

ODSA cancels proposed X-rated movie LSC, McBay disagree on pornography policy

By Joe Kilian

Dean for Student Affairs Shirley M. McBay has refused to allow the Lecture Series Committee (LSC) to use MIT facilities to show a sexually explicit film on Dec. 14 as LSC had planned.

LSC is now negotiating with McBay and the *Ad Hoc* Pornography Screening Committee to show *The Opening of Misty Beethoven* on Feb. 1 instead, according to LSC Chairman Timothy L. Huckelbery '84.

McBay was unavailable for comment.

McBay announced, in a letter sent on Nov. 23 to members of the *ad hoc* pornography committee, that "... LSC will not be showing a sexually explicit film in December as it had announced because of a misinterpretation of the pornography policy."

McBay cited the MIT policy on sexually explicit films, which states, "No X-rated or unrated sexually explicit film should be shown without prior review by this Committee."

Huckelbery requested a meeting of the *ad hoc* committee on or before Dec. 21, in a letter he sent to McBay Tuesday. The purpose of this meeting, he wrote, would be "to review 'The Opening of Misty Beethoven' for a possible showing on Friday, Feb. 1, in 26-100." Dec. 21 is the last possible day for the committee to meet and review the film within six weeks of the planned showing.

In a reply to Huckelbery Wednesday McBay refused to schedule a meeting of the committee. She gave the following reasons:

- LSC had requested that the committee review the movie during Independent Activities Period so it could be shown in the second semester, she said.

- Student groups did not have enough time to respond to a memo McBay had written asking if they wished to be informed of any plans to show a pornographic movie on campus.

- The six week period between the screening and the showing of the movie "would include the lengthy upcoming vacation period thereby severely re-

stricting [other groups'] opportunities to plan."

Huckelbery criticized McBay's reasons, characterizing them as "again redefining the guidelines to fulfill her own purposes."

In the same letter McBay gave tentative plans to schedule the meeting "during the second half of January." Given McBay's interpretation that the movie may not be shown until six weeks after the committee screening, it will be impossible to reschedule the film until the end of the spring term, according to Tim Bezanson '84, an LSC representative to the *ad hoc* committee.

LSC representatives on the *ad hoc* committee are now trying to contact other committee members to schedule a meeting sometime before Dec. 21, according to Huckelbery. "The committee should call its own meetings independent of the Dean's Office," Huckelbery said.

Huckelbery also noted that the letter denying LSC's request for a December meeting was sent only to LSC and *Ad Hoc* Pornography Screening Committee Chairman Niti Seth, associate director of Educational Video Produc-

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Tech file photo

Dean for Student Affairs Shirley M. McBay.

News Analysis McBay actions inconsistent with policy

By Martin Dickau
and Ellen L. Spero

Dean for Student Affairs Shirley M. McBay has unilaterally assumed authority to prevent the Lecture Series Committee (LSC) from showing any sexually explicit films on the MIT campus until some time into the spring term.

McBay's actions conflict with the MIT policy on sexually explicit films established last summer by the Office of the Dean for Student Affairs (ODSA).

The Dean's Office policy holds that any group planning to show such a film "must notify the ODSA of this intent at least six weeks prior to the proposed showing date."

LSC planned to show *The Opening of Misty Beethoven*, a sexually explicit film, as its "to be announced" movie on Dec. 14. Committee Chairman Timothy L. Huckelbery '84 notified the Dean's Office "approximately six weeks in advance" of the date, according to a memo from McBay dated Nov. 20.

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Students face felony charges after fire

By Craig Jungwirth

MacGregor residents Craig H. Smith '85 and Yonald Chery '88 were arrested Nov. 20 and charged with "burning of a dwelling."

The arrests came after a Cambridge Fire Department investigation of a fire the same day at MacGregor House's C-Entry.

Smith and Chery were arraigned later that day and charged with two felonies: "wanton destruction of property over \$100 in violation of Massachusetts General Laws, Chapter 266, Section 127, and burning of a dwelling in violation of Massachusetts General Laws, Chapter 266, Section 1," according to Middlesex County Assistant District Attorney Paul Richardson.

The students were released after the MIT Campus Police and Professor Alan Hatton, the Mac-

Gregor senior tutor, posted bail, Hatton said.

Chery said later in an interview, "A student was frustrated with a problem set he couldn't finish. He put it in a sink, set it on fire, ... and another student came in with other papers [to add to the fire]."

A concealed sprinkler above the sink was activated because of the heat of the fire, he added.

Chery declined to say what his role was in the incident.

Smith refused any comment on the matter.

Associate Dean Robert M.

Randolph, head of the Student Assistance Services section of the Office of the Dean for Student Affairs, deferred comment until after an internal Dean's Office hearing today.

Associate Dean Robert A. Sherwood, head of the Residence and Campus Activities section of the Dean's Office, also refused comment.

MacGregor Housemaster Professor Nathan H. Cook '50 said the action of the students was "clearly not a malicious thing, but a foolish thing that [got] out of hand." The damage caused at MacGregor House, he added,

"was all water damage, not from the fire."

Hatton said, "I feel that the charges are excessive." He agreed with Cook that "things got a little out of hand," and that there was "no such thing as malicious intent in what they did."

"It might [be reasonable] to charge negligence, but [the students did] nothing that should be considered a felony," he said. "Clearly, it was a foolish thing to do."

The trial is set for Jan. 11, 1985 in the Third District Court of Cambridge, Richardson added.

Libby and Scheidler reflect on term

By David P. Hamilton

Time pressures resulting from dealing with the Undergraduate Association have prevented UA President David M. Libby '85 from accomplishing all he had hoped to as UAP, he said in an interview last Wednesday.

"I haven't moved too many mountains," Libby said. "But it's very hard to get the Institute to change — it's pretty stagnant," added UAVP Stephanie Scheidler.

Libby ran unopposed last March on a platform of improving the campus image of the UA and improving communications with the administration and students.

Many of the specific projects he and running mate UA Vice President Stephanie L. Scheidler '85 proposed during their campaign have been postponed because the lack of time to deal with new issues, he said.

In particular, Libby listed two postponed projects: planned social events, such as bus trips to

Walden Pond or the Centrum; and putting pressure on the Humanities Department to provide Asian language courses.

He noted, however, that the

current reconvention of the Social Council should make it easier for the UA to accomplish special projects such as these.

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Tech photo by Henry M. Wu

UAVP Stephanie Scheidler '85 and UAP David Libby '85.

inside

Litchman on everything.
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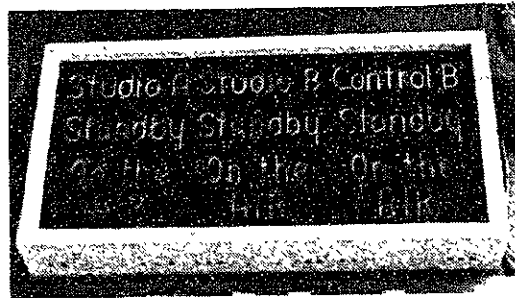
Smela on McBay.
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Reporter's Notebook

WMBR plays "something for everyone"

By Ben Stanger

It has often been said that Boston doesn't have any good radio stations. Clearly, people's tastes vary; rock fans don't like jazz programming, and gospel fans won't listen to classical stations. In the basement of Walker Memorial Hall, however, over 100 dedicated people from the Boston/Cambridge area have put together a radio station, WMBR, that presents diverse programming with a "something for everyone" philosophy.



"I think that it's important that we do what we do. There are some college stations that play just New Wave," said David Green, WMBR's music director. "That's cheating the audience." Green produces his own Saturday show, "Do the Chisel."

According to the station's *Welcome to WMBR* handbook, the MIT radio station began as WMIT in 1946, operating via AM at 640 KHz. In 1961, the station changed its name to WTBS and expanded to its present channel, 88.1 MHz FM, with the goal of bringing the programming to the fraternities across the river. During the '60s, people interested in different programming formats began to flock to the growing station.

Between 1972 and 1978, the station premiered disco, reggae and punk while fighting for FCC approval for a power increase to 200 watts. In 1978 the permit was granted and the station's name was changed to WMBR, which unofficially stands for "Walker Memorial Basement Radio." It is licensed to the MIT Corporation.

Broadcasting from atop Eastgate, one of Cambridge's tallest buildings. The station has developed a strong audience in both MIT and Boston. Some listeners tune in for special shows while others listen all day and call in from work. "It's a sizable audience and a devoted audience," said Green.

According to Green, the staff is also evenly divided between MIT students and members of the Boston community. Two and a half years ago, the station made a major effort to get more students involved. They distributed Rush Week flyers and recruited at the activities midway R/O Week.

The non-students who work for the station come from all over. Often, they are listeners who have decided to get involved or friends of people who work for the station. Because of WMBR's flexibility, it is easy for anyone interested to play an active role.

The majority of the staff spends some time on the air. All music shows are two hours per week, but the DJs usually put in three times that amount to prepare the shows. Each show also has a producer and an engineer. The producer is responsible

for the content of the show, while the engineer is responsible for handling the equipment for the program as well as filling out the station log. Most shows are self-produced while engineering one's own show happens more rarely and is known as "combo-ing."

In addition to weekly music shows, the station runs four "block shows," each of which airs five times a week. In order of time, they are: "Breakfast of Champions," "The Late Risers' Club," "Lost and Found," and "Late Night Free Form." Each block show has one producer and five engineers.

Most people who come to the station are interested in doing their own shows. All newcomers are initially sent to Ralph Spicer '86, assistant general manager and chief announcer, for training. Spicer teaches them how to recognize hand signals, answer the phone on the air, sign in and off, and make public service announcements. WMBR is a non-commercial station, so no other advertisements are made on the air.

After receiving announcer approval, apprentices start off by announcing on "Friday Night Owl" or one of the block shows, depending on their interests. Those interested in mainstream rock'n'roll work on Night Owl, a student-announced show produced by Jim Koenig '87. Most others are assigned slots on Late Night Free



WMBR Music Director David Green

Form, produced by Eli Polansky.

At this stage, the apprentices are encouraged to seek engineering training. While FCC licensing for a radio engineer is easy to get, WMBR requires a training period which may last six months or longer. An engineer knows how virtually everything technical in the station works, and is responsible for making periodic transmitter checks and testing the Emergency Broadcast System. He is also responsible for filling out the Program and Operating logs, which follow FCC guidelines. WMBR has about 75 engineers on staff, and any of them can train someone else.

Non-engineers also have ideas for shows. The announcers-to-be bring their ideas before the seven-member programming board, and if the board feels there is



Tech photos by Stephen P. Berczuk

a gap to fill, a new show is born on WMBR. If the type of show the producer wants is already on the air, the board might make room for another program or have the DJs alternate.

People who don't want to have their own show have options for working at the station as well. These include the record library, the news department, and the technical department.

WMBR has one of the better college record libraries, according to Green. Although many DJs use their own records, there are several thousand records in file.

"I think that it's important that we do what we do. There are some college stations that play just New Wave," said David Green, WMBR's music director. "That's cheating the audience."

"We have an amazing section of 45's," Green said. Since most shows accept requests, the library is well used.

Most records are promotional ones sent by the record companies. The companies then 'track' the records to see how much they're played. WMBR prints play lists every month in the *College Media Journal* reporting its most-played records.

The news department is equipped with an Associated Press teletype which gives hourly updates of international, national, and local news. According to WMBR Public Service Announcements Director Jon Bernhardt '86, the department is hoping to get a company to underwrite the news budget, now approximately \$4500 per year. With the additional funds, the news department could get a new teletype.

Scott Morrison '86 produces the news program, which airs six times a week, Sunday through Friday at 10 pm. Each night there is a different announcer.

"One thing that makes us different [from other radio stations] is that they work around a set schedule," Green said. "People here work with what they want to do."

Freedom in scheduling does not always solve problems, however. "Our technical staff is down to two people... they're students, the general manager and the assistant general manager," Bernhardt said. According to Green, there is a need for more publicity of MIT campus-related events.

Management is also suffering because everyone is doing what they want to, according to assistant general manager Spicer. "Students want to do radio and that's wonderful," he said. "The problem is they'd rather not deal with the broken equipment and manage the place. We need more dedicated students."

The programming on WMBR is diverse by any account. In addition to the usual music programming, there are also talk shows and special interest shows. From 6:30 pm to 7 pm Mondays, a show on disability issues called "Temporarily Labeled" is broadcast. The show is produced by Dave Moran and engineered by Green. As far as Moran can tell, it is the only radio show of its type on the East Coast.

"Temporarily Labeled" has been on the air for almost two years. It got its name because, according to Moran, "Society has a tendency to label all of us... you know:

that blonde, that person who uses the wheelchair. And that labels us, all of us. Hopefully, that's temporary. It's what we can do that's important."

Moran feels the show has a twofold purpose. First, it gives disabled listeners a role model, and second, it helps people who are "temporarily able-bodied" understand that people who are disabled can be successful.

"Temporarily Labeled" is followed by "Rainbow Tales," a program of stories for children launched by Wendy Schwartz in 1981. Begun to fill a gap, it has since ma-

turned into a favorite for Boston-area children. The show is now produced by professional storyteller Betty Lehrman.

Schwartz was originally a teacher interested in having folktales read over the air. She hoped to start a weekly show of ethnically diverse stories.

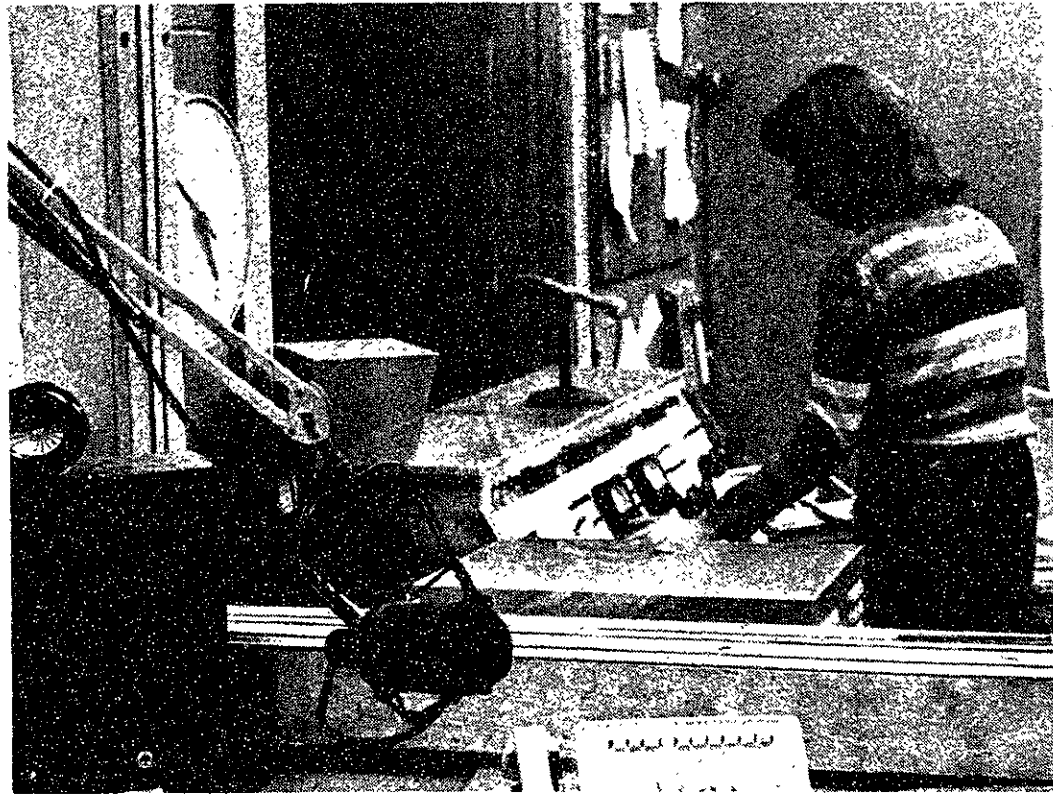
At first the show's proponents had trouble finding an engineer and the time to produce it. "It's kind of like trial by fire.



You have to be determined. There were a lot of brick walls and hurdles to be overcome," Schwartz said. The effort paid off however, and last year the show won the Odyssey Institute Concerns of Children Media Award.

"Rainbow Tales" is pre-recorded — the only pre-recorded show on WMBR — because small children are usually brought into the studio to read their original stories. Each of the shows has its own theme. On Dec. 10, the theme will be "Little People" with an Irish legend. Both Lehrman and Schwartz send an open invitation to the MIT community to send in stories that kids can relate to.

WMBR is a radio station with great tradition of dedication to musical variety. Like all other great causes, however, it does take a break each night. "After 2:30," Green said, there is "a show we like to call 'Radio Silence.'"



Wendy Schwartz founded children's story-telling program "Rainbow Tales" in 1981 and now helps keep it on the air by serving as a fill-in engineer.

news roundup

World

Poison gas kills hundreds in India — One of history's worst industrial poisonings left over 2000 dead in Bhopal, India this week as fumes leaked from a Union Carbide plant Monday morning. Methyl isocyanate gas, used in making a pesticide, chemically scorched nearby fields and poisoned at least 20,000 people when it poured from an underground storage tank in the plant. The gas is lethal even in small quantities. Rajeev Gandhi, prime minister of India, said Tuesday that he is "extremely sad for the little children." Some 200 infants were among those killed.

Local

State to raise drinking age in June — Massachusetts Gov. Michael S. Dukakis signed legislation Tuesday that will raise the drinking age to 21 in June. The legislation does not apply to those turning 20 before June, and takes effect only if New York and the remaining New England states approve similar measures. Massachusetts is the first state to respond to a threatened loss of federal highway funds to those 26 states with drinking ages lower than 21.

Boston school committee may close eight schools — The Boston School Committee is considering a proposal from School Superintendent Robert R. Spillane to close eight Boston public schools by Sept. 1985 to save money. Under the proposal, the Mario Umana Harbor School, a science "magnet" school, will become Boston's middle school. US District Judge W. Arthur Garrity Jr. has set a December 15 deadline for a facilities plan and a detailed proposal for assigning students to schools.

Harvard in stocks — Harvard University's investments took a beating in the stocks and bonds market during fiscal year 1983 — 1984. The value of its holdings dropped \$246 million. Despite these setbacks, Harvard's endowment income rose 8.1% and was \$586.9 million last year. However, as of June 30 Harvard's total endowment funds were \$2.3 billion, down \$130 million from last year.

Weather

Snow time like the present — The temperature finally dropped below freezing and there may be even be more snow before school's out. Get up early and call 3-SNOW to find out if you get a free extra day to write that paper.

Diana ben-Aaron
Ronald E. Becker
Burt S. Kaliski

police log

Two arrested at MacGregor after fight — Campus Police arrested two non-MIT people at MacGregor House Sunday morning for disorderly behavior and trespassing. The police were called to MacGregor at 2:45 am after a fight erupted between students and the outsiders over a stolen wallet the outsiders had allegedly taken.

Man arrested in Building 7 — Campus Police arrested a man Monday morning for trespassing in Building 7, after recognizing him as having been arrested previously on MIT property.

Many larcenies in Burton — The Campus Police Crime Prevention Unit issued a crime alert bulletin in Burton House because of eight larcenies on the third floor in the past two months. The bulletin contained descriptions of suspicious people seen in the area at the time of the thefts and called attention to unlocked and unattended rooms.

Wallet stolen in duPont — A student reported the theft of his wallet containing \$55 from his unattended jacket in the duPont Athletic Center weight room Nov. 28 at 7 pm.

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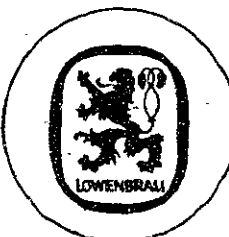
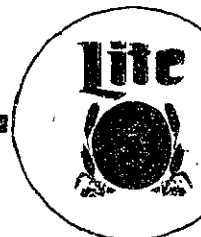
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opinion

Column/Eric Berman

ODSA should allow porn movies at MIT

In case you haven't noticed, the MIT Lecture Series Committee had planned to show a pornographic movie on Friday, Dec. 14, but their decision was vetoed by the Office of the Dean for Student Affairs. I would like to express the opinion, which I feel is the opinion of a majority of the student body, that this type of movie should be allowed to be shown.

Let me first say that I do not attend pornographic movies regularly, though I have seen some. I will not make any sort of claims to the effect that they can be therapeutic or good for lonely people. I merely feel that it would be repressive to forbid the showing of any movie, pornographic or not.

In this country we are very proud to have a constitutional amendment specifying that human beings have a right to say whatever they want as long as it does not infringe on the rights of others. Granted, pornographic movies do not really say very much of anything, but they are nonetheless protected by the constitution.

There are those who claim that these movies are disgusting and insulting. This is a perfectly valid argument for not going to see one, but in the case of an LSC movie, no one is forcing anyone

else to attend, so no one who does not want to be insulted or disgusted need be.

Perhaps there is a sense of moral integrity that Dean Shirley M. McBay is trying to uphold at MIT. I, however, believe it is wrong for people, even those with whom I share moral beliefs, to impose their will on others. If I want to be a moral person, no one has any right to interfere with my pursuit of integrity in any way (assuming that pursuit does not infringe on others).

Similarly, I think it reprehensible for some authority to decide what people can and cannot do. There is nothing wrong with trying to change an opinion through editorials, protests, and other forms of objection, but it is wrong to forcibly impose morals upon a third party.

It is not as though there were nothing else to do on Friday evenings in the Boston area. It is ridiculous to suggest that LSC was prohibited from showing the movie because a movie is one of the few activities available on weekends.

Though it is illegal for people under the age of eighteen to be admitted to pornographic movies, our government has deemed it perfectly acceptable for people who have reached maturity to attend them. The percentage of MIT students under the age of 18

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"WHEN YOU GET TO ETHIOPIA, WOULD YOU GIVE THIS FOOD TO A HUNGRY PERSON?"

feedback

Dormline is still functional

To the Editor:

If I may, I would like to respond to the recent column ["This is MIT. Collect and third number calls..." by Adam B. Rosen, Nov. 16] on the Dorm Line telephone system.

Rosen was partially correct when he said that "The switchboards in my dorm are over 50 years old." A small part of the East Campus, where I believe he is a resident, are served by switches located in the Walker Dorm Line exchange that are older than 50 years. Nevertheless, they are still operational as are the other switches in the Walker and Ashdown exchanges, which are at the outside about 30 years old. Nor is that arguably an issue. As stated, they are operational and contribute to the low cost students pay as Dorm Line users. On that last point, as an example, Dorm Line users incur a fee of approximately \$45.00 per school year, whereas (for purposes of comparison) users of Boston University's Student Centrex service incur a fee of \$10.60 or \$16.15 per month depending on the service arrangement the user opts for. Granted the services are not the same in the

mentioned comparison, nor are the costs; and, Dorm Line, one can argue, is a better buy when you do look at the services provided and the attendant cost. Be that as it may, this doesn't mean that we are committed to continuing Dorm Line as it is now constituted. More on that below.

Aside from the above, i.e. age of system, there are four issues raised in your article. They are:

- busy signals on the direct inward dialed (DID) trunks (225-xxxx),
- "got stupid message, but phone never rang",
- an eight-day wait for phone repair, and
- persons billed for unanswered calls over DID trunk lines.

Insofar as busies on DID trunks, it is expected that we would incur some as we do not engineer traffic to a standard that would preclude busies. To do so would be unreasonable and too costly. Dorm Line DID trunks are engineered to provide no more than ten busies in 100 call attempts. This is a reasonable standard that is cost justifiable, and one often used by many cor-

porations in engineering comparable trunk arrangements.

It may have been the case that someone received our disclaimer message, "but the phone never rang." But I don't believe that this is a common occurrence, and is something that can be checked. We will do so.

Eight days to repair a Dorm Line phone is within the guidelines that we established with our client, Campus Housing, in October 1983. Those guidelines called for Dorm Line personnel picking up repair slips twice weekly. Therefore, it can be three to four days before the repair slip is picked up. The goal is no more than one week for a repair. There are about seven part-time Dorm Line employees, all of whom are MIT students. Unfortunately, they may not always meet the aforementioned goal, because of a number of reasons, one being that it may take longer than a week to effect a repair.

Callers to 225-xxxx are not to be billed by the telecommunications common carriers unless the called party answers. The receipt of the disclaimer message does

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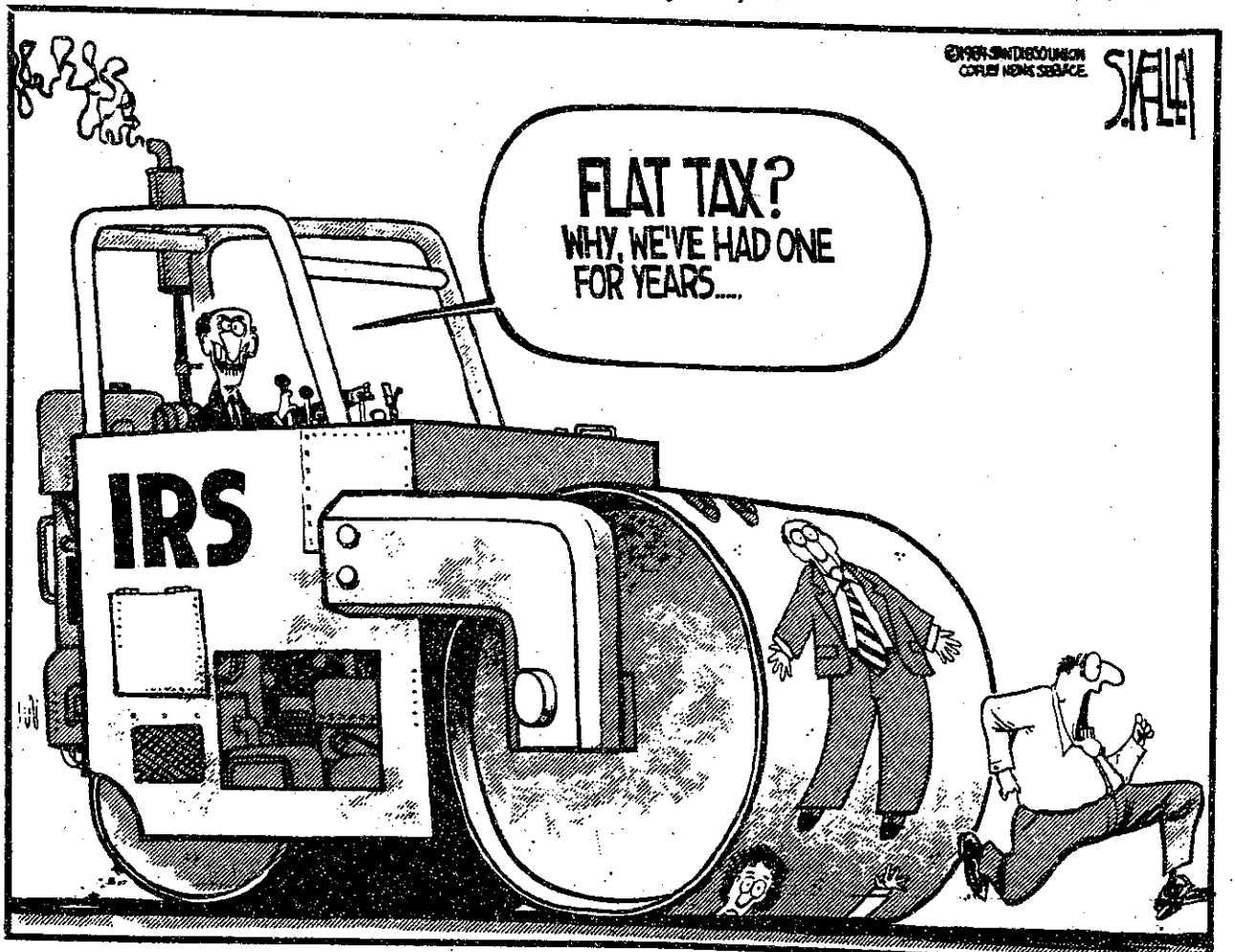
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opinion

feedback

Proposal is for Senior House

To the Editor:

In replying to the editorial "Dorm tutors should not be watchdogs," published in *The Tech*, on Dec. 4, 1984, it must be stated for the record that the Office of the Dean for Student Affairs has no existing proposal on drug issues. The Undergraduate Association has developed their own proposal. The editorial seems based on an apparent misunderstanding of the thrust of a draft proposal that is in existence.

The existing draft proposal was developed by housemasters, tutors, and students of Senior House in consultation meetings with the Dean's Office and Campus Police after two Senior House students were arrested by Cambridge Police and three other Senior House students were arrested by Campus Police.

These first meetings last summer addressed the wider concern needed to help students before a tragedy such as the death of an MIT student last spring, and some previous drug-related emergencies at MIT. These meetings also addressed the "right to know" aspects of students as to the disciplinary consequences of drug abuse within the residency system — i.e., the alternatives available to the ODSA, and where the discretion and liability lies with regard to the law as it applies to an educational institution such as MIT. This discussion in turn led to the one issue that we felt left tutors very vulnerable: the issue of legal liability.

The thrust and intent of our proposal draft as regards tutors is to relieve them of legal liabilities.

At no time is a tutor directed or expected to "ignore the students' real needs for help." Tutors do now, and will continue to

"gently steer people on drugs toward the resources they need," in particular the counseling deans, the medical department, and housemasters. When a student comes to the tutor looking for help, or when a tutor observes a student abusing or is knowledgeable of a student abusing drugs, that student can be treated in confidence by the tutor when the student agrees to some plan to seek help from the support services mentioned.

We believe, but have not obtained legal advice as yet, that when a tutor or housemaster is involved in the normal channels of advising a student as to how to obtain help for drug abuse, legal liability in a criminal or civil

suit would be minimal.

Our proposal draft concerns itself with the student who knowingly flaunts [sic] the drug abuse laws within the dormitory, and by doing so challenges the tutor to become and accessory by "looking the other way" or "covering" for the student's action by "Doing nothing."

We believe that in the 1980s the permissive atmosphere of legal liability and the "shotgun" approach to lawsuits have set the scene for our concern for the vulnerability of the tutor in this regard.

Tutors and/or housemasters can, of course, choose to become collaborators in the student's

(Please turn to page 7)

Runners can adjust to track lane closings

To the Editor:

This is a response to Stephen Linder's letter ["Track should be open to entire community"] published in *The Tech* Nov. 27.

Dear Mr. Linder,

When life gives you lemons, make lemonade. Surely an MIT graduate has the resourcefulness and numerical ability necessary to adapt to running in lanes 3-6. The indoor track has a bulletin board which lists the lengths of all the lanes of the outdoor track. For example, lane 3 is 413.41 meters long.

Instead of running 400-meter intervals, run 413.41-meter intervals, adjusting your times accordingly.

Instead of running 25 laps for a 10K run, run 23-1/2 laps in lane 5 for a 10030.0 meter run. Run 11-1/2 laps in lane 4 for a 3,002 mile run.

Running some of your laps in one lane and some in a different

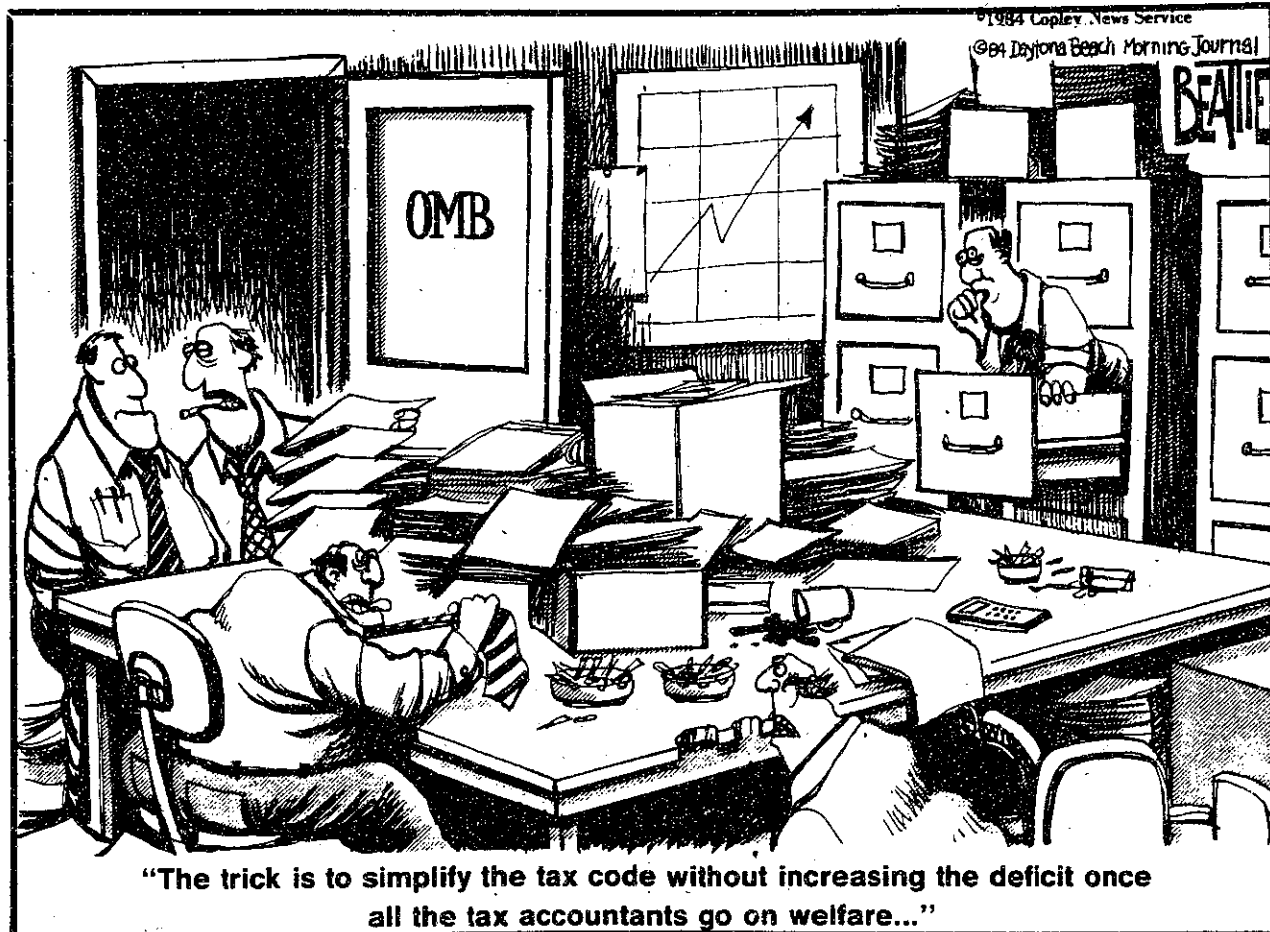
lane allows you to calibrate distances even more exactly.

Admittedly, MIT makes it impossible to run exactly 400 meters. But one can run distances very close to any desired distance, with discrepancies well under 1/10th of one percent for distances of three miles or more. For training purposes, this ought to be sufficient.

Furthermore, those of us who prefer to run distances measured in miles rather than meters have always had to contend with slight distance discrepancies. There is no way one can run exactly three miles on a metric track, with or without lane 1. But that does not prevent us from running on the track.

I agree that MIT's closing of the inner lanes is a hassle. But there are ways in which one can adjust. See you at the track.

Michael K. Tamada G



Dormline system may be replaced

(Continued from page 4)
not trigger a billing charge. However, the disclaimer message is predicated on the caller initiating a call with operator assistance or using carrier services that provide remote supervisory signals which would not start billing until the called party went off-hook or responded to the call. At the present time, AT&T Communications does provide both of the aforementioned; whereas, most other common carriers such as MCI and GTE Sprint, do not except in limited instances where

"equal access" bill on the basis of the length of time a caller uses their facilities; therefore, it is possible to attempt a call (which, in our case may result in receiving our disclaimer message) but not complete a call and be charged for it. If that is so, as in Rosen's column, that has nothing to do with Dorm Line per se.

Returning to continuing with Dorm Line, it should be noted, that we are exploring the replacement of both the Institute's Centrex and Dorm Line systems with a coherent and integrated tele-

communications system. If all goes well, such a system may go into operation in late 1986 or sometime thereafter. You may have seen reference to this in the recent President's Report published in *Tech Talk*.

In closing, Dorm Line switching equipment is not state-of-the-art but it is functional, and is doing the job at a reasonable cost. It may be replaced if it is feasible to do so.

Morton Berlan
Director of Telecommunication Systems

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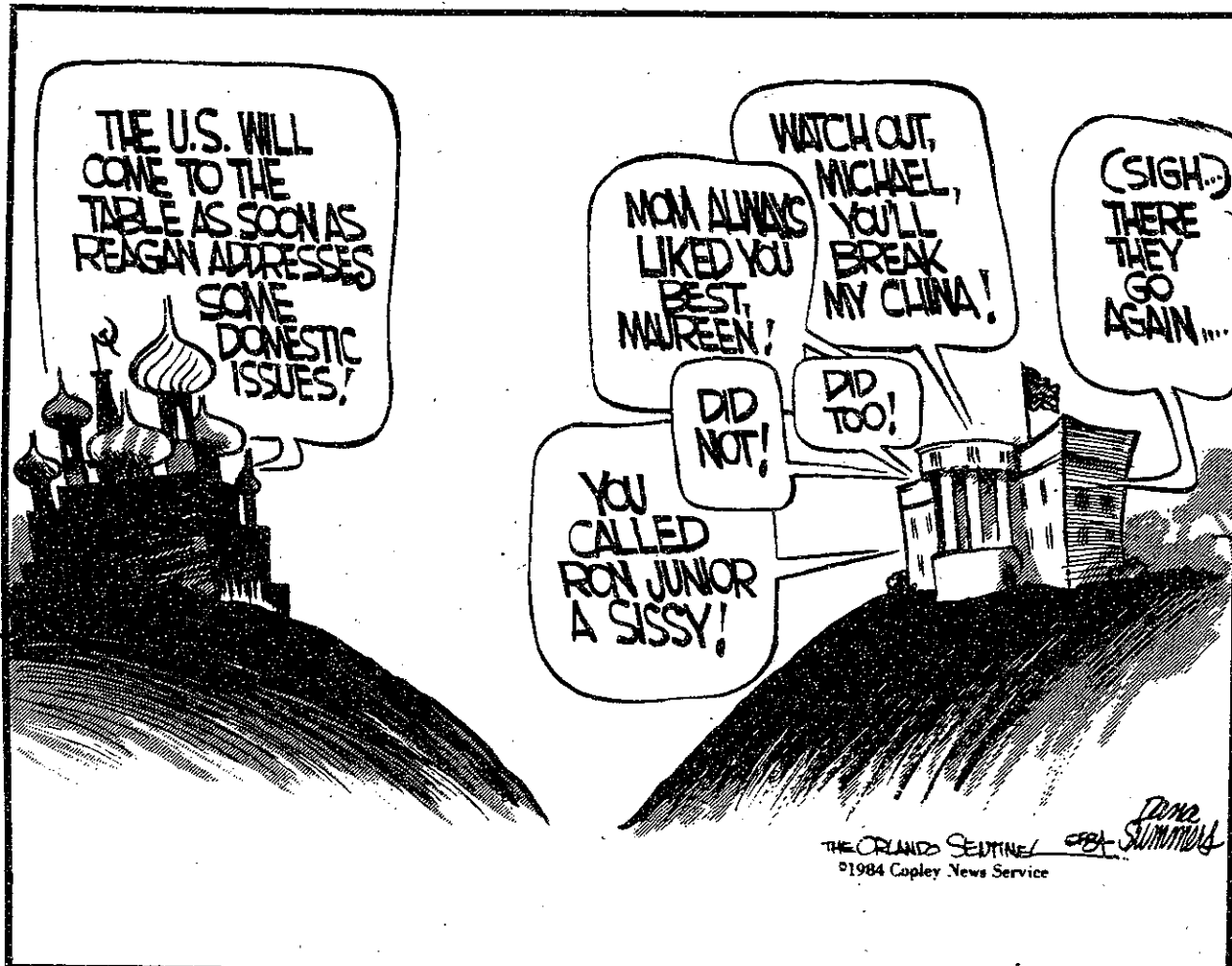
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opinion



Porn decision inhibited right of free speech

(Continued from page 4)
is miniscule, and age can be checked at the door to ensure that minors do not get in, as it is at parties where alcohol is being served. Posters bearing these slogans sprang up around campus last week: *Dean Sherwood says: "No fun on campus. No alcohol, no meaningless sex..." MIT: a*

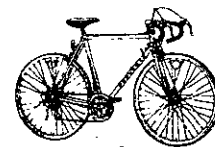
moral prison?
So I am not alone in my feeling that it is oppressive to forbid the showing of these movies. Even if LSC had been allowed to show *The Opening of Misty Beethoven* Dec. 14, I probably would not have gone over to 26-100 to watch it, but it was wrong for the Dean's Office to close that option for me.

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feedback

Discipline can be first step to drug help

(Continued from page 5)
drug abuse, at the same time assuming the responsibility and risk of a tragedy and/or legal and economic consequences of the law.

We do not believe that students have the right — and most would not willingly wish to — implicate others in their personal choice to abuse drugs. This is not a simplistic plea to "obey the law," we believe drug abuse laws, in particular, should be the concern of the abuser and the law, and not implicate a third party — namely the tutor.

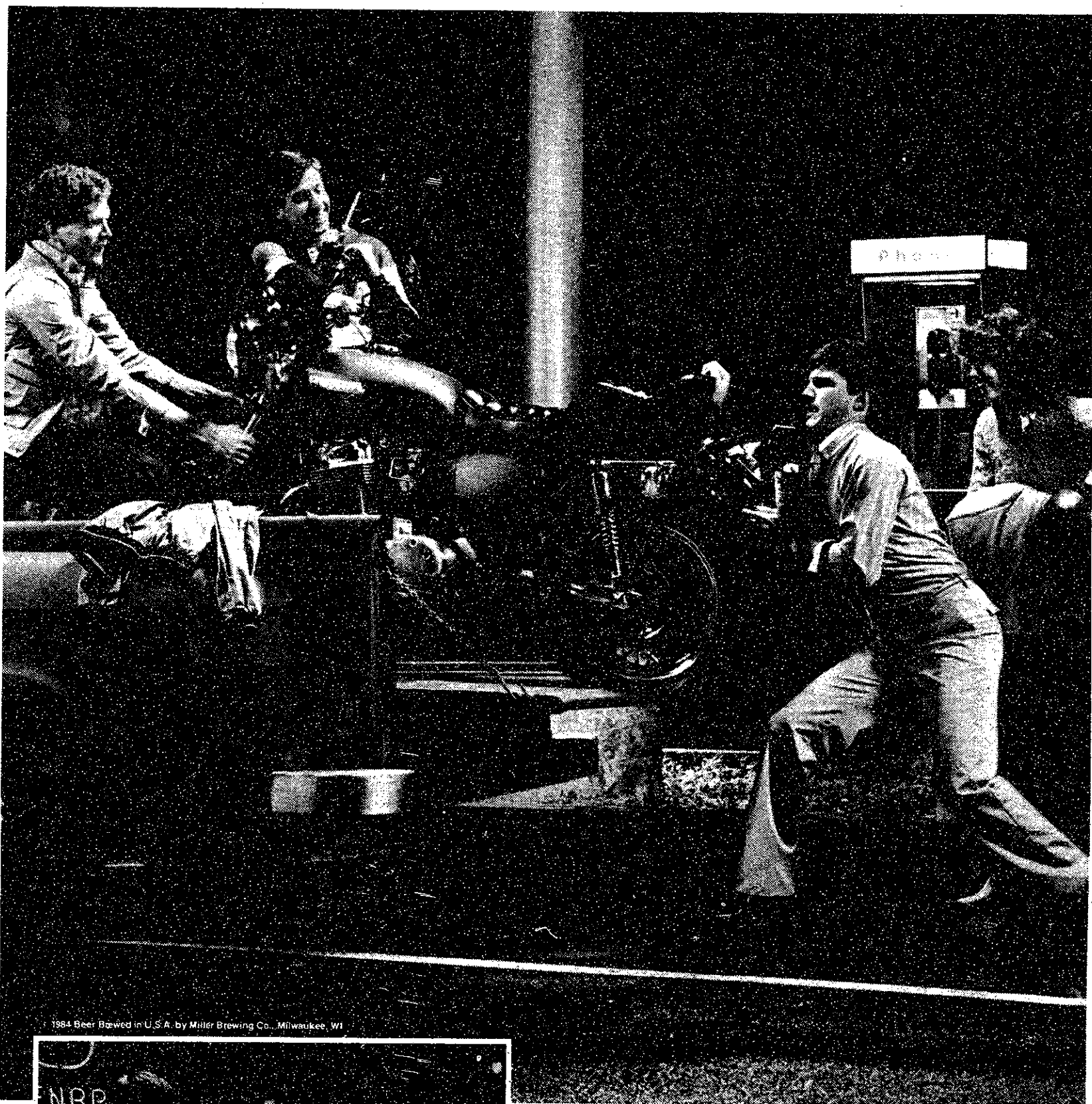
Past and present drug related incidents have served to bring to our attention both the tragic, and near tragic, aspects of drug abuse that impair a student's ability to function at MIT. These can be addressed by sharing information and showing concern for each other within a dormitory community without invading privacy or "reporting." Further discussion is necessary of when drug related behavior is in need of help or discipline, what the disciplinary options are, and when discipline can be the first step toward help.

It serves no one in the residential community to remain in ignorance of these issues.

We are still considering further changes to our own proposal draft and would welcome further discussion. *The Tech* has raised the concern of the special relationship between tutors and students, and we believe it would serve the need to understand tutors' positions and this relationship more fully, to extend the public discussion.

Margaret J. Keyser
Housemistress
Senior House

Good friends won't leave you flat.



The moon was up, the stars were out and—pfft!—your rear tire was down. Good thing there was a phone nearby. And a few good friends who were willing to drive a dozen miles, on a Saturday night, to give you a lift. When you get back, you want to do more than just say "thanks." So tonight, let it be Löwenbräu.



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ARTS

2010

2010, opens tonight at the Sacks Charles and Somerville.

As with 2001, you will probably understand and enjoy 2010 better if you read the book first (and I recommend the book in any case). Some of the detail and ambience is inevitably lost in the transfer from text to screen. If some incidents in the movie seem to disobey the laws of physics, go back to the book to fully appreciate this movie's drive for realism as opposed to the chimera-creating fancies of *Star Wars*.

If you haven't seen 2001 you won't find yourself lost in 2010. There is a briefing to fill you in before the main action starts. All you might miss is the sense of *déjà vu* that revisiting the *Discovery* provides.

Special Effects

If you enjoyed the effects of 2001, you will love those of 2010. The only complaint I have about the effects is that the movie panders to popular trends.

2010 reflects Arthur C. Clarke's predictions about what the world of science and technology will be like in the future — modes of dress, the way people speak, and the way people act aren't going to change radically in the next thirty years. Furthermore, it is conceivable that HAL-type computers could be developed within three decades.

But computers will not develop useless displays to flash when they are not doing important work, just to look pretty. We saw more than enough of these in *Star Trek*; the displays supposedly allowed Spock and the rest of the crew to monitor the *Enterprise's* condition, but they were really just attractive but non-functional concentric circles moving in and out or



Dr. Chandra (Bob Balaban), Dr. Heywood Floyd (Roy Schieder), and Walter Curnow (John Lithgow) discuss their situation aboard the Leonov in MGM's holiday release 2010.

grid patterns revolving in space.

The makers of 2010 fall into this trap too: the command room of the Russian spaceship *Leonov* is a jumble of colored switches and small monitors with ever-changing color patterns. Even displays which sometimes hold useful information must share the screen with coalescing fractals. The only nice thing about them is that if you ignore them they go away.

Arthur C. Clarke suggests that there is a superior intelligence out there watching

out for us. In 2001, the monolith is acceptable as a symbol of the intellectual progress of man. In 2010, it becomes the super-powerful instrument of earth's salvation. This messiah-is-coming attitude is out of place in an otherwise realistic science fiction movie. I find the transition from the cut-and-dried technology of the spaceship to the mysticism of a ghost-like incarnation of David Bowman is just too much to swallow without some psychological indigestion.

Overall though, I wholeheartedly recommend that you go to see this movie: It'll

leave you supercharged enough to more than doubly make up for the time lost tooling.

As I walked back to The Tech after seeing 2010 Wednesday night, I saw a familiar sight and my mind started to imagine things. I stared for a long time, and then my curiosity took hold of me.

Slowly I paced: 12 on one side, 24 on the other — hmm, 1 to 2 to . . . The sides of the Green Building are not in a 1 to 4 to 9 ratio! I am writing this review with monoliths dancing in my head.

Ronald E. Becker

U2

U2 PRIDE (In the name of love)



BOOMERANG 11

U2, in concert at the Worcester Centrum, December 2.

U2 has an intensely loyal following, especially in the Boston area, and even a lack-luster performance would have satisfied the crowd that went to great lengths to obtain tickets to this show. But the band has a special, intimate relationship with its fans that would never allow it to patronize them and assume the role of standard rock stars. Lead singer Bono said the band's ambition for the concert was to turn the auditorium into one big living room, and the interaction that took place between the crowd and the singer was on a level that few bands of U2's popularity can accomplish in these days of arena-rock.

Blending elements from last year's tour on the *War* album with some fresh new innovations from *The Unforgettable Fire*, the band put on a show of high energy and charged emotions. The stage was a wide-open plateau, decorated with only a small Irish flag and an enormous projection screen covering the entire rear of the set, leaving the band members with maximum mobility. Bono took full advantage of this fact and engaged in some fluid movements and dancing.

At times when the emotions were flowing, especially during the song "Bad," which he explained was written about the rising tide of Dubliners who have sold themselves for heroin, Bono had the expressive moves and rubber legs reminiscent of a young Elvis Costello. He also assumed his familiar kneeling position at the front of the stage and crooned out into the first few rows of the audience. Most surprising of all, however, was when Bono played some tentative leads on guitarist the Edge's black Stratocaster for the opening song "Eleven o'clock Tick Tock."

But while Bono was entertaining the crowd's eyes and belting out his intense lyrics, the rest of the band provided a musical background of dense textures. Moving from chiming, ringing sounds to

neo-psychedelic droning to thrashing, dissonant chords, the Edge churned up the storm that gives U2's music its unique combination of simplicity and depth. He also put aside the guitar attack and concentrated energies into some very expressive keyboard work. The chilling electric piano of "October" managed to send shivers up the spine even through a temporarily poor sound mix, and the effect of his minimal, smooth-as-glass synthesizer lines on "M.L.K.," combined with Bono's lullaby vocal and the lighting effect of silent lightning over a black stage was pure serenity. Meanwhile, the drumming provided by Larry Mullen, ranging from heavy pounding to angry tribal beats, brought the crowd to a foot-stomping fury. And Adam Clayton's unobtrusive bass, often credited as the glue that seamlessly binds U2's sound together, was justly given a mix on the sound system that literally shook the floor.

As expected, when the band launched into its upbeat, hard-rocking numbers, the crowd response was explosive. Leading the entire Centrum in the usual sing-along fashion, Bono could have brought the walls tumbling down during "I Will Follow" and "Sunday Bloody Sunday," with the latter song also featuring an image of the street urchin from the cover of *War* projected on the stage screen for enormous impact. There was some question, though, as to how the new material would come off, but all doubts were unnecessary.

An incredible, stirring performance of "The Unforgettable Fire" was soaked in by the audience, as was an anxious, tense rendition of "Wire." The sheer power of the music, derived from its emotional content and underlying themes rather than from the guitar, was truly moving. U2 may have grown up and moved on beyond its founding youthful shouts of reason, but it will never leave behind its power to inspire.

Andrew Vyrros

We'll be here for IAP.

If you are interested in just what goes on here at The Tech, just stop by any Monday night during IAP. We'll be having pizza around 7pm.

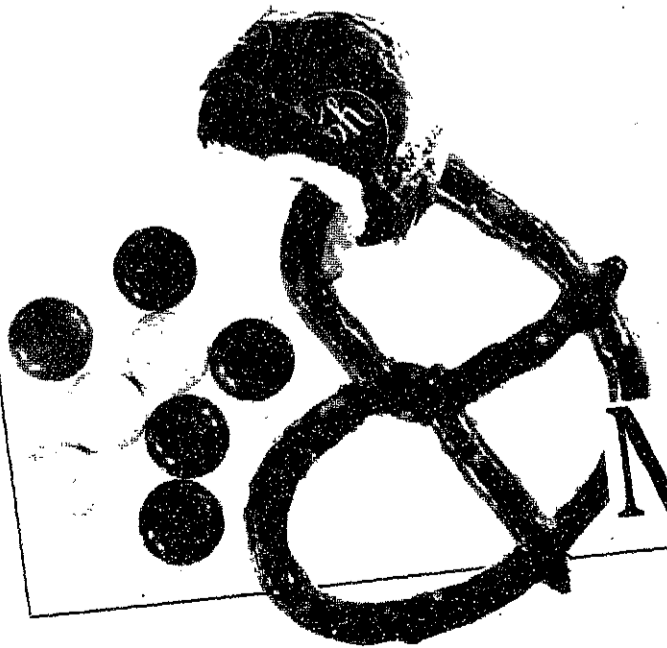
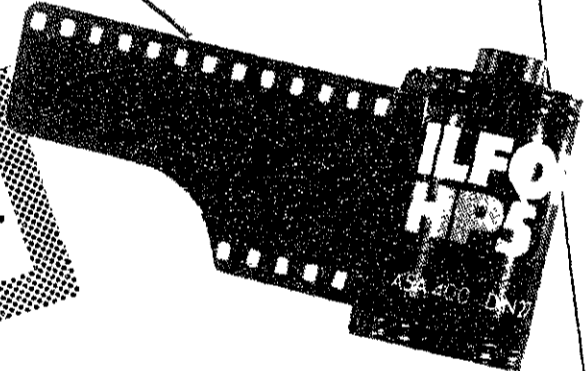
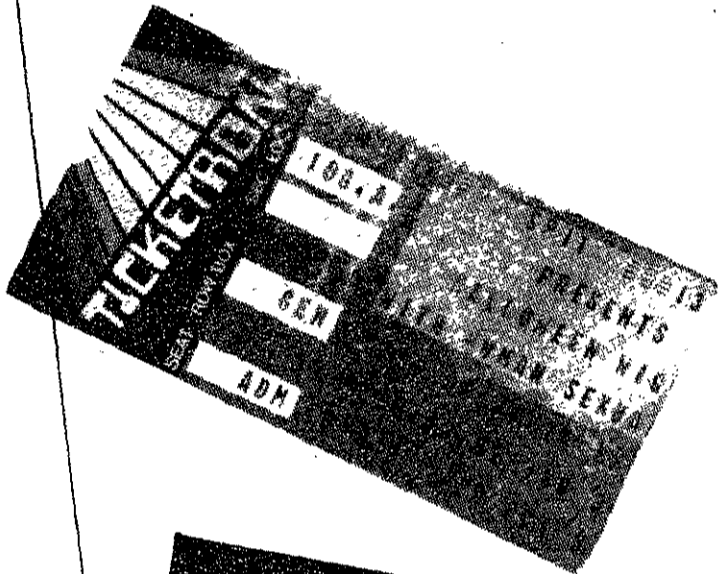
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The Tech

More than just great munchies.

ARTS

Gramavision

An Evening with Gramavision Records, Nov. 30, Berklee Performance Center.

In an effort to make their recording artists and recently-produced albums known, Gramavision Records put together a performance this past weekend of five mini-concerts. The fruits of their efforts were as much an experience in progressive music, with the impression of the concert depending severely on one's musical tastes, as a concert of favorite artists.

Each of Friday evening's performers fell somewhere within Gramavision's fields of rhythm & blues/dance, straight-ahead jazz or neo-classical, but "individually would be pressed to fill a performance hall larger than good-sized club," according to promoter Randy Harrison. "The concert is a chance for these talented artists to really display their wares."

First on the bill was guitarist Miles Davis' sideman John Scofield, leading his own quintet. Along with drummer Peter Erskine, formerly of Weather Report, bassist Daryll Jones and pianist/organist Don Grolnick, Scofield developed a larger-than-life club atmosphere within the Berklee Performance Center. Scofield's quip about forgetting the names of compositions without lyrics began a friendly rapport with the audience that continued through all performances.

Two already-catchy selections from his new album, *Electric Outlet*, gained much from live re-creation, where the organ sounds were funkier and guitar maintained a crystal-clear presence. Scofield's compositions and solos were identically superior — a continual variation of chord superimpositions and color tones (non-standard notes that create tension and interest). Only saxophonist Bob Berg's unwillingness to use the full tonal range of his instrument marred the most pleasant and non-

piano technique to proffer two introspective and moody works that while flawless, were difficult for all but the most sophisticated of musical listeners to relate to.

To close the event, the towering Jamaladeen Tacuma, his compact, plastic bass, and the band Jamaal demonstrated the highly-energetic, semi-cacophonous sounds of "harmolodics." "Harmolodics," a form of avant-garde funk, was certainly intense but more difficult to get a feel for than popular music. At times, one won-

dered if some of the musicians were just engaging in self-indulgent noise.

This was certainly not the case for Tacuma and drummer Cornell Rochester, who defined a technically awesome rhythm section upon which were superimposed screeching sax solos and distorted guitar. A noticeable portion of the audience left during Jamaal's part of the concert, leaving only the hardcore members to offer the final standing, yelling ovation.

Scott Lichtman

Pat Metheny

Pat Metheny at the Orpheum, Dec. 2.

The key to Pat Metheny's success in the jazz-fusion realm has been his continual development and redirection of his distinct sound with each album, while retaining light, melodic compositions for popular appeal. On his last major tour, the blend of progression and tradition proved incredibly, mind-bogglingly successful as entire audiences left his concerts with mouths agape, wondering what could top that performance.

Next, with his new *First Circle* album, Pat Metheny, pianist/co-composer Lyle Mays and cohorts presented a Brazilian, poppy feel that was extremely enjoyable for most critics and listeners (while overly sweet for some). With that in mind, a large throng gathered outside the Orpheum Theater this past Sunday to revisit the Pat Metheny Group in concert.

What Metheny gave them was an excellent, packed 2¼-hour performance that featured his latest album. The show opened with "Forward March," a humorous stab at John Philip Sousa. Metheny walked on playing a detuned guitar-synthesizer, while percussionist Pedro Aznar and drummer Paul Wertico entered from the hall's rear, playing cymbal and snare drum. This humorous cacophony mercifully ended briefly, when the group began with their standard, "Phase Dance." "Phase Dance" was representative of the rest of the stage show, which featured an increasingly-adept Metheny on guitar, a disappointingly reserved Mays on keyboards, a well-coordinated, enhancing lighting show and a sound that was muddied by too much activity in the middle register.

There were many highlights to the concert. Percussionist Pedro Aznar is formidable in his talents, adding a complex classical guitar line to "First Circle" and mellifluous vocals (both as lyrics and as pure sounds) to the ballad "Goodbye," as well as bells, xylophone and cymbals throughout the concert. The unusually sparse Lyle Mays, who usually fills improvisational space with lush chords and rhythmic lines, finally employed his present mood well to create an extended solo on "San Lorenzo," replete with classical counterpoint, petite music-box melodies and spacing that defied the drummer's constant backbeat.

Even with a number of exciting moments, the audience left the Orpheum disappointed, unsatisfied with the complete effect of the performance. Ironically, though, Metheny and company had the unfortunate burden of trying to better their previous tour and simply could not live up to the task. Time and energy were the factors that ultimately contributed to the letdown.

Having so much material familiar to the audience to choose from, the quintet decided to cut back on the old and emphasize the *First Circle* compositions, which became tiring as the evening wore on. One particularly favorite composition from the earlier *American Garage* album, "Cross the Heartland," was replaced by another American folk/Brazilian piece, "Praise." Most likely trying to recapture the elusive energy of the previous tour, the band took their finale at a death-defying speed, stripping "American Garage" of its original dynamics and swung rhythms. Drummer Wertico, in particular, has no feel for jazz or swing, and gave each piece a steady rock beat, no longer the novelty that it was in 1983.

At the tender age of 30, Pat Metheny has probably not yet begun his decline; he may have reached a steady-state, however. While newcomers to the guitarist's concerts departed with praise and satisfaction, Metheny veterans left the Orpheum commenting that "the crowd just wasn't into it," or recalling the previous tour.

Scott Lichtman

Off the Beaten Groove

Due largely to its college population, Boston boasts a diverse, liberal and hungry audience for music perhaps unmatched in the country. The nourishing broth offers a rich medium in which independent and upstart record labels can gain a foothold, prosper and achieve recognition.

One label that seems to have taken a lead and is truly making a name for itself in Boston, New York and other music centers is Gramavision Records. Gramavision posters and separate album sections are popping up in prominent record stores in the area, and most recently the label (in conjunction with Modern Productions) offered a display of their artists in one large collaborative performance (see review this issue).

Following the "We try harder" motto, the presidents of both organizations and a number of the artists held a closed cocktail party which, I had the pleasure of attending, before the concert. According to co-founder Diana Calthorpe, Gramavision's success stems from an extremely discriminating taste in artists: "Only those who are masters of composition, consummate musicians and innovators are signed to the label." With the critical success of performance and production of an earlier album by pianist Anthony Davis, Gramavision was picked up by Polygram and began tripling their sales and steadily increasing their yearly releases.

Truly, most of the label's success must be attributed to its artists, both young and old, who have matured enough musically to make an unique, prominent and copious contribution to progressive music today (another Gramavision requirement). Each one could fill a page listing his credits, ideas and recent offerings. Unfortunately, only a few entries can be listed here:

* * * *

Kazumi Watanabe, Mobo I.

Watanabe is perhaps the most renowned of Japan's fusion/jazz guitarists and is no stranger to America's music, having played with bassist Jaco Pastorius and guitarist Lee Ritenour. *Mobo I's* supporting cast (including bassist Marcus Miller, saxophonist Michael Brecker and Weather Report drummer Omar Hakim) must have been further insurance that the album would find a place in the high-standard, progressive catalog of the Gramavision label. The actual result, though, is much like any stereotyped Japanese product: high-quality, enjoyable but not original.

Mobo I, simply stated, is a groove album. Almost every cut establishes a background groove on par with the best of these studio musicians, particularly on the Weather Report-ish "Mobo #2." Mike Brecker puts out an appreciable solo, but the track runs slightly too long to maintain listener interest. Watanabe-as-performer does get to display his own smooth electric style on "Half Blood" and a bebopish solo on "Yenshu Tsubame Gashi." Watanabe-as-composer correctly slows down the pace for one song, "Walk, Don't Run" which makes good use of reggae bassist Robbie Shakespeare and a reservedly-stated melody. In general, Kazumi Watanabe has created an appealing, albeit predictable, set of properly-varied fusion tunes which display his full range of guitarist techniques. The facts that few of

these sounds are identifiably his and that the compositions don't stand up to five-to-fifteen-minute versions prove that Watanabe still has to make the transition from the light and enjoyable to the unique and Gramavision. (While I have not personally listened to his new album *Mobo II*, I have been told it could have been entitled *Son of Mobo I*.)

* * * *

Jamaladeen Tacuma, Showstopper.

Again, I have not had the chance to listen to Jamaladeen's new album with Jamaal, *Renaissance Man*, but his debut *Showstopper* is such a great representation of all of Tacuma's facets, and has probably been heard by so few of *The Tech's* readers that it bears reviewing. The general musical theme underlying Tacuma's music is "universal, unifying" harmolodics, based on the work of saxophonist Ornette Coleman and is best described as a superimposition of atonal avant-garde on the history of American musical directions. The album is a balance of benefits and disadvantages versus his live music and takes getting used to.

Perhaps the composition best symbolizing Tacuma's harmolodics is "Rhythm Box," which feels like it could be a high-speed Earth, Wind and Fire hit until you hear the screeching, writhing solos over the breaks. Contrary to one's first impression, the defined sections are coordinated almost to the point of precise inflexibility. The bassist lends his talents to off-center big band music on the tune "Showstopper," which is constantly exciting in its brevity. A laughing, stereophonic (two improvisations are superimposed), African-influenced vocal solo makes the song memorable and original. Pianist Anthony Davis, opera singer Wilhelmina Wiggins Fernandez and others lend their powerful classical/experimental techniques to "The Bird of Paradise." *Showstopper* is a statement for youth, boldly experimental and hopefully a stepping stone for Jamaladeen Tacuma's future projects.

* * * *

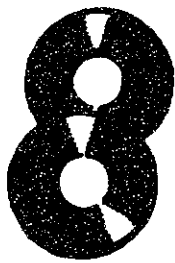
John Blake, Maiden Dance.

When free from the confines of pianist McCoy Tyner's self-dominated music, John Blake proves he is a progressive violinist with creativity, compositional technique and instrumental skill. This is just the case with *Maiden Dance*, which is an extremely worthwhile addition to a listening repertoire if one is willing to work hard appreciating the subtle energies and varieties of jazz-violin music.

On all compositions, Blake is not afraid to employ a warm tone on driving music, bringing much success. Tynerish sounds and chords pervade the rhythmic "Movin' Up" (performed with Tyner) while the same drive keeps the romantic "Beautiful Love" from becoming mushy. The violinist is completely at home, with his instrument covering wide arpeggios and fast pentatonic lines with ease. The overall effect, though, emphasizes melody and space, something few violinists can maintain over the course of a solo album. If you are willing to listen to the music carefully, a world of temporal beauty may be opened to you.

Scott Lichtman
The "Gramavision Grabber," the label's current sampler cassette, is available for \$3 from Gramavision, 260 W. Broadway, New York, N.Y. 10013.

Gramavision
at Berklee



controversial of the presentations.

While contrastingly quiet in comparison to Scofield, violinist John Blake, the second performer, was equally energetic and well-accepted by the audience. Dressed in three-piece suit and accompanied only by piano, Blake displayed an impressive array of octave and 32nd note runs, screeches and slurs to lend weight to his two melodic compositions.

Beginning with drummer Bob Moses and continuing with pianist Anthony Davis and bassist Jamaladeen Tacuma, the performances became increasingly experimental/avant-garde, with a corresponding increase in the intensity of the audience's reactions. Moses (a.k.a. "Rahboat"), winner of the "Deserves Wider Recognition as an Arranger" category in *Downbeat* magazine, emerged in American Indian costume throwing glitter and waving a wooden stick with which he later played percussion. The drummer and his relatively unknown band (two horn players, percussion, bass and guitar) knew their places well, and each created small pieces of brilliantly orchestrated sound. Two guest saxophonists, portraying a carrot and a Martian, and references to a twelve-album set entitled *Moses Floats Down the Nile and Frees the Slaves* rounded off Moses' unconventional set.

Anthony Davis employed his prodigious

Smela resigns, citing McBay's handling of proposed screening

"The Committee is only a means for the Dean's Office to placate people. The situation with respect to the showing of pornography at MIT has not changed," wrote Elisabeth Smela '85 in her formal letter of resignation as an undergraduate representative to the *Ad Hoc* Pornography Screening Committee.

Smela, a member of the MIT women's group Pro Femina, cited problems with LSC's decision to advertise and schedule the movie without prior review from the committee, its refusal to consider the guidelines suggested by the Repeta Committee, and with the Dean for Student Affairs Office's failure to notify Pro Femina of LSC's intention to show a sexually explicit film.

In her letter to Dean of Student Affairs Shirley McBay, dated Nov. 19, Smela wrote that, "In my meeting with you on Sept. 10. . . you assured me that there would be an announcement in *The Tech* or in some other place if LSC decided to

show a pornographic film. . ." Smela was not informed of LSC's intention until LSC advertised the film during the Nov. 16-18 weekend.

Smela wrote that, "In order to meet the six-week prior notice guideline, LSC must have informed you by Nov. 2. Therefore you knew for at least 17 days that LSC would show this film before informing your staff and the Committee on Pornography of this fact on Nov. 19."

Smela continued, "Clearly, LSC still does not understand the issues raised by concerned groups in MIT community."

Smela disagreed with the canceling of the Dec. 14 showing, saying, "Under this policy [LSC has] the right, because they followed the guidelines."

Smela expressed concern that Pro Femina would be associated with McBay's actions. "We don't like what she's doing. She never consulted us," Smela said.

Joe Killian

LSC, McBay at odds on film policy

(Continued from page 1)

tions. "[Dean McBay] has decided to keep [the other committee members] uninformed of the whole issue," he said.

Dan Helman G, graduate representative to the ad hoc committee, has agreed to go to such a meeting. "I've been to all the meetings so far, and I intend to go to all the ones I can," Helman said, calling McBay's decision to reserve the right to schedule meetings at her discretion, "ridiculous."

Helman was the only person to volunteer for the position of chairman at the second and latest committee meeting on Nov. 19. McBay, at that time, suggested that a student and faculty member co-chair the committee, according to Helman.

On Nov. 23, however, McBay

announced in a memorandum that she had appointed Seth as the committee's sole chairman.

Huckelbery criticized the appointment, saying, "Frankly, I'd like to see [the committee members] elect their own chairman." He also asserted that Seth was McBay's "ideological counterpart," and that "effectively, [through Seth] Dean McBay can run the committee."

McBay wrote, in her Nov. 23 letter informing LSC that MIT facilities would be unavailable for showing a sexually explicit film Dec. 14, that in the future LSC will have to send her written notification, six weeks in advance, with the following information:

- "The name of the proposed film.
- "The date the film was reviewed by the ad hoc pornographic review committee and the committee's decision regarding the film.

McBay's actions contradict the MIT pornography policy

(Continued from page 1)

McBay responded that LSC would not be allowed to use MIT facilities to show such a film on that date on the grounds that she did not receive enough specific information from LSC and that the *Ad Hoc* Pornography Screening Committee could not be convened in time to review the movie, which is also required under the policy's guidelines.

Part of the specific information that McBay said was required was "the date the film was reviewed by the . . . committee and the committee's decision. . ." She also said she required the information "six weeks in advance of the proposed screening date."

MIT's policy statement, however, only calls for notification of intent and does not set any deadlines for committee reviews of planned movies.

The policy as originally established does not give McBay, or any other individual, the power to interpret the specific provisions.

The role McBay is supposed to have on the ad hoc committee is unclear. The policy states, "the Dean for Student Affairs will appoint an *ad hoc* committee. . ." McBay not only appointed the committee over the summer, when few students were present, but then appointed the committee chairman in a memorandum, without a committee vote.

McBay has continued to take a leading role in the committee's administration, despite the appointment of a chairman and the fact that she chose not to serve on the committee. McBay calls the meetings, and as her response to LSC indicates, she decides if the committee will be unable to meet.

McBay recently decided that the committee cannot meet before Dec. 21, and thus the com-

mittee cannot review *The Opening of Misty Beethoven* in time for LSC to show it Feb. 1. Since the policy states that all sexually explicit movies must be screened by the committee, the ability to postpone meetings effectively gives McBay a pocket veto over such films.

McBay stated three reasons for the postponement. One was that the committee could review the movie over the Independent Activities Period. A second was that without the delay, other campus groups would not have time to plan alternate activities.

The six-week "notice of intent" period outlined in the original policy, however, was designed to leave enough time for planning alternative activities.

The policy states that once the "Committee finds that a film meets the established criteria, then this film may be shown on the same basis as any other film on campus."

McBay's assertion to Huckelbery that "Once I receive [the information required], assuming it is satisfactory, I will officially notify LSC in writing as to whether the film can be shown as proposed," directly contradicts the official MIT policy.

• "The date and place the film is proposed to be shown, keeping in mind the constraints that will be in effect in the event the film does not meet the committee's criteria.

• "Whether LSC (or the group proposing to show the film) is also proposing to offer an alternative program."

McBay wrote that, after receiving this information, "I will officially notify LSC in writing as to whether the film can be shown as proposed."

Huckelbery said in a reply letter, that LSC would provide such information, but stated that it was "information not called for in the policy."

The MIT policy statement on sexually explicit films states that, "The LSC or any other group planning to show sexually explicit films must notify the ODSA of this intent at least six weeks prior to the proposed showing date."

Huckelbery also said in the letter that, "LSC does not need [McBay's] approval to show a film the committee has reviewed positively, and does not intend to ask for it."

The MIT policy states that, "If the committee finds that a film meets the established criteria, then this film may be shown on the same basis as any other film on campus."

Huckelbery also disagreed with McBay's requirement that movies must be screened by the committee six weeks before the movie is shown. "I must protest at this. There is no mention of this in the policy whatsoever," Huckelbery stated in the letter.

McBay wrote, in a summary of the events surrounding the controversy, "My office was notified of LSC's intent to show such a film approximately six weeks in advance by Tim Huckelbery in a telephone conversation with my secretary."

Huckelbery maintained notification of intent was the only action carrying a six week deadline in the MIT policy statement.

Huckelbery also said that LSC's scheduling the movie in 26-100 at the end of the term and its notification of the Dean's Office six weeks before the event complied with all the possible restrictions the committee could possibly impose.

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Libby, Scheidler discuss their term

(Continued from page 1)

A third project, a proposed sidewalk café at Walker Memorial, was abandoned entirely because of funding problems, Libby reported.

"You spend a certain amount of time in an organization just keeping your head above water — you use what's left to break new ground," Libby explained.

He described the organizational difficulties that the UA has faced this year. "The most efficient way of getting anything done is usually just to do it," he said. "I don't even like to think like that — we need a representative body. . . but it takes time to run any large body efficiently."

He further commented that the time pressure of life at MIT was enough to keep the UA at its present size from functioning efficiently.

Both Libby and Scheidler complained of difficulty in finding

people to get jobs done. They called for more dedicated student involvement in UA.

"We don't feel that [apathy] is a unique problem," Scheidler continued. Other campuses have similar difficulties with their student governments, she added.

Libby said he would eventually like to see the UA cut down again to a more manageable size, "perhaps around 20 members." Doing so, he said, could increase both the efficiency of the organization and the dedication of the members.

The UA currently has 37 regular members. On the recommendation of a student referendum, the number was reduced from approximately 120 in last year's constitutional transformation of the General Assembly into the

UA Council.

Libby did, however, wish to emphasize the projects that the UA has completed the past year. He listed among his accomplishments the successful organization of Autumn Weekend, the publication of the UA newsletter, *UA News and World Report*, and a much greater UA involvement in administration decision-making than has existed before.

UAVP Scheidler also pointed to the greater UA involvement in Institute policy formation, citing student engagement in the generation of Institute alcohol, drug, and pornography policy. She expressed a hope that students would become more involved in Institute finances, leading to a greater campus-wide understanding where tuition goes.

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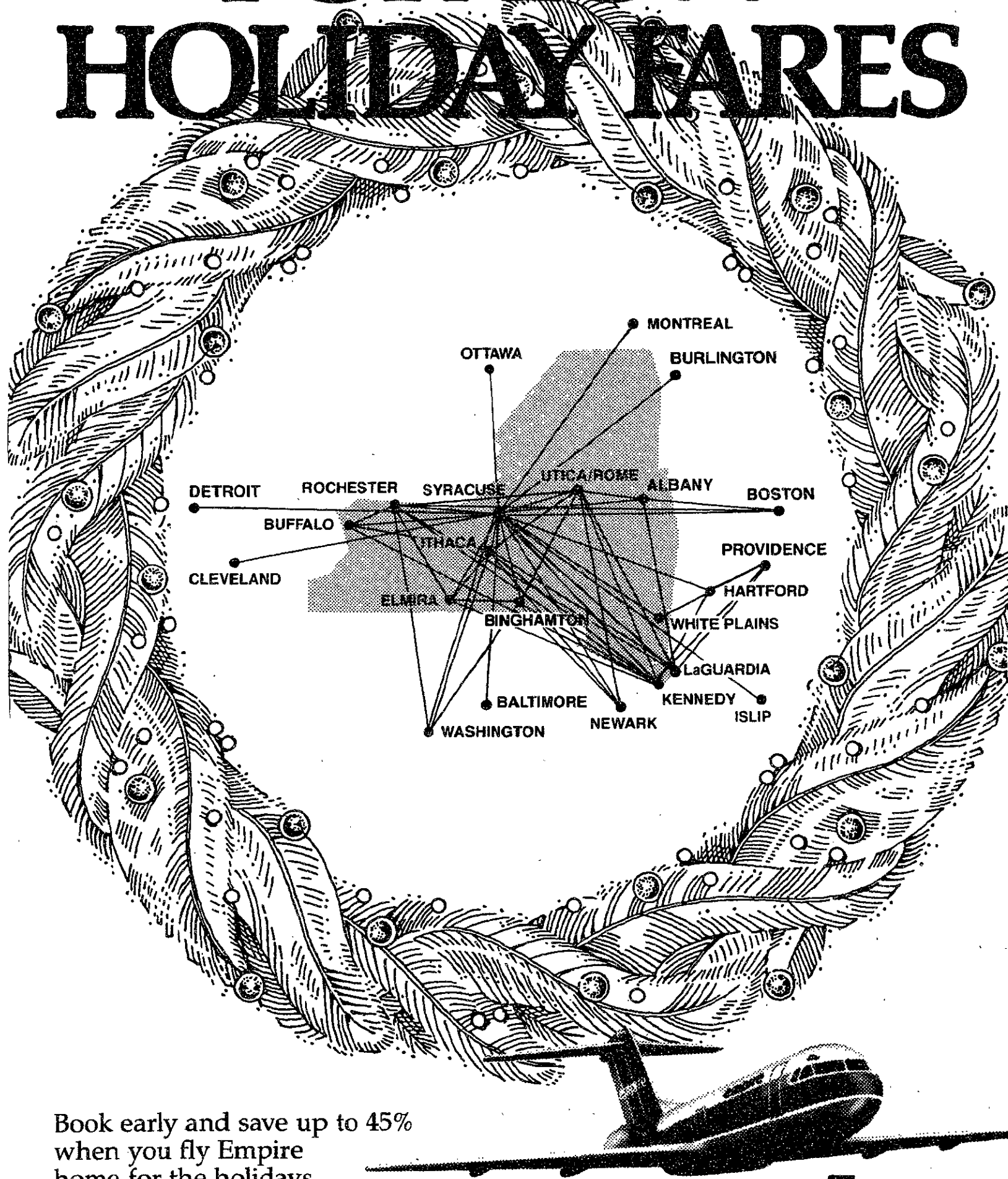
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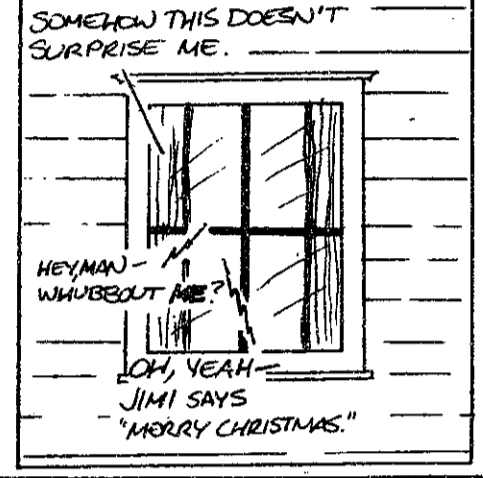
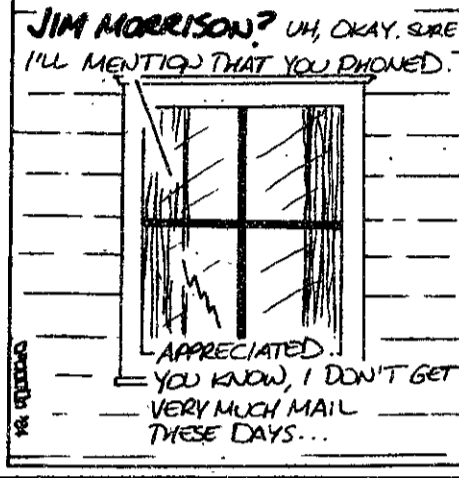
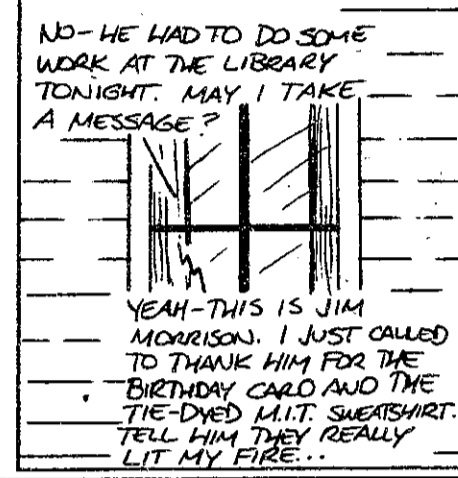
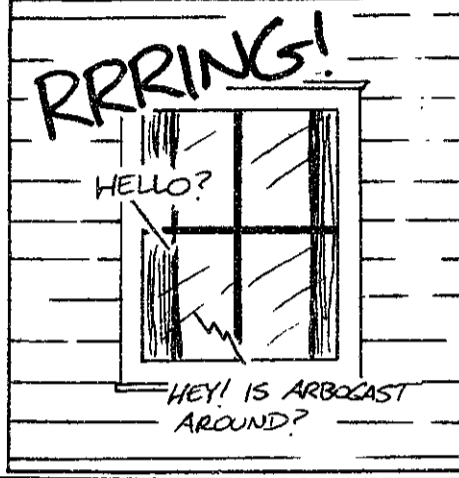
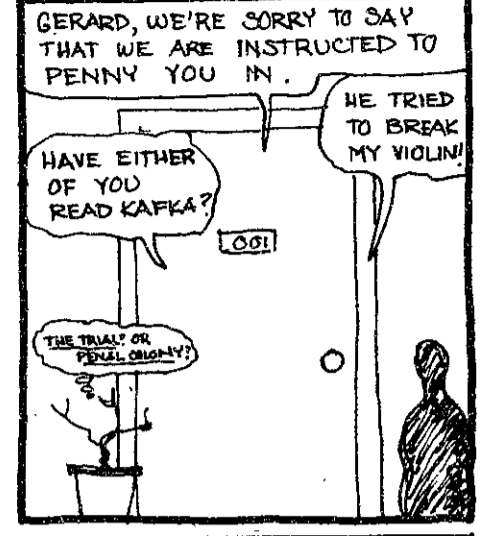
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MWF after 6pm **Careers**
Interviews with key executives about career challenges and opportunities facing today's college students 15 min

TuTh after 6pm **Adult Cartoons**
What Are Adult Cartoons?
"Is My Palm Read?" (1943), "Superman and the Electro-Whizzbang Ray" (1942) & "Comy Concerto" (1943) 30 min

TuTh after 6pm **Sensational Seventies**
1975: A Year Of trips, Stumbles and Falls
Part II: Topics covered, primal scream therapy, Beverly Hills' capitalistic religion & more 30 min

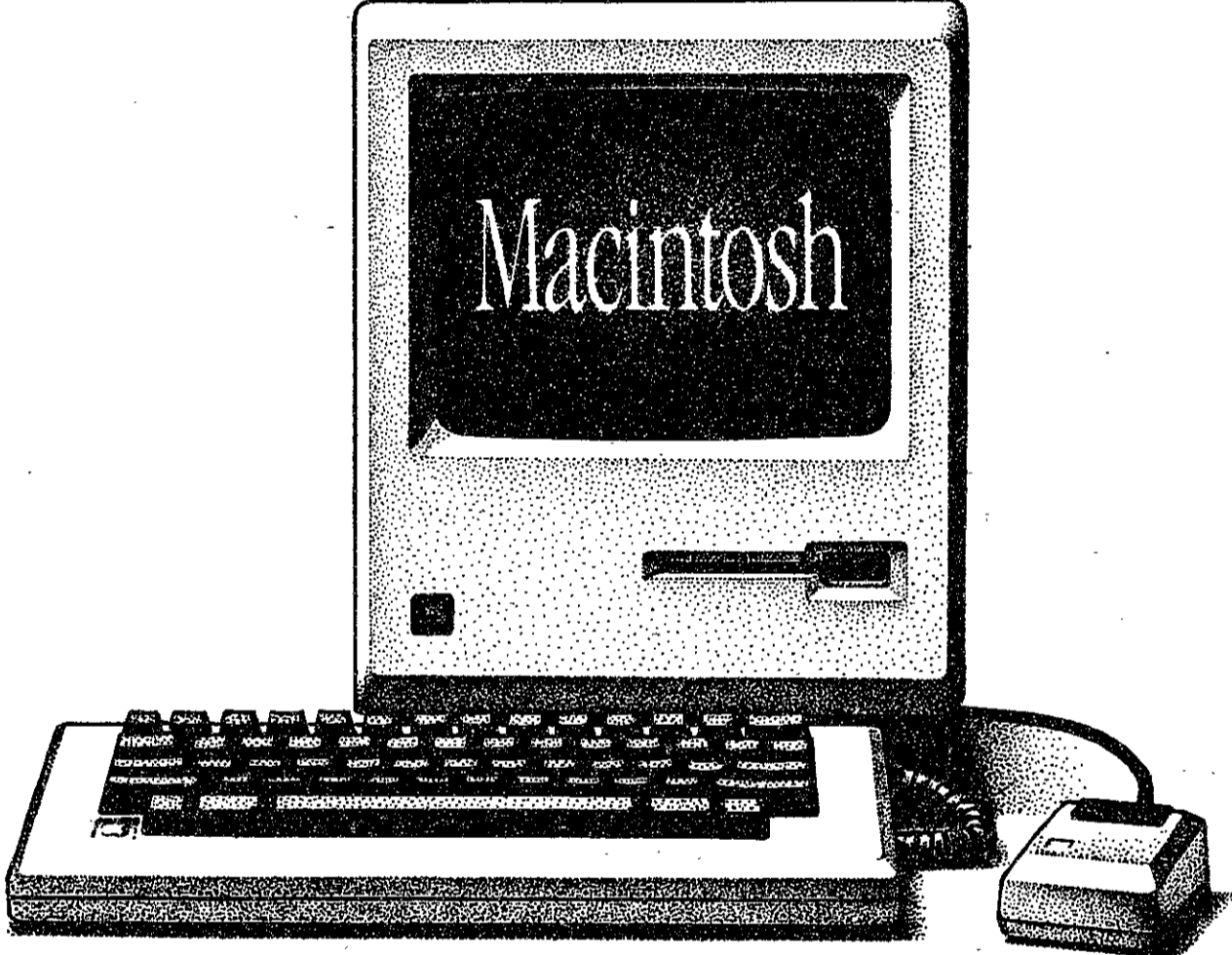
MWF after 6pm **GROOVES**
New progressive music video show including top ten countdown, #1 club videos, special guests & more 60 min

TuTh after 6pm **MOVIE PREVIEW**
Sneakers and Banana One
Teen friendship is tested in a film from New York U. And an analysis of the word "banana" from Illinois U 30 min

TuTh after 6pm **REAL TO HEEL**
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sports

Clock runs out on hoop comeback try

By Chris Kelley

Sportswriters inevitably become tired old hacks who can only write in clichés because it is their job, every game night, to turn an athletic competition into an epic struggle. Then again, some games are just intended to be larger than life.

The women's basketball squad hosted Wesleyan Monday night and played one of those comeback games where the clock simply ran out before the deserving underdog closed the gap, leaving the visitors with a 48-43 victory.

The Wesleyan Cardinals clearly came to Cambridge ready to push aside any opposition. They were taller in crucial matchups, and able to make outside shots that few other schools in the league would attempt.

It became painfully clear in the first minutes of play that MIT was unprepared to counter their strong rebounding power or penetrate the Wesleyan defense adequately enough to put up any real shots.

The Cardinals made six baskets in the first six minutes of play, while the Engineers scored only two points on a basket by Maureen Sybertz '85. During other scoring opportunities MIT rarely found an opening in the defense before the shot clock ran down.

Both teams played a determined defense, and the backcourt became the scene of a number of scrappy struggles, with both sides accumulating numerous fouls. MIT was able to put up four more baskets, including two by Louise Jandura G, in the half, which closed with the Engineers down, 11-22.

MIT also began to improve some of the glaring faults in their defense. Wesleyan star Mary Byrne, who used her long shot to score the first six points of the game in a stunning 90-second period, was not given the opportunity to perform that kind of swift damage in the second half.

The Cardinals' advance on the board was not stopped, but by halftime the MIT women had at least made it clear they were no longer going to be steam-rollered by the competition.

For those who look for omens, the second half started positively with the first basket going in at the hands of Darlene Dewilde '88. MIT came back on the court clearly much better prepared to get the ball through the Wesleyan defenses to shooting positions.

Wesleyan never got more than 15 points ahead of the Engineers, but while the team prevented the Cardinals from putting the game away, little progress was made in undercutting the margin until the final minutes.

If it seemed in the first half that rebounds were falling into the hands of the Wesleyan team almost by default, by the second half MIT's insistence on taking a substantial share increased the pace of the game and forced the Cardinals to work harder for their points. Wesleyan's first nine points were the result of a largely single-handed effort by Byrne, who stole the ball three times.

MIT began to make its move when Wesleyan gave some of its top players a breather. A string of four baskets by Helena Cragg '87 brought the home team to within 10 points, at 29-39, with six minutes left to play.

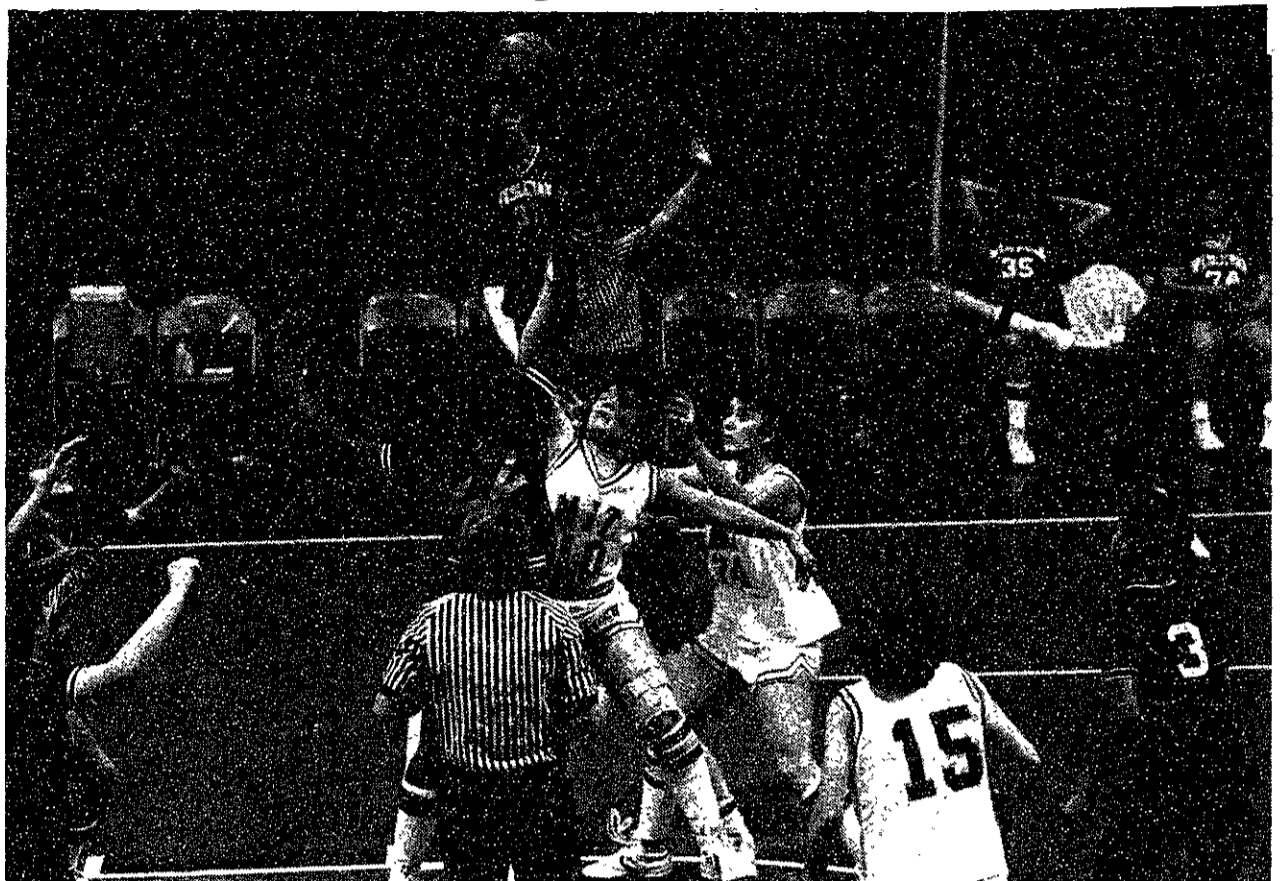
Even when their first string returned to the floor, the Cardinals continued to see their lead disappear. The MIT squad played

with an energy that seemed personified in Grace Saccardo '86, who made two crucial baskets to nip a Wesleyan counter-attack.

With little over two minutes to play the score stood at 35-45. Wesleyan scored only three additional points, all from free throws. MIT players Stacey Thompson '86, Irene Gregory '88, and Cragg put up eight points in the last minutes to bring the score to 43-48.

More than one person in the stands who would have liked to have been able to set the clock back a few minutes at the end. Then again, there are some naifs who believe a moral victory is more durable than the score on the board.

MIT plays at Elms College tomorrow and then goes into hibernation until January.



Tech photo by Simson L. Garfinkel

The Wesleyan Cardinals got the jump on the women's basketball team early in their meeting Monday night. A last-minute rally failed as the Engineers came up short 48-43.

Update

Men's hockey club romps to third straight win

The men's hockey club continued its winning ways Wednesday evening, pounding the visiting Worcester Polytechnic Institute Engineers, 7-3, before a small but enthusiastic crowd in the MIT Athletic Center.

Dave Pehlke '86 led the MIT

offensive effort with a hat trick. MIT has scored 25 points in its first three games, while compiling an unblemished 3-0 record.

The squad will be in action again tomorrow afternoon, when Southern Maine comes to town. That game will begin at 2 pm.

Squash drops fifth

The squash team continued to struggle Wednesday afternoon and dropped its fifth straight decision, 7-2, to visiting Bowdoin. Hunter Hancock '86 and J.T. Lam '86 had the lone wins

for the Engineers, who are still looking for their first victory of the season.

The team will be busy in the coming week, hosting Trinity tomorrow afternoon and Harvard Tuesday.

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