

City council rejects porn bill

By Michael J. Garrison

The Cambridge City Council last Monday defeated a motion to reconsider an earlier 5-4 decision that will keep an anti-pornography measure off November's ballot.

The referendum, sponsored by the Women's Alliance Against Pornography (WAAP), would allow people to sue the manufacturers and distributors of pornography for damages on a claim of civil rights violation, according to the Sept. 12 issue of the *Cambridge Chronicle*.

Because the petition received the requisite number of signatures, Massachusetts state law requires the City Council either to pass the bill into law or to place it on November's ballot.

But the council decided to kill the measure because it "is almost surely unconstitutional," Mayor Francis Duehay said.

A similar situation occurred two years ago when the council failed to put the "Nuclear Free Cambridge" referendum on the ballot. The courts later ordered Cambridge to put that measure to a popular vote.

"Very similar issues arose in the Nuclear Free Cambridge context," said City Councilman David E. Sullivan '74, who made the motion to reconsider the measure. Sullivan asserted that Cambridge has no right to deny any motion because of constitutionality and that the courts had set this standard.

Duehay disagreed: "The difference [between the referendums], it seems to me, is considerable. This very referendum has had a recent court ruling declaring it is

unconstitutional." The council had only assumed the Nuclear Free Cambridge issue was unconstitutional, he explained. "It would be a frivolous action of the City Council to place [the pornography measure] on the ballot."

"There is no question that the City Council has the power to refuse to place a referendum on the ballot that is beyond the power [of the city] to enact," said City Solicitor Russell Higley in the *Chronicle*.

"It is simply a question of the City Council's legal duty," Sullivan said. Sullivan did not support the merits of the referendum, calling it "a blatant violation of civil rights of citizens . . . [amounting to] mind control." He voted to place it on the ballot because "to keep it off the ballot would deny those same rights."

After some discussion, Duehay ruled that the public would be allowed to speak on the bill before the reconsideration vote was taken.

WAAP Spokesman Suzanne Melendy told the council, "We have followed the letter and spirit of the law in Cambridge . . . [and we] would like the Cambridge City Council to do the same . . . [the decision not to reconsider] has built a wall between the City Council and their constituents."

Following the second vote of the City Council, Melendy called the result "clearly illegal" and threatened to sue in order to gain access to the ballot, according to

the Sept. 19 *Chronicle*.

The major opponent of the measure is the Feminist Anti-Censorship Task Force (FACT). FACT member Janice Irvine said at the meeting, "We continue to believe this is a very dangerous and misguided ordinance, . . . [however, we] feel that ballot access is a very important right." She urged the council to reconsider their vote.

Sullivan said that FACT has taken a "commendable position . . . consistent on civil rights."

Brookline city official Michael Christian told the council, "The people of Brookline would be somewhat surprised, if not shocked, if Cambridge did not follow state law" and place the measure on the ballot.

MIT seeks sorority housing

By Craig Jungwirth
and Thomas T. Huang

Alpha Phi's difficulty in finding an off-campus sorority house stands before the problematic backdrop of overcrowded campus housing at MIT.

William R. Dickson '56, senior vice president, is conducting "a feasibility study to see if we can find a house" for Alpha Phi, according to Associate Dean for Student Affairs Robert A. Sherwood. "It's taking us much longer than expected."

Last week, Sherwood outlined the possible use of Bexley Hall as a house for the sorority — one plan among many suggested to the Office of the Dean for Student Affairs (ODSA).

the ODSA puts him in a position to jointly view issues "in and out of the classroom."

The Office of the Provost also regulates and monitors research at MIT. Government grants account for 80 percent of research funding, according to Deutch. Private industry accounts for an additional 15 percent of the funds. The remaining five percent is MIT funding and is appropriated by the provost.

There are two associate provosts: Kenneth A. Smith '58, vice-president for research, and Frank E. Perkins '55, dean of graduate education. Smith regulates the management of the research laboratories at MIT and oversees the Whitaker College of Health Sciences and the Harvard-MIT Health Sciences and Technology program. Perkins oversees applications for patents and research licenses.

Three deans are associated with the Office of the Provost: Perkins, Dean for Student Affairs Shirley M. McBay, and Dean of Undergraduate Education Margaret L. A. MacVicar '65. Currently MacVicar is reappraising the undergraduate curriculum, including the Humanities Distribution and science requirements.

MacVicar is collaborating with the rest of the faculty to make a "major, positive change in undergraduate education," according to Deutch. He said that there is a "general consensus that it's time to look" at MIT's curriculum.

Extracurricularly, Deutch is chairing the Defense Science Board, a group appointed by Congress to study small ICBMs. He said the study will begin in a few weeks.



Tech photo by Paul Sajda

Bill Mayweather '86 challenges a Harvard player for the ball during Wednesday's unsuccessful soccer bout. The visiting Crimson topped the Engineers, 3-1. MIT's record now stands at 2-1-1.

Deutch discusses his role at MIT

By Irene E. Skricki

John M. Deutch '61, provost since July 1, discussed his office and some of his accomplishments and goals in an interview with *The Tech* last Monday.

Deutch had been the dean of the School of Science before he replaced Francis E. Low, who resigned as provost to return to teaching and research.

As the chief academic officer of the Institute, the provost works directly with the president on academic matters, Deutch said. The purpose of the Provost's Office is to make sure that "this

education enterprise we are all embarked on works as effectively as possible," he said.

Deutch has recently reorganized of the Provost's Office. His office now oversees the Office of the Dean of Student Affairs (ODSA), formerly under the supervision of Vice President Constantine B. Simonides.

The decision to move the ODSA was made jointly with Simonides, according to Deutch. He said that Simonides is still "very much involved in all aspects of people issues" at MIT. Deutch added that the move of

Dormitory council reports few violations of rush alcohol rules

By Craig Jungwirth
and Simson L. Garfinkel

The Dormitory Council observed no violations of the *Policy Statement on the Use of Alcohol* in its self-monitoring efforts during rush week, according to Dormitory Council Judicial Committee Chairman Steve Brandwein '86.

The new Office of the Dean for Student Affairs policy restricts consumption of alcohol in common areas and at certain times during the rush weekend. It also prohibits drinking by students under the age of 21, in accordance with Massachusetts state law.

"The rush violations were just normal rush violations," said Dormitory Council President Anthony Scotti '86. "They were not alcohol-related. No one was prosecuted."

One freshman, who requested that his name and the dormitory's name be withheld, said that alcohol was being served at a

dormitory party Saturday evening of rush weekend. Another freshman said, "I had some very good champagne" at a dormitory.

Two representatives were chosen from each dormitory. The residents of the dormitory were matched with representatives of other dormitories. The pairs monitored other dormitories' compliance with the dry rush policy.

But "the point of it was not be a police action," Brandwein said.

Mediations Committee policy allows the chairmen, R/O chairmen, and Judicial Committee chairmen of the Dormitory Council and the InterFraternity Council "had jurisdiction to go wherever the freshmen go . . . all during R/O," Brandwein said.

"We had been concerned about [fraternities'] compliance with" the dry rush policy, Scotti said. "Apparently, there were no problems."

"I think that, all in all, rush

"From a theoretical standpoint, we have some demanding needs on campus such as Alpha Phi and overcrowding," he said. It is "intolerable to have crowds [in the dormitory system] while Bexley is uncrowded."

"I hope that [closing Bexley] would not be necessary. . . . If I really envisioned gutting Bexley and kicking the people out of there . . . [Alpha Phi] said they ideally would like to live on campus," he said.

In practice, however, the Dean's Office "is steadfastly opposing [Alpha Phi's] taking over a dormitory," Sherwood said. Sherwood's position on the Bexley issue remains unclear. The ODSA could "kick out all residents [of Bexley] and fill [the house] with crowded" students from the dormitory system, he said.

But he questioned the ethics of displacing all Bexley residents when "there were six to ten residents who ran . . . this anti-rush."

Another alternative would be to "turn Bexley into a graduate

dormitory," Sherwood said. "But all [of the suggestions] are reasonable and are [being] taken into consideration" by the Dean's Office.

He said: "We will meet in good faith with the residents, housemaster and tutors [of Bexley] to resolve the problems that occurred this year. . . . If we are not confident . . . there will be some major changes in Bexley in a year from now."

"I think Bexley is an important entity in terms of its [uniqueness on campus]. But they have got to tow the line," he said. "Our office and the housing office are seriously ready to close [Bexley] down," he claimed.

"My hope is that we can have as fruitful a discussion with Bexley as we did with Senior House," Sherwood said. "During the academic year, Bexley has not presented any real problems," he explained. "Idealistically, we did not anticipate any problems during R/O [Residence/Orientation week]. The fact that Bexley doesn't have a house government

(Please turn to page 15)

Alternatives decrease Course VI enrollment

By Jeff C. Gealow

The declining sophomore enrollment in the Department of Electrical Engineering and Computer Science (EECS) has alleviated overcrowding in Course VI, according to Arthur C. Smith, last year's chairman of the faculty.

In 1983, 380 sophomores declared EECS as an intended major. Only 354 sophomore students chose Course VI last year. Expected enrollment this year is 320, Smith said.

The Committee on Educational Policy (CEP) recommended last year that enrollment in EECS be restricted unless sophomore registration decreased over the years 1984-86. CEP set benchmark enrollment levels of 350 sophomores in 1984, 310 in 1985 and 270 in 1986.

The committee also recommended that a plan to restrict the choice of Course VI as a major for some admitted students be implemented if the benchmark levels were not met. Approximately one-quarter of an entering freshmen class would be restricted from declaring Course VI. Transfer students currently cannot enroll in EECS.

The number of declared Course VI majors exceeded the

CEP's benchmark level by only four students last year, making admissions restrictions unnecessary. Smith anticipated that enrollment this year will be sufficiently small that no limitations will be applied next year.

Smith said that Course VI enrollment is "not the overriding problem it once was." He attributed part of the decline in sophomore enrollment in Course VI to alternative programs, such as the recently-created XVIII-C mathematics with computer science program and the VII-A physics with electrical engineering option.

Other alternatives for students interested in Course VI include the Department of Management Science's new information systems program and the Psychology Department's cognitive science program.

Smith also mentioned the recent slump in the computer industry as an explanation for declining Course VI enrollment.

Despite the decline in sophomore registration, total EECS enrollment is unlikely to decrease until next fall because of the large number of junior and seniors still in Course VI, according to Smith.

Part 3: a Casanova and a Kawasaki in California

Feature

By Corrado Giambalvo

(We were last in Boulder, with a pizza and a beer. . .)

STAGE 5: Boulder, CO to Salina, UT

I crossed Colorado on I-70 after taking some mountain trails. It was cold at this point but the Rockies were so impressive and majestic, that I forgot my half frozen feet. I got as high as 11,000; there was snow on the ground.

I-70 runs along the Colorado River Valley. Scenically speaking, this stretch was by far the highlight of the trip.

A few miles out of Grand Junction, CO, I read a sign which said: "NO SERVICES FOR 110 MILES AFTER NEXT EXIT." This equated to three problems: 1) Unless I found an alternative gas tank I would probably run out of gas. 2) It was getting late (and dark.) 3) I still had made no plans for that evening.

I took the last 'survival' exit. It went 3 miles into the desert to a small city full of gas stations and motels. I fueled the tank up to the brim. I then went inside the owner's kiosk to try and borrow a container which would hold some gas to carry in my backpack.

It was on my way inside that I noticed a heavily laden Renault Alliance with Massachusetts license plates. For some reason I felt devious approaching the drivers in an attempt to meet them. But then again I was in Utah, and what had I to lose but everything? (I remembered a T-shirt which said *Don't drink, don't smoke, Don't have sex, eat Granola and maybe someday you'll end up in Utah.*)

The occupants were four girls from Yale who were on a drive-away bound for San Francisco. After a brief introduction we discovered we had some mutual friends at Yale, in so doing creating a nomad's bond. We left, with the intent of meeting later on the road.

Route 70 was so desolate that I kept thinking to myself that if I was ever to meet an alien this would be the place. Vehicles were passing in the opposite lane at the rate of one every 15 minutes. At one point when I stopped to rest, upon taking my helmet off there wasn't a sound to be heard. I wondered what would happen if a person located in the acoustic epicentre of Studio 54 were beamed to my present location. I suppose he'd probably commit sui-

cide.

I met the girls from Yale at the end of the 110 mile stretch in Salina, Utah. The five of us ended up sharing a single room in a casual but clean motel for an all time low rate of \$5 per person. Of course, the owners thought that only two girls had checked in. It was remarkable to be with total strangers and yet at such close quarters, feeling so comfortable and mutually unintruding. I suppose this was really the theme of the whole trip; to be able to be comfortable with strangers on uncommon ground.

STAGE 6: Salina, UT to Las Vegas, NV

The next morning, after a hearty breakfast at the local diner we left for our separate ways as I was bound South for LA and they were bound North for San Francisco. We exchanged addresses and promised to keep in touch.

It was now my 8th day on the road: destination, Las Vegas. I figured there would be no way I could haul it all the way to LA. As temperatures rose above 100, I began to worry about the bike over-heating. I slowed down dramatically as cars kept appearing on the shoulder of Route 15; their hoods up, their cussing owners head-down by the steaming radiators. By stopping every half an hour to give the bike a little rest, I made it to Vegas.

I arrived at 3pm. On the outskirts of the city I noticed extensive settlements of trailer houses. Later, I discovered they were brothels set up in the periphery due to assiduous law enforcement in the city. Thank God I didn't even try to stay there!

Everything in the city looked extremely seedy and greasy in the intense heat. I had my first mirage. Only a pool could restore my consciousness.

In trying to get in at Wet and Wild, I decided that \$11 for a mere dip in the water was really a bit much.

Instead, I opted for The Las Vegas Hilton. I parked my bike in the lot and walked into the main lobby. The flashing lights and electronic ringing of the slot machines had already begun to nauseate me. I rushed to the bell captain, checked in my army jacket, helmet and backpacks, and clad in my overalls I proceeded upstairs to the pool deck.

Scores of beautiful women with waterproof make-up and mixed drinks, salesmen with tanned pot bellies and thick gold chains, and the usual groupies aspiring to the decadent life of the *nouveau riche* were

sporting themselves by the poolside. Some of them attempted to waft an air of celebrity status, failing miserably. The only person I saw that looked like an entertainer was Bill Cosby (and he is an entertainer).

And then there was me; freefloating in the underworld's pecuniary laundromat.

I jumped into the pool and experienced multiple gratifications as the cool water collided with every square inch of my skin. (AAAhhhh! I shouted in ecstasy, gulping several gallons of water.)

I was very, very happy and only 275 miles away from Los Angeles. If I could last one night in Vegas I would more than likely finish one of the most amazing trips of my life.

But where in Vegas? The pool closed at six. I showered and slipped into a pair of jeans and headed for the lobby. It was here that while I sat in absolute bewilderment of the gambling industry, I heard an elderly group of people speaking Italian.

I rapidly approached them and after a brief introduction in my native tongue, I explained my predicament. Here I was trapped in this "Capitalistic Jungle," a poor, Italian student from MIT, who had spent the last nine days driving a motorcycle cross-country to deliver it to a friend in California. Furthermore, I was scared of the cheaper parts of town.

My student status and the semantic connection undoubtedly helped, but these people were not about to take a stranger into their room, as I had hoped.

They were however very warm and they referred me to their tour guide. Mrs. Anna, unlike in *The King and I*, was an Italian woman who had married an American. Now she lived in Vegas working as a tourist guide for Italian package tours.

She explained, that she did not think I was a run-away criminal or something along those lines, but still she couldn't really take me into her house. I respected her honesty and just when I thought I had to go to a seedy motel she invited me to follow the tour for the evening.

I got on the bus. The scheduled events were a buffet dinner and a tour of Las Vegas by night. I met practically the whole group as we toured the city of blinding lights, marriage bureaux and casinos. All thirty-five tourists were very curious to discover who the new addition to the party was.

By the end of the night Anna had arranged for me to sleep with the bus driver

a corpulent woman from California. "My problems are over," or so I thought. After wishing everyone goodnight, I went upstairs to my room at the Las Vegas Hilton, amongst the viveurs, the fast-laners, the tacky people who won the jackpot.

I insisted on sleeping on the floor (despite my back) but she said that if I could behave like a civilized person, there would be plenty of room in the king size bed. I assured her that she really had nothing to worry about. I had never slept with a bus driver in a hotel room yet it felt like the obvious thing to do. I was tired, and the fragrant, cool sheets were ever so appealing.

STAGE 7: Las Vegas, NV to Los Angeles, CA

And on the tenth day I reached Los Angeles.

The arrival through the mountains was spectacular but blemished by the smog, which however persisted only as far West LA. In Westwood and Beverly Hills the sun was shining. Maybe the rich pay an anti-pollution tax to have their own private air smog-free.

I delivered the motorbike to my friend in La Jolla who was amazed by its condition. The bike looked better than when he gave it to me.

Addicted to roads, I ended my Odyssey with a month in the city of the freeway where your average traffic light has two Porsches, a BMW, a DeLorean, two Ferraris (one red, one black) and a GM Thunderbird designed by Fila. A culture with a lot of girls with highlights and sunglasses in their hair running around in Rabbit convertibles, the occasional celebrity walking around, but most importantly a place where the local news devotes 10 minutes of its half an hour air time to the latest update on beach conditions.

But I loved the beaches: there's nothing like body-surfing in 5 ft waves of 80 degree water. Except for maybe seeing all the "healthy" granolites, strutting their Nautilus hybrids, covered only by minimal aquatic gear.

The flight back on Eastern's *Moonlight Special* should have been renamed *The Return of The Living Dead*. For \$118 one-way you, too, can fly on a cargo plane. Hey! I'll take my motorcycle any day. (I hear some kid out there has written a book called *Zen, and the Art of Motorcycle Maintenance*. I ought to read it someday, I guess.)

Exchanges broaden MIT education

By Alison C. Morgan

First in a two-part series on undergraduate and graduate exchange opportunities.

For MIT undergraduates who are tired of looking at the same old domes, cross-registration programs with Harvard University and Wellesley College may expand the educational experience.

The MIT/Wellesley exchange program has been in effect since the 1968-69 academic year. It is open to all MIT and Wellesley undergraduates. The Harvard exchange program was previously restricted to juniors and seniors with minimum GPA of 4.0.

Today, any MIT student can take Harvard classes not offered at MIT. But freshmen are still generally discouraged from participating in either exchange program, according to Mary Z. Enterline, a Wellesley alumnus and coordinator for the MIT/Wellesley exchange program.

Enterline said that the Wellesley exchange gives MIT men and women the unique opportunity to switch majority/minority roles on campus and to enjoy a change of scenery.

Ruth Spear, coordinator for the MIT/Harvard exchange program, said that Harvard is a "great intellectual experience from a different perspective."

MIT students who begin to study a language at Harvard tend to return for three more terms to complete a concentration, said Spear. Last spring term, half of the 76 MIT students who enrolled in classes at Harvard took language subjects.

Most of the approximately 160 MIT students who cross-register

at Wellesley each term take humanities classes for elective credit, although six Wellesley subjects may be taken for Humanities Distribution credit. Of the six HUM-D classes Wellesley offers, two meet at MIT this year. In addition, Wellesley Professor of Japanese Dr. Tsusui is teaching Beginning and Intermediate Japanese at MIT.

About 200 Wellesley and 394 Harvard students cross-registered at MIT last fall. Of the 200 Wellesley cross-registrants, 37 percent took humanities, social science and linguistics, 17 percent took architecture and 11 percent took engineering courses.

Any Wellesley cross-registrant may also pursue a Undergraduate (Please turn to page 13)

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Wednesday, September 25, 10:00 am & 5:00 pm

CONSERVATIVE (Stu. Ctr. Sala de Puerto Rico)

Tuesday, September 24, Mincha at 5:30 pm
Kol Nidre at 6:00 pm
Wednesday, September 25, 8:30 am & 3:45 pm

ORTHODOX (Student Ctr. Mezzanine Lounge)

Tuesday, September 24, Mincha at 5:30 pm
Kol Nidre at 6:00 pm
Wednesday, September 25, 8:30 am & 3:45 pm

Tickets will be required for all Tuesday services. Students can pick up free tickets in Lobby 10 on September 23 or in Hillel September 18-20 & 23. Non-students should contact Hillel.

A pre-fast meal will be served in the Kasher Kitchen (Walker Hall, Room 007) on Tuesday, September 24 at 4:00 pm. Payment can be made with valdine or cash.

A community break fast will be held in the Sala de Puerto Rico for participants of all services.

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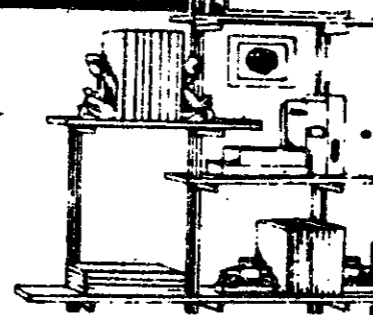
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news roundup

World

Massive earthquake hits Mexico City — An earthquake measuring 7.8 on the Richter scale struck Mexico City, the world's most populous city, injuring thousands and leveling half of its older buildings. The disaster occurred during yesterday morning's rush hour. The country has declared the city a national disaster area, and the armed forces are on maximum alert. At least 170 people were killed, but many more deaths are likely.

Party of God releases American hostage — Benjamin Weir, 61-year-old Presbyterian Minister, returned from Lebanon last Saturday, 16 months after his capture by the "Party of God," a radical Shiite Moslem group. President Reagan said that the United States has kept the release secret until now for fear of endangering the release of the remaining six Americans held in Lebanon. Furthermore, White House spokesman Edward Djerejian will not disclose information concerning the release of Weir or the measures being taken toward release of the others captives order to prevent interference of those efforts.

Aquino case defendants near acquittal — The Philippines Supreme Court's rejection of prosecuting evidence in the murder case of Phillipino opposition leader Benigno Aquino has opened up the possibility of acquittal for the defendants. The Court barred the primary evidence showing possible cover-up of the murder because of a failure of the fact-finding commission to warn the defendants of their right to remain silent. Also, the justices excluded the evidence that two Phillipines Air Force jets were scrambled on the day of the murder. The evidence could have revealed an effort to divert Aquino's aircraft. Both prosecution and defense lawyers acknowledge that the court ruling virtually assures acquittal. The defense will call no more witnesses to the trial and will present a closing statement next week.

Moscow retaliates against Britain — The Soviet Union ordered five British Embassy staff members and one British correspondent out of the country Tuesday. The measures were reciprocal to Britain's second wave of expulsions Monday. The initial expulsion from Britain consisted of 25 Soviet officials identified as spies by Oleg A. Gordiyevsky, London station chief of the KGB prior to his defection.

Nation

Jobs quits his job — Steven Jobs, one of the two founders of Apple Computer Inc., resigned Tuesday following a long corporate power struggle. Jobs failed to heed the advice of others because of his strong drive, which had produced the overnight success of Apple, according to associates. As a result of Jobs' resignation, Apple is currently in the worst financial shape in its history. Jobs refused to comment on his resignation.

Scientists select supermagnets for smasher — Federal scientists have selected a superconducting magnet design for a proposed particle accelerator that is so large that it would encircle an area larger than New York City. The electromagnets would consist of coils at very cold temperatures that would experience no power loss whatsoever. The possibility of huge atom smashers, capable of significant contributions in particle physics, is enhanced by the powerful magnets which use much less electricity. The Reagan Administration and the country's leading physicists strongly back the multibillion dollar proposal.

Student reading abilities remain stable — According to the National Assessment of Education Process students were reading at least as well in 1984 as in 1971. Greatest improvements were witnessed among minority students. The government report also indicated that 19 out of 20 nine-year-olds have mastered the rudimentary skills of reading. However, the report also indicated that white students had not improved their scores since 1980. Furthermore, only one in 20 17-year olds qualified as advanced readers. In sum, the report found that schools have been doing an adequate job of teaching the basics, but have had more difficulty at the higher levels of education.

Philadelphia imposes enforcement on law enforcement — Philadelphia Mayor W. Wilson Goode proposed a set of measures designed to combat the graft discovered in the city's 7000-member police force. A four-year federal investigation has thus far led to the conviction of 26 officers. The enforcement measures included appointing a special prosecutor, requiring polygraph tests asking about graft in the department, hiring commanders from outside, requiring a high school diploma for all new officers, and increasing the independence of internal investigators.

Local

School bus drivers pass on the strike idea — The Boston school bus drivers union, after hearing an early report that Mayor Raymond Flynn supported arbitration to review the firing of 14 bus drivers, decided to postpone a strike and to continue negotiations. The issue deals with the dismissal of 14 drivers with criminal records including offenses such as armed robbery, possession and sale of controlled substance, and driving while intoxicated. School Superintendent Laval S. Wilson claims that the drivers could endanger the safety of students. The union is demanding individual hearings for each of the 14 drivers.

Sports

Patrick and J.R. will have something in common — Patrick Ewing signed his first professional contract Tuesday morning with the New York Knicks. Although the exact salary is unknown, the multi-year package is believed to be in the range of 14 to 16 million dollars.

Weather

Fun in the Sun for Everyone — Today's forecast is clear skies, a low of 65 degrees, and highs ranging from 86 to 90. Sunshine will continue over the weekend with highs in the 80s and lows in the 60s.

Steve Pao

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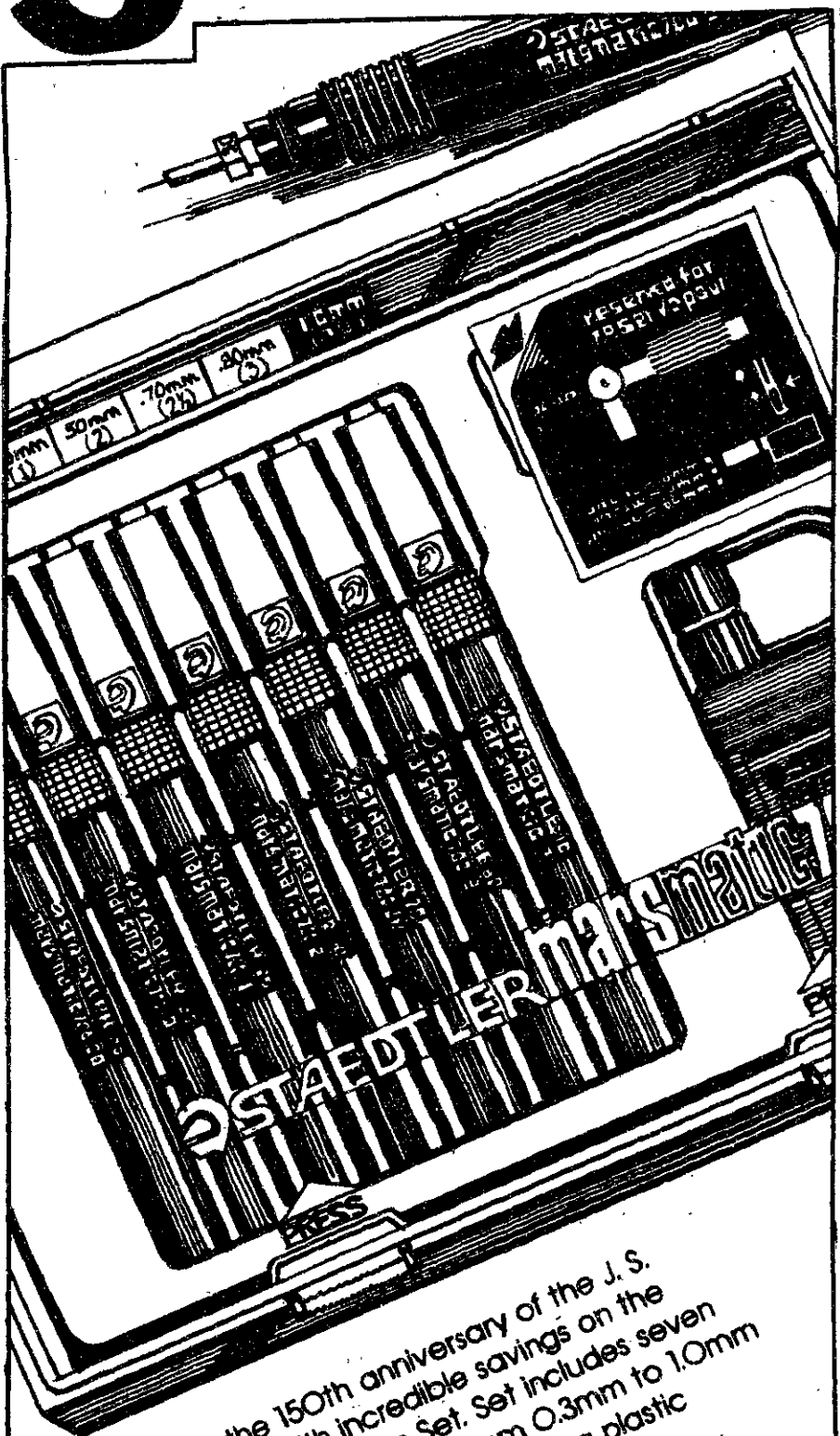
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opinion



Column/Andrew Bein

Steve Jobs' magic is back

The crowd cheered as Steven P. Jobs, co-founder of Apple Computer Inc., described the "insanely great" future of his baby, the Macintosh, last fall in the Edgerton Lecture Hall. Jobs' wildly optimistic views charged the air with an unforgettable electricity. He spoke of the stifling rivalry with his all-powerful chief competitor, the Big Blue. He confidently predicted that the war for computer supremacy would end soon. Only two survivors would remain competitive — IBM and Apple.

There he stood, the legend of the computer industry, a multimillionaire before the age of 30. He was the idol of everyone in the room, describing the coming

years in glowing terms, a future he was creating that day, and every day.

Jobs had written his own American Dream. The President of the United States had described Jobs' career as a model of entrepreneurship. And why not? Hadn't he and engineer Steve Wozniak started from scratch one of the country's pioneering personal computer firms? Homemade style?

John Sculley, fresh from joining Apple as president, spoke at the Sloan School that same week. He had been president at PepsiCo. He was the marketing genius who made the Pepsi Generation a household presence.

Jobs wooed him to Apple to help the computer company grow and to bring some experience to the top management ranks. And, as it turned out, to ease Jobs out of the firm he had built.

Jobs was in day-to-day control of the Macintosh division of Apple. He lauded the machine to all. His Mac started off selling like hotcakes. But this did not continue. The company's income still depended heavily on its older Apple II, whose division Jobs disdained publicly.

This spring, Apple fired 1200 employees. The company was realigned to compensate for losses stemming from a drop in demand in the computer industry. Wozniak left the company to pursue other research. Jobs, at the very top of a slippery pole, began a much-publicized slide down. The magic was gone.

There is no role for Steve Jobs

Guest Column/Frank Morgan

Institute Colloquium Committee to build framework for MIT lectures

One of my senior seminar students stopped by my office this summer. He had just won a national award for a problem he had solved last spring. He wanted to give me the prize money to use for seminars and dinners for other students, because he had found them so helpful.

Several years ago I invited the president of the American Mathematical Society to lecture at MIT. The students who seemed to get the most out of the event were the ones who joined him for dinner afterwards.

In both cases the accompanying activities proved as important as the main class or lecture.

I think that when a Philip Morrison, Ralph Nader, or Lee Iacocca lectures at MIT, he, the audience, and the issues deserve that kind of opportunity for continuing community discussion and response. The living groups deserve a role, a chance to host the speaker overnight or to hold associated speaker/faculty dinners. And such programs should occur regularly.

Well now we have a chance. Dean McBay has just announced the appointment in the Provost's Office of an Institute Colloquium Committee (with myself as chairman). The committee is to consider the establishment of a suitable permanent framework for important lectures at MIT, including perhaps hosting and feasting speakers in the student

Guest Column/Randy Hertzman Consider effects your actions have

When you drive your car or flush your toilet, do you consider the effects of your action on society? How about when you choose your career?

I was disturbed by David Honig's column in Tuesday's *Tech* ["Follow your own career interests," Sept. 17]. It argued, in essence, for the consideration of personal interests as the sole basis of an individual's career choice.

"Your career is profoundly your own, the product of your labor and thought," Honig concluded, "and it is you who will suffer or benefit from it." These words evince a disturbing lack of thought: in the modern world, it is an indisputable fact that the life and action of any one person, most particularly that of an engineer or scientist, can raise violent waves that buffet the lake Earth that we all must share.

A precondition of the endurance of civilization in the Western sense is the acceptance by scientists and engineers of an obligation to avoid harming the rest of the world with the by-products of their work, regardless of the fascination of that work to the individual in question.

It is an inescapable paradox, built into our social framework, that what is best for the individual is frequently very bad for society as a whole. Consider what I call the "Paradox of the Commons."

Picture a small town on the east coast late in the 1600's. There are two dirt streets, perhaps one hundred households, and a central grassy Commons area where many families graze their cow to sell milk and butter. It's not a bad deal: the Commons area can easily sustain the fifty animals in health, and everybody profits from the land.

One day Farmer Jones has the idea of raising a second cow in the Commons area. He buys one from a farm to the south, marks it as his, and turns it loose in the Commons.

This works very well; he almost doubles his profits from milk and butter. He would exactly double profits (no overhead in 1600, and this is a linear pasture), except that the addition of the cow to the Commons has caused the quality of the grazing there to decline ever so slightly. The value of a cow's milk and butter, as every MIT student knows, is directly proportional to how well she eats. No matter, though; the difference in milk quality is minimal compared to the additional income from the second cow. The other farmers probably don't even notice the difference.

Farmer Smith is the next one to add a second cow. He too almost doubles his profits; the quality of the pasture declines slightly more.

By this time, the other farmers have noticed that their cows are turning out slightly poorer milk. Many of them buy a second cow, and some a third or a fourth, to make up for the loss occasioned by the ever more impoverished Commons.

It is easy for all to see what is happening: the quality of the Commons is rapidly running down as each of the residents adds new animals. The maddening part of the whole rat-race is that *at no point does anybody do anything wrong*: it is in the economic self-interest of every single farmer to add additional cows.

Before long, the Commons area will be completely depleted. No one farmer, however, will refrain from raising a cow for the

(Please turn to page 5)

living groups.

Which groups, and whether this happens at all, depends on student initiative. The committee hereby solicits the suggestions and involvement of all MIT students. See me (2-181, 253-3665, secretary Lisa Court, 2-273, 253-4380/1) or any committee member (roster, including student members, available in the Office

Guest Column/Elliott Marx

Selling time at The Coop would solve many problems

It always seems like there is so much going on here at MIT. There is always so much work to do, so many people to talk to, and so many exciting new events. If only there were more time to do everything.

I have invented a perfect solution for this problem — we could sell time at The Coop. We could offer an extra night to a freshman having fun during R/O week. We could sell an extra month to a senior who needs time to finish a thesis. Whenever anyone needed extra time, he could go right over to The Coop and buy it.

This would be a great way to raise money for the Institute. Because we would be the only ones "selling" time, we could charge as much as we wanted to. Especially to Harvard students. We

of the Dean for Student Affairs, 7-133).

A major program on apartheid coming up here in November will provide a good first opportunity to test these ideas. And what should be done in 1986?

(Editor's note: Frank Morgan '74 is Cecil and Ida Green Career Development Professor in the Department of Mathematics.)

could shave off a little of their high endowment!

We could even prevent a nuclear war if we sold time to the US government in a crisis. We could rip them off just as we did with the Harvard students. I am sure that if our top military advisors had only a few minutes to respond to a Russian attack, they would be willing to give us a few billion dollars. (Ha, Ha!)

All we have to do now is figure out how to make such a device. But it is so simple — we only have to build an instrument that will spin someone around faster than the speed of light.

We could have cartridges for any time period. We wouldn't have to worry about disposing of them — they would disappear into a new time dimension! Weird, huh!

The Tech

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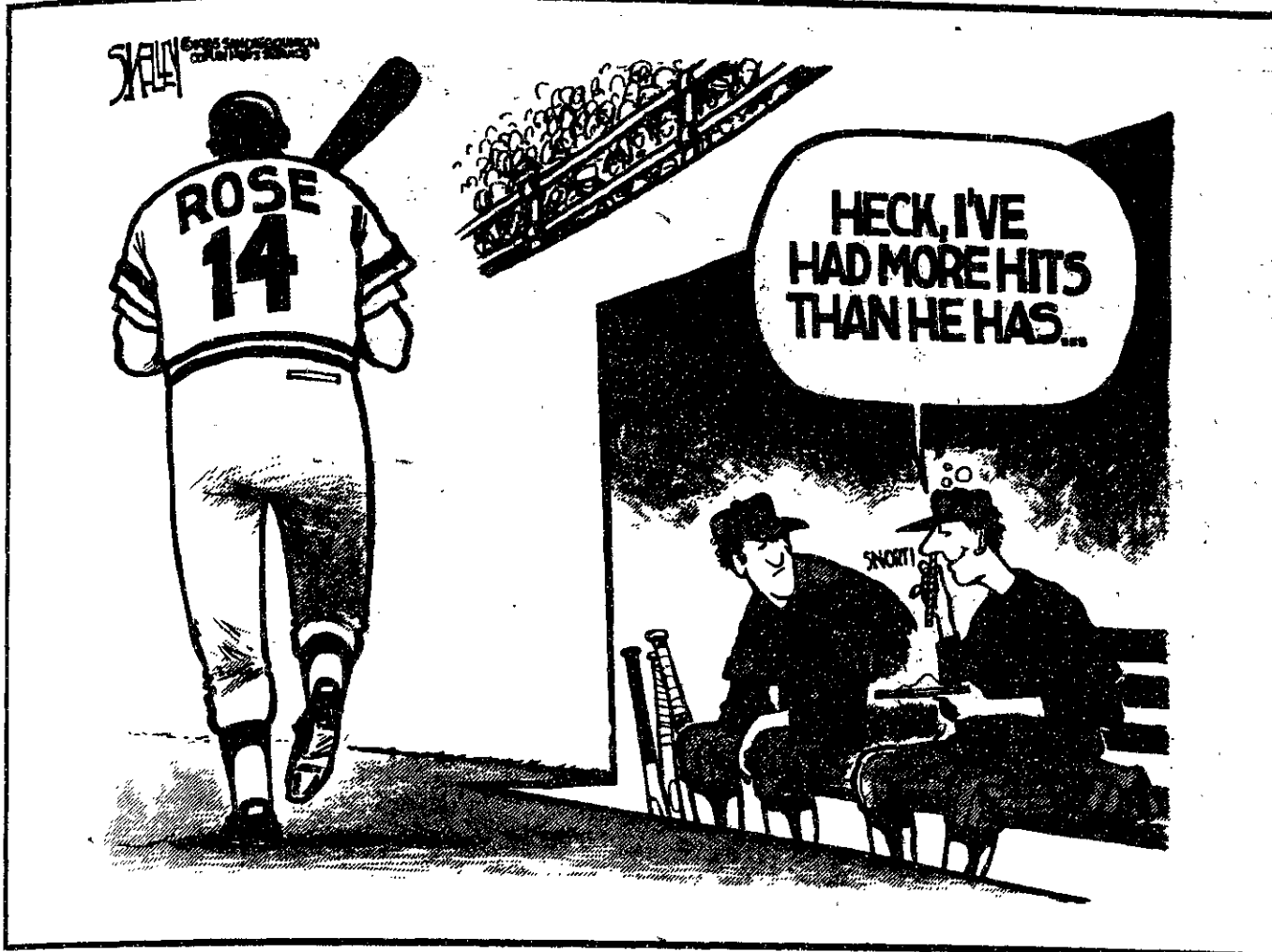
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opinion



Against the paradox of the Commons

(Continued from page 4)

system that shares any resource between its members. A society driven by the self-interest of its members, as is most of Western civilization, is not necessarily stable or beneficial to its members. Yet we rely increasingly on that same society to further our goals.

"Capitalism," would argue my Objectivist hall-mate, "is the obvious solution to this dilemma. Let the Commons area be divided into fifty different plots, one for each farmer. Then a farmer's decisions will affect only himself; he will add cows until the declining quality of the land balances the increasing profit." This logic is, indeed, absolutely true. Unfortunately, there are some resources that, by nature, we must share with others.

Take air, for instance. The atmosphere in our large cities is becoming increasingly polluted, for the most part by automobile exhaust. The clear solution to this problem? Get fewer people to drive.

This answer, inevitably, runs smack up against the concrete wall of the Paradox of the Commons. Every time that a city resident has to get somewhere, he balances the relative benefits of driving vs. biking, walking, or using public transportation.

"It will make almost no difference," the person reasons quite correctly, "to the level of pollution whether or not I add just one more car to the road. And taking the bus will lose me forty-five minutes of working time."

It is obviously in the person's interest to drive; and drive he will, pollution and gas use notwithstanding. That the air in many of America's large cities is nearly unbearably is due to the unmistakable workings of the Paradox of the Commons.

Many, many other aspects of our lives are affected by the Paradox of the Commons. New York City Mayor Koch asked residents this previous summer to flush their toilets every other use, in order to conserve water. Every time a New Yorker used the toilet, he balanced the almost insignificant savings of water, relative to the city's supply as a whole, against the personal discomfort of having to live with the smell. You can bet that rationality won out in many cases, and the toilets were flushed.

When you choose a career, especially coming from a school like MIT, you need to face the Paradox of the Commons head-on. For example, it is fairly easy

to get a high-paying job with a large defense contractor. It is in general much harder, and average salaries are much lower, outside the defense field, most particularly for majors such as EE and Aero/Astro.

Whether or not you work in the defense industry will make little difference to the arms picture as a whole; if you choose to go into a non-defense related career, someone else will certainly get the juicy defense job that you could have had.

In other words, it would be stupid to turn down a \$33K job building missile guidance systems for a \$16K job teaching high school physics, just in the absurd hope that such an action might help end the arms race. Yet it is an indisputable fact that one of the major political constituencies

supporting the arms race is the great mass of people who stand to lose their job if defense spending is cut.

The Paradox of the Commons: it is something to think about when you drive your car, when you vote for tax cuts, when you flush your toilet. And when you choose your career.

(The basic idea behind the Paradox of the Commons comes from a magazine article I read several years ago called "The Tragedy of the Commons." I have been unable to trace the article to give the author proper credit; I would greatly appreciate it if anyone who has run across it would drop me a note at The Tech telling where and when it appeared.)

Jobs legend continues

(Continued from page 4)

in the running of this company, either today or in the future. These were Sculley's words, a few weeks after the reorganization.

Last summer, the official line was that Jobs would "take on a more global role in new product innovations." But it was clear to all that he was out. What could Jobs do?

Nothing much, at first. American business can spin a strange web. Here was the founder and largest shareholder, still in his chairman position, thirty years old, and wanting "still to contribute and achieve," not even receiving management reports. Jobs was powerless to do anything about it, because Sculley was backed by Apple's board, with a combined larger vote.

A travesty by my standards. Jobs may have been blatantly chauvinistic toward the Mac division, and he did place second-class citizenship on the Apple II. But why was he ousted? Was it a power grab by Sculley? A basic personality difference that gradually grew unbearable?

Either way, he was gone. This week, headlines made these questions moot. Steve Jobs is back.

His new company does not yet have a name. It has a vague product idea — producing, for universities, workstations that are more powerful than current personal computers. A market is said to be there, and top talent definitely is.

Jobs' recruitment of five Apple employees apparently riled the Apple board. Supposedly, the

board had even considered investing in the new firm. Then Jobs explained that he had attracted some key people to his venture, including a top contact with universities, managers of hardware and software engineering, and marketing talent.

There is talk of a possible lawsuit against Jobs by the company he started in a garage eight years ago. Jobs has finally resigned from his chairman post — but only after a new glint in his eye set the adrenaline flowing in the industry again.

The magic is back.



feedback

CAP is an integral part of the UASO

To the Editor:

I would like to take this opportunity to clarify and expand on a few points made in the feature article of *The Tech* ["UASO offers support for all MIT undergrads," Sept. 17].

This article indicates that "the committee (on Academic Performance) receives academic evaluations of all undergraduates. . ." It should be made clear that the Committee receives end-of-term summary sheets which draw attention to those undergraduates who are flagged by the Registrar's computer if their term rating is below 3.0; if they have 12 or more units of Incomplete during a given term or if they are registered for less than 36 units at the end of a term. After the Committee examines these records and considers departmental recommendations and recommendations from faculty advisors, it makes its evaluations and votes

actions. (Warning, Required Withdrawal, No Action.)

In addition to its role in evaluating the academic performance of undergraduates, the Committee also acts with power in considering petitions from undergraduates: to add or drop a subject after the deadline; to extend the deadline for completing an Incomplete; to complete degree requirements by use of transfer credit and graduate as a non-registered degree candidate; to exceed an imposed credit while on Warning; and to be readmitted following a Required Withdrawal. The Committee also recommends S.B. degree candidates for graduation.

Hopefully, this illustrates more completely the role of the Committee on Academic Performance as an integral part of the UASO.

Stephen M. Patterson
Staff Assistant

Attend poetry reading on Common Saturday

To the Editor:

Anyone attending MIT for any length of time seems to rapidly assimilate a perplexing dichotomy; while students here pay a weird sort of homage to scientific pursuits, there is at the same time a begrudging tolerance for "the humanities," as if the former were for real and the latter a marginally pleasant way to kill some time between problem sets.

That this imbalance is pervasive is hardly a matter for debate. An interesting facet of the problem is that Poetry is considered a real knee-slapper, something for anachronistic freaks or people of ambivalent sexuality.

Most people probably don't know that one of the truly great poets of the twentieth century, Elizabeth Bishop, taught here in the late seventies. The MIT literary magazine, *Rune*, doesn't quite rank as one of the major events of the academic year.

An interesting case-in-point

has come up recently. This Saturday, on the Boston Common (noon — 3:30), there will be a rather large reading, with the mayor, several well-known Boston poets, a few celebrated athletes, and a contingent from most of the local universities.

I happened to find out about it by chance; the organizer (Sidewalk Sam, the infamous street artist) tried to contact some kind of student literary organization on every campus, but MIT doesn't have one. The result, while not really important to the student body at large, is that MIT's seeming apathy for low-tech art will be substantiated.

A few MIT poets have agreed to turn up. Anyone wanting to read is welcome. Anyone wanting to listen is welcome. It should be an interesting event, the kind which is, all too unfortunately, seldom publicized at MIT or frequented by its students.

Fred M. Feinberg G

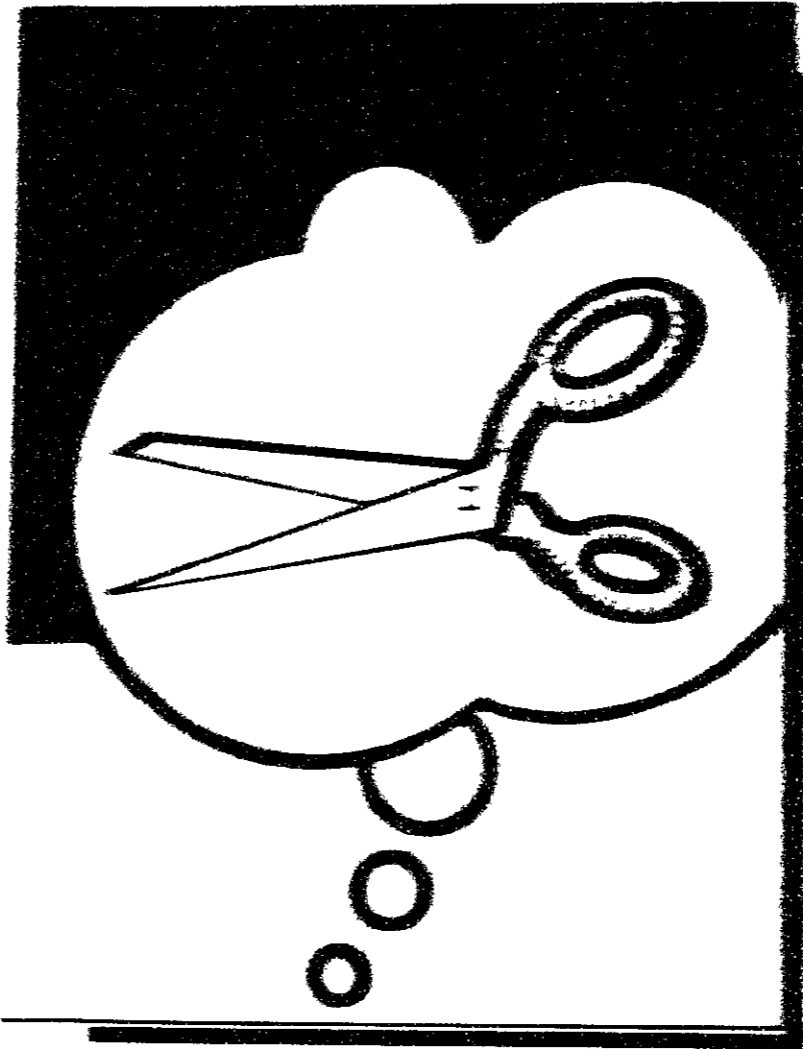
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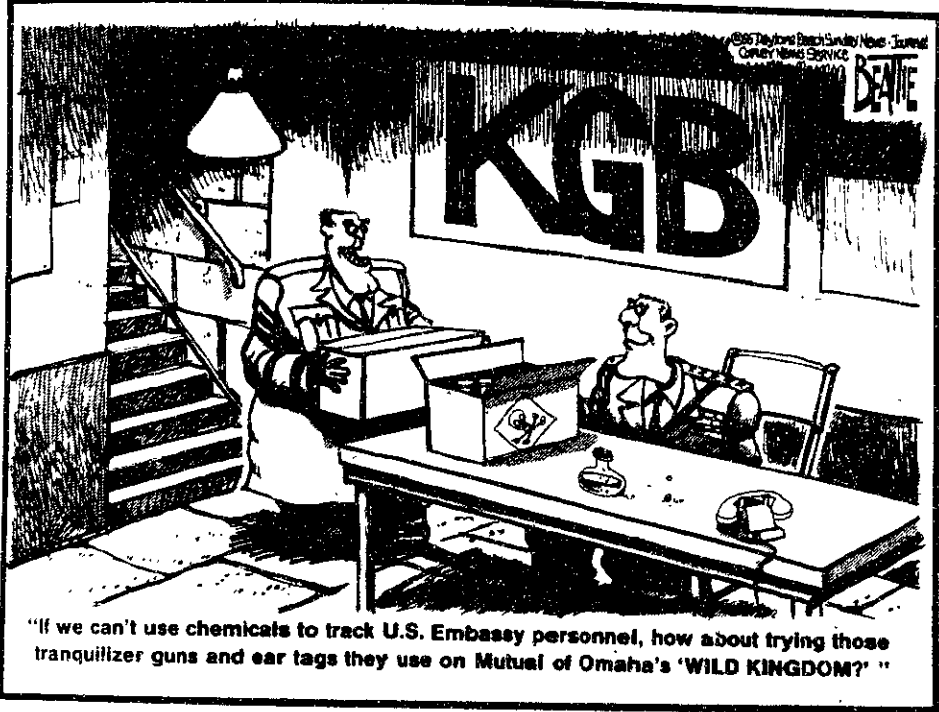
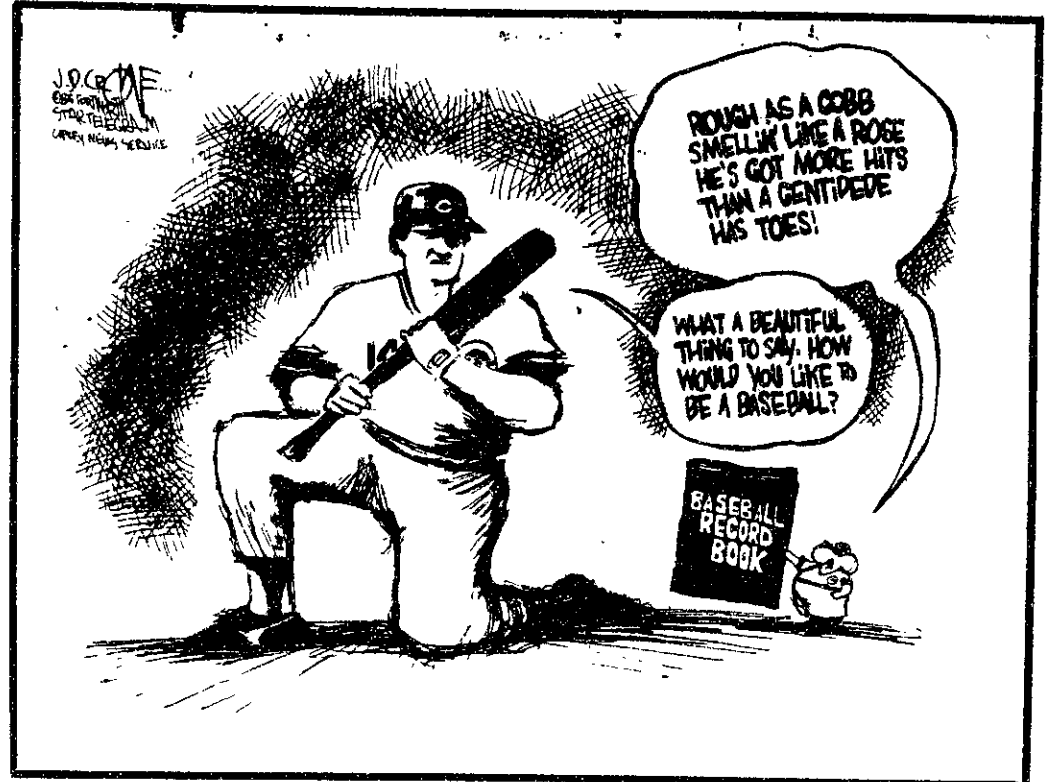
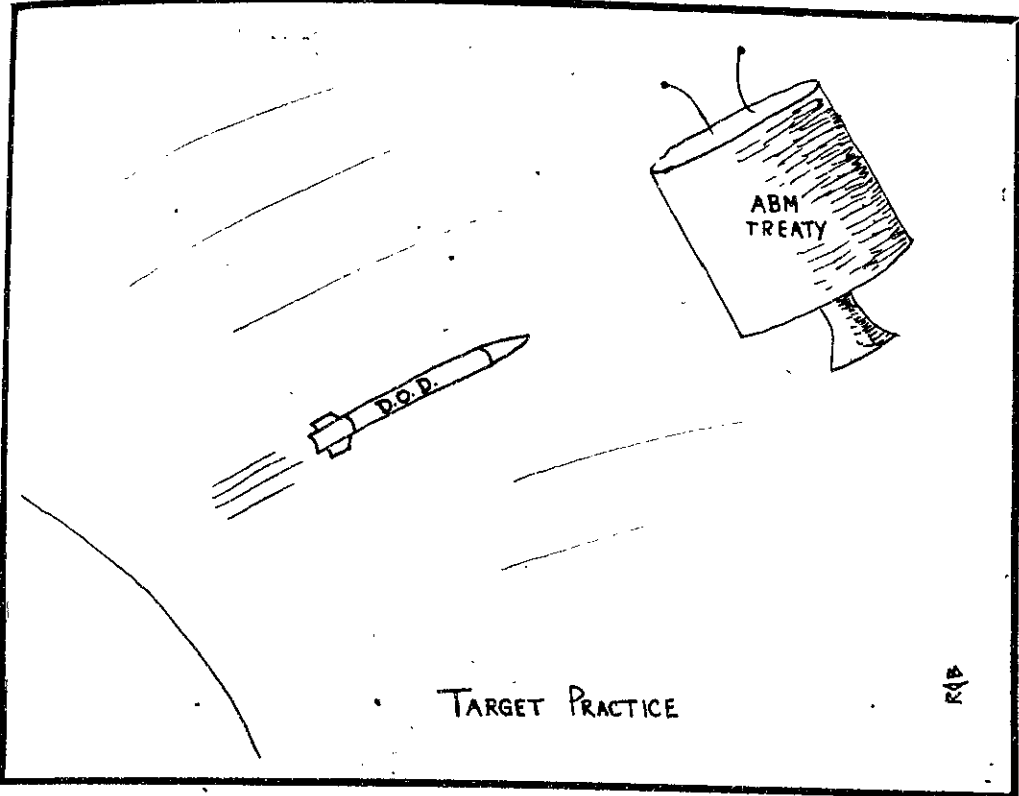
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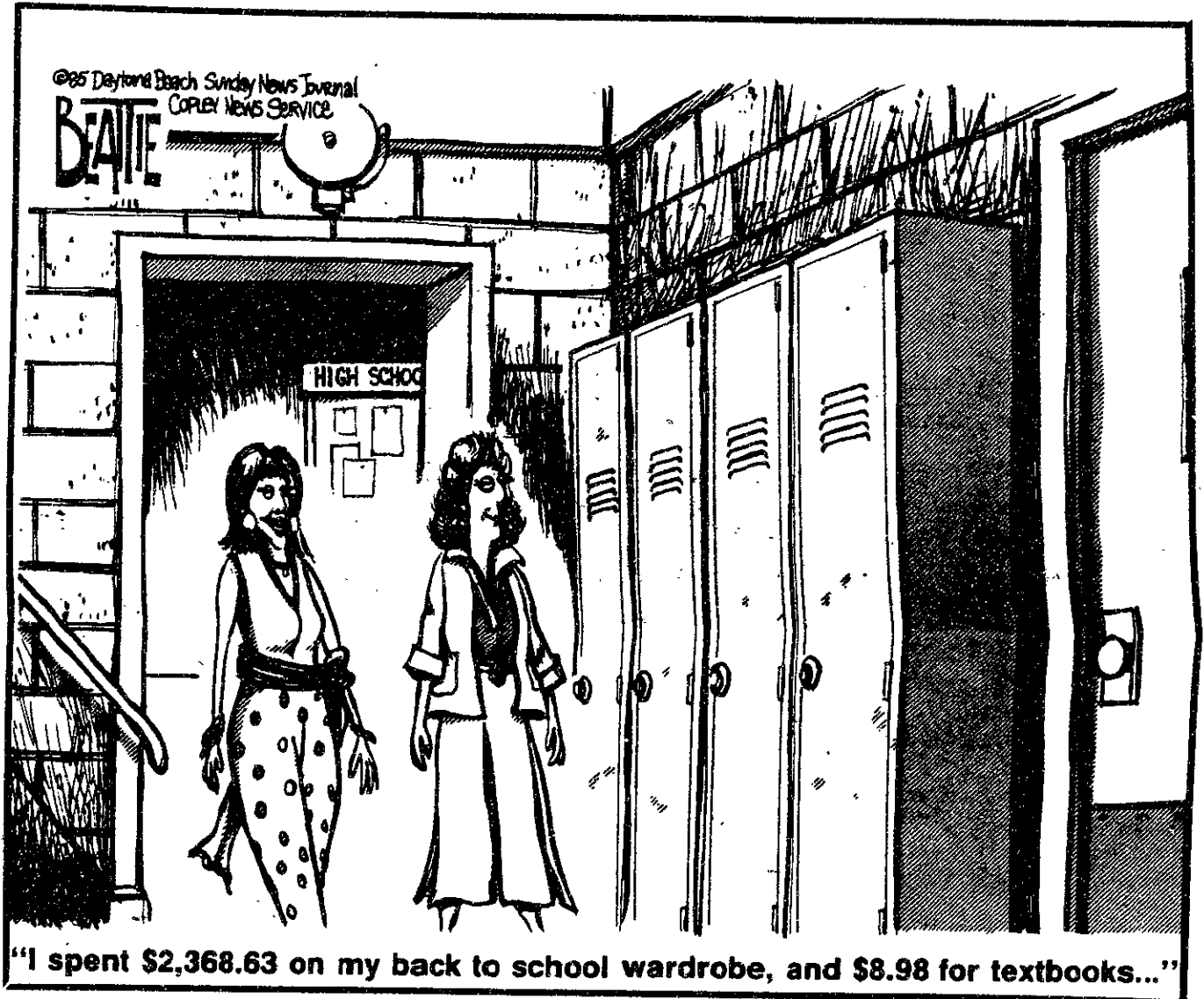
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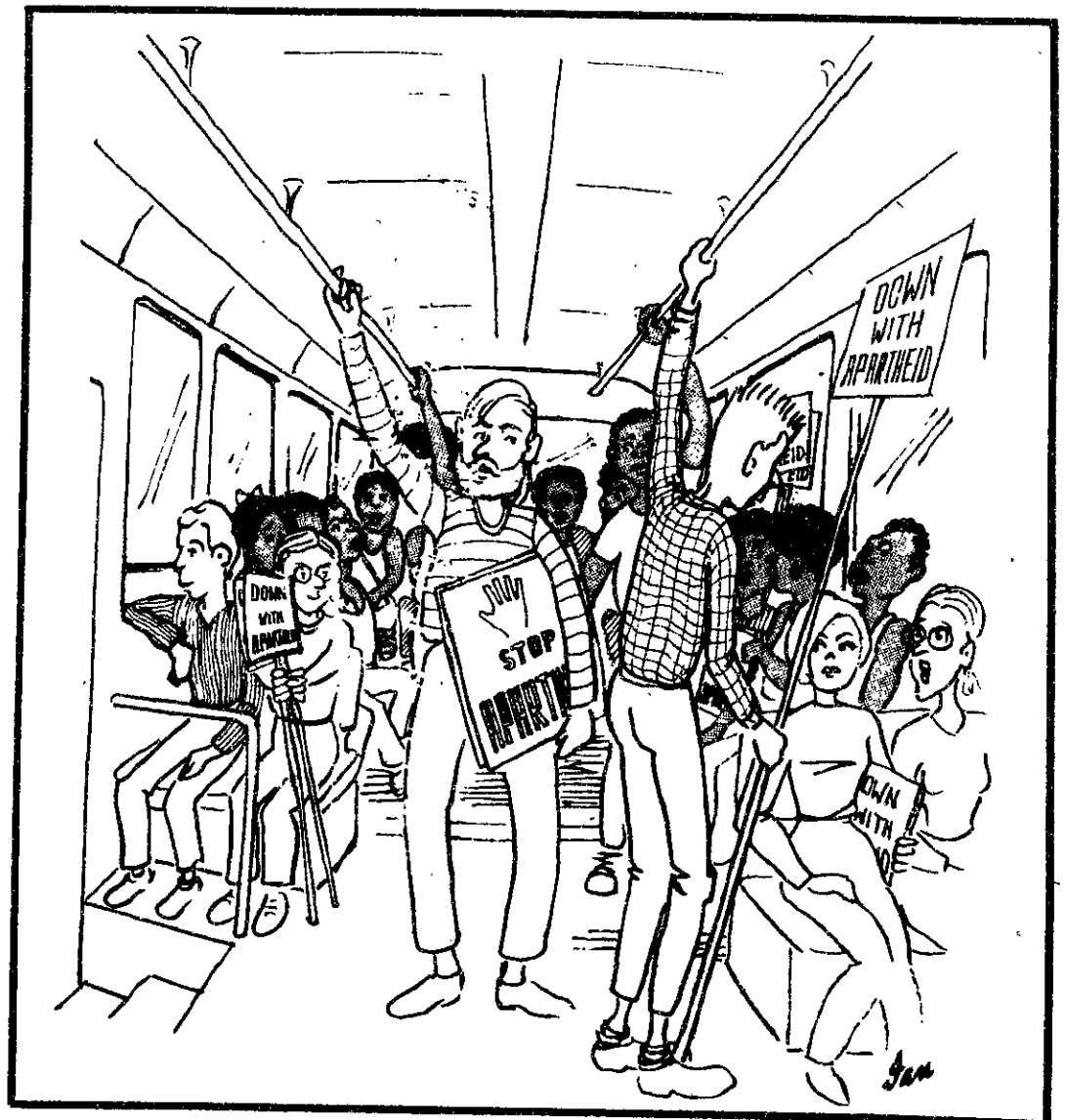
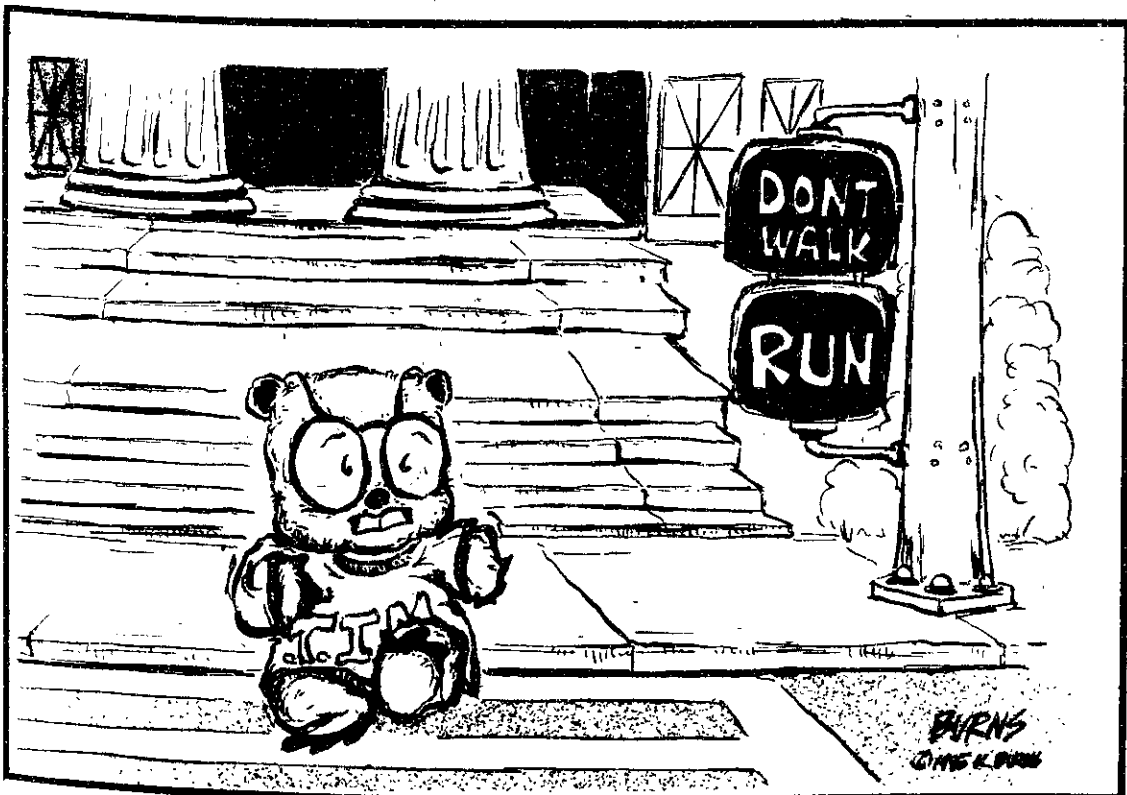
"If we can't use chemicals to track U.S. Embassy personnel, how about trying those tranquilizer guns and ear tags they use on Mutual of Omaha's 'WILD KINGDOM?'"



"I spent \$2,368.63 on my back to school wardrobe, and \$8.98 for textbooks..."



"THAT REMINDS ME, DO YOU THINK THE GENEVA ARMS TALKS WILL EVER GET OFF THE GROUND?"



ARTS

Freaks and fringe, weeds and walls

ARTS

Diane Arbus: Magazine Work 1960-1971, at the Wellesley College Museum, through Oct. 27 (open Mo.-Sat. 10am-5pm, Su. 2-5pm, admission free). Aaron Siskind: Fifty Years, at the Museum of Fine Arts, through Oct. 20 (open Tu.-Su. 10am-5pm, We. 5-9pm, admission free with MIT ID).

In the center of the photograph, a bed. On it, an old lady. Light surging from the lower right grazes an elaborate cross before it hits her solemn robe and sets her face against the darkness. Her soaring gaze probes hidden truth, a precious smile skirts her lips. Around her we perceive a fluffy boudoir.

The scene changes: Now she dances on a lawn near the sea, the veil of her robe blown high by the wind, her stretched

troisanni in his hotel room; there is a defiant Norman Mailer at home, James Brown with his hairdresser, and Jorge Luis Borges in front of the austere, ascetic trees of wintertime Central Park. New York artists, several of whom were Arbus's close friends, share the walls with Kate Millet, Germaine Greer or Eugene McCarthy.

But Arbus's quintessential subjects were those people who by birth, inclination or circumstances constitute the socially anomalous: midgets and giants, transvestites, fools, or just freaks — an endless pageant of weird people in strange situations.

The 1961 series from *Harper's Bazaar*, which all but opens the exhibition, is almost a manifesto: it features a man with

The Wellesley exhibition is comprehensive, both in time and scope. It guarantees a fair amount of enlightened voyeurism.

In Aaron Siskind's photographs, we encounter a different temperament, and entirely different aesthetics. His subjects are less provocative than Arbus's, his poetry is more personal.

Siskind's career as an artistic photographer spans a lifetime, rather than a single decade. The current exhibition at the Museum of Fine Arts charts its whole development.

The earliest pictures — taken as a member of the Workers' Film and Photo League — document a Depression-struck American society. There is a superficial resemblance between Siskind's New York bums and certain aspects of Arbus's work; but Siskind's intended social realism could hardly be

more removed from Aaron Siskind, *Pleasures and Terrors of Levitation 37* (1953) Arbus's search for

(*Siskind Archives, University of Arizona*) inner experience. Siskind's subjects are anonymous and often emphatically shown from behind — like that man in the Bowery: Dead End series, standing next to a fire hydrant in splendid counterpoint.

This early phase was short-lived, a mere prologue in retrospect. The grand discourse that follows it is a meditation in metaphors of the tensions and dualisms of existence, with transience and decay as recurrent, though not exclusive themes. It brought Siskind gradually from the realm of people to that of inanimate objects. A first transition may be seen in the beautiful series *The End of the Civic Repertory Theatre* (1936), from which the Museum shows three pictures. Shattered columns, fragments of sculpture, debris, dark tones and strong contrasts — the idiom is standard, but with Siskind's cool, understated approach it acquires new vigor.

The next step is taken in the celebrated photographs made during and shortly after World War II in New England seaside resorts. Overt cultural references disappear. Instead, we get shadows, shells and chunks of fish on planks, seaweed on the beach, intriguing rock configurations.

From that point on, Siskind's pictorial language remains essentially stable. His imagery vibrates between two opposites: chaotic, confused shapes on the one hand, and simple geometric forms on the other. In the first category, we may locate his photographs of gnarled olive trees, intertwined broom branches, decaying leaves, the rocks of Utah, the capricious forms of hardened lava on a Hawaii volcano; in the

other, the arcs and rectangles of windows and doors, the angular pattern of stonemasonry.

Between these extremes Siskind constructs his evocative, well-balanced compositions. Hidden references (many of a sexual nature) abound. In general, a detached, cerebral attitude is characteristic for these works, but every now and then



Aaron Siskind, *Martha's Vineyard 111B* (1954) (*Siskind Archives, University of Arizona*)

arms wielding the cross in a gesture of childlike elation. She is Bishop Ethel Predonzan, spiritual adviser to Hollywood stars.

These are typical Diane Arbus photographs.

Arbus was one of those heroic figures who open up whole new fields of vision in a career comet-like in brevity and intensity. From Patricia Bosworth's recent bestselling biography, we learn that she was uncertain and vulnerable as a person, but uncompromising as an artist and photographer. This made her work controversial at first, but universal recognition followed her death (by suicide, in 1971).

Though her fame rests nowadays mostly on pictures appearing in the well-known posthumous *Aperture* monograph, she was published during her lifetime in magazines like *Harper's Bazaar*, *Esquire* and the (London) *Sunday Times Magazine*. A selection from this work (some 80 items) is now on display at the Wellesley Museum.

Arbus specialized in portraits, and the magazines to which she contributed take a keen interest in famous people. So we meet many celebrities. There is a beautiful portrait of a tired, patient Marcello Mas-

306 tattoos, a midget imitator of Marilyn Monroe, the Oklahoma-born pretender to the throne of the Byzantine Empire. . . Further on, we encounter soothsayers, visit an exclusive camp for overweight girls, face people living with hunger and disease in the midst of affluence.

More than on anything else, Arbus concentrated upon the conflict of reality and illusion in her subjects' conception of themselves. Her background in fashion (the daughter of a wealthy fashion merchant, she was a fashion photographer for some time) may have made her particularly sensitive in this respect. Hence her shots of aging people with implicit reference to their past: a former acclaimed debutante now plastered up, a former body-building hero re-enacting his poses of half a century ago, the septuagenarian Mae West in her dressing-room.

The expressiveness of these portraits is unsurpassed; if anyone, Arbus can be credited with exposing people's inner selves. Yet her work is rarely cynical. Rather, it often has that disarming effect that goes with a slight embarrassment — which, after all, is merely a common sense of weakness.



Aaron Siskind, *Pleasures and Terrors of Levitation 37* (1953) Arbus's search for

(*Siskind Archives, University of Arizona*) an ecstatic element shows up, as in the delightful shots of diving, falling or soaring people *Pleasures and Terrors of Levitation* (1953).

Much of Siskind's work is low key. There are innumerable photos showing crumbling, weathered walls, peeling plaster, paint flaking off, graffiti on its way to oblivion. The human figure plays a subordinate role in these pictures. If it appears at all, it is like the old lady walking past the scarred wall in *Durango 8*, a passive participant in the universal disintegration; or in the battered statues and fragmentary stelae from ancient Rome, symbolic remnants of a time gone by.

But Siskind's work is not a commonplace elegy. Its formal qualities raise it far above that level. Siskind is one of this century's great abstract composers. His photography is very congenial to — and has been often compared with — Abstract Expressionist painting. (In the series *Homage to Franz Kline*, made in the early seventies, the correspondence between painting and photography becomes almost literal.)

Last Wednesday night, Siskind was at the Museum of Fine Arts on the occasion of a lecture by his biographer, Boston University Professor Carl Chiarenza. His ironic (though cordial) questioning of some of the latter's interpretations repeatedly brought down the house, raising the intriguing question whether the artist himself really knows what he is doing. The question remains to be answered, but Siskind's work will survive any outcome.

Michiel Bos

Pavarotten

Luciano Pavarotti in recital at the Wang Center for the Performing Arts, Sept. 17.

Listening to the jaundiced tones of a faded Luciano Pavarotti at the Wang Center Tuesday night was painful. The ill-conceived program pitted time-killing frothy overtures against over-played opera "favorites" and schmaltzy Italian songs.

The orchestra, under Emerson Buckley, started the evening with plenty of oompah, but little charm. Not that an audience locked in pre-concert chatter paid much attention to the orchestral opener, Rossini's Overture to *La Gazza Ladra*.

Pavarotti set the tone for much of the rest of the evening with an emotionless rendition of *Quando le sere al placido* from *Luisa Miller*. Colorless and devoid of involvement, his singing was mechanical, automatic, jaded.

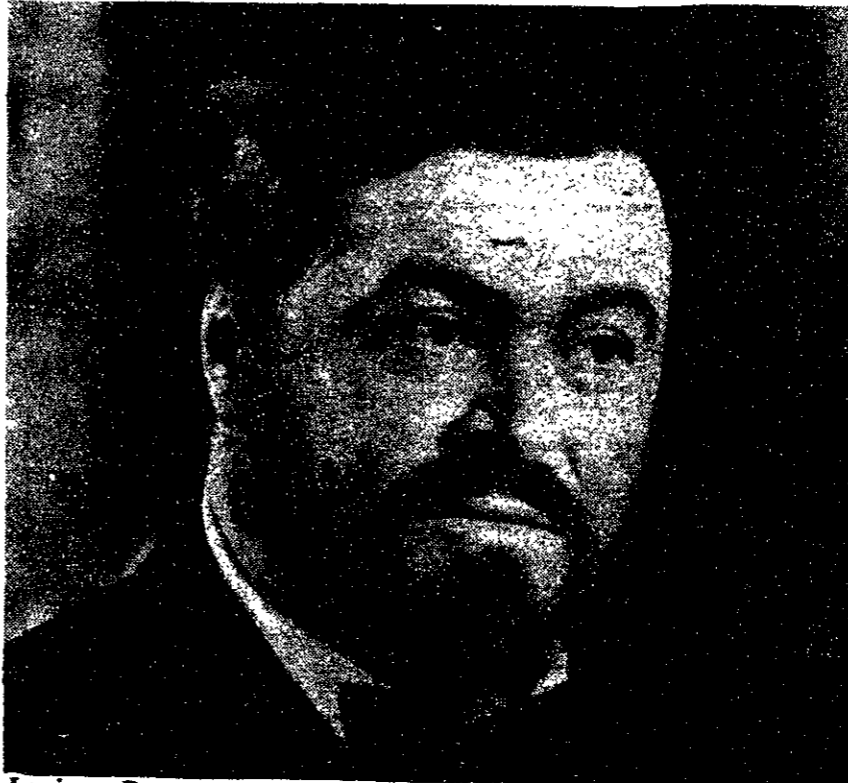
There was one brief telling moment in

Donizetti's *Fra poco a me ricovero*, one phrase upon which Pavarotti dwelled reflectively, one little peak in a valley of mediocrity. But the fleeting high-spot rapidly degenerated; Pavarotti seemed to be bored, detached for the rest of the aria.

The orchestra then revved up the oompah once more for a loud Overture to *Nabucco*.

The first half ended with two arias from *Rigoletto*, and Pavarotti was mercifully on better form for these. *Questo o quella* was given with good despatch, lightness and a nice touch of humor. *La donna e mobile* was cleanly done, too.

But the second half of the concert, dominated by popular Italian songs, brought worse embarrassments. The substantial songs, hardly the most demanding of repertoire, were done blandly. This part of the concert did, nonetheless,



Luciano Pavarotti

include one triumph, though not from Pavarotti. Flautist Andrea Griminelli performed the "Dance of the Blessed Spirits" from Gluck's *Orfeo ed Euridice* with a transfixing beauty. There was a soft, medi-

tative quality to Griminelli's playing, and the orchestra provided a sympathetic, sensitive backdrop. We were taken on an exploration of depths to which Pavarotti could not lead us; in Griminelli's piquant colors, we were exposed to a multitude of complex feelings.

The spell was broken when Pavarotti returned to sing *Amor ti vieta* from *Fedora*: it was no more than a superficial exercise in artifice. There was some tragedy to *Vesti la giubba* from *I Pagliacci*, and *Che gelida*

manana — done as an encore — luckily did come across with some warmth, but neither could rescue an evening of inequities.

Jonathan Richmond

You're better off at your terminal



ARTS

Plenty, written by David Hare, directed by Fred Schepisi. Starring Meryl Streep, Charles Dance and Sting. Opening today at the Nickelodeon.

Hey, did you hear? Meryl Streep is in a new movie. They call it *Plenty*. Excuse the pun, but I call it plenty bad! All you Meryl Streep fans out there will just have to put your tissues away, because this Twentieth Century Fox Film is not another Academy Award winning creation.

Gosh Meryl, I walked in that theater ready to love you in yet another tear-jerking, heart-wrenching, soul-searching flick. I really wanted to believe those tantalizing words on my press release: *to know the pleasure of power. To feel the heat of passion. To stretch life to the absolute limit. She would settle for nothing less.*

Let me give you a hint: don't make the same mistake I did. If Meryl is your thing,

go see *Sophie's Choice* again, or otherwise pick up a back issue of *The Tech*, or just read a good computer manual. (For sure you'll be more entertained.)

Okay, you may say, there must be some good points to this movie; surely, no Meryl Streep performance is ever really that bad. Well yes, I admit, there were some redeeming qualities to this movie. For one, the cinematography is charmingly painted. The movie opens with a strikingly subtle scene, in which, sometime before dawn, a group of men and women dressed in black (we later find out they're part of the French Resistance) are watching packages parachute from the sky. Along with these, a man falls from the sky as well. How apropos that Meryl goes to bed with this stranger 15 minutes into the movie. But hey, that's supposed to be passion, right?

As this masterpiece of cinematography progresses, we follow Meryl through yet another WWII flick. This time just to make it interesting however, there are no universally burning issues to explore, there are no people searching for some higher

ARTS

ideal, and we are left without any questions for ourselves to examine once the film is over (except of course why did I waste my time going?)

Instead we follow Meryl through 15 or 20 years, 3 or 4 career changes, 2 or 3 nervous breakdowns, and Lord knows how many men. Perhaps the only thing the film does succeed in, is in its portrayal of a large time span. In a subtle, almost sophisticated manner, we come to understand the passing of time. There is an obvious attempt to use this quality to depict that profound (perhaps Yuppie) idea of searching for something more, something to live for rather than succumbing to corporate bureaucracies. (Oh how profoundly trite! But then this movie does not succeed in being more than that.)

Gosh, even the love scenes were just as pathetically trivial. At one point near the

beginning of the movie (when my hopes were still high) Meryl was supposed to deliver one, passionate kiss to this man (played by Sting), whom she barely knew. Instead what occurred looked more like two pigeons pecking at one another. Let's face it, it took them almost 2 minutes to find each other's mouths, let alone skin. (I thought the other *Tech* reporter who had accompanied me to the movie was going to fall out of his seat, he was laughing so hard.)

Of course you know it was truly bad when the rest of the audience clapped when she did finally kiss the guy. Poor Sting! He must be commended for such remarkable self-restraint. I'm sure the girls on the concert circuit are considerably more dynamic than good ol' Meryl.

As checklists go, the cinematography wasn't bad (perhaps slick around the edges), the acting was not great, but it wasn't half as bad as the screenwriting for this film. Overall I'd say it'd have been less disappointing if Meryl Streep hadn't lent her name, talent, or time to this project.

Allison Drain

The Tech Performing Arts Series presents...

CONCERTGEBOUW ORCHESTRA OF AMSTERDAM

Bernard Haitink, conductor

The Boston Premiere Ensemble in "Delights of Three"

Sinfonova — All Mozart Concert

The Tech is pleased to announce the new season of The Tech Performing Arts Series, our program to bring arts at a discount to the MIT Community.



David Deveau

◆ By special arrangement, \$20 tickets to the September 30 Symphony Hall concert of the world-famous Concertgebouw Orchestra will be available for only \$8. Bernard Haitink will lead the orchestra in Haydn's *Symphony No. 88* and Mahler's *Symphony No. 5*. The concert begins at 8pm and we'd like to see Symphony Hall under the MIT influence again. This is an unusual opportunity: don't miss it!



Randall Hodgkinson

◆ On September 29, The Boston Premiere Ensemble, one of the City's most innovative concert promoters, will present an afternoon called "Delights of Three." The concert — at Harvard's Sanders Theatre — will feature three solo pianists performing works by Debussy, Chopin, Schumann and Mendelssohn on authentic 19th century pianos.

Hen Jin-Park will begin the proceedings with Debussy's *Fantasia*; Charles Fisk will then perform Chopin's *Variations on Mozart's "La ci darem la mano."* Lois Shapiro will be the next to climb aboard — with a rendition of Schumann's *Introduction and Allegro*, Op. 134 — before Mr. Fisk returns to join her for the concluding *Concerto in A flat for two pianos* by Mendelssohn. People from MIT can buy tickets for only \$6.



Bernard Haitink

◆ Those who crave the harmonies of two pianos alternately competing and empathizing both between themselves and with the orchestra should also remember to pick up tickets for the Sinfonova concert on October 11, for the evening includes Mozart's magical *Concerto for two pianos in E flat*, K.365. David Deveau and Randall Hodgkinson will contend to soothe your soul.

The orchestra, under the direction of Aram Gharabekian, will also play three *Divertimenti* by Mozart — K.136, 137 & 138 — and end the concert with Mozart's *Symphony in A minor*, K.16a. The symphony was only rediscovered in 1982: this is the work's Boston premiere. The concert begins at 8pm in Jordan Hall, and you can attend for only \$6.

Tickets for the Concertgebouw Orchestra will be on sale from today courtesy of the Technology Community Association. Drop by Room W20-450 in the Student Center, or call 253-4885. Boston Premiere Ensemble and Sinfonova tickets will be on offer at TCA early next week; phone to check on availability.

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ARTS

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On going:
Ping Chong in Residence
at MIT

ARTS

Friday, September 20

Opening night of the **Renoir Film Series** at the Museum of Fine Arts. Professor Peter Harcourt of Film Studies at Carleton University in Ottawa will review Renoir's career and open the series with a screening of **Le Crime de Monsieur Lange** (1936.) The program will begin at 7:30 pm. Tickets will be sold at the door. For further information phone 267-9300.

At 7:30pm in 10-250 LSC presents Ingmar Bergman's classic film, **Through a Glass Darkly**, a moving psychological drama about a woman's descent to insanity. At 7 & 10pm in 26-100, **Witness**, starring local hero Harrison Ford and Kelly McGillis.



Saturday, September 21

48 Hours, starring Eddie Murphy and Nick Nolte. At 7 and 9:30pm in 26-100. Need we say more?

MIT Professor **John Harbison's** new work, **Four Songs of Solitude** will be given its premiere tonight in Kresge Auditorium. **Rose Mary Harbison** — his wife, for whom the work was written — will play violin, John Harbison, piano. Bach's **Sonata in C, BWV 1005**, Saint-Saens' **Introduction et Rondo Capriccioso, Op. 28**, and three Kriesler favorites — **Liebesleid**, **Schoen Rosmarin**, and **Tambourin Chinois** will also be given. The concert is free and begins at 8:30. Given Harbison's unusual talent at combining excitement and beauty, his ability to imbue originality with lyricism, this is a concert which should not be missed.



Sunday, September 22

The Pink Panther Strikes Again, the last of the pink series before Peter Seller's untimely death. In 26-100 at 6:30 and 9:30pm.



Monday, September 23

Gene Roddenberry, creator and producer of the **Star Trek** series returns to MIT after a sell out appearance here in 1980. In Kresge at 8 pm, admission \$3.

This week has been proclaimed **National Arts Week** in conjunction with the 20th anniversary of The National Endowment for the Arts. Go out there and be artistic.

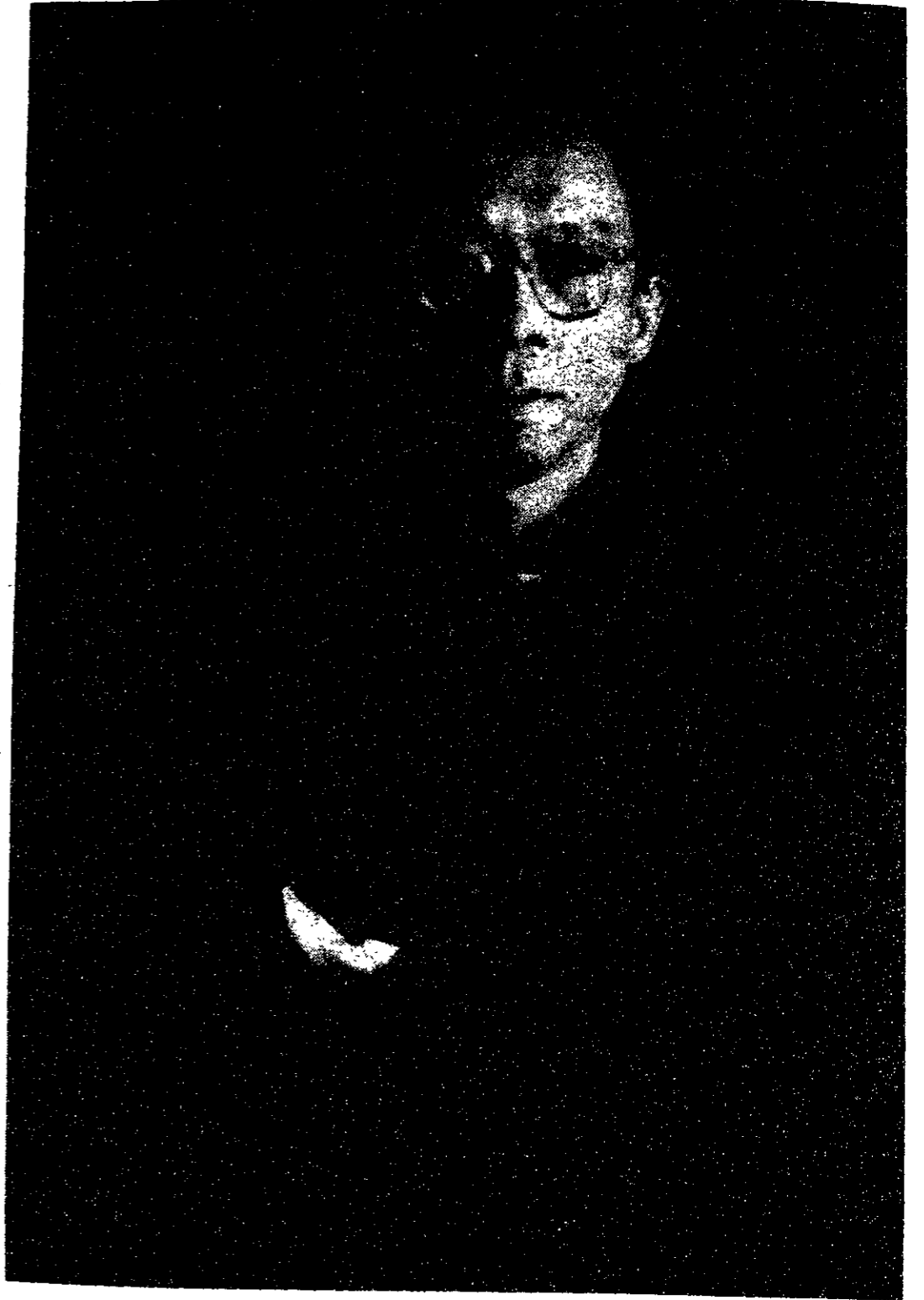


Thursday, September 26

After the Night Comes The Day, will be shown at The Carpenter Center, 24 Quincy Street, in Cambridge. Tickets are \$4 for students and \$5 for general admission. Proceeds will benefit the Peace Commission's Soviet Sister City Project, which is working to establish a sister city in the future cultural and educational exchanges. This Premier Soviet film of war and resistance is done in the tradition of Fassbinder and Truffaut.

Boston Museum Trio with Christopher Krueger, baroque flute. Music of Johann Sebastian Bach, including the Trio Sonata from, **A Musical Offering**. At The Museum of Fine Arts, 8pm. \$10, \$8 for students.

Jamake Highwater, writer and philosopher of native American Cultures will give a lecture entitled **The Primal and the Present**. Room E15-070, at 7:30pm. For information call 253-4680.



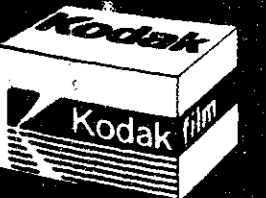
During September, New York artist Ping Chong is in residence at the List Visual Arts Center, Wiesner (formerly Arts and Media Technology) Building (E15). He will set up a room-sized installation, to be called **Kindness**, in the Reference Gallery. The MIT Community is not just invited, but even positively encouraged to watch him at work. Gallery hours are 10am-4pm weekdays, 1-5pm weekends. Chong will leave MIT on September 29, but **Kindness** will remain on view during October.

A 26-minute, multi-media history of rock 'n' roll from the 50's through the 80's.



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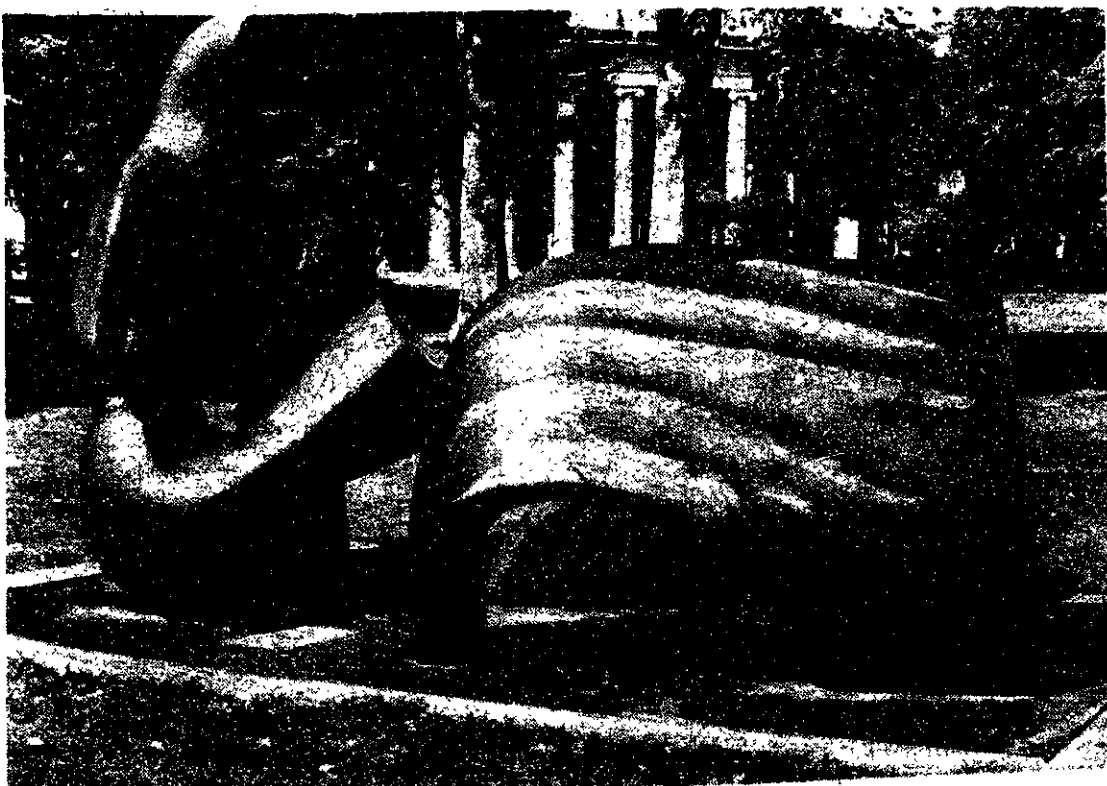
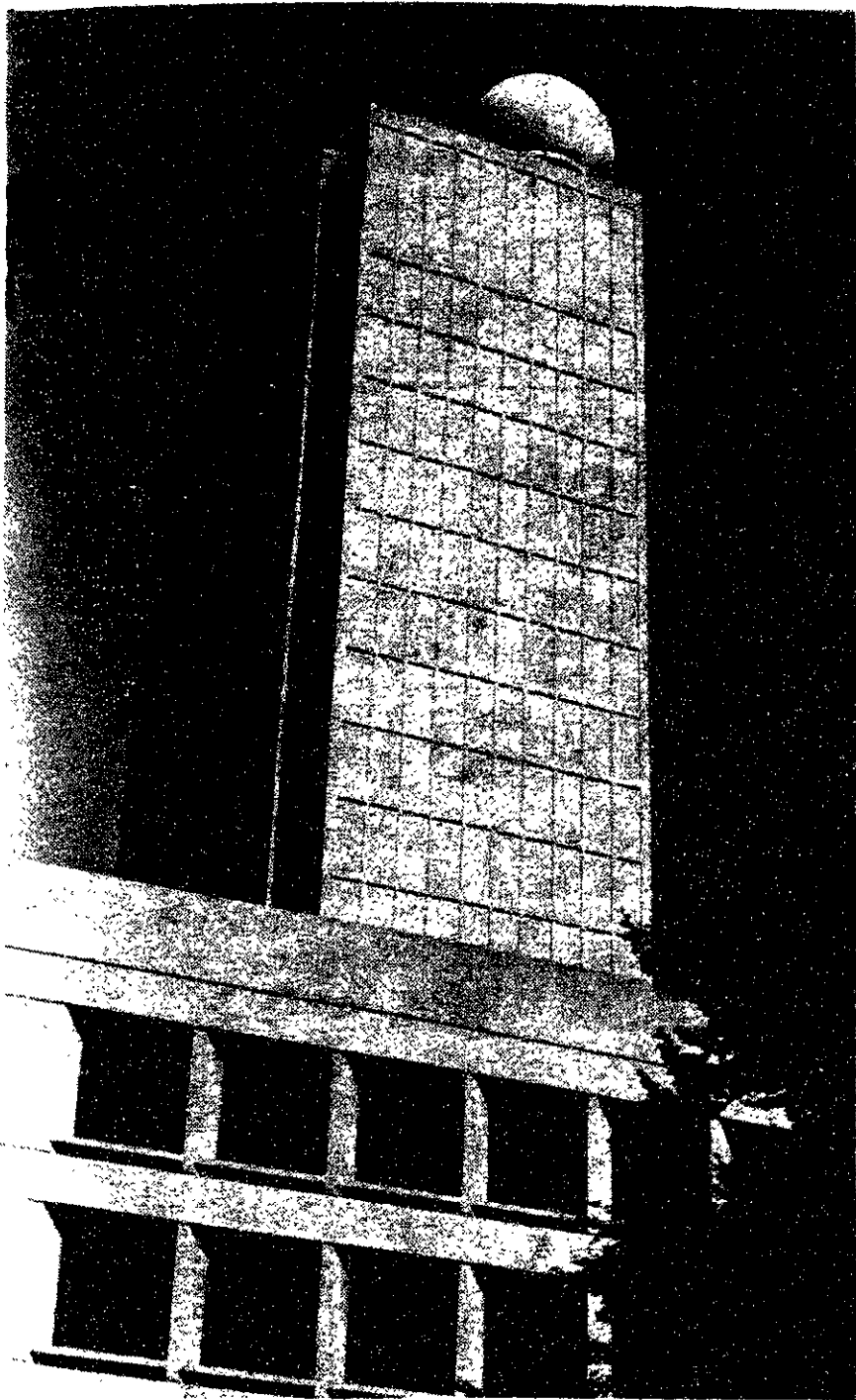


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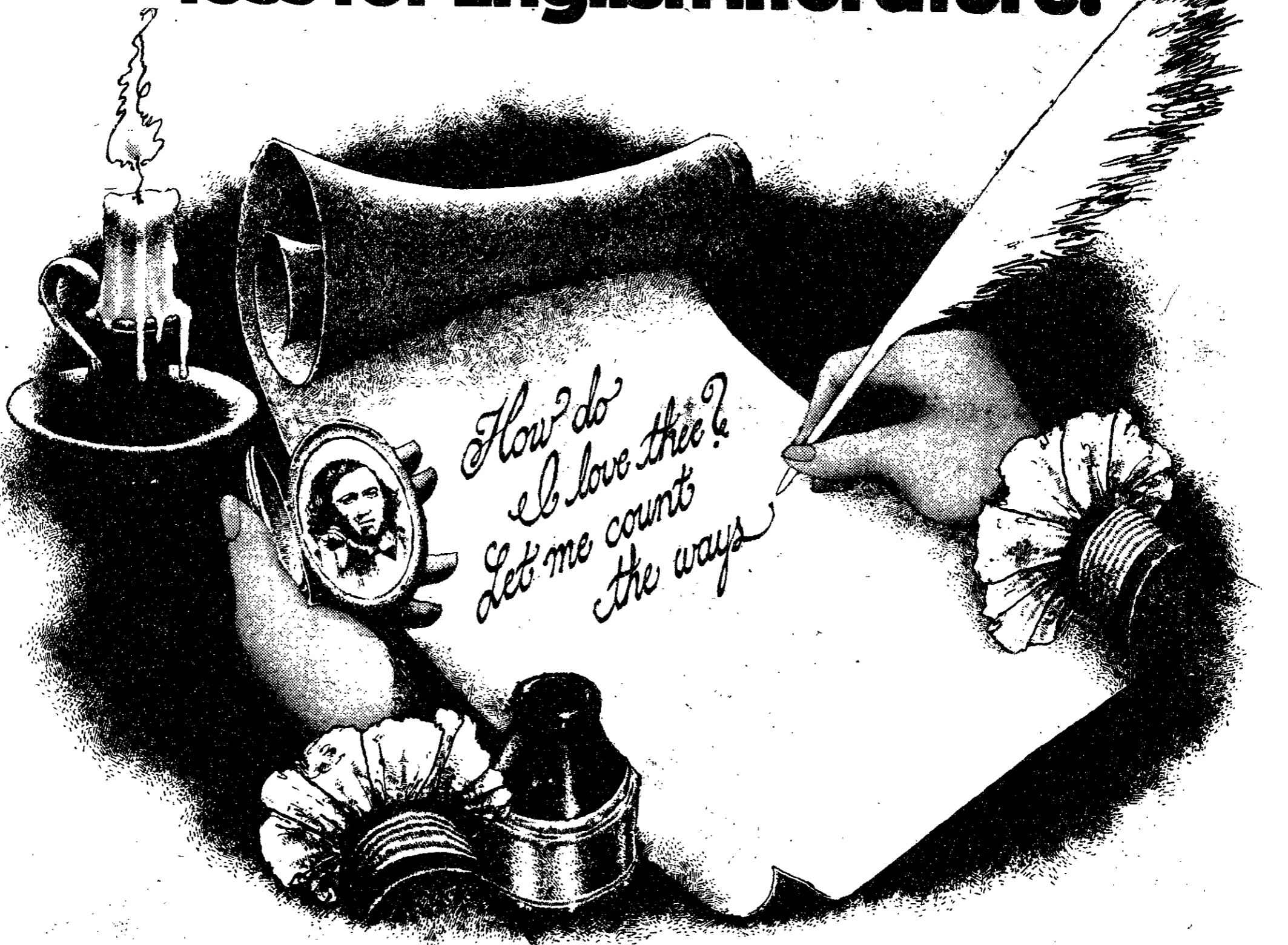
Photos by Sue Fatur

STOP PRESS!!!

Agreement was reached too late to report the inclusion of the Boston Lyric Opera Company in today's announcement of the forthcoming Tech Performing Arts Series (see p.9). Tickets for the Company's production of Handel's Agrippina at Northeastern University's Alumni Auditorium will be available from the Technology Community Association starting Tuesday, price \$6. Performances are at 8pm on October 4 and at 3pm on October 6.

Corrado Giambalvo
Jonathan Richmond

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Students go to other colleges

(Continued from page 2)

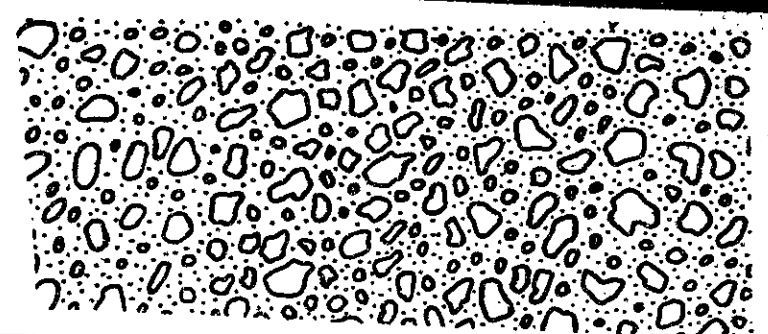
Research Opportunities Program (UROP) project, except that Wellesley students are not allowed to be on the UROP payroll, according to Michelle Lamarre, assistant director of UROP. Many Wellesley UROPers decide to transfer here after getting a taste of scientific research at MIT, she said.

Wellesley freshmen, sophomores and juniors may take up to two MIT classes per term, while Wellesley seniors may enroll in up to four. Harvard students take anywhere from one to three classes per term, according to the Office of the Registrar.

The Wellesley academic calendar is nearly identical to that of MIT, causing no problems for the cross-registrant. Harvard's fall term, however, lasts beyond Christmas vacation. This forces MIT cross-registrants to take final examinations during January.

The MIT/Harvard cross-registrants must arrange their own transportation to and from Harvard, while the MIT/Wellesley cross-registrants can take a free bus that runs all day Monday through Friday. A bus sponsored by the Wellesley Senate provides transportation during the weekends.

A cross-residence program between MIT and Wellesley is also available for those wishing to avoid the bus rides. MIT and Wellesley each exchange a maximum of 15 cross-residents per academic year.



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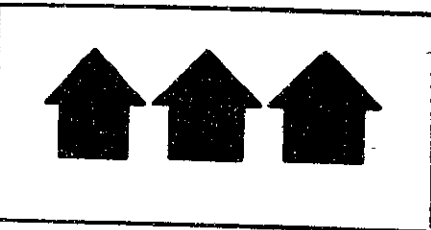
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- Best of all... Special one day sales at prices made for a student's pocketbook!
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ODSA pleased with dorm rush

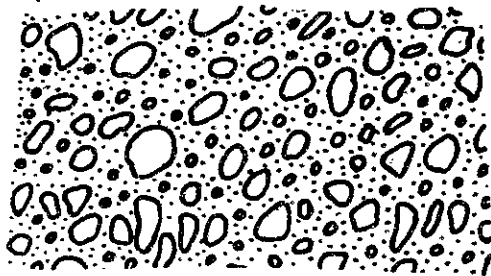
(Continued from page 1)
 was definitely different this year and better," he said. "I don't think people got away with much."

Administration comments

"I was amazed at the lack of complaints or incidents or violations of dry rush" policies, according to Robert A. Sherwood, associate dean for student affairs. "Dry rush did not seem to have detrimental impact on R/O week."

"Alcohol is everywhere in the environment," said Mark E. Ertel, advisor to fraternities and independent living groups in the Dean's Office. "Around here, alcohol is available."

"I could not have been happier," he said. "The feedback I have gotten . . . has been very, very positive."



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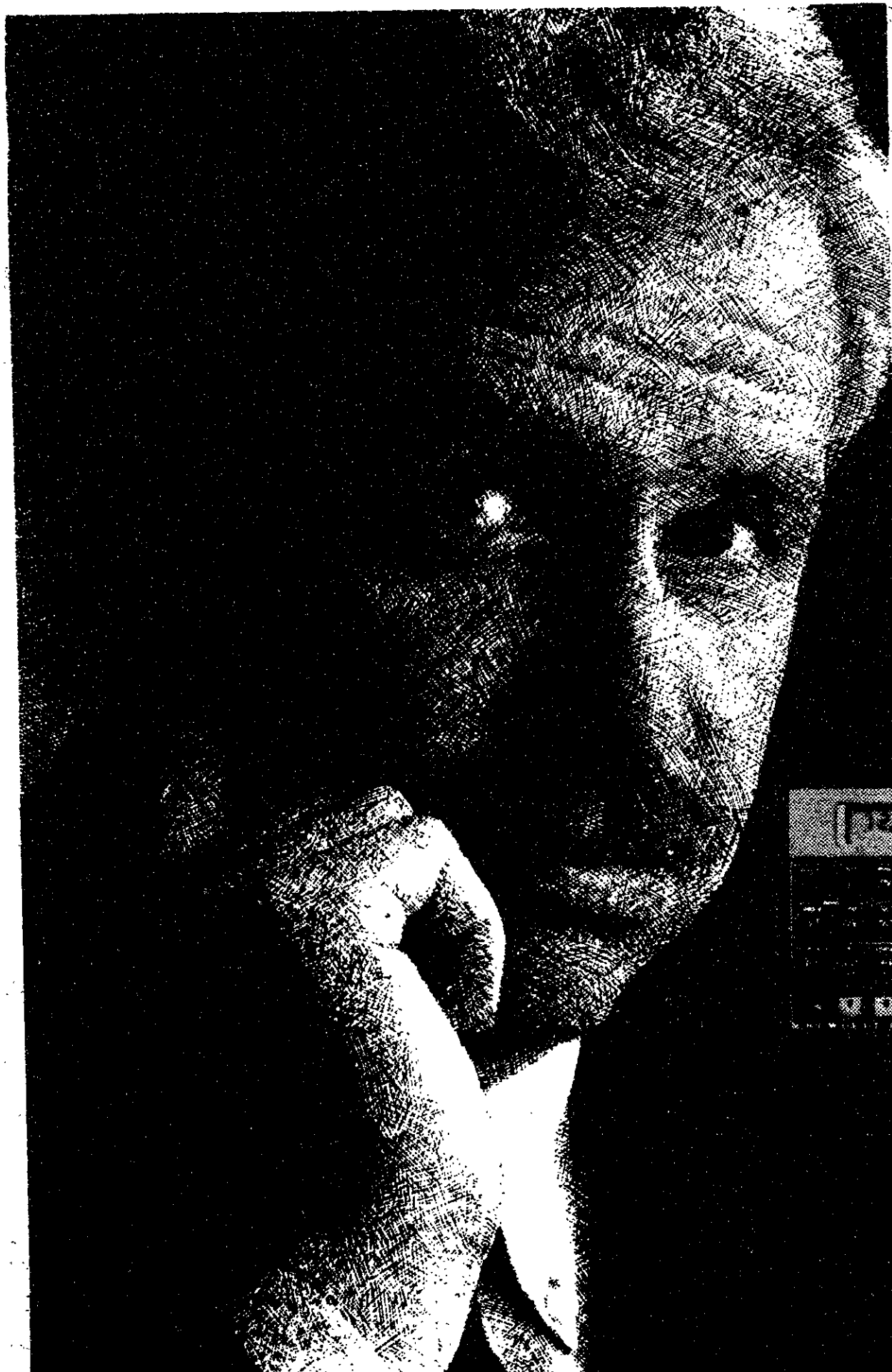
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 HEWLETT PACKARD

Bexley still has unfilled spaces

(Continued from page 1)
puts us in the position to call on a student."

Communications between the ODSA and Bexley "become somewhat dysfunctional," he continued. "We respect their anarchistic" house government, "but it is contradictory that everyone speaks for Bexley and no one speaks for Bexley."

"Bexley was a definite problem" during this year's R/O, said Dormitory Council Chairman Anthony Scotti '86. But "I don't think [Sherwood] is going to turn" Bexley into a house for Alpha Phi.

"Most people are stuck [in Bexley] and don't want to get involved," Scotti explained. "You can't make people do things."

Alpha Phi extends bids

All 26 bids extended by Alpha Phi were accepted, according to Alpha Phi President Evie Vance '86. The sorority's previous membership of approximately 65 members has risen to an all-time high of 74 sisters, she said.

"Alpha Phi's rush seems to support the premise that Alpha Phi is a good idea on campus," Sherwood said. There is "a real inequity in the number of [residence] choices for women" compared to those for men at MIT.

This problem "makes it even more imperative that the Institute find off-campus housing to help alleviate crowding in the dorm system," he explained. The "interest of women in" more housing choices "bears in benefit of options," he said.

"The biggest problems [in securing off-campus housing for Alpha Phi] are zoning laws in Boston," Vance said. The soror-

ity must find a house that is "zoned right, close enough and safe enough, and there's not a whole lot out there."

Sherwood said, "There has been a lot of [concern] from McCormick Hall," concerning the large concentration of Alpha Phi in that dormitory.

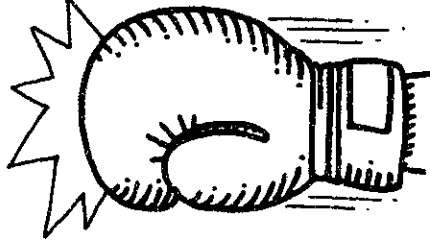
"In the past, [the Institute] has never wanted us to group together in a dormitory," Vance said. MIT "hasn't been willing to let us group together at all."

"I think that if we could have the entire [dormitory - Bexley] ... [and] fill it up, it would be obviously an improvement because it is not filled now," she said.

But "I don't think, in terms of public relations with people in Bexley," that Alpha Phi's acquisi-

tion of Bexley would be agreeable, Vance said. "I don't know about other people. I'm sure a lot would be said on both sides."

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Meet James R. Killian, Jr.



James R. Killian, Jr. will be at the Tech Coop on Friday, September 20th from 1:30 to 2:30 to autograph copies of his book THE EDUCATION OF A COLLEGE PRESIDENT A Memoir. Associated with M.I.T. for sixty years, as student, editor, administrative officer, president from 1948 to 1959 and as chairman of the Corporation, Killian's memoir is a personal account of an unusual career at one of the world's leading science-based universities as well as his full-time presidential science advisor at a time when NASA and our national space program were created and Eisenhower began initial efforts to ban atmospheric nuclear tests and encourage disarmament.

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Football loses its first game

By Jerome Braunstein

The MIT football team lost its season opener Saturday to Stonehill 12-7. MIT's young offensive squad was unable to capitalize on the good field position the defense often presented.

With his offense completing only three of 18 passes, Coach Dwight Smith was forced to depend on the ground game. The Stonehill coach, however, contained the run by placing eight players on the defensive line.

Plagued by fumbles at the most inopportune times, MIT's offense managed to score only one touchdown. Three interceptions thrown by quarterback Peter J. Gasparini '88 compounded the problem.

Gasparini, who injured his ankle during the game, was unable to complete the game. Tailback Christopher J. Adams '87, himself injured early in the game, substituted as quarterback, as the team lacks a back-up.

"They didn't play well," Smith said. With many new faces on the offense this year, the inexperience showed.

Smith added that many members of the offense missed practices this week because of minor injuries. "The good play of the defense will [hopefully] inspire the offense," he said.

The defense, claiming five turnovers for the game, held Stonehill to two touchdowns. "The defense played well," Smith said.

The injury to defensive tackle David Addison '87, however, will hurt the team. Hurt during the final defensive play for the Beavers, Addison will be sidelined with a torn ligament for at least the next two weeks. He added depth by being the third man for the two defensive tackles.

Smith said he was worried about the other two tackles, because the weather should be in the 90s tomorrow at Providence. Last year MIT beat Providence 24-23, but Smith said that Providence is at least as good as Stonehill.

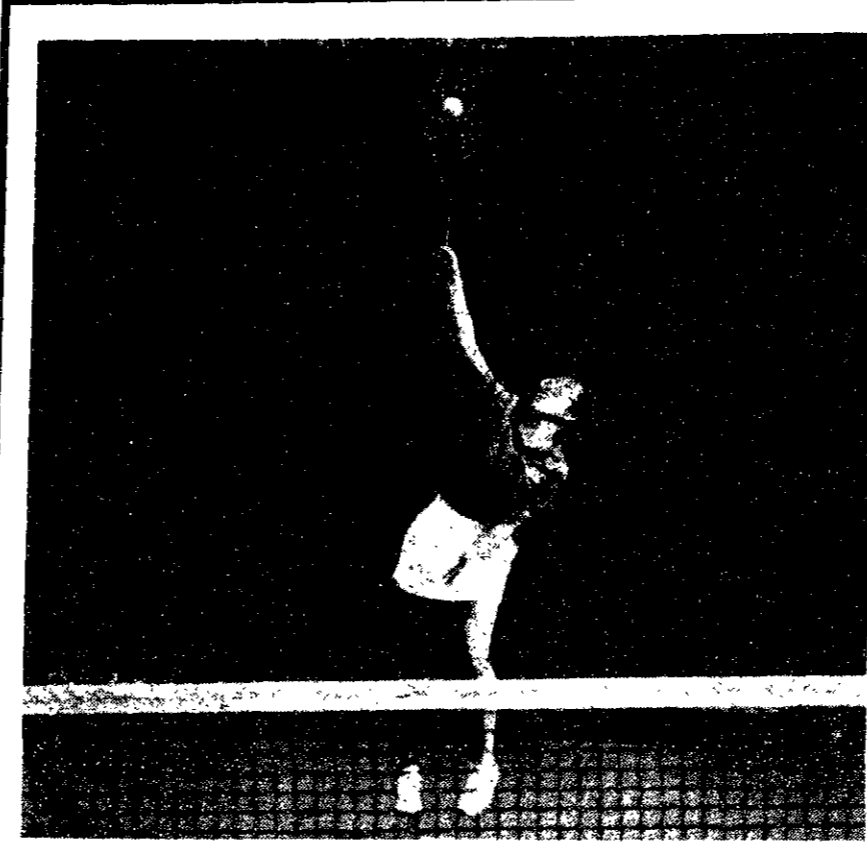
Stonehill 12, MIT 7

Stonehill	0	6	6	0	-	12
MIT	0	0	0	7	-	7

Stonehill—Frank Strachan 42 run (kick failed)
 Stonehill—Doug Maxwell 3 run (kick failed)
 MIT—Ken Corless 30 pass from Peter Gasparini (Gasparini kick)
 Attendance—350

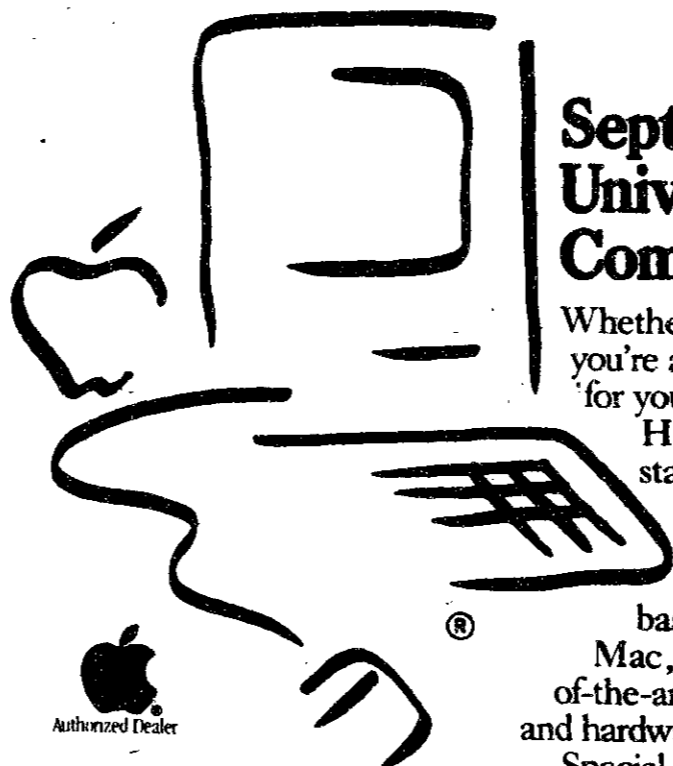
	Stonehill	MIT
First downs	9	5
Rushes-yards	43-114	39-174
Passes	8-21-1	3-18-3
Passing yards	123	54
Return yards	59	63
Punts	7-245	8-276
Fumbles-lost	5-4	4-4
Penalties-yards	1-15	4-30

Individual Leaders
 Rushing—Stonehill, Mykkyyn 18-46, Strachan 7-42, MIT, Ekberg 15-63, Gasparini 10-53, Adams 8-41, Maeda 6-17.
 Passing—Stonehill, Sobolewski 8-21-1, MIT, Gasparini 3-17-3, Adams 0-1-0.
 Receiving—Stonehill, Seablom 5-67, Beek 3-45, MIT, Corless 3-52, Ekberg 1-2.



Kay Lin '87 and Jenny Hyman '87 compete during Wednesday's varsity tennis match against Worcester. MIT won 7-2, bringing their record to 2-0. The women's tennis team will take on Bates today at 3 pm. Tech photo by Mike Frey

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a seminar and answer questions. During the two day show, door prizes will be given away every hour; grand prize—a sailboat. Special discounts will be offered from University Computers at the show.

Don't miss MacFest '85. September 23 from 1 to 8 PM and on September 24 from 9 AM to 5 PM. Easily accessible by the Green Line B train or car, MacFest '85 will be held at Boston University's George Sherman Union Complex at 775 Commonwealth Avenue, second floor, main ballroom. This event is free and open to the public.



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