

MacGregor is reopened

By Ben Stanger

MacGregor House residents began returning to their rooms yesterday at 8 a.m. following a twelve day evacuation period resulting from a complete loss of power in the dormitory.

Rain from a severe storm flooded the MacGregor basement in the early morning of Aug. 1. The flood incapacitated all MacGregor electrical systems, including sprinklers, fire alarms, water pumps and emergency backup power, according to MacGregor House Manager Kenneth H. Wolff.

Wolff said that all clocks in

MacGregor had stopped at 3:30 a.m., the probable time at which the water short-circuited the power supply.

Housing Maintenance Manager, Gus Perry said pump motors and the emergency generator were submerged under 30 inches of water, and the dormitory was no longer safe for students. He decided to evacuate the 180 residents to other MIT dormitories slightly after 7:30 a.m.

"To evacuate a dorm of this size . . . is a major undertaking," Wolff said. Wolff worked with Perry, deskworkers and the Physical Plant to get room assign-

ments for the residents. Wolff gave "high marks" to the Physical Plant for their response.

Wolff said everyone received dormitory assignments on Aug. 1 and should have moved out by that evening.

Physical Plant workers used pumps to remove the water from the basement. The water was out within a day, Wolff said.

Perry said emergency power was restored a day and a half after the flooding, and full power was restored Wednesday. Systems were safe enough for students to return to their rooms on Friday afternoon, Perry added.

Lawrence E. Maguire, associate director of housing and food services, said that the damages from the flood will run into "big bucks," although definitive estimates of costs have not been made yet.

Student belongings stored in the basement of MacGregor were also damaged by the water. Maguire said the belongings would be brought to the MacGregor TV room and aired out until the term begins. Perry said MIT insurance would probably cover some of the items.

Both Wolff and Maguire commended MacGregor residents for their cooperation. "The MacGregor students were real troopers," Maguire said.



Tech Photo by Ronald E. Becker

Salt reacted with concrete on the Student Center steps to cause flaking. Construction will not be finished for R/O.

Alumni grants raise fund to new height

By Mathews M. Cherian

The 1985 Alumni Fund grew to a record \$10.1 million this year, according to Joseph S. Collins, director of the Alumni Fund.

The rise marked the sixth year out of the "last seven that total dollars contributed to the Alumni Fund have achieved a new million dollar giving plateau," said Peter M. Saint Germain '48, Chairman of the Alumni Association, in a letter to President Paul E. Gray '54.

The rapid growth of the fund is a result of a five year plan to broaden the base of alumni support and raise the level of giving, Collins said.

Collins stressed that the Alumni Fund is only the tangible evidence of alumni support. Many alumni volunteer their time to help raise money for the Institute. "If you measured the average hourly pay rate of an MIT alumnus and multiply it by the time alumni volunteer, you'd see we have remarkable support," Collins said.

The alumni are also involved in many other aspects of the university, Collins noted. "They are an important resource for the Institute," he said, citing the Educational Council in which 2000 volunteer alumni interview many of MIT's applicants around the

country for the Admissions Office. The alumni also compose a large part of the MIT Corporation, the governing body of the Institute.

Contributions to the Alumni Fund fall into four main categories three of which comprise the core needs of MIT: unrestricted funds, student financial aid, and professorships. The fourth category covers a variety of expenses, including construction of buildings.

The amount contributed to student financial aid increased 20 percent over last year to \$1.6 million. Two years ago, Gray asked that money be raised specifically to support student financial support, Collins said. The money contributed to student financial aid since then has risen dramatically.

Another area to which the Alumni Association actively encourages contributions is the Independent Residence Development Fund (IRDF). Alumni cannot take charitable deductions for money they give directly to the independent living groups. The IRDF was established as a mechanism through which alumni could give tax deductible money to MIT. MIT, in turn, provides low-interest money to the independent living groups for renovations.

Step work unfinished for R/O

By Diana ben-Aaron

Reconstruction of the Julius A. Stratton '23 Student Center steps will not be finished in time for Residence/Orientation (R/O) Week, according to Joseph F. Gifun, assistant manager for building maintenance.

Contractors will complete the work during the first few weeks of September, Gifun said. "We're aiming for a completion date of Sept. 19." The construction started the week of July 21.

The R/O Center will be in the West Lounge as originally intended, according to Andrew M. Eisenmann '75, Staff Assistant for Campus Activities.

The construction should not pose much inconvenience to the R/O Center or the Baggage Center, Eisenmann commented.

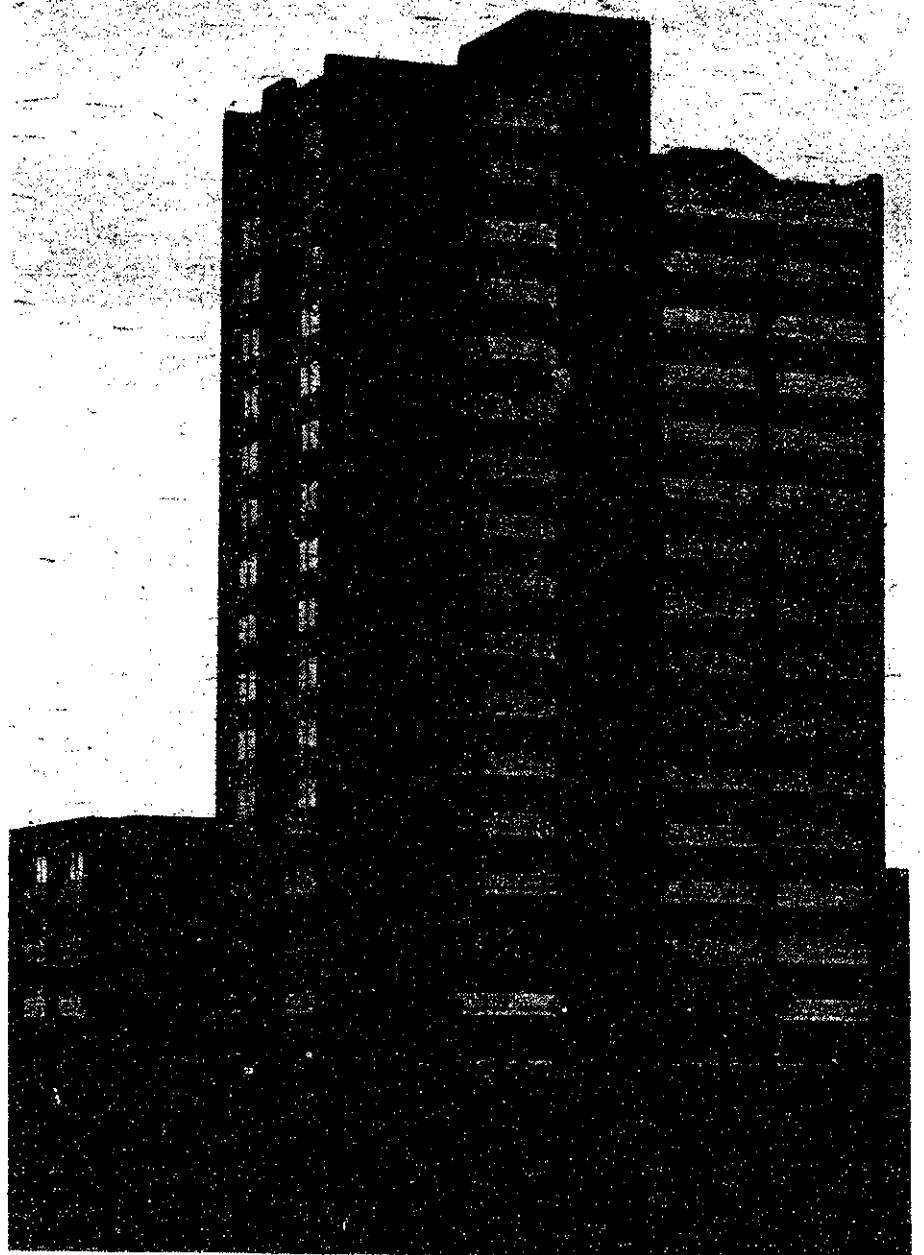
Only one staircase at a time will be closed, so "we should have the same access as [we do] presently," he said. "I don't foresee any problems we wouldn't be able to handle."

"Over the past couple of years the concrete has started to unravel, to flake off," Gifun said. The flaking was caused by a chemical reaction of the cement to the salt used for snow removal.

Saylor cement, the type of cement used on the Student Center steps, "never worked out properly, and is not used anymore," Gifun said. "It doesn't have the longevity of Portland cement."

Saylor cement was also used on the Herrmann Building plaza, and repairing those steps is "also part of the plan; after we finish the West Plaza, we'll move over there," Gifun said.

Contractors are removing all the deteriorated cement, Gifun said. Most of the damage is to the "wearing slab," the top pad of cement, which is slightly raked so that water can drain down the stairs.



Tech File Photo

MacGregor House was closed for nearly two weeks after a power loss forced residents to evacuate.

This drainage system has not worked very well, and retained puddles of water have increased the salt damage to the cement, Gifun pointed out. "It's a comment of poor cement and poor drainage."

The wearing slab is not bonded to the structural slab, and damage to the structural slab is "only minor," Gifun said.

Gifun did not know the type or condition of concrete used in the rest of the Student Center. Deborah Foresman, the original engineer for Catalano and Associ-

ates, who has been working with Gifun, was out of town and unavailable for comment.

"We'll be working weekends if we can because we'd like to get ahead," Gifun said. The contractors have had to work overtime to get jackhammering done between conferences held in the West Plaza buildings, he explained.

"We'll continue that practice [when the term starts] and grab a few hours here and there [on the weekends] if we need it," he added.

Construction round-up

● Most of the remaining work on Amherst Alley will be finished by the end of August, according to Director of Physical Plant Paul F. Barrett. Only brickwork and landscaping are left, Barrett said, and "some large trees have to be transplanted, but we'll do that later in the fall because that's a better time."

● Contractors are renewing the traffic surfaces in the East, West, and Albany Street garages, which have suffered from the same problem as the Student Center steps; oil and salt from the road drips off the undersurfaces of the cars and erodes the concrete. "If you let it go, it would become a [structural] problem," Barrett noted.

Physical Plant is also overseeing the sandblasting and repainting of structural steel in the garages, Barrett said. "The work was done in the summer because parking needs are lower at that time. The majority of the work will be done before school starts, and then we will proceed on a floor-by-floor basis."

● East Campus and Senior House renovations will be completed on schedule, according to Housing Office Maintenance Manager Gus Perry. Most of the work will be completed by Aug. 20, "our original deadline," Perry said, and "loose ends — work that does not affect students — should be tied up by the 26th."

Landscaping on the pathway between McDermott Court and Ames Street will be done by the end of August, Barrett confirmed, "and likewise for the courtyard, which is a project the residents have worked out on the Housing Office."

Senior House residents will be able to move back into the house on Aug. 26, said Associate Dean for Student Affairs Robert A. Sherwood. "The Housing Office is very aware of when R/O starts, and we have set a date of the 24th to finish everything," Sherwood commented.

Repairs to Senior House included new hallway carpets; a new energy-saving hot water system; new shelves, sinks, and radiator controls in student rooms; and conversion of basement rooms to make room for Project Athena terminals.

● Conversion of the old Hayden Gallery in Building 14 to a performance space "is still at the formative stages of cleaning up and actual design," Barrett said.

Diana ben-Aaron

opinion

Column/Ben Stanger

Gray excluded from letter to the Senate

In the second week of July, presidents from all eight Ivy League colleges and twelve other schools of high reputation wrote Senate Majority Leader Robert J. Dole and Minority Leader Robert C. Byrd urging United States sanctions against the South African government. On July 11, the Senate voted in favor of official economic sanctions against South Africa.

Harvard Vice President John Shattuck said the letter had a "very significant impact on the Senate vote," and moderate, "on the fence," senators were influenced strongly by the letter.

The letter was conceived and sent without an invitation to the president of MIT. Paul Gray was not even aware that the letter was written.

Shattuck said that the signers were chosen from a group present at one of two meetings: the Ivy League president's meeting, held in late June, and a meeting of the South African Research Consortium (SARC), held in the first week in July. SARC is composed of approximately 40 universities. Its members discuss information from the Investment Research and Responsibility Center.

MIT was unrepresented at both meetings; MIT is not a member of the Ivy League or SARC.

Shattuck said that there was not enough time for the organizers of the letter to consult Gray. The presidents were informed on July 8 of the upcoming Senate vote, and they were not sure that it was on the Senate agenda until the morning of the vote. Therefore, only those presidents who

had shown an active interest in writing to the Senate were consulted, he added.

Even so, plans to write to the Senate had long been in the works. Harvard President Derek Bok appeared before the Senate Committee on Banking, Housing and Urban Affairs in late May, and a letter was considered at the Ivy League and SARC meetings.

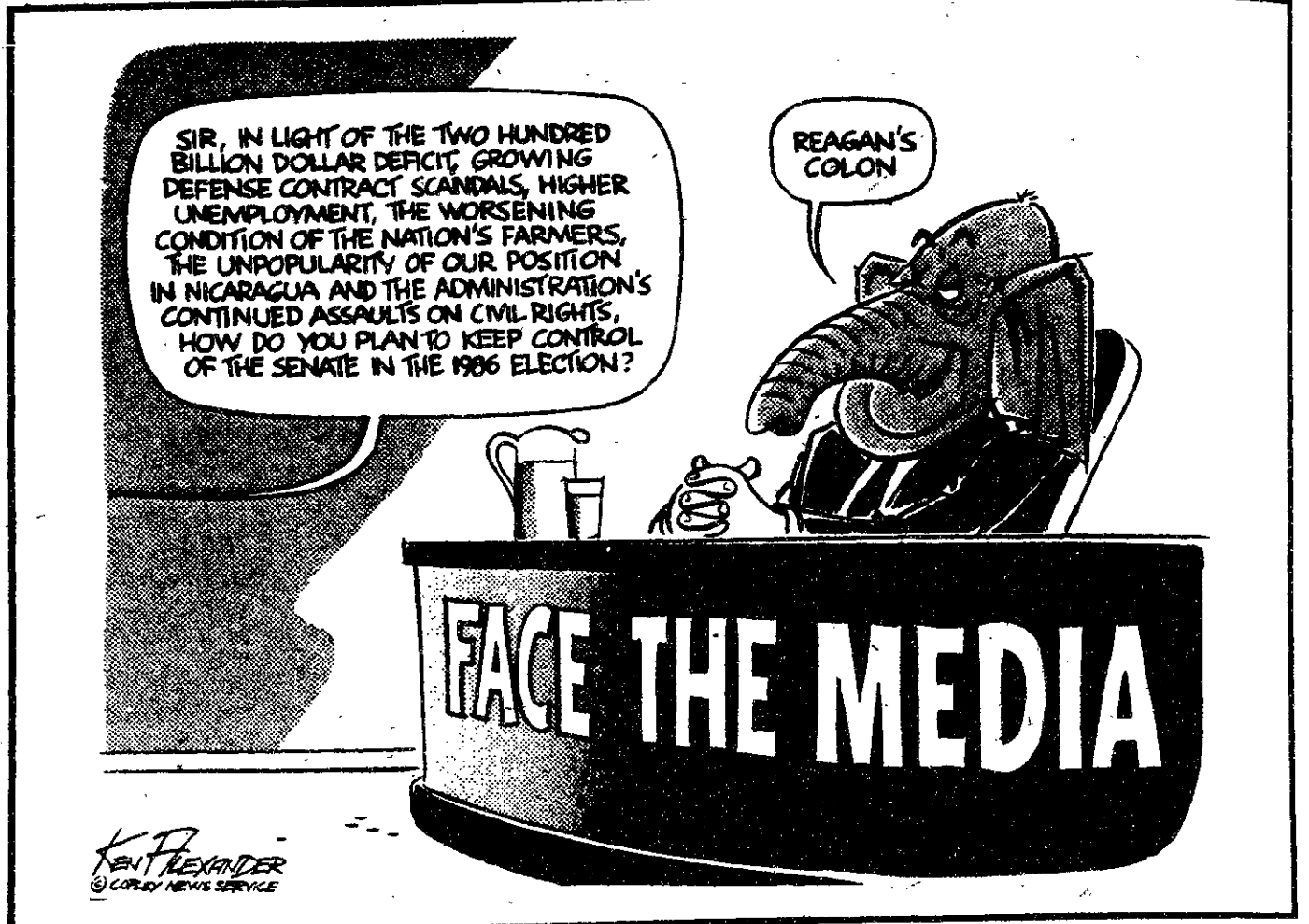
Stanford President Donald Kennedy was one of the presidents who signed the letter. If there is more communication between the presidents of Harvard and Stanford than the presidents of Harvard and MIT, then MIT is not receiving the status it should.

Perhaps some of the presidents signed because of pressure on their institutions to divest. MIT has not felt the same pressure to divest that Harvard and Columbia have. Could this be related to MIT's exclusion from participating in a concerted effort?

Shattuck does not think so. He said that the letter came "from the deep involvement of a small number of presidents [in pushing for legislation]."

President Gray has stated his personal position on apartheid clearly and often. "Apartheid is an evil, unsupportable, and vicious system."

The letter to the Senate was also a personal statement. It is the responsibility of the presidents who signed to seek out other influential presidents who share their opinion and could add drive to their efforts. Similarly, President Gray must make his voice heard so that he will be included in future efforts.



Column/Andrew Bein

Chemical weapon production poses uncontrollable threat

The West Virginia countryside was quiet at 9:30 Sunday morning. Suddenly, at 9:35, a gasket failed at the Institute Union Carbide plant. A 500-gallon tank, filled with poisonous gas, began to leak. Five minutes later the sirens began to sound. . . a cream-colored cloud began to spread over the area.

The nightmare of last December in Bhopal, India, where 2,000 people were killed by a leak at a Union Carbide plant, was relived last weekend. A less toxic derivative of the methyl isocyanate that did last year's damage was involved in West Virginia. But at least 140 residents needed treatment for their eyes, throats, and lungs.

What happened was a disaster. Yet despite whatever combination of negligence and accident caused the leaks and the ensuing personal injuries, Union Carbide is not an evil corporation. The chemical was not intended to endanger people. Quite the opposite, the toxin was eventually slated for use as pesticide. The substance kills insects endangering our food supply. Without them, our daily bread would be a lot less easy to come by.

The company is still not close to recovering from what may be the most expensive lawsuit settlement in history — its reparations

for the Bhopal tragedy. Estimates in the billions are predicted for these damages. The financial ramifications of the West Virginia fiasco can not yet be considered.

Carbide clearly did not let the chemicals escape on purpose.

But accidents in chemical processing do happen.

A brand new \$5 million warning system was just installed this year. It failed to warn residents before the burning odor had reached their lungs. "I didn't hear no whistle so I didn't know what to do," stated one of the residents.

In recent weeks, Congress began the approval process for new production of chemical weapons. It is a big and rather unexpected victory for the Pentagon. Reasons for the end of three years of resistance to new production by the House are varied. Strong lobbying played a big role. So did June's hijacking of the TWA jet in the Mideast. Freshly defeated Democrats are out to prove they are not anti-military. And no one can really trust the Russians.

The Soviet Union has used chemical weaponry. Recently, the Soviets have murdered with their 'yellow rain' in their despicable efforts to control Afghanistan, and probably instigated its use in the Iran-Iraq war.

The US does not want to be

left without the newest in weapons that are easily as dangerous as nuclear bombs. Using genetic engineering to create toxins that can wipe out an enemy nation, while immunizing one's own country, is not a science fiction worry any longer.

We have seen that chemical production, even for such peaceful purposes as farming, may have deadly consequences. Yet here we are producing deadly toxins. At least our nuclear weapon production risks are not uncontrollably dangerous; our chemical weapon production risks are.

Cambridge recently told consulting firm Arthur D. Little to take the five deadly gases it was using to develop protection equipment out of this city. The city considered the chemicals dangerous enough to restrict even the trace amounts being used, only 500 ml.

It is easy and frightening to think that such miniscule amounts could be exposed to us on purpose, by unseen enemies, at any time.

It is just as terrifying to think that such amounts could be exposed to us by accident. Killing people who didn't hear no whistle.

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news roundup

World

Plane disaster in Japan — Over 500 are believed dead in what is possibly the worst airplane crash in history. Japan Airlines Flight 123 was out of control for about a half-hour. According to eyewitnesses, the last moments of the flight were quite erratic; the plane climbed and dove rapidly. Japan's rescue efforts have been hampered by the terrain.

Nation

Derivative of Bhopal toxin leaks from plant — A toxic cloud of aldicarb oxime, a chemical used in pesticides, leaked from a Union Carbide plant in Institute, West Virginia, Sunday morning. At least 120 people were treated for eye and respiratory irritation. The escaped gas is a less dangerous derivative of methyl isocyanate, the chemical that killed over 2000 people and injured 200,000 when it leaked from a Union Carbide plant in Bhopal, India, last December. After the Bhopal accident, the West Virginia plant was shut down and a \$5 million computerized safety system installed; the plant reopened three months ago after the Environmental Protection Agency decided its operations would not pose a threat to nearby residents.

Chemical warfare receives a new boost — A new chemical bomb and artillery shell are part of a \$155 million project authorized by a House-Senate conference on Sunday to replace old nerve gas stockpiles. A new nerve gas program will derive funding from a \$302.5 billion military programs bill, pending House approval. If the bill is passed, chemical weapons will resume production for the first time in sixteen years.

Local

Cambridge has new mayor — Francis Duchay was elected mayor by the Cambridge City Council July 29. Duchay had been acting mayor since the death of former mayor Leonard Russell.

We're number one — According to Ann Lander's column on August 10, 1985, MIT has the highest total tuition, fees, room and board, average personal expenses, and transportation. The total she cites for MIT is \$16,040, with Bennington College coming in second at \$15,750.

Sports

Four MIT athletes honored — The College Sports Information Directors of America have selected their 1985 Academic All-America team. The first team includes rifleman Clifford J. Eskey '85, track team co-captain Patrice M. Parris '85, swimmer Andrew A. Renshaw '85 (named to the first team for the second straight year), and tennis player Lisa A. Shields '85.

Weather

Summer daze — Today will be sunny and pleasant with highs of 76 to 80. Wednesday will bring increased humidity and highs in the 80s.

Randi L. Rubin
Katie Schwarz

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big men on campus

The Class, by Erich Segal, Bantam Books, 592pp., \$17.95.

One's reaction to the book should be the same as one's reaction to the first paragraph of the jacket copy, "The world-renowned author of *Love Story* has written his most ambitious and compelling novel: a book that is at once the saga of a generation and the moving story of five members of the Harvard class of 1958, and of the women with whom their lives are intertwined."

The Class is similarly overblown and poorly written. The characters represent stock Harvard-types behaving in stereotypical fashion. Segal further burdens them with his MESSAGE that hubris will be punished and one's only redemption is the ability to act decently.

A more charitable interpretation of the book might allow that Segal writes accurately of a group of shallow Harvard-types — and shallow Harvard-types do abound in the real world. Segal goes about his story in the correct way, writing about people in a situation, rather than a situation with people in it.

If that is the case, Segal has failed by allowing his characters' lack of depth to permeate and take over the book. Just as

it is very difficult to write about boring people without being boring, it is likewise difficult to write about shallow people without being shallow.

The jacket copy again suggests how the reader will interpret the five central characters: "Danny Rossi, the musical prodigy, risks all for Harvard, even a break with his domineering father, yet his real problems are too much fame too soon — and too many women."

"Ted Lambros spends his four years as a commuter, an outsider. He is obsessed by his desire to climb to the top of the Harvard academic ladder, heedless of what it will cost him in personal terms."

"Jason Gilbert is the Golden Boy — handsome, charismatic, a brilliant athlete. Harvard teaches him that he cannot ignore his Jewish background. But he finds his true identity only in tragedy."

"George Keller is a refugee from Communist Hungary. He comes to Harvard with the barest knowledge of English. But with ruthless determination, he masters not only the language but the power structure of his new country."

"Andrew Eliot is haunted by three centuries of eminent Harvard forebears. His ancestry casts giant shadows on his confi-

dence. It is not until the sad and startling events of the reunion that he learn his value as a man."

If you still want to find out what happens to these people, wait until the book comes out in paperback, save yourself \$15, and read it on a long plane trip. I inhaled the book in three nights in a prenostalgic fit over my impending graduation from MIT; under any other circumstances, I

would not have read past the jacket copy.

Segal writes annoyingly, telling the story instead of showing it to the reader: "For, though [Andrew Eliot] had not known it — and perhaps still did not understand — he was, in human terms, the best man in *The Class*."

Earlier in the book the reader learns: "There was an element of irony in the choice of play [Ted Lambros would teach in a seminar]. For Euripides' heroine nobly sacrifices herself to save her husband, and thereby perpetuates their marriage. Whereas the seminar itself led to the death knell of Ted's relationship with Sara." Segal, of course, chose the play, thereby contriving the irony.

Segal also suffers from the fact that Anton Myrer wrote the same story a few years ago in *The Last Convertible*. Myrer's book concerned members of the Harvard Class of 1944, but the more important difference is that Myrer's characters are so much more interesting.

Halfway through *The Last Convertible*, when the reader learns what ultimately happens to the characters, he remains interested enough in how they get there that he finishes the book.

The most interesting part of Segal's book is watching the author manipulate the plot and characters, trying to surprise and educate the reader with the MESSAGE. Sadly, he does neither.

Robert E. Malchman



big city, bright lights

Bright Lights, Big City, by Jay McInerney, Vintage Contemporaries paperback original, 182 pp., \$5.95.

You never intended to read this book; in fact, you didn't know it existed. You went into the bookstore to get something to read for the rest of your lunch hour. *Bright Lights, Big City* stared off the shelf at you.

You picked it up cautiously. "Splendid . . . *The Catcher in the Rye* of the MBA set," trumpeted the inside cover. You snickered; how grotesque, a Yuppie Salinger. You skimmed the first page, just for laughs.

You walked down the aisle. You came back and picked up *Bright Lights, Big City* and read a couple more pages, just to see how the chapter was going to turn out. You realized you were going to end up buying the book. You headed for the cash register.

In the next three days you read the book two and a half times, marveling at McInerney's command of the language. He can use verbs like a sportswriter and he sounds more like Hunter S. Thompson than Salinger: "You know there is a special purgatory waiting for you out there in dawn's surly light, a desperate half sleep which is like a grease fire in the brainpan."

The whole book is written in the second person. By the end of it, you have decided that the first and third persons are now obsolete for novelistic purposes.

You ask around: "Has anyone read this book? Has anyone heard of this book? The most encouraging responses you get are, "Oh, yeah, that's by what's-his-name" and "Didn't someone review it for *The Tech* a while back?" You are unable to locate the review and decide to write another.

The unnamed hero is a young college graduate working for an unnamed magazine that seems to be *The New Yorker*. He is going downhill fast. His wife, a model named Amanda who never quite sounds real, has left him.

He is investing lots of time and little interest in cruising nightclubs with his friend Tad Allagash. He is doing too many drugs, principally cocaine. He is unable to pull himself together at work and his boss, who "a mind like a mousetrap and a heart like a twelve-minute egg," is about to fire him. He feels he isn't as bright as he used to be. He decides he has nothing to look forward to. He is considering starting a Brotherhood of Unfulfilled Promise.

The marvelous lunacy of the first 68 pages prepares you for a truly bizarre re-entry to sanity, but the book loses a little momentum as the hero begins to get back on track by exploring the roots of his depression and realizing the importance of family. Even though you realize McInerney is saying something important about prior-



ities, you get the impression he had pulled out a formula ending that would be easy for high school English teachers of the future to analyze: "The past is important; when in doubt, go back to your roots."

But you can't complain too much. Expressions from the book like "the night has already turned on that imperceptible

pivot where 2 am changes to 6 am," and "sexual orientation: largely theoretical," and have become part of your vocabulary for looking at the world. *Bright Lights, Big City* is one of the best finds all summer.

Diana ben-Aaron



big mystery

The Circular Staircase, by Mary Roberts Rinehart, Carroll & Graf Publishers, 362 pp., \$3.50.

It's hard to review a mystery novel without giving away too much of it, and in the case of *The Circular Staircase*, the plot carries the reader through so many unexpected-but-plausible twists and turns that the task is doubly difficult.

This masterful, exciting and wryly humorous tale begins, "This is the story of how a middle-aged spinster lost her mind . . ." Said spinster, who is the narrator, rents a mysterious country house for the summer on the encouragement of a niece and nephew who have just graduated from college. She soon finds herself surrounded by murder, violence, kidnaping, disappearance and secret love affairs. Almost needless to say, she enjoys the situation immensely (as will the reader, mystery fan or not).

The Circular Staircase was originally published in 1908. Here it is reprinted in a facsimile edition including illustrations by Lester Ralph and turn-of-the-century typography, which contribute immeasurably to the setting and feel of the story. The requisite shots-in-the-dark, graveyard-at-midnight, and deathbed-confession scenes are here, but they were not yet novelistic cliches, as demonstrated by the freshness with which they are presented here. The cast of characters is large and varied enough, and their relationships sufficiently intertwined, to keep the most expert mystery-solver wondering just what's going on right up to the climax of the story and probably for a dozen or so pages thereafter. (There's an awful lot going on, it turns out.)

Take this story to the beach with you, and put on lots of sunscreen, as you won't come in till you've finished reading it.

V. Michael Bove

Summer theater a delightful presentation

PSST presents *Kill, One For the Road*, and *4-H Club*, July 18, 19, 20, 25, 26, 27.

The Project for Student Summer Theater (PSST) presented a night of drama in July. The three shows made for a well spent summer evening. All were well performed, and all blended well with each other. However, because they were separate plays with separate casts and directors, they deserve separate treatment.

Kill, written by Kevin Cunningham '82 and directed by Michael Guennette '82, was a modern drama about the relationship between a couple whom we know only as "He" and "She." Unfortunately, this was all I could gather about the play. If there was deeper meaning in what the characters said, then it was deeper than I cared to dig on a summer evening.

The author appears to have neglected placing any action into the script. Even though he is trying to depict a confrontational relationship between two people he must provide a reason for the confrontation. The characters seem to become all huffed-up about a torn stocking, however a torn stocking isn't enough to carry the play for more than five minutes.

It was well done, though it is hard to say how well done it was. A poorly-done performance might have as much meaning because of the script's limitations. Then again, maybe a better performance would have made the action of the play stand out more. In any case, Marc DiNardo G and Marcy Wong '85 seemed to have done a good job.



Tech Photo by David M. Watson
David Brackman as Victor and Brian Pierce in PSST's production of *One for the Road*.

This play left me very confused and somewhat bored. About half-way through I began to occupy my spare time (the pauses between dialogue were dreadfully long) trying to figure out why the play was called "Kill." I still haven't come up with a reason. * * *

One for the Road, written by Harold Pinter and directed by Charlie Grimes '85, is a nightmarish-fantasy taking place

sometime in the (hopefully) distant future. Pinter gives a view of the horror inflicted upon a little boy's family because he spit upon the soldiers of the ruling government.

Nicholas, played by Brian Pierce, does a superb job of representing the cool, collected and evilly demented demeanor of the government representative. His partaking of scotch while his armies are "cleaning up the world" suggested a basic hypocrisy of the people in power.

David Brackman '83 kept the audience constantly aware of his injuries as Victor, the little boy's father. Julié Theriot '88 performs the parts of Gila, the little boy's mother, as well as of Nicky, the little boy, equally well. Her ability to separate the characters is fantastic. It would have been extremely difficult to tell that the parts were being played by the same actress/actor without the aid of a program (and the scenes come right after each other).

4-H Club, written by Sam Shepard and directed by Joshua Lubarr '86, takes place in the very messy apartment of three young men with active imaginations. The play has a bitter-sweet sense to it. While one cannot help being taken up in the hilariously fantastic dreams of these men, one also realizes the great things that they could have been but, because of a lack of ability to translate their dreams into reality, could not become.

Because of its energy this play was a fantastic choice for this PSST mid-sum-

mer performance. Jay Slagle '85, David Althuler '86, and Wayne Heller '86 perform well together as the strange trio of John, Bob, and Joe. They seem to make themselves right at home in the mess of cans, bottles and paper that litters the stage (representing the kitchen of their apartment).

The slapstick parts of the play blended perfectly into the moments of dead silence (waiting for imaginary mice to show themselves). So many of these movements appear to have been well-choreographed and well-practiced that I can only begin to imagine the hours of work that went into a first-class performance.

Although the set was obviously low-budget, it fitted into the action of each play well. Scene changes went smoothly and there was nothing missing on the technical end. Congratulations to all the students who did their part to keep MIT alive during the summer.

I would like to reprint a paragraph from the program which also is a congratulation to those people who have the presence of mind to see the need for on-campus summer theater even if they are never able to see an actual production themselves.

"This production is funded in part by The Council for the Arts at MIT, along with the generous support of the Office of the President, the Office of the Dean of Student Affairs, the Provost's Office, and the School of Humanities."

Ronald E. Becker

Graphics presentation

Association for Computing Machinery's Siggraph (Special Interest Group on Computer Graphics) Conference, held in San Francisco, July 22-26, 1985. Every summer, tens of thousands of computer graphics professionals from around the world flock to the Annual Conference on Computer Graphics and Interactive Techniques. They come with hopes of seeing the latest in state-of-the-art computer graphics; they come to speak with their peers; they come to show works or equipment of their own.

This year's conference consisted of five main parts: the exhibition floor, the art show, the film and video show, courses, and a technical program. Admission prices varied from \$2 for the art show to several hundred dollars for the courses and technical program. More than 230 exhibitors filled the floor of San Francisco's Moscone Convention Center. Unfortunately, most of the exhibitors failed to show equipment that was significantly different from that which they had shown in previous years. For the most part, small improvements were touted as major breakthroughs.

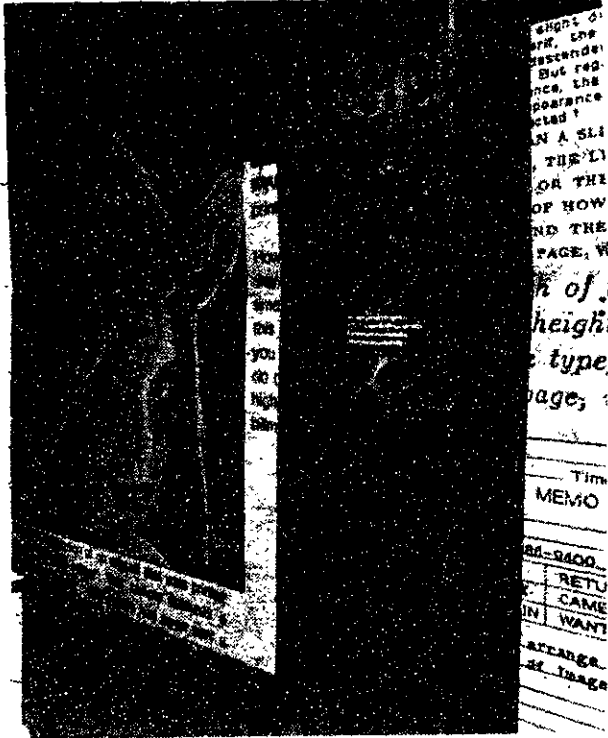
Last year Digital Equipment Corporation announced their VaxStation 100 (those big, bit-mapped terminals) at the conference, while this year DEC merely announced that the VaxStation 100 would be supported under ULTRIX-32 by a program called X (developed at MIT).

Many manufacturers had replaced the 68000 Central Processing Unit (CPU) in their super-microcomputers with the similar 68020 CPU and called it a "major breakthrough." Silicon Graphics PR department was the most creative of the lot, calling it a "turbocharge option."

Although IBM, the largest computer manufacturer in the United States, did not choose to attend Siggraph '85 (IBM did not attend Siggraph '84 either), over a hundred IBM personal computers were scattered around the exhibition floor. Also scattered around the floor were possibly a hundred micro-VAX II's, Digital's newest entry into the super-microcomputer field, whose delivery to MIT's Project Athena has been promised and delayed for many months.

The Siggraph '85 Art Show section consisted of prints, large sculptures, installations and video tapes. While much of the artwork was static, most of the installations were moving and changing. One the most interesting of these installations, "Videoplace," by Myron W. Krueger, featured an illuminated screen and a video camera. A person could stand before the screen and have his image continuously digitized by the computer. The computer, equipped with an image processing unit, would update a graphics display depending on the hand motions of the subject. Gesturing before the camera, one could move the graphics image to where one pointed or have a little computer-graphics ball come to rest on the image of one's hand. Many people enjoyed playing with "Videoplace."

Of particular interest to the MIT community was the "Louvre Project" design study, showing what new administrative offices of the Louvre Museum in Paris will look like. This major project was done by architect I. M. Pei '40 who designed many of the buildings on the MIT Campus. There were also a small number of works from MIT artists scattered throughout the art show.



Tech Photo by Simson L. Garfinkel
One of the many displays of computer graphics at this year's Siggraph Convention.

More than anything else, Siggraph is known for its film and video show. In this popular segment of the convention, thousands of graphics fans crowd themselves into a hot auditorium to watch hours of computer art and animation.

This year, the film and video show was repeated on two successive nights (Tuesday and Wednesday) in hope of reducing crowds. Although both shows were sold out, there was not sufficient interest to continue the video show for a third night.

This year's show was the shortest in the convention's recent history, lasting only two and a half hours. About half of the works shown were demonstration reels from various advertising firms that use computer graphics in television advertis-

ing. Although some felt that it was like watching one long commercial, I noticed the care and effort that went into these productions that cannot be detected when they are broadcast.

The last sequence in the show, by Tony de Peltrie *et al* at the University of Montreal, featured a man playing a grand piano. The rendering and animation was incredibly life-like and received tremendous applause.

Siggraph's primary source of income is the fee for the courses and class notes. An indiscriminating participant can easily spend over \$450 by attending only two courses and purchasing the notes for the rest.

The classes took place during the first two days of the conference, and covered topics ranging from introductory computer graphics hardware to advanced rendering techniques. Some people attending the courses for the first time considered them to be a waste of time and money, since the beginner's courses are too complicated for beginners and the advanced courses were too simple for the graphics wizards. Nevertheless, the courses are bound to remain an important part of Siggraph's conventions and income.

The Technical Program occupied the last days of the conference. The program was divided into two simultaneous parts — panel discussions and paper presentations. Topics included user interfaces, new rendering algorithms and high-performance computer graphics hardware.

Next year's Siggraph will take place in Dallas, Texas, August 18-22. Much of the available space in the convention center has already been sold.

Simson L. Garfinkel

on the town

Tuesday, August 13

The Strangelove-esque documentary Atomic Cafe plays at the Somerville Theater at 4:15 p.m. This is a must-see for nuclear holocaust fans.

This whole week will be the peak of the annual Perseid Meteor Showers, as the earth crosses the orbit of the comet Swift-Tuttle. If the skies remain clear, up to one hundred shooting stars per hour may be visible to the naked eye after midnight. Stake out a spot on your favorite roof and enjoy!

Thursday, August 15

MIT Chamber Music Concert at 8:00 p.m. in Kresge. Includes works by Beethoven, Schubert, Mozart, Debussy, and Ravel. Sponsored by the Council for the Arts at MIT and the Office of the Dean for Humanities and Social Science.

Puttin' on the Ritz, a concert to benefit the Cambridge Boys and Girls Club. Tickets are \$2.00, show is 6:30-8:00 p.m. For info call 547-2319.

Friday, August 16

LSC presents *Gentlemen Prefer Blondes* at 8 p.m. in 10-250.

Saturday, August 17

LSC will show *It Came From Hollywood* at 8 p.m. in 10-250.

The JVC Jazz Festival opens in Newport, RI with a fantastic lineup featuring the distinctive fusion of Spyro Gyra, a rare appearance by the Mahavishnu Orchestra, New Orleans' Dirty Dozen Brass Band, Sarah Vaughan, and the man with the magic trumpet, Freddie Hubbard. Tickets are \$19 in advance, \$21 the days of the festival at all Ticketron outlets. For festival info call 401-847-3700. Don't miss this, jazz fans!

Wednesday, August 21

R.E.M. makes yet another exclusive New England appearance at B.U. Call 482-0650 for info, tickets are \$13.50.

Melissa Manchester plays on the Common at 6:00 p.m. Tickets at Ticketron, Strawberries, and Out-of-Town, \$14.50 and \$12.50, reserved seating only.

The MIT Community Players will present *Die Fledermaus*, August 15-17 at 8:00 p.m. in Kresge Little Theater. For tickets and info call 253-2530.

Ronald E. Becker
David M. Watson

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Friday, August 30 -- Freshman Picnic
Tuesday, September 3 -- First housing assignments
Friday, September 7 -- Final limbo assignments

Half-page ads will cost \$120 (\$100 if camera-ready), and full-page ads will cost \$230 (\$190 if camera-ready). Color is available for the August 30 issue.

Please come by *The Tech* offices in the Student Center, Rm. 483, or call us at 253-1541. If no one is around, our answering machine can take your message.

NOTE: These rates apply only to MIT-recognized activities, living groups and teams. To qualify for all of these special low rates, YOU MUST MAKE ALL ARRANGEMENTS BY 5 PM THREE DAYS BEFORE ISSUE DATE.

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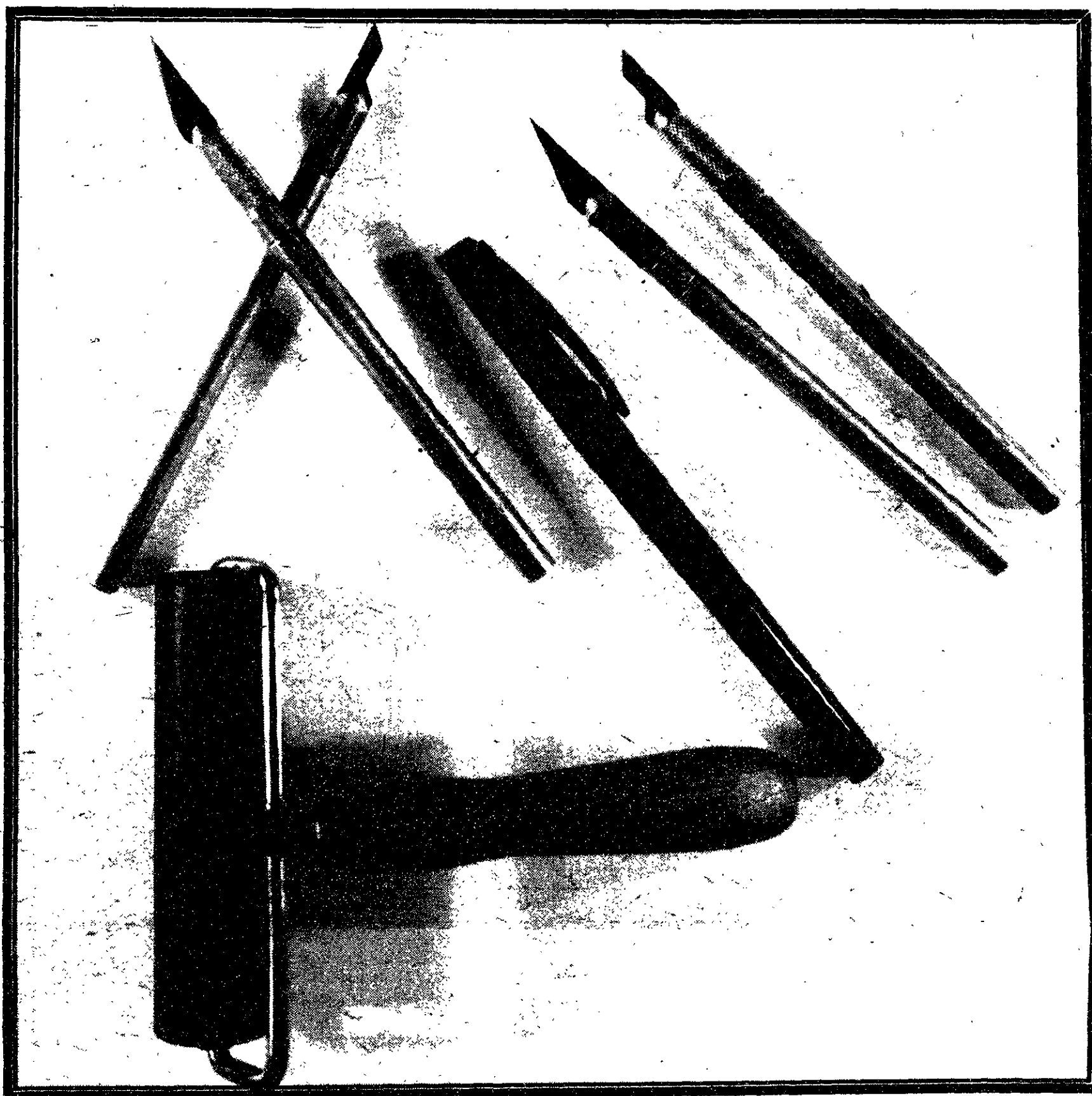
The nation's biggest collegiate sports program deserves the nation's best collegiate sportswriters.

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It's never too late to join *The Tech*. Starting August 28, we'll be here every Wednesday, Thursday, Sunday and Monday nights. Come help us put the paper together. Free pizza, munchies, and all the X-acto blades you can eat. Become part of a tradition.

WMBR will solicit operation funding

By Katie Schwarz

WMBR, MIT's non-commercial student radio station, will solicit corporate grants and underwriting, according to Henry N. Holtzman '85, the station's technical director and former general manager.

The station needs more money for operating expenses, especially the cost of subscribing to the Associated Press wire service, Holtzman said. WMBR has "money in the bank" but will soon spend it to replace aging equipment, he explained.

WMBR is about to replace one of its two control units at a cost of about \$20,000. A control unit is a console, connected to turntables, tape decks, and microphones, used by the engineer to monitor and control the broadcast signal.

Both control units are over 20 years old and break down frequently because of age and wear. One of the units is "the first transistorized radio console," Holtzman said.

Holtzman also expects that within the next three years the station will need to replace the other control unit and the master control facility. The minimum expenditure to "bring the [equipment] into the '80s" would be about \$50,000, he said; for this cost, WMBR could have a "not opulent, but functional" facility, although he could easily see spending \$200,000 on improvements.

WMBR's annual budget, not including capital expenditures, is \$13,000 to \$15,000, according to Holtzman; the station receives about \$12,000 per year in support from MIT, with the remaining expenses covered by listener contributions. About \$18,000 has been raised through listener contributions in the last two years. "That's what kept us afloat," Holtzman said.

To ease the burden of increasing expenses, WMBR will soon attempt to have some of its programming underwritten. A non-commercial station such as WMBR can accept money from a company on a contract basis in return for mentioning the company's name as a sponsor, or underwriter. WMBR hopes to solicit underwriting from major national corporations such as Coca-Cola and locally based companies like Polaroid.

"Our goal is to find companies willing to underwrite the news department and pick up the cost of the AP wire," Holtzman said; if this goal is not met, the station may not be able to afford AP service. The AP wire is an important asset for the news department and the station as a whole, he noted.

The station is also seeking grants from the federal government and from corporations for community-based projects. The idea of soliciting grants had been proposed, but "had never gotten to the letter-sending stage before," according to Holtzman. So far, WMBR has received a donation of \$100 from Symbolics, Inc.

WMBR has the approval of the MIT Development Office to solicit grants. The office must approve any attempt to seek outside funding, according to Assistant Direc-

tor Karen A. Engelbourg. The office acts as a clearinghouse to make sure different parts of MIT do not compete with each other for grants from the same source.

In February 1983, WMBR went off the air for one week and reduced its hours of operation because of lack of technical staff and lack of student participation. Holtzman became general manager in March 1983 and held membership drives to increase the number of MIT students on staff.

Half of the current total staff of about 100 are MIT students; the remainder come from the Cambridge community. The technical staff is still "very minimal," although the overall level of student participation is satisfactory, according to chief engineer Jonathan S. Bernhardt '86. "It's not exciting for MIT students because it's not state-of-the-art stuff," Bernhardt said.

"I have at times felt very depressed about the future of the radio station, but it's survived a lot," Holtzman said. "Right now I feel pretty optimistic about our ability to survive the current problems."



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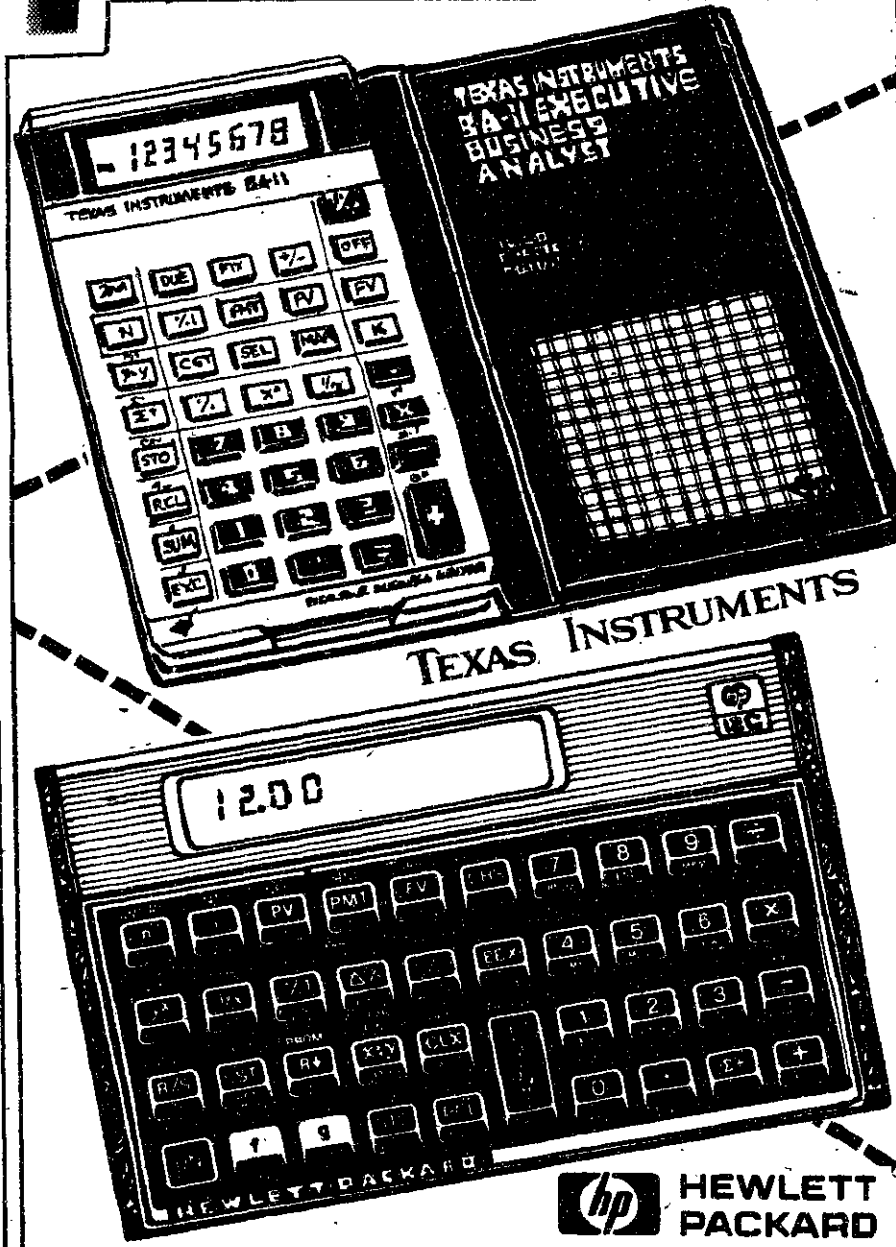
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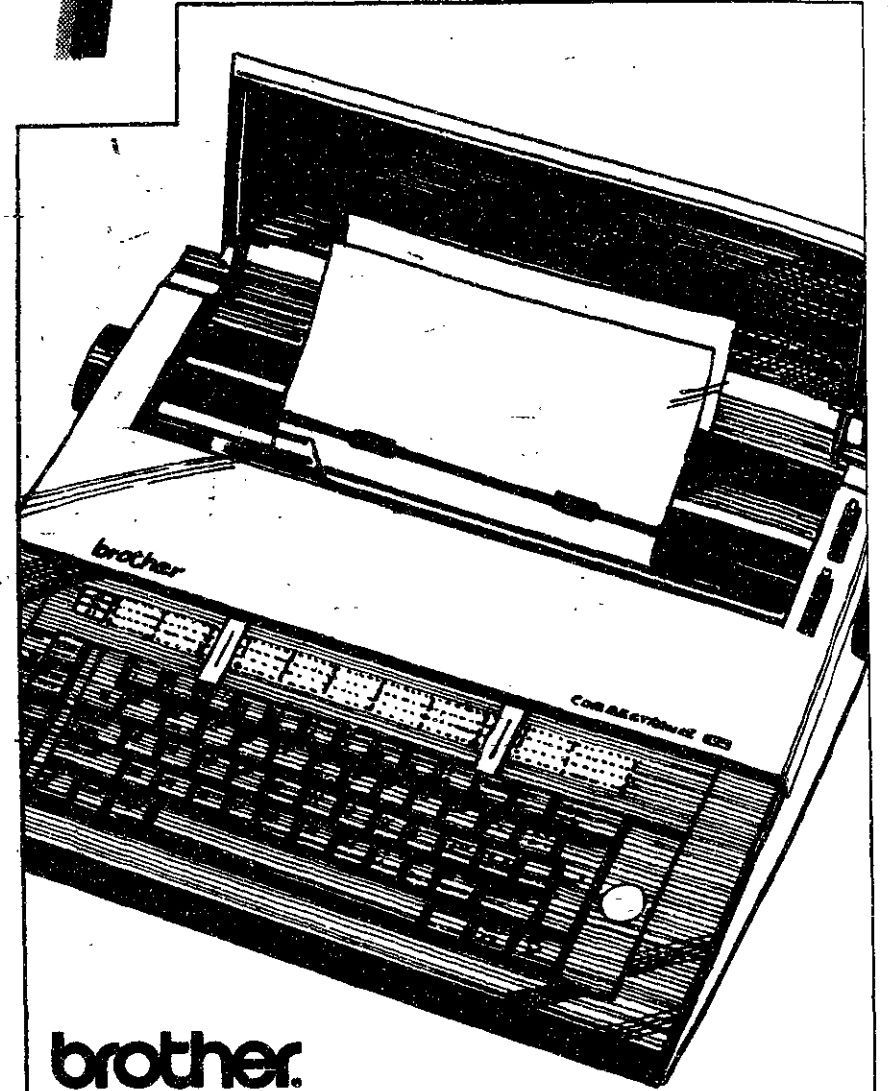
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