punt.

Tech photo by Steven Wheatman

By Martin Dickau

Linebacker Eden Warner '85, his fractured finger safely inside a padded cast, intercepted a potential touchdown pass with less than eight minutes left in the game to preserve the football club's 16-9 win over the Roger Williams Hawks in Steinbrenner Stadium Saturday afternoon.

The win, combined with Assumption's 40-7 loss at Worcester State, earned MIT a berth in the National Collegiate Football Association (NCFA) playoffs.

Warner, who sat out the previous two games due to his injured finger, made his presence felt in the defensive lineup, leading MIT with 12 tackles — including three sacks, a fumble recovery, and an interception.

Warner's interception thwarted the Hawks' best chance to erase MIT's 16-9 lead. Roger Williams had moved the ball from its own 29-yard line to the MIT 10 in only four plays. Hawk quarterback Chris McCaffrey dropped back to pass, but Warner moved in front of the intended receiver, made the catch, and sprinted 62 yards along the sideline before Roger Williams could bring him down.

The Hawks managed to get the ball into MIT territory only once more, and that drive, too, ended in a turnover. This time, defensive back John Dawley '87 made

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