

Athena: accounts in 1985

By Andrew Bein

Third in a series examining Project Athena.

Any undergraduate who wishes to get an account in Project Athena will be able to do so by spring term, according to Steven R. Lerman '72, director of Project Athena. These accounts will be based in a new work center in the east wing of the Student Center Library.

Lerman made the announcement at a project forum yesterday — "one of a potentially infinite series of meetings" — in an almost filled Edgerton Lecture Hall (34-101).

News Analysis

Alcohol is an issue on US campuses

By Thomas T. Huang

Student use of alcohol has spawned much debate on US college campuses. MIT is no exception; administration and students alike have questioned the role of alcohol in Rush Week and Spring Weekend.

Yet MIT's study of alcohol use has only begun. Last May, MIT formed a committee to find ways to handle alcohol abuse. Undergraduate Association President David M. Libby '85 said then that the Office of the Dean for Student Affairs was beginning to take "a more active role" in combatting excessive alcohol use.

The same month, the *Chronicle of Higher Education* reported that most colleges have alcohol education programs, but most are ineffective.

The picture has changed. Two actions on the part of state government have made MIT's study more urgent: the state will ban all Happy Hours starting next week and will raise the legal drinking age to 21 next year. This is partly because the failure to adopt a higher drinking age within two years would result in a 10 percent loss in federal highway tax money.

Some analysts claim this federal "punishment" is ineffective — for some states, losses in highway taxes could be less than losses in liquor sale taxes and fees.

But lost highway taxes are not the sole reason for raising the drinking age. A higher drinking age would supposedly result in fewer traffic fatalities.

The link between the drinking age and traffic deaths is lost in a haze of statistics. Two researchers at the School of Behavioral Science at Boston University found a 28 percent drop in single-vehicle, night-time crashes in nine states which raised their drinking ages.

Minnesota raised its drinking age to 19, yet fatalities still increased four-fold. The number of deaths decreased after that state passed harsher "driving-while-intoxicated" laws.

It is arguable whether a higher drinking age will reduce alcohol abuse on campus. Associate Dean for Student Affairs Robert A. Sherwood said last October, "My point of view is that this change is unfortunate. Students will drink secretly rather than in the open. Students should be able to learn responsible drinking habits in college."

Effective or not, the legislation will have great impact on MIT and college campuses throughout the United States. After June, only a fourth of MIT students

will be able to drink legally. The legislation forces MIT to reconsider its alcohol policy. The administration recently organized an *ad hoc* committee to carry out the review.

The Dean's Office also keeps a watchful eye on alcohol use on campus. Institute Houses need ODSA approval for open events with alcohol involving more than 100 residents. Campus-wide fraternity parties require approval as well.

Dormitory and fraternity parties regularly serve alcohol. But during Spring Weekend, the role of alcohol in social activity crystallizes. It comes in the form of the Tank speed-drinking competition.

The Dean's Office prohibits the use of alcohol as the focus of any event, according to an ODSA memorandum. Yet it has not decided to remove Tank from the spring festivities.

The ODSA's failure to enforce its alcohol policy highlights the problem at hand. The Dean's Office, like other college support groups, faces the difficult task of dealing with alcohol abuse without infringing on the students' rights.

With the recent state legislation, that task has grown even more difficult.

Edgerton lectures on strobe

By Becca Munroe

Professor Harold E. "Doc" Edgerton '27, the magical man of strobe alley, spoke about the history of the strobe Tuesday night in 34-101, the lecture hall bearing his name.

He opened the lecture by showing a film on the strobe light

and how the strobe imitates lightning.

Edgerton said his interest in the strobe and photography began with his realization that "the human eye . . . lacks ability to see anything that moves."

He demonstrated some simple optical illusions with spinning

disks exposed to the strobe. Even though the audience wanted him to continue with the disks, Edgerton moved on to how the strobe works, saying, "These are in strobe alley, everybody's seen these disks."

"The whole world of strobes is divided into three parts," Edgerton said. He listed the parts as the flash lamp, a storage device (a capacitor), and a power source.

Edgerton then added a fourth item to his list: the oscillator, which produces the correct timing for the light flash.

The technical description of strobes evolved into a series of anecdotes about his experiences. One story was about his replacing the lights in the Aurora, Nebraska courthouse with strobes 20 years ago. Since that time, he said, "not a single plane has hit that courthouse." He did not say how many planes had hit the courthouse before he installed the strobes.

"Things have gone a long way since they predicted [the strobe light] wouldn't get off the ground," Edgerton said. One ap-

proving example of the success of the strobe is the development of video games and the EMACS word processing system, as justification for allowing free independent programming at the Student Center.

"If a student invents something . . . he owns it, but formal business is not sanctioned" by Project Athena, he said.

Eleven courses provide access to Athena for a current enrollment of 840 students this fall. Students in these courses who wish to keep their files and accounts on Athena will have time to use a special "move-me" program to transfer their account to the Student Center, Lerman said.

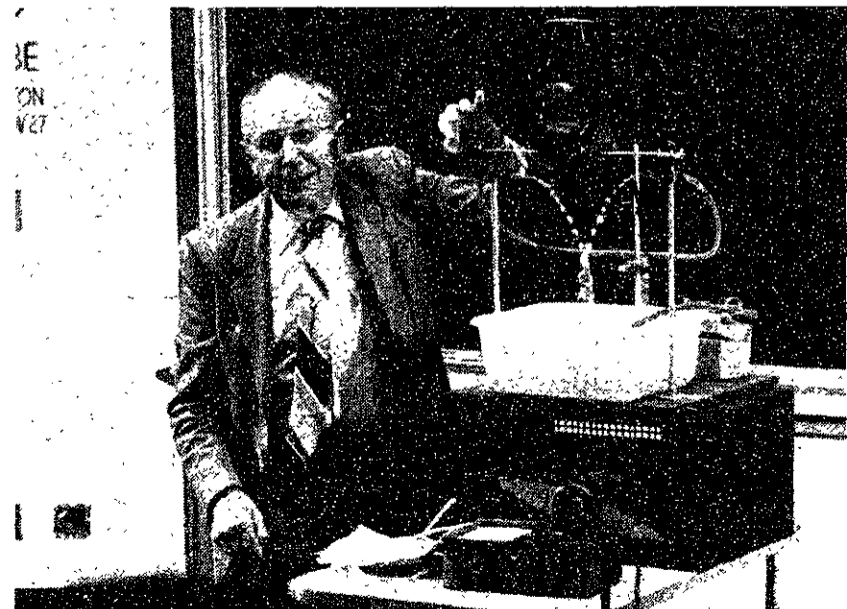
"Among staff, student employees, faculty developing curricula, and students in courses, there is a total user population of about 1600 right now. We want to double that for next semester," by expansion and more efficient use of current system, Lerman said.

Lerman also discussed Athena's involvement with the MIT library system. "The library system is now in the process of installing a computerized information system and . . . card catalog," he said.

"We plan to make those services available — instead of making search on only three card catalogs available," Lerman said. Athena has talked extensively with the libraries, he said, "and is committed to delivering a large number of services electronically. That's going to happen and I'm excited about it."

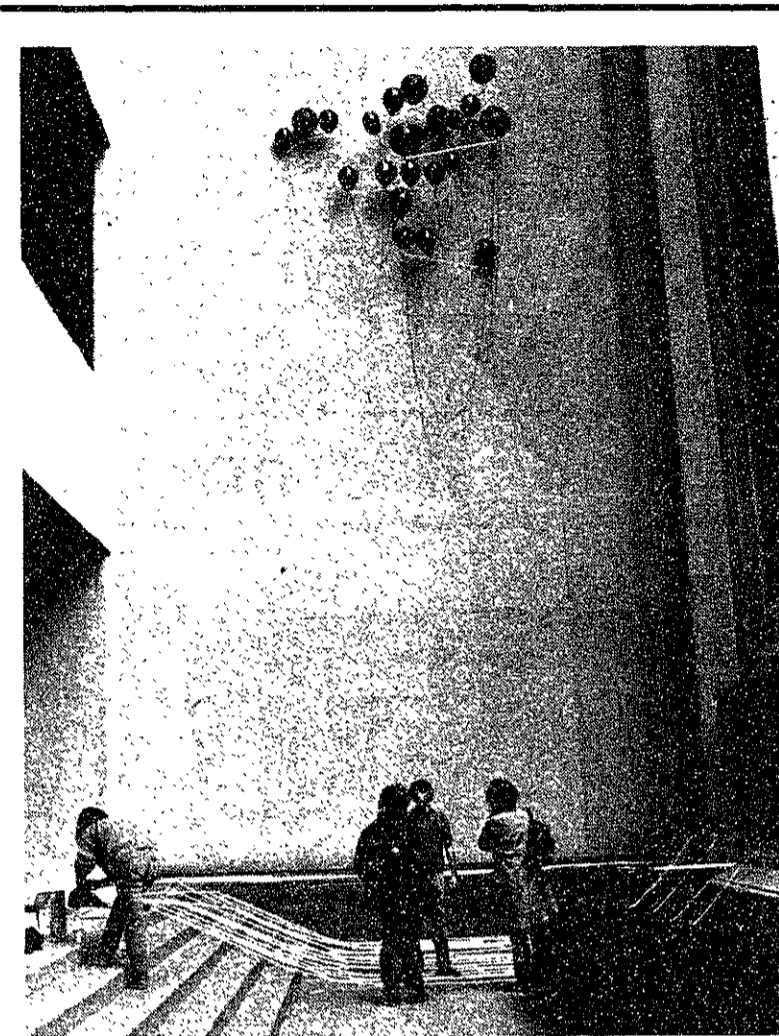
Living groups will begin receiving Project Athena equipment in late spring of 1986, Lerman said. "Some dormitories are easier than others . . . there will be 1½ years between the first and last dorm finished," he said.

"My view is, I say to a dorm: here are the rough parameters, come back with what you want to do," he continued.



Tech photo by Steven Wheatman

Institute Professor Emeritus Harold E. "Doc" Edgerton '27 demonstrates his famous water drop display during Tuesday night's lecture on the history of the strobe.



Tech photo by Steven Wheatman

Look up in the sky — it's a bird, it's a plane . . . no it's not Supergirl, but a 4.801 (Art and the Environment) final project. Russ Walker '84 explains his project, entitled "Balloon Field," to puzzled onlookers Tuesday outside Building 9.

TCA loses money on holiday bus this year

By Amy Gorin

Bus transportation service to and from New York City over the Thanksgiving holiday weekend has cost the Technology Community Association \$117 this year, according to TCA member and bus trip organizer Elaine M. Hansen '87.

Four buses, each capable of carrying 49 passengers, were hired for the trip. Round trip tickets were sold at a price of \$26 apiece, and one-way tickets were each \$13. The trip's planners originally assumed that these prices were "enough to break even," Hansen said.

The problem arose, however,

when not all of the seats were filled. While tickets to New York were sold out, Hansen explained, buses for the return trip to Boston were only 80 percent to 90 percent full.

TCA advertised the trip through slides shown at Lecture Series Committee movies and by distributing flyers at campus dormitories.

According to TCA President Susan Lau '87, the group intends to continue running the Thanksgiving bus despite this year's loss, but the group plans to be more careful. Ticket prices and bus schedules will have to be discussed, Lau added, to prevent a similar shortfall of money in the future.

According to Hansen only one passenger has voiced a complaint about the service this year. The passenger, who held a New York to Boston ticket, could not find the departure location in New York and missed the bus. The money he paid for the ticket has been refunded to him, according to Hansen.

Technology Community Association sponsors Thanksgiving bus service on an annual basis.

inside

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To the Forum: Sic
biscitus disintegrat.*
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Doc Edgerton's lecture weaves strobe stories

(Continued from page 1)

plication that did not come a long way, he remarked, was the "strobodome" — a strobe together with its five-volt battery contained in a helmet.

Edgerton expressed his amusement with what a multiply-exposed golfing picture can tell about one swing of the club. "And you give the golfer information he isn't even interested in, such as the velocity of the tee," he said.

The presentation was interspersed with many slides and even more stories. He joked about one particularly poor slide he took. He decided that rather than throw the slide out, he

would make a print of it. Today the print hangs in the Museum of Modern Art in New York.

The lecture left little doubt that Edgerton could have entertained the audience all night.

"Doc" received his SM in 1927 and his ScD in 1931 from MIT. He became an instructor in 1928, Assistant Professor of Electrical Measurements in 1932, Associate Professor in 1938, and full Professor of Electrical Measurements in 1948. He was named Institute Professor in 1966 and Institute Professor Emeritus in 1968.

His work on strobes has led to vast developments in the fields of ultra-high speed photography and the modern electronic flash.

notices

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.

* * * * *

A record breaking 170 voices from the **MIT Choral Society**, conducted by John Oliver, will perform an uncut version of Handel's *Messiah*, at 8 pm in East Cambridge at the Sacred Heart Church. Tickets: \$7, general; \$3 MIT/Wellesley students.

Sunday, Dec. 2

Beth Israel Hospital and the Leventhal-Sidman Jewish Community Center will sponsor a health fair, **Wellbeing 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.

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Dec. 8 (Sat.) Holy Day Masses: 12:05 & 5:05pm

Dec. 13 (Thur.) Advent reconciliation Service at 7:15pm

All Services are in the MIT Chapel

"Rejoice, the Lord is near!"

The Tech

Announcing *The Tech's* essay and editorial cartoon contests:

Essay Contest

- **Topic:** MIT in the next century
- **Eligibility:** Any member of the MIT community (except members of *The Tech* staff) may submit an entry. One entry per person is allowed.
- **Specifications:** Entries must be between 500 and 1000 words long and must be typed, double-spaced, on 8½-by-11 inch paper.
- **Publication:** Entries must not have been published elsewhere. *The Tech* reserves all publication rights to entries. All submissions become property of *The Tech* and will not be returned.
- **Deadline:** Submissions must be received by 5 pm, January 17, 1985.

Cartoon contest

- **Eligibility:** Any member of the MIT community (except members of *The Tech* staff) may enter. Three cartoons per person are allowed.
- **Content:** Cartoons can be about any topic of interest to the MIT community. Entries will be judged on humor, satirical effect, artistic value, clarity, and good taste.
- **Specifications:** Entries should be rectangular single frames, submitted in black ink on white paper. Width should be between four and eight inches and height should be between four and eight inches.
- **Publication:** Cartoons must not have been published elsewhere. All submissions become property of *The Tech* which reserves all publication rights. Entries will not be returned.
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Prizes will be announced in future issues.

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news roundup

Nation

Regan unveils "tax simplification" proposal — Secretary of the Treasury Donald Regan unveiled Tuesday his tax reformation proposal. The plan proposes changes in the federal tax code which would reduce taxes for a majority of Americans while shifting more of the tax burden to corporations and people taking advantage of present tax loopholes. Under the proposal, there would be three personal income-tax brackets, rather than the current 14.

Dole elected Senate majority leader — Sen. Robert J. Dole of Kansas was elected majority leader of the Republican-controlled Senate, defeating Sen. Ted Stevens of Alaska, the current assistant leader, 28-25, on the fourth ballot. Dole succeeds retiring Sen. Howard H. Baker Jr. (R-Tenn).

Sports

Hockey superstar Lafleur retires at 33 — Montreal hockey great Guy Lafleur retired prematurely Monday at the age of 33, marking the end of an era in hockey. Lafleur cited "lack of motivation" as the reason for his early retirement. Guy's father, Rejean Lafleur said, however, "Guy told me that he would have liked to play elsewhere, but the Canadiens wouldn't let him go. . . . That's why he quit."

Weather

Mild, but wet — Today will be mostly sunny with highs of 50-54. By evening, it should drop to 40-44, with variable cloudiness. Showers are likely on Saturday.

Ellen L. Spero

police log

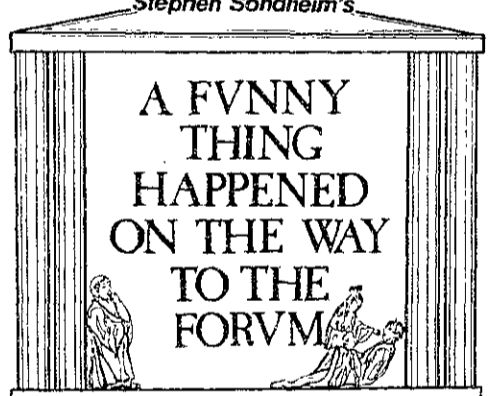
Two students arrested in connection with MacGregor fire — The Cambridge Fire Department Arson Squad arrested two MIT students on Nov. 20 at 3 am, for burning a dwelling house and wanton destruction of real property following an investigation of a fire at MacGregor C-entry. The students were alleged to have put paper into a sink and started a fire in the paper, activating a sprinkler which caused water damage.

Calculator stolen in Building 33 — A student reported a Hewlett-Packard calculator worth \$90 stolen from his unlocked desk in Building 33 on Nov. 15.

Wallet stolen from Building 18 laboratory — A graduate student reported that someone entered his laboratory in Building 18 and removed his vest, jacket and wallet between 7 am and 8 pm on Nov. 20. The lab was left unlocked during the day.

Wallet stolen in Alumni Pool — A student reported his wallet with \$34 and credit cards stolen from his unlocked locker in the Alumni Pool on Nov. 21.

The MIT Musical Theatre Guild presents
Stephen Sondheim's

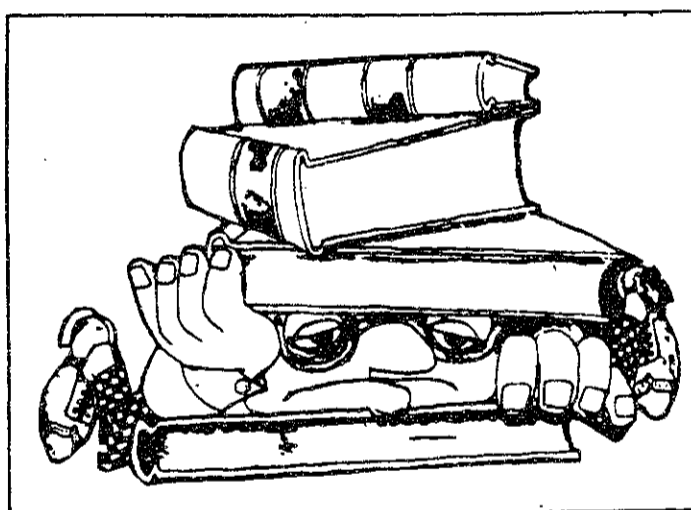


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opinion

Column/Diana ben-Aaron

SCEP guide will not be missed

There is not going to be any SCEP course evaluation guide next term, but don't worry; it's not a big loss. You can get better advice from almost any upper-classman and better information by simply going to the first few meetings of any course you're interested in.

Since the first course guides in the early '70s, the SCEP guide staff have kept the evaluations bland and cautious, reluctant to take any risks in criticizing their educations.

It's risky for the course evaluation editor to write or allow comments like "Professor X's lecturing puts students to sleep, and he is a bastard when grading papers." Risky because Professor X controls grades, research jobs, and recommendations. Risky because he may take revenge on the writer if he can find out who it is and the editor if he can't. Risky because putting your name, how-

ever diluted by a "list of contributors," to criticism implies taking a stand.

Because this is MIT, the quantitative approach immediately suggests itself as a way to take opinions and personalities out of the loop. The course evaluation staff hands out bubble-in forms à la Educational Testing Service in selected large core courses.

Students who bother to fill them out can rate about thirty attributes of the course, including the instructor's use of the blackboard and the relevance of the tests (to what?), on a scale from zero to seven. Only a small space on the back is allowed for original comments.

The SCEP staff and students in all departments spend the next term compiling the results for publication. And when we pick up the guides next term, we learn that Professor X is a 3.5 on blackboard style but only a 5.6 on relevance of tests. And Pro-

fessor X can't nail the students for it because they're only reporting statistical facts.

But wait a minute. It tells me nothing that Professor X rates a 3.5 on blackboard manner. I'd rather know his writing is illegible. It doesn't help me to know that his index of test relevance is 5.6. On the other hand, it is useful to know that the exams closely mimic the problem sets.

Even the comments are too terse to provide much of use, and they seem to have been chosen for dullness. I have written remarks both acidic and rhapsodic in the comment space, so I know the SCEP is getting more explosive prose than "Possibly more direction to the overall objective of the course is needed" or "The TAs were highly praised." What are they doing with it?

There are other shortcomings. Humanities, sciences, engineering, and labs are rated on similar unimaginative forms. Not all courses are rated. The mechanical engineering department, for instance, refuses to allow anyone short of the *Chronicle of Higher Education* rate its faculty. Professor Robert Ogilvie barred the SCEP forms from his 3.081 classroom after getting low reviews a few years ago, but continued to teach the course until his retirement last year, with disastrous results.

The present system is really a cop-out. It may result in some attention being paid to course quality, but it buries the specific pluses and problems in a welter of numerals, vague categories, and statistical errors. The SCEP guide we're used to can't improve the often dismal state of MIT teaching, isn't even entertaining reading, and is now prohibitively time-consuming and expensive to produce. There must be a better way.

The reaction of a class for a professor cannot be quantified, except perhaps by money donated in the Big Screw contest. I'd hate to see the guide staff reassemble next term — or any term — to spend the budget they fight for and the long hours they volunteer to once again reduce term-long intellectual endeavors to dry strings of inexact numbers. What the SCEP Guide needs is words: vivid, compelling adjectives, metaphors, and anecdotes, both derogatory and complimentary.

The *Course 6 Underground Guide* and the *Harvard Crimson*

Confidential Guide to the Courses are examples of what the SCEP guide could be. These pamphlets are witty, specific, and written in English. They don't mince words; the *Conf Guide* says things like, "Math 55 could be suicidal if your background causes you the least concern" and the *Course VI* guide gives the units for the last third of 6.111 as "0-time lab's open-everything else."

I am not out to get professors fired, any more than they are out to fail me. But some faculty members' efforts can be redirected so that the students will better profit from them. Professors who can teach anything to anyone should teach the freshman survey courses, the ones that get people excited about being here and studying advanced subjects.

Professors who can explain their own areas well but cannot turn in a good performance on unfamiliar material should teach what they feel comfortable with.

Some professors cannot teach anything to anyone. They are in the wrong profession and should not be put through the wringer of conducting courses that only make students miserable. Because the Institute cannot afford to keep many pure researchers on the payroll, the least students can expect is a fair warning.

A course evaluation guide can also be an instrument for dispensing well-deserved praise. "Professor X is the perfect instructor for 23.01. Make him an Institute Professor!" sends a clear message to the department that he's doing a good job and should on no account be switched from 23.01 against his will in the interests of keeping up his professional proficiency or devoting more time to research. Like good students, good professors and TAs may become severely disillusioned if no one tells them they are doing well.

What's needed is not just a change in the course evaluation guide, but a change in attitude. We will not let good teaching go unpraised, or bad teaching continue without an outcry.

We are paying exorbitant sums and working ourselves into the ground trying to get an education out of this place, and we owe it to ourselves and those who will come after us to get our money's worth. Even if it means letting Professor X know what we as individuals really think of his teaching.

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.

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 editor.

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 double-spaced, typed and bear the authors' signatures, addresses and phone numbers. Unsigned letters will not be accepted; though the editors will consider requests to withhold names in certain cases. *The Tech* reserves the right to edit or condense letters.

The Tech endeavors to print all letters to the editor contributing to discussion of issues relevant to the community, though we regret we cannot publish all the letters we receive.

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.

TheTech

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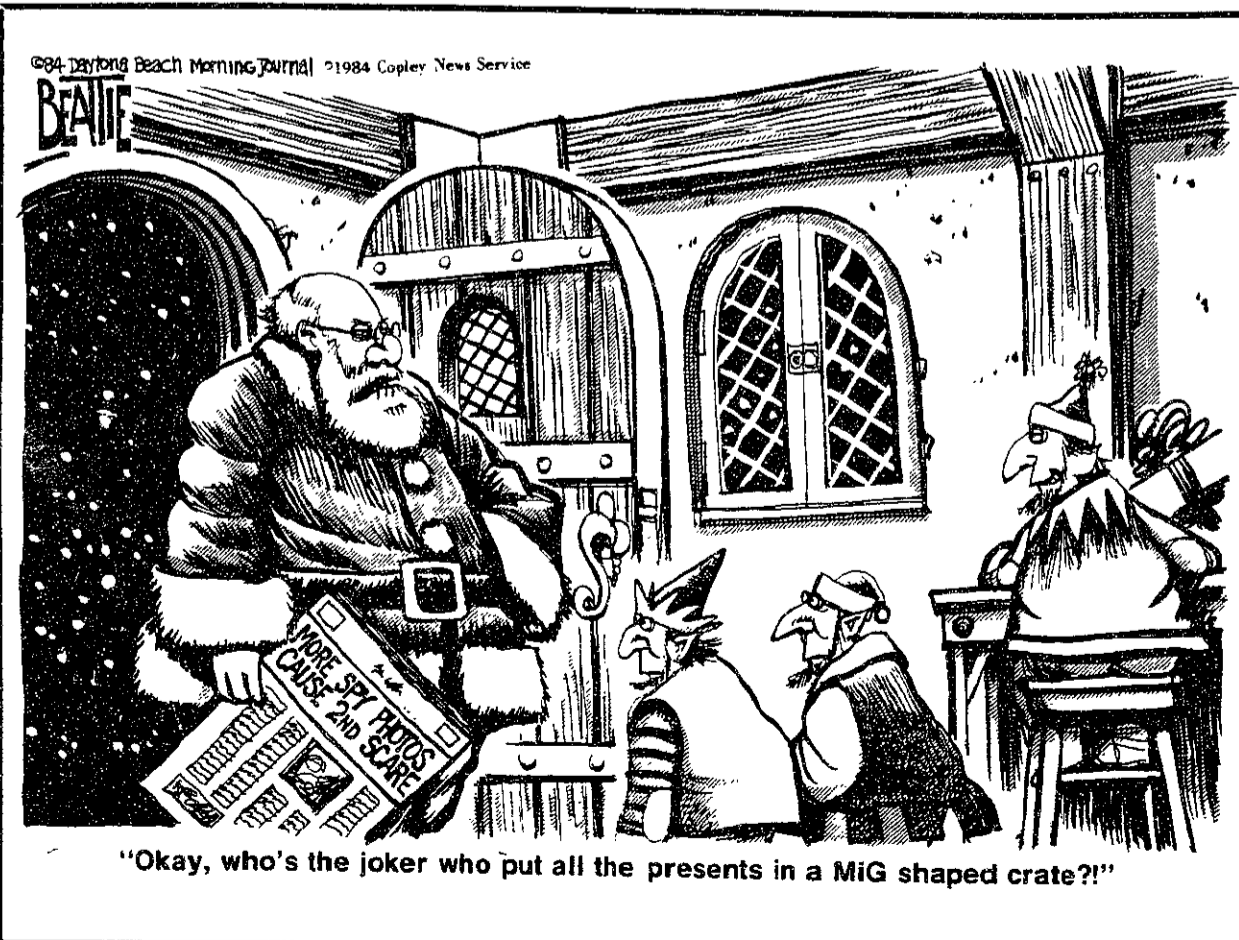
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"Okay, who's the joker who put all the presents in a MIG shaped crate?!"

comics

The Legend of Fred

By Jim Bredt

HERE IS YET ANOTHER EPISODE OF THE KINESTHETIC COMIC STRIP:

THE LEGEND OF FRED

BUT FIRST: ONE HUNDRED AND NOW.

GROUND ZERO:

PROJECT ATHENA: MIT'S EFFORT TO CREATE AN ELECTRONIC UTOPIA...

LITTLE DID ANYBODY AT PROJECT ATHENA KNOW JUST WHAT WAS BEING DEPLOYED IN A CLOSET JUST UNDERNEATH

LUCKILY THERE'S A PLUG IN HERE!

BUT LET'S BACK UP FOR JUST A MINUTE: LAST EPISODE WE LEFT MIKE MEK MAN AS HE DISCOVERED THE BOMB FACTORY.

ARE YOU BUILDING THE COMPUTER BOMB?

WHO ARE YOU?

MY NAME IS MIKE MEK MAN. I AM ARTIFICIALLY INTELLIGENT YOUR BOMB WOULD KILL ME.

MOST UNFORTUNATE.

SINCE I ALREADY AM YOUR HOSTAGE, I ASK YOU TO TAKE ME PRISONER OR ELSE I'LL TURN YOU IN.

OKAY: COME ON IN.

OVER THE NEXT FEW DAYS, MIKE STAYED WITH TIM AND LIZ AND LEARNED EXACTLY HOW THE COMPUTER BOMB WORKED SO WELL IN FACT

YOU KNOW, THAT FOCUSING LENS WOULD WORK BETTER IF YOU PUT IT IN LIQUID HELIUM...

YEAH... MAYBE YOU'RE RIGHT

I'LL HELP YOU PEOPLE TO BUILD THIS THING IF YOU PROMISE NOT TO PUSH THE BUTTON.

BUT IF WE BUILD IT;

HOW CAN WE NOT PUSH THE BUTTON?

THE BUTTON HAS ALREADY BEEN PUSHED YOU CAN'T UNBITE THE APPLE!

A LITTLE WHILE LATER:

HI FOLKS!

FRED THE DRAGON CAME OVER TO HELP THEM CAST A SUPERCONDUCTING REFLECTOR.

FRED; WHY ARE YOU HELPING WITH THIS BOMB?

BECAUSE I CAN SEE THE FUTURE.

SEEING THE FUTURE IS THE MOST HORRIFYING THING. AS SOON AS I DID IT I STARTED WORKING TO ERASE THE FUTURE I SAW

THANKS GO TO JOE PARSE FOR THIS RECIPE. IF ANY OF YOU KNOW ANY TIPS OF THIS ILK PLEASE WRITE

SURVIVAL TIPS FOR ARMAGEDDON

HOW TO BUILD A BEN FRANKLIN-STYLE RADIATION DETECTOR OUT OF ORDINARY KITCHEN SUPPLIES:

TAKE A PIECE OF REALLY THIN METAL FOIL AND FOLD A STRIP OF IT IN HALF:

CONTACT THE FOLD TO A SHORT PIECE OF INSULATED WIRE.

HANG THE FOIL INSIDE A JAR HALF-WRAPPED IN ALUMINUM FOIL.

CHARGE IT WITH STATIC ELECTRICITY:

FLAPS REPEL IF CHARGED

FLAPS SAG TOGETHER IF RADIATION LEVEL IS HIGH.

THEM DOWN AND SEND THEM TO THE LEGEND OF FRED CARE OF THIS PAPER -- CLIP AND SAVE FOR FUTURE.

TO CHARGE YOUR "LEYDEN JAR" ELECTROMETER WIPE SOME FUR ON A PIECE OF GLASS AND POKE THE WIRE AROUND IN THE FUR THE JAR WILL LEAK ITS CHARGE IF THERE'S IONIZING RADIATION

IF YOU'RE PLANNING ON ACTUALLY USING THIS DESIGN, IT MIGHT BE A GOOD IDEA TO TRY TO BUILD ONE BEFORE YOU ACTUALLY NEED IT TO MAKE SURE IT WORKS

WHICH BRINGS US BACK TO A CERTAIN CLOSET DIRECTLY BELOW PROJECT ATHENA

IF THIS THING IS GOING TO KILL ME YOU'VE GOT TO FIRE IT WITH ME HERE WITH YOU

JUST SHUT UP AND GET INSIDE THAT GARBAGE CAN!

ZOOT!

TO BE CONTINUED

DRAWN BY JIM BREDT

ARTS

Flying and falling

Supergirl, now playing at the Sacks 57 and Somerville. *Falling in Love*, now playing at the Sacks Cheri and Somerville.

In a decade which is witnessing the emergence of women like Sally Ride, Sandra Day O'Connor and Geraldine Ferraro, it only makes sense that Tri Star Pictures should release *Supergirl*.

Starring Hollywood newcomer Helen Slater as Supergirl, the film provides little — if any — entertainment. The star-studded cast is a mere ploy to lure people to the ticket booths. Fay Dunaway plays the terrestrial evil witch Selena. Brenda Vaccaro is her dim-witted apprentice. Peter O'Toole and Mia Farrow play Zaltar and Supergirl's mom respectively.

Supergirl has abundant special effects. The flying scenes seem to have been perfected and spiked with a dash of artistic choreography. Otherwise you are going to be bored; this film merely follows the trail of the Superman sequels. Despite the producers' claims to have created a film distinctively different from the Superman series, *Supergirl* is still predictable, void of good acting and without a coherent story.

Once again, Hollywood is having fun at our expense. The crew's and actors' frolicking does little justice to the original DC Comics character. Don't go unless you have a kid brother or sister no older than 4 who needs to be exposed to one-and-half hours of intense audio-visual stimuli.

The story of *Falling in Love* may sometimes seem slow; The relationship between Molly Gilmore (Meryl Streep) and Frank Raftis (Robert deNiro) is developed in a number of episodes which are loosely tied together by countless coincidences. It is Christmas: last-minute shopping time. Frank and Molly commute on the same train, use telephones a few feet apart, shop in the same stores and buy books from the same shelf. However, it is not until they collide and send their purchases tumbling to the floor that they meet. After picking up their packages they continue on their merry way, unaware that in the con-

fusion their spouses' gifts had been switched. Director Ulu Grosbard should be given full credit for making much out of what otherwise might have been pure cliché. But the pace then slows down considerably.

The characters are explored only superficially. We never find out why Frank and Molly have incredible difficulty communicating. Also, we know that they are dissatisfied with their present marital partners, but we have no feeling for the extent of their dissatisfaction. They are both stuck in their contented upper-middle professional roles, Frank as a successful hard-hat architect, Molly as a stereotypical feminine free-lance commercial graphic designer. They are both married; he has two children but she has none. Frank's wife, Ann (Jane Kaczmarek), is an efficient — almost militant — housewife. Molly's husband, Brian (David Clennon), is an over-achieving doctor whose emotions have been consumed by his profession. Furthermore, both Molly's and Frank's best friends are either divorced or separated.

Despite the stereotypical sex roles, the affair evolves psychologically. Sex plays no part. The sheer enjoyment of companionship brings the two protagonists closer together. Frank and Molly generate a loving warmth and feeling of intimacy which makes us wonder why DeNiro and Streep haven't fallen in love themselves.

These are the eighties and there is no room for love. Frank's wife dryly states it: "Frank, nobody is in love anymore." Yet, in spite of their insecurities and frustrations our star-crossed lovers know what they want. They are very much in love and in consequence persecuted by their careers, their spouses, their friends and, most of all, by their consciences. It is up to you — as impartial observer of their crisis — to be the judge; Personally, I wish I could sprout wings. Armed with my infallible bow and arrow and my innocent babyface, I would warp myself into the screen and start shooting like mad.

Corrado Giambalvo



Faye Dunaway as Selena and Helen Slater as Supergirl in Tri-Star's new film, *Supergirl*.

on the town

Friday, November 30

There is an embarrassingly large number of things to attend tonight: you will need a multi-faceted coin to help you decide what to do.

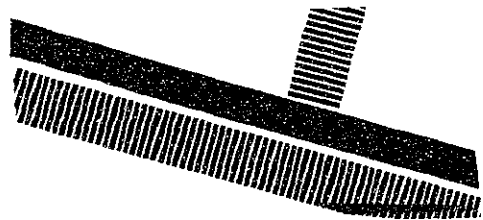
This is the time of year when everyone does Handel's *Messiah*, and the MIT Choral Society, John Oliver, conductor, will perform Handel's Christmas treat tonight at Sacred Heart Church, 6th and Otis St., East Cambridge.

Did something odd happen on the way downtown? Find out from the Musical Theatre Guild, who will perform *A Funny Thing Happened on the Way to the Forum* tonight and tomorrow at 8 pm and on Sunday at 7. Sala de Puerto Rico; admission \$5, MIT students \$3. 253-6294. See review this issue.

The Lecture Series Committee will show *Seventh Seal* at 7:30 in 10-250 and *Richard Pryor: Here and Now* at 7 and 9:30.

Meanwhile, Marek Zebrowski will be giving a piano recital in Kresge at 8. Works by Beethoven, Mendelssohn, Rachmaninoff, Ravel and Chopin will be performed.

The "other university" up the road will be offering Brahms' *Symphony #1*, Britten's *Young Person's Guide to the Orchestra* and the free-flowing *Moldau* from Smetana's *Ma Vlast*. The Harvard-Radcliffe Orchestra will perform in Sanders



Theatre, in the heart of preppyland, at 8 pm.

Finally, the Opera Company of Boston swings into action with Offenbach's *Contes de Hoffman* at the Opera House tonight at 8. Call 426-5300 for information.

Saturday, December 1

The MIT Concert Band performs in Kresge Auditorium tonight at 8 offering works of Cornell, Donovan, Guppy ('79), Levitt, Madden and Schwarz.

Local Hero will be making an appearance in 26-100 at 7 and 10, courtesy of LSC.

Sunday, December 2

The MIT Chamber Players perform works of Bach, Poulenc, and Brahms, along with Strauss's *Till Eulenspiegel* at 4pm in Kresge.

LSC plays it again. Don't miss the classic Bogie film, *Casablanca*, at 6:30 and 9 pm in 26-100.

Wednesday, December 5

The Pro Arte Chamber Orchestra does Handel's *Messiah* tonight at 8 pm in Sanders Theatre. 661-7067 for information.

Ongoing

There are a number of interesting exhibits this month at the MIT Museum; among them, a display of the photographic works of Alice Giubellini.

Jonathan Richmond

Discovered Harmonies

Deborah Harrington, soprano, Deborah Callas, mezzo-soprano, Edith Hemenway, composer and pianist; Emma Rogers Room (10-340); November 28.

Deborah Harrington's bright and sparkling soprano voice and Deborah Callas's full-bodied and mature mezzo heralded Wednesday's concert with Purcell's *Sound the trumpet*: the clarity and confidence of Harrington's voice was particularly winning. Purcell's *Let us Wander* was also executed with much style.

Brahms' song of two sisters, *Die Schwestern* was done with much humor; the two singers acted as well as sang, and were clearly enjoying themselves, Edith Hemenway's lively piano playing spiriting the song along. A touch of urgency came on the words *Ihr liebet einerlei Liebchen* — "you hanker after the same lover": the well-modulated change in tone accompanied by the song's continuing rhythmic drive, showed how well the singers understood Brahms' music.

Brahms' *Walpurgisnacht*, was next given a dramatic account, the balance between the two singers particularly impressive, the piano always supportive.

Deborah Harrington conjured up wonderful impressionistic visions in a solo rendition of Debussy's "De rêve" that did the utmost to expose the song's untold mystery. We felt the "pale tremor" of "the old trees under the golden moon. . . shedding like tears their lovely leaves of gold"; there was a sweetness and a depth in the air as Harrington provided the string of continuity to take us safely to story's end through the continuously gently-rippling, embracing piano of Edith Hemenway.

Mandoline, also by Debussy, was sung with panache too; one particularly admired the lightness and brilliance of Harrington's voice as she dwelt on the *la la*. . .

Three interesting items by Samuel Barber were next on the menu: *Rain has fallen*, impassioned and powerful at Harrington's hands, *The Monk and His Cat* quite

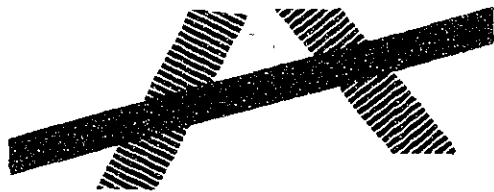
charming with cat like effects on piano, and *Promiscuity* bringing a nice ending to this pair of songs.

After the intermission Deborah Callas performed Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer); hers was an accomplished performance of a deep and difficult work. One quickly became aware of the powers of color in Callas' voice: each hint of sweetness and darkness was developed to the full. For the second song, Callas produced an open and happy sound, its simplicity and grace edged with subtle coloration to rapturous effect. The drama surged in the third song, angry piano chords carrying forth the weight of Callas easily developed power. Emotion grew with the final song, each word given individual attention, each beat plucking at the listener's heart. From the innocence of the start, Callas had taken us almost unawares into the troubled, introspective phrases of the "silent night" of the conclusion. Her voice conveyed anguish, desire, and effortlessly transcended into softness for the evocation of the lindtree to provide a place by the road to rest. The song cycle ended as a dream, the audience rapt and refreshed.

Deborah Harrington returned to sing four songs of Langston Hughes set by Edith Hemenway in duet with Deborah Callas. The first, *Island*, has simple but evocative harmonies, waves of song swishing over each other as the singers entered and repeated in canonical form. *Down and Out* had a catchy bounce, while *Midwinter Blues* was sung with much feeling, the colorful piano line adding to the pathos. The concert official ended with *Hope*, also nicely done.

There was an encore, but perhaps it was an unfortunately difficult choice after such a demanding concert: the Flower Duet from *Madama Butterfly* was a bit harsh and not quite together, but did not detract from the pleasures of a beautiful evening of song.

Jonathan Richmond



One bad, one good

Steeltown, *Big Country* on Mercury Records. The Unforgettable Fire, U2 on Island Records.

The resurgence of guitar-based bands from the United Kingdom owes a debt to the Skids, whose guitarist, Stuart Adamson, pioneered a playing style that alternated dense rhythmic textures with long, fluid melodic lines. The Skids disbanded due to the lack of the popularity they rightly deserved. Adamson formed a new group, Big Country, whose first release, *The Crossing*, brought his patented guitar sound to American shores. The similar-sounding hits "In a Big Country" and "Fields of Fire" were solid, driving rockers rife with circular Celtic riffs and skirling bagpipe-like leads. The sameness that pervaded *The Crossing* was forgiven by most critics, who were impressed with the sheer power of Adamson's songwriting and playing.

Power alone, were there enough of it, would not pardon Big Country or Adamson a second time, and *Steeltown*, the band's recently released second album, offers less power and more sameness than their debut. Adamson's signature guitar work has all but disappeared: his solos have been replaced by busy chord figures. Side one whizzes by in an indistinguishable

blur, discrete songs identifiable only by the quiet spots that separate them. Adamson has corrected his problem of poor lyric writing, producing intelligible verse in the place of vague, impressionistic, naive and blank doggerel. But once more it is a case of too little too late.

Rather than belaboring the point further, consider: there are more good songs on *The Crossing* and the *Wonderland* EP than can be found on one side of *Steeltown*. This is a disc destined for the slag heap.

* * * *

Although Stuart Adamson may be incapable of fulfilling the promise of his talent, his legacy lives on in the person of David Evans, a.k.a. The Edge, guitarist *extraordinaire* for U2. The Edge claims to have learned how to play the guitar from listening to his Skids records. A casual listener to his playing over the course of U2's four records shows just how far he has managed to carry his talent past its original inspiration.

It is no secret that The Edge has been the anchor of U2's sound, filling in the forceful beat provided by drummer Larry Mullen and bassist Adam Clayton with dense, complex chord textures and sparse, atmospheric solos. It is not as widely acknowledged that U2's distinct sound was



also due in large part to the expert craft of producer Steve Lillywhite. The U2 album trilogy — *Boy*, *October*, and *War*, — bears the signature of Lillywhite's crisp reverberant production. One only needs to listen to the live *Under a Blood Red Sky* EP, not produced by Lillywhite, to hear what a difference his presence made.

With their career firmly established after the release of *War*, U2 announced that their next record would be a departure from their established sound, and sought the assistance of Brian Eno, who, apart from his own brilliant work, produced the seminal Talking Heads albums and David Bowie's *Low/Heroes/Lodger* trilogy. Eno's work of late has been in the field of "ambient" music, an atmospheric, almost ethereal music meant primarily to be heard as a background to other activities.

How do these two seemingly disparate values — ambience and hard rock — mix? Surprisingly well, as is borne out by the fruit of the U2-Eno union, the album *The Unforgettable Fire*. The change to the U2 sound is not immediately apparent, especially if you have only heard the hit single "Pride (In the Name of Love)," the band's paean to Martin Luther King Jr. Careful listening, however, will reveal traces of Eno's handiwork: the hazy echo that enve-

lopes the music, a slight muffling of the drums, and vocals mixed well to the foreground.

The band takes more chances than ever before, with varying degrees of success. "Promenade," "4th of July" and "MLK" are short, drone-based pieces that would have been right at home on Eno's *Another Green World* — very moody, very atmospheric. "Elvis Presley and America" adds vocals to the minimalist drone but ultimately fails due to the unfocused ambiguity of the lyrics. "A Sort of Homecoming," "Bad" and "Indian Summer Sky" are all mid-tempo tunes framed by The Edge's lush chordal backdrops and guitar synthesizer work. ("Indian Summer" also features the added bonus of background vocals by Eno; his only definable presence on the record.)

Experimental records rarely attain any measure of popular appeal, but this album will prove the exception, possibly becoming that rarest of entities: the experimental record with a top ten single. *The Unforgettable Fire*'s success is guaranteed by "Pride" and the follow-up single "Wire;" all this and Eno, too, how could anyone not want this disc? It's an unforgettable experience.

David G. Shaw



Psychoanalytic curveball

Playing Hardball, The Dynamics of Baseball Folk Speech, by Lawrence Frank; Peter Lang, 145 pp, \$22.

Playing Hardball is not just another coffee table book for the Christmas stocking of the sports fan who has everything. Lawrence Frank, now an MIT graduate student in physics, has written a scholarly if occasionally pedantic work on how baseball players speak and the implications of that speech.

Frank addresses his subject from a psychoanalytic perspective, an approach, he concedes, that may alienate some readers. "People don't like it" because psychoanalysis touches their feelings intimately, Frank said in an interview. People often become upset out of proportion when actions are construed to have latent sexual connotations, he continued.

An easy pitch, for example, is said to be "served on a platter." Frank then writes, "The hitter has become the figure of control and is dominating the pitcher who is 'serving' him. This may be an allusion to being 'serviced' — provided sexual favors — in which case the pitcher has been put in a submissive sexual position relative to the hitter, who is thus seen as a sexually competent, and dominating person."

Almost as interesting as the treatment of baseball speech is the introduction to folklore study *Playing Hardball* provides. Much of baseball folk speech comes from stress-alleviation by the players, Frank said. This aspect creates different ground rules for what is acceptable speech.

Insults and derogations comprise a major part of baseball speech, Frank noted. "It's much different when you insult someone during a baseball game than in an-

other area," he said. In that arena insults are acceptable; elsewhere they are not.

Frank's approach should not upset readers, even though he seems occasionally to reach for extra meaning. The book is for people who are willing to try a new perspective. Those who want to learn that President Taft caused the first seventh-inning stretch should purchase a book other than *Playing Hardball*.

The book's scholarly tone arose because "originally it was pretty much a thesis," Frank said. "It's a folklore book first, a baseball book second."

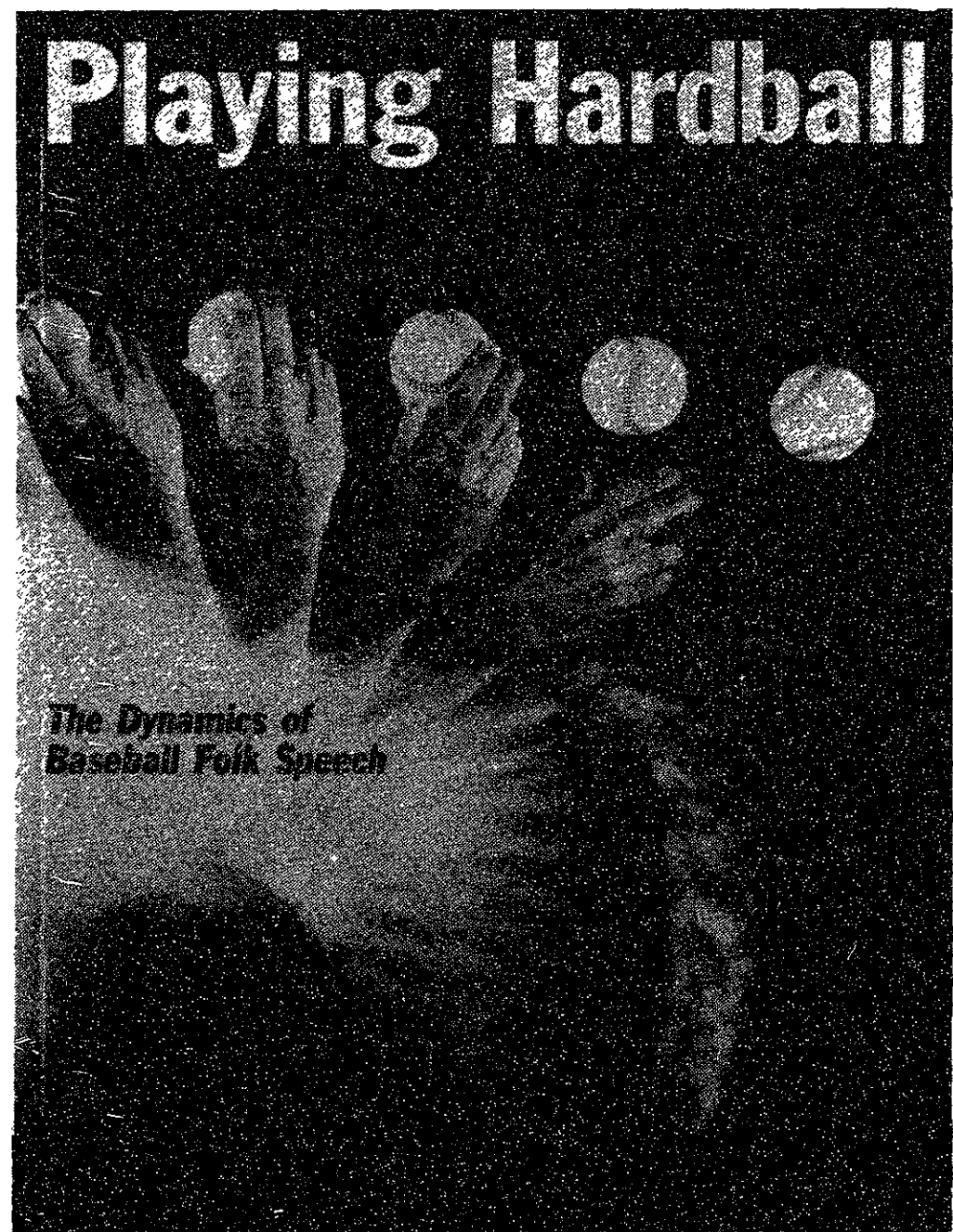
Frank began work on the subject of baseball folk speech while an undergraduate at the University of California at Berkeley. There he worked with modern folklorist Prof. Alan Dundes, who greatly influenced Frank's approach. "The duty of the folklorist is to suggest interpretations," Frank said. "It used to be just listing tales" from a culture, without any interpretation.

"It's important not to take it as a really popularized book," Frank declared. *Playing Hardball* is aimed at an "intellectual, academic audience."

Another audience that would enjoy the book are those who know little about baseball, but want to learn more. *Playing Hardball* makes an excellent primer on baseball and how participants react to one another.

The \$22 price tag may scare off some potential buyers. Frank said he is trying to negotiate a paperback edition. Either way, *Playing Hardball* does make a good stocking stuffer for either the intellectual sports junkie or neophyte.

Robert E. Malchman



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Bringing down the Forvm

A Funny Thing Happened On the Way To the Forum, with music and lyrics by Stephen Sondheim; performed by the MIT Musical Theatre Guild Thursday night in the Sala; further performances tonight and tomorrow night at 8 pm and Sunday at 7 pm; tickets \$3 for MIT students, \$4 for senior citizens and other students, \$5 for all others.

As I have been at MIT for a year and a half and have been arts editor here for a term, you may be surprised to hear that I had never attended an MTG production before last night. It was therefore in high anticipation that I undertook to review their latest production, *A Funny Thing Happened On the Way To the Forum*. I was quite pleased to find the cast working with a similar enthusiasm.

The biggest damper to the cast's exuberance was the orchestra. A general rule in musical theater should be that if you don't have a full orchestra, don't play a full overture. Twice during the course of the evening I was forced to listen to three trumpets and a drum pound out a conglomeration of the show's mediocre music.

A Funny Thing... is a modern musical

comedy set in Roman times. Even if you are unfamiliar with the show you will recognize the Stephen Sondheim opening number *Comedy Tonight*. The cast performs this admirably, completely drowning out the cacophony of the orchestra.

Pseudolus (Michael Martineau), the narrator and main character, occasionally is slow picking up his joke cues, but nonetheless always delivers the punch line faithfully. His singing voice is strong, even when he is bouncing all over the stage.

Hero (Stephen Honig '87), an adolescent boy, at times seems to behave more like a pre-school boy. He has supposedly fallen in love with Philia (Lauren Singer '86) and will free Pseudolus, his slave, if Pseudolus can deliver her to him. Philia also has trouble with her stage attitude. Although her lines make it clear that she is in love with Hero, somehow her actions don't relay that information.

Given the circumstances, *A Funny Thing Happened On the Way To the Forum* is a good show. MTG is obviously operating under low budget and deserves the full support of the MIT community.

Ronald E. Becker

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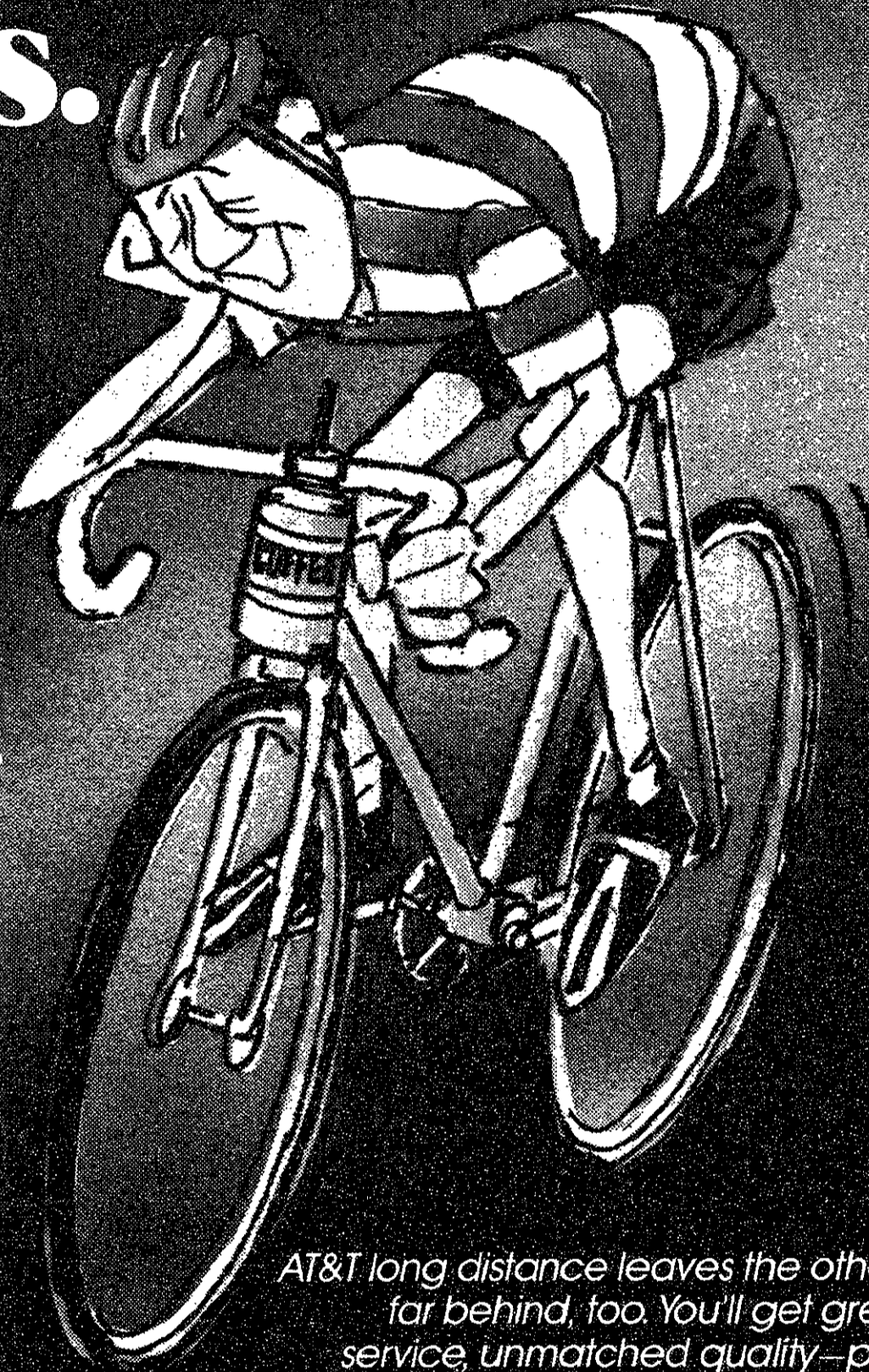
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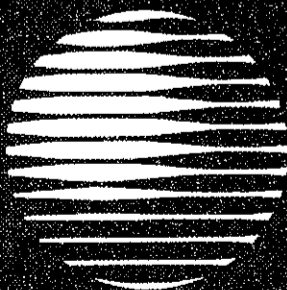
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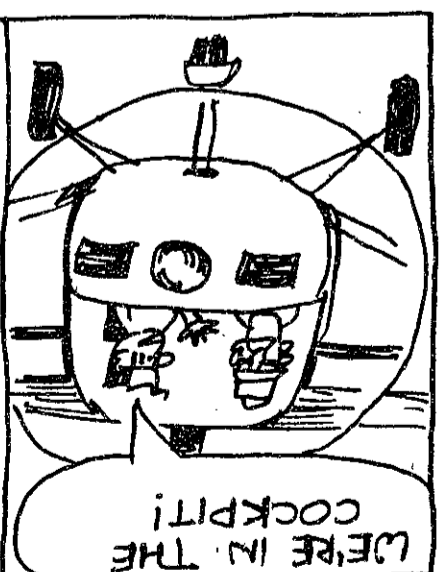
COMICS



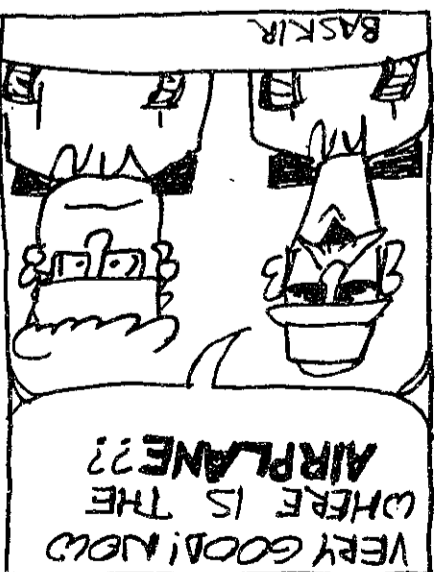
LET ME SAY THIS ABOUT CROSS-COUNTRY FLYING, M'BOY! YOU'VE GOTTA LEARN TO OBSERVE YOUR SURROUNDINGS AND NOTE THE LANDMARKS!



ALL RIGHT, LAD! LOOK AROUND AND TELL US WHERE WE ARE

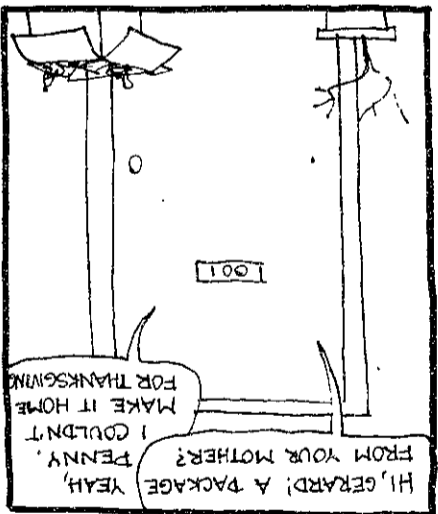


WE'RE IN THE COCKPIT!

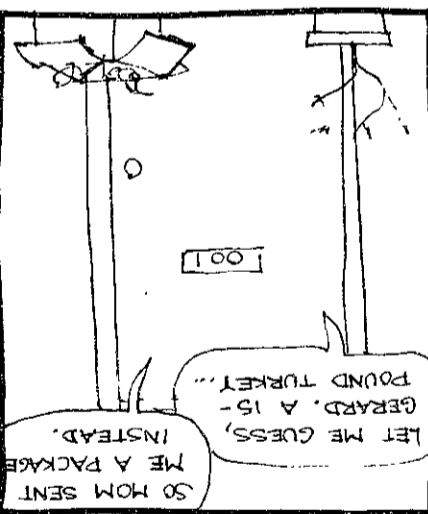


VERY GOOD! NOW WHERE IS THE AIRPLANE??

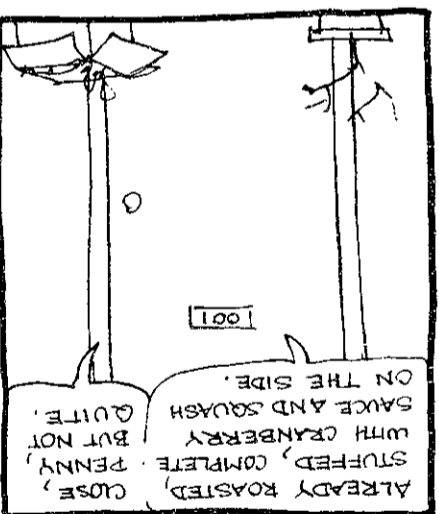
Stickles
By Geoff Baskir



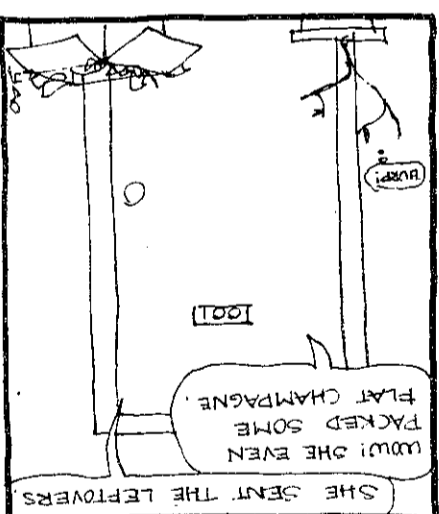
HI, GERARD! A PACKAGE FROM YOUR MOTHER? I COULDN'T MAKE IT HOME FOR THANKSGIVING.



SO MOM SENT ME A PACKAGE. LET ME GUESS, GERARD, A 15-POUND TURKEY... INSTEAD.

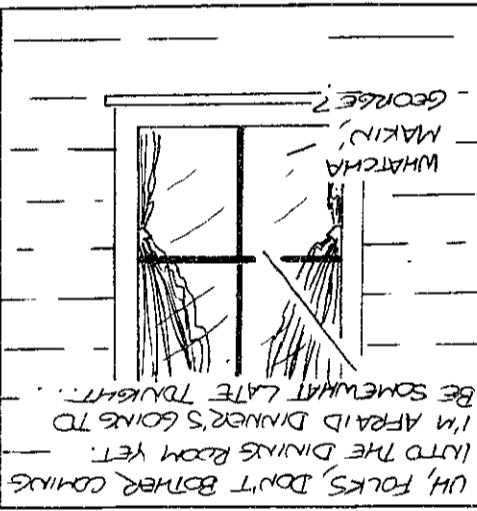


ALREADY ROASTED, CLOSE, STUFFED, COMPLETE. PENNY, WITH CRANBERRY SAUCE AND SQUASH ON THE SIDE.

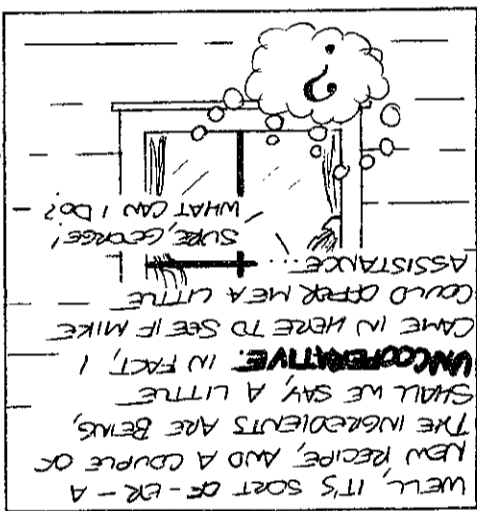


SHE SENT THE LEFTOVERS. MOM! SHE EVEN PACKED SOME FLAT CHAMPAGNE.

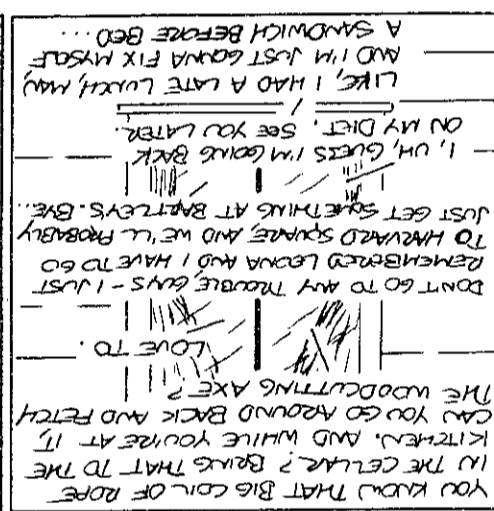
Outside Looking In Room 001
By V. Michael Bove By Carol Yao



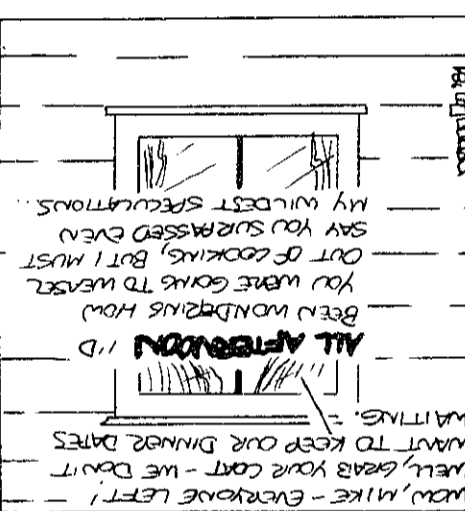
UH, FOLKS, DON'T BOTHER COMING INTO THE DINING ROOM YET. I'M AFRAID DINNERS GOING TO BE SOMEWHAT LATE TONIGHT... WHATCHA MAKIN', GEORGE?



WELL, IT'S SORT OF - ER - A NEW RECIPE, AND A COUPLE OF THE INGREDIENTS ARE BEANS, SHALL WE SAY, A LITTLE UNCONVENTIONAL. IN FACT, I CAME IN HERE TO SEE IF MIKE COULD OFFER ME A LITTLE ASSISTANCE... SURE, GEORGE! WHAT CAN I DO?



YOU KNOW THAT BIG COIL OF ROPE IN THE CELLAR? BEANS THAT TO THE KITCHEN, AND WHILE YOU'RE AT IT, CAN YOU GO AROUND BACK AND FETCH THE WOODCUTTING AXE? LOVE TO. DON'T GO TO ANY THROBING GUYS - I JUST REMEMBERED LEONNA AND I HATE TO GO TO HAWARD SQUARE, AND WE'LL PROBABLY JUST GET SWEETENING AT BARTLEY'S. BYE. I, UH, GUESS I'M GOING BACK ON MY DIET. SEE YOU LATER. LIKE, I HAD A LATE LUNCH, MAN, AND I'M JUST GONNA FIX MYSELF A SANDWICH BEFORE BED...



WOW, MIKE - EVERYONE LEFT! - WANT TO KEEP OUR DINNER DATES WAITING. - ALL AFTERNOON I'D BEEN WONDERING HOW YOU WERE GOING TO WEASEL OUT OF COOKING, BUT I MUST SAY YOU SURPASSED EVEN MY WILDEST SPECULATIONS... MY WILDEST SPECULATIONS...

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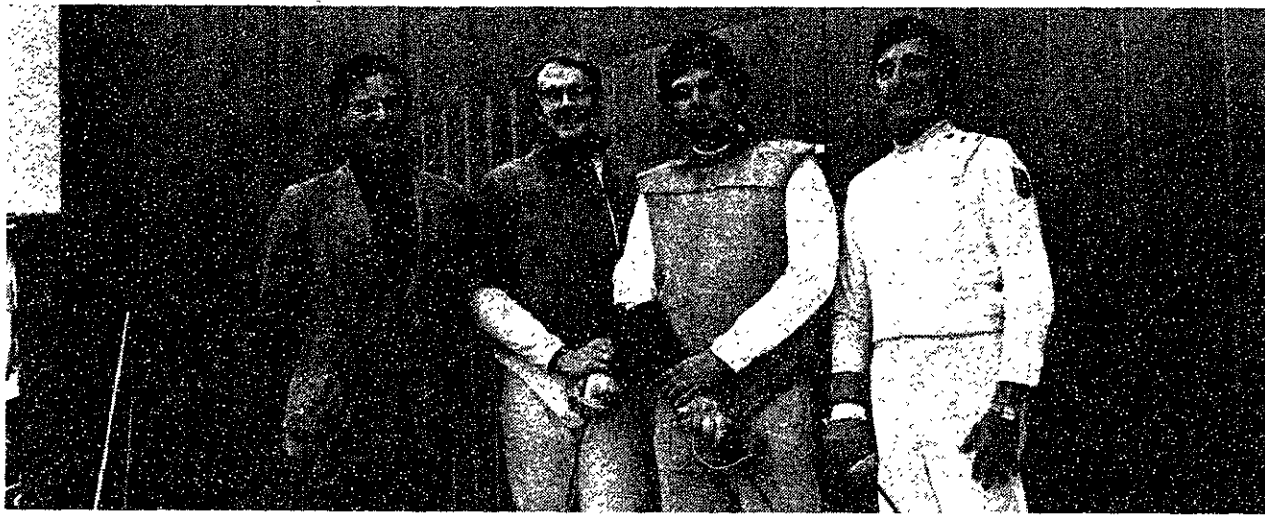
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sports



Tech photo by Henry Wu

The MIT fencing coaches (from left): head coach Eric Sollee; epee coach Bob Hupp; sabre coach Peter Braud; and former Olympian, now JV foil coach Joe Levis.

Women's basketball falls to Gators

By Chris Kelley

The women's basketball team was impressive enough in their game against Pine Manor College in Newton last Wednesday to put the halftime crowd at that school in a vicious mood, but not impressive enough to win. MIT squandered a 10-point halftime lead and lost, 65-49.

The fans gathered outside the gymnasium during the half in a subdued circle and complained bitterly about the talent of the MIT squad's center. With the Gators down 22-32, some were tempted to leave but were stopped by the more loyal.

The game started slowly, as MIT had great difficulty scoring on their offensive efforts. The women from Newton, however, demonstrated the steady shooting ability which proved their strong point through most of the evening, giving them a 9-4 lead after four minutes of play.

After a time out, the MIT women began to make slow but relentless progress, setting themselves up carefully and waiting for openings before shooting. Pine Manor simultaneously lost its initiative, turning over the ball and failing to put up good shots.

The Gators scored only three additional points over the course of eight minutes. MIT, meanwhile, racked up 16 points, with both Darlene Dewilde '88 and Martha Beverage '87 putting in strong showings.

The Gators' collapse threw a pall over the small crowd that

had gathered and led to a Pine Manor time out, which had something of rallying effect. While shots from Beverage and Maureen Sybertz '85 helped add another 12 points to MIT's total, Pine Manor was also able to put up three baskets and accumulate 10 more points.

The Gators wasted no time launching the expected counter-offensive in the second half. MIT once again had a slow start; some new aggressiveness on the part of Pine Manor contributed to hold MIT to only three points in over eight minutes of play.

At the same time the home team scored repeatedly and more than once stole the ball from the apparently dazed MIT team. As if on cue, a large contingent of Gator supporters arrived just as the home team recaptured the lead with the score at 34-33 and 15 minutes left in the game.

MIT began something of a comeback three minutes later and two impressive long shots by Louise Jandura G and Grace Saccardo '86, assisted by the steady rebounding of Helena Cragg '87 gave the Engineers a one-point lead and 10 minutes of play to expand it.

MIT followed the abortive comeback, however, with the kind of lackluster clutch performance that one normally only associates with a professional team like the Lakers.

The Gators had advanced 10 points in less than five minutes.

Track team will begin indoor season tomorrow

By Arthur Lee

The indoor track team will open its season at home tomorrow at 1 pm in a tri-meet against WPI and Brandeis. The Engineers will be putting a 12-meet winning streak on the line.

"The weight throw should be one of our strongest events in the field," said MIT head coach Gordon Kelley of his team's strengths. Kelley is counting on Greg Procopio '85 and co-captain Pat Parris '85 to "score some big points in the shot and weight for us."

Parris, a native of Georgetown, Guyana, has been undefeated for the past two years in weight and hammer in dual competition. After breaking the 60-foot barrier in the weight last year at the IC4A meet, Parris will be shooting for John Morefield '86's 29-year-old record of 61' 2-1/2".

Kelley said the long jump, triple jump, and high jump teams have a lot of young members who are showing good potential. They still have some developing to do, however.

Co-captain Ron Smith '85, John Hradnansky '85, Dan Lin '86, and Dave Richards '86 will represent the strength of the team

in the middle distances. They will also make up a very fast relay squad.

The fine showing of the cross country team should provide the Engineers with some improvement in the distance area. People to watch are Bill Bruno '85 and Eugene Tung '88, one of this year's freshman notables.

Another top freshman recruit to watch for is the Hugh Ekberg. Ekberg, a fullback for the football club during the fall, will be helping out teammate Ross Dreyer '86 in the pole vault. "The pole vault should also be a strong field event for us," said Kelly.

Ed Arenberg '85 will be a major force in the sprinting department. He was third in team scoring outdoors last year and was also a placewinner in the New England Division III Indoor and Outdoor Championships.

The team as a whole looks strong in the running events and some of the field events. Time will show whether that strength and the potential of the team's newer members will bring MIT the success it has enjoyed in the past.

Fencing splits opener; women win, men lose

By Martin Dickau

The women's fencing team lived up to its billing as one of the top squads in the area Wednesday evening, defeating the host Harvard Crimson, 10-6. The men, meanwhile, experienced mixed results, coming out on the losing end of a 16-12 score.

Karen Dryer '88 gave a strong effort in her first varsity bout, falling five touches against to four. Linda Ystueeta '88, also in her first varsity bout, wasted no time tying the score, 1-1, easily dispatching her opponent 1-5 with four quick touches after a tough battle at the beginning.

Ann Zabudoff '86 changed the tempo of the match, bringing her charging form onto the strip and defeating her opponent, 3-5.

Team captain Penny Axelrad G fell behind 2-0, but then roared back with five straight touches to give MIT a 3-1 lead.

Dryer followed her captain's comeback in the next bout, battling back from a 4-2 deficit to

win, 5-4. Zabudoff followed with another win, and Ystueeta rallied from 3-0 for a 4-5 victory.

Zabudoff scored the third of her four victories between losses by Axelrad and Dryer, but Axelrad came back to take her next bout 3-5 and seal MIT's win.

The performance of the men's team did not follow coach Eric Sollee's preseason predictions. The sabre squad, supposedly the weakest of the three teams, got two victories apiece from Dan Turner '87 and Saechin Kim '86 and lost by one, 5-4.

Épée performed as expected, winning 5-4 on the strength of three victories from Alan Williams '85. Foil, however, had difficulty with the Crimson, losing 3-6. Foil is traditionally one of MIT's strongest teams.

Both squads will have next week off before a weekend tour of New York. The teams will take on Columbia, St. John's, New York University, and the Community College of New York.

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Division Marketing Manager

John Yasaitis, *PhD Material Science, MIT*
Digital Process Development Manager

Alan Strelzoff, *PhD Physics, Columbia*
Director, Machine Vision Products

Jack Memishian, *SBEE, MIT*
Division Fellow

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