

Tuition increase announced

By Ben Stanger

President Paul E. Gray '54 announced Friday that the total cost of tuition, room and board at MIT will rise to \$15,230 next year. That is an \$830, or 5.8 percent, increase over last year's fees. The figures, however, do not include the cost of books, travel and miscellaneous items.

Tuition will increase to \$11,000 — a \$700, or 6.8 percent, jump. Room and board will increase by an average of \$130 to \$4230, a 3.2 percent increase over last year's average cost of \$4100. The self-help level will rise 6.5 percent to \$4900.

Gray announced the increases Feb. 28 after approval by the MIT Corporation Executive Committee. The MIT Academic Council recommended the increases.

The Academic Council met Feb. 19 to discuss tuition and self-help levels for 1985-86. Undergraduate Association President David M. Libby '85 attended the meeting. "The Academic

Council is basically an advisory council to Gray . . ." Libby said, ". . . but that's where the decisions are made."

Libby said the committee members discussed several alternatives. They considered the Institute's "financial picture." They looked at how a variety of combinations of tuition and self-help would affect the Institute's budget and student welfare, he said.

Gray said there were several factors involved in the final decision: the effects of increased costs on students' enrollment at MIT; the tuition at other selective universities; and the anticipated operating costs of the Institute.

"You have to make some judgements about what the economic circumstances will be like," he said.

Gray said 12 percent of tuition revenues are given as scholarships annually.

MIT Vice President Constantine B. Simonides said \$90 million of MIT's \$600 million operating budget came from tuition. Other funds used toward education came from interest returns on the endowment — about \$37 million — and gifts — about \$22 million.

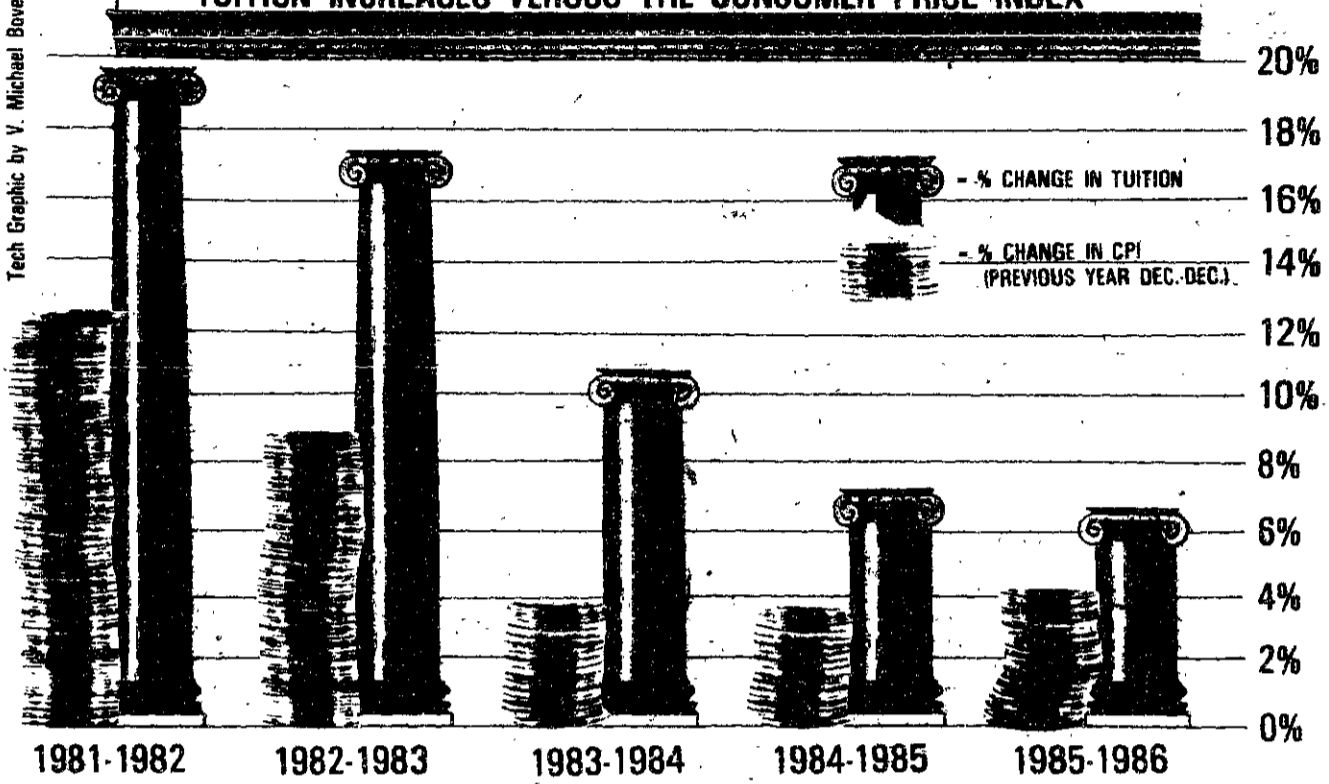
About one-third of the operating budget is used for educational purposes. The remainder is used for research on campus and at the Lincoln Laboratory.

Simonides said the rise in tuition results from salary increases, new programs and compensation for poor returns on the endowment and gifts. Gifts do not increase significantly even in a strong year, he said. But salaries, utility costs and new pro-

(Please turn to page 13)

TOTALING UP THE COLUMNS

TUITION INCREASES VERSUS THE CONSUMER PRICE INDEX



Immunization notice

The MIT Medical Department announced today that two community members have contracted the measles. Dr. Mark A. Goldstein urges students needing immunization shots to get them as soon as possible. Students should either call x3-4481 or walk in between 8:30 am-5 pm Monday through Friday this week.

Students protest movie

By Harold A. Stern

Over 25 people protested pornography at MIT Saturday afternoon. Pro-femina, a women's group on campus, sponsored the demonstration. The protest coincided with the Lecture Series Committee's (LSC) showing of *The Opening of Misty Beethoven*, a sexually explicit film.

Members of several MIT and non-MIT groups gathered in front of the Julius A. Stratton '23 Student Center and walked to

26-100, the site of the screening. The protesters entered the lobby of Building 16, where tickets for the movie were being sold.

Approximately 20 of the demonstrators bought tickets for the first showing, according to Gordon E. Strong '85, an LSC representative. The protesters walked around the room before the showing began.

"When the movie started, a few of them jumped up onto the table on the stage," Strong said. "When they would not take their seats, we turned on the lights and had the Campus Police escort them out."

LSC refunded the protesters' money, he added. The protesters proceeded to the house of President Paul E. Gray '54, where they remained until the next showing. There were no further incidents at any of the later screenings.

A statement prepared by Pro-femina said: "Pornography is a direct cause of violence against women . . . at MIT, many women have been both verbally and physically harassed before and after the showing of pornographic films."

The statement cited the "misrepresentation [of women which] changes the way men think about women and the way women think about themselves" as a cause of harassment.

Laura Hastings G and Gretchen Ritter G, two participants in the demonstration, said the lack

of awareness on the MIT campus of the extent of sexual harassment is a problem. "There is a lot of subtlety to harassment . . . A lot of things are not open or recognized by men, or by women, as harassment," Hastings explained.

Hastings and Ritter hoped the protest would "help people to come together and realize what it means to feel degraded," Hastings added.

The effort "will not stop after the movie," Ritter said, predicting "the fight is going to go on for a long time."

The major problem, Hastings said, is the attitude of students. The women on campus "want to become one of the boys," and do not want to do anything that will "get them noticed," as far as speaking out about harassment.

Ritter also said that men's attitudes toward women here are "horrendous." Pornography is "symptomatic of the larger disease of male attitudes towards women at MIT," Ritter said. The two, who were undergraduates at Harvard University and Cornell University, respectively, believed that the situation is much better elsewhere.

Emily Fierer of the Wellesley Women's Alliance agreed. She said "intercollegiate attitudes at MIT are weird as all hell." She believed men's opinions of women are "based on fantasy," and that men at MIT are unable to

(Please turn to page 2)



Tech photo by P. Paul Hsu

Students protest on the Student Center steps Saturday the showing of *The Opening of Misty Beethoven*.

Visual Arts Center unveiled

By Donald Yee

Members of the MIT community dedicated the Albert and Vera List Visual Arts Center last Friday afternoon. The center is located on the lower two floors of the unfinished Arts and Media Technology Building.

Workers will complete construction on the rest of the building in October of 1985.

President Emeritus Jerome B. Wiesner, chairman of the MIT Council for the Arts, sparked the dedication ceremony with an introductory address. He emphasized the importance of the arts at MIT. "It's hard not to get caught up in the arts at MIT," he declared. "I once asked a freshman who was interested in math and music why he chose MIT instead of Yale, and he replied, 'Because the music's better.'"

President Paul E. Gray '54 said the center "should not serve as a

warehouse for visual arts at MIT, but as a showcase and magnet."

The ground floor of the center contains three galleries: the new Hayden Gallery, which has nearly twice the floorspace of the old gallery in Building 14; and the Sculpture Archives and the Reference Galleries, two new additions to exhibition space at MIT. The offices and archives of the Committee for the Visual Arts are also located on this level.

A sculpture garden lies to the east of the building. The garden currently contains no works. The lower level houses a sloped, 196 seat film/video theater. "This facility is carefully treated acoustically with the potential for abundant media projection," the dedication program stated.

The dedication's principal speaker was Marcia Tucker, director and founder of The New Museum of New York City. She

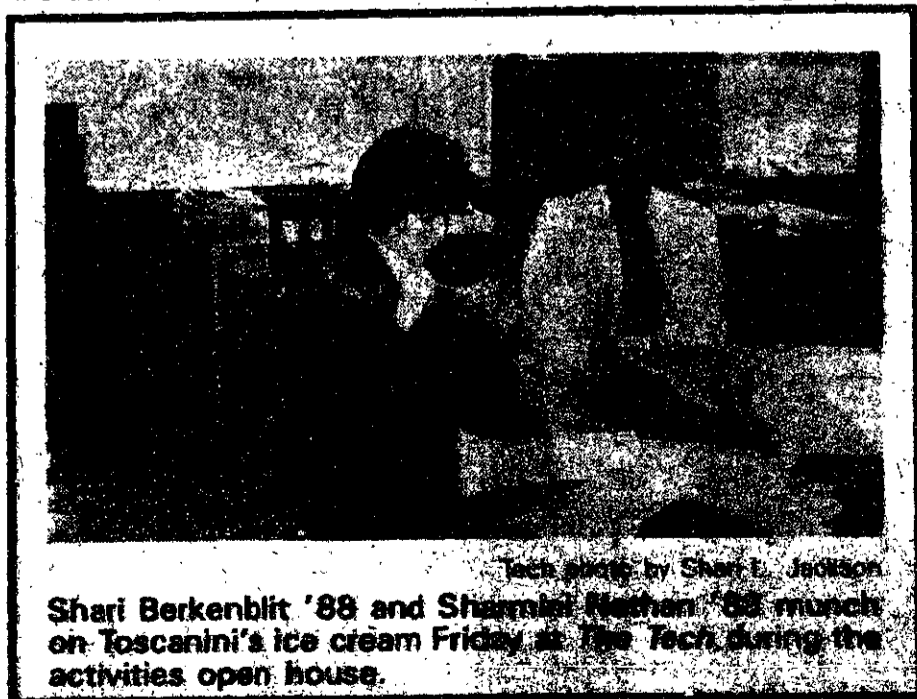
discussed the nature of contemporary art. She said, "Art and beauty are no longer synonymous . . . there is little visibility and glamour. For art to succeed, its creator must fail. It moves us to think. To think is to learn, and to learn is to grow."

Following Tucker's speech, Gray and MIT Corporation President David S. Saxon '41 presented the Lists with a Revere bowl, and two identical portraits of the Lists standing before a painting from their collection.

The ceremonies then moved into the atrium of the new center, with the unveiling of two donor plaques, honoring the Lists' large contributions in support of the center.

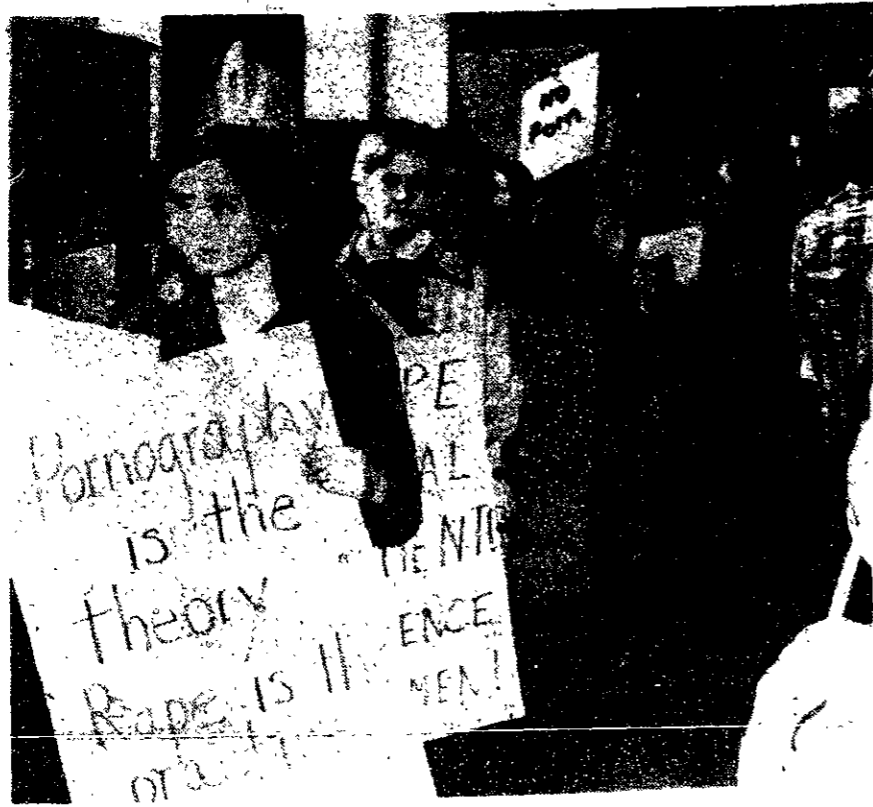
The center's exhibitions were opened to the public at 5:30 pm. Currently showing at the new Hayden Gallery is "Giacometti to

(Please turn to page 2)



Tech photo by Shari L. Jackson

Shari Berkenblit '88 and Sharnie Nathan '88 munch on Toscanini's ice cream Friday at the Tech during the activities open house.



Tech photo by Todd Fujinaka

Demonstrators march against pornography in Building 16 where tickets for the sexually explicit film were sold.

Students demonstrate against pornography

(Continued from page 1)
 "understand what females are like as people, not playthings." Fierer accused LSC of not trying to find inoffensive films. She claimed LSC "does not want to bother finding erotic movies. They are content to show pornography."

Although she believed the Ad Hoc Pornography Screening Committee was a step in the right direction, she said they "do not have input from people sensitized to pornography."

Pro-femina's newsletter, however, criticized the committee's efforts to find a sexually explicit film which does not objectify women. The newsletter referred to the committee as a "smoke-screen committee."

A lesbian organization associated with Pro-femina showed an alternative film Saturday night. Fierer believed "the movie was inappropriate" calling it "a little silly." Over 400 people attended that screening.

Over 1300 people bought tick-

New gallery open for art enthusiasts

(Continued from page 1)

Johns: The Albert and Vera List Family Collection." The Sculpture Archives Gallery contains works by sculptor Jacques Lipchitz.

In the Reference Gallery, performance artist Stuart Sherman will be working on his second trilogy during his month-long residency. The work will culminate in a performance of his 12 minute "Evocation of the Works of Chekhov."

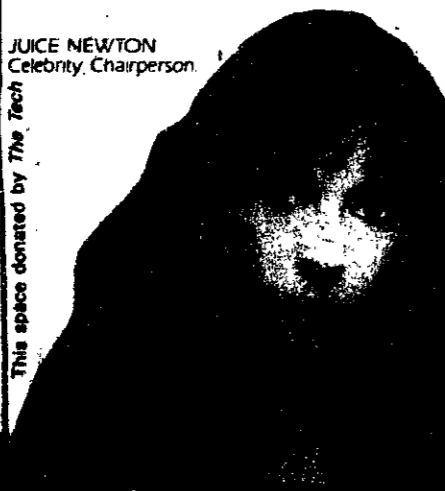
The galleries are open daily from 10 am-4 pm and on weekends from 1-5 pm.

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Dormitory to close for renovations

By Michael J. Garrison

Senior House will close to residents this summer for physical renovations, according to Lawrence E. Maguire, associate director of Housing and Food Services. He said the closure is "part of an on-going plan for major renovations on east campus."

Stephen T. Lentz '86, Senior House president, said 125 house residents signed a petition asking that the dormitory remain open. They sent it to Housing and Food Services.

The petition also asked that none of the murals in the house be altered, Maguire said; physical plant is "not going to touch anything generic to the house."

"Similar work at East Campus last summer proved that keeping houses open while doing major renovations is not the best plan," stated a letter written to Senior House residents by House Manager Lucile N. White. The renovations at East Campus, which continued into the fall term, are still unfinished, according to Maguire. Senior House has "got to be complete . . . by the fall term," he said.

"Senior House residents who desire summer housing will be relocated to other dormitories," White's letter continued. Lentz projected that 80 residents will have to leave Senior House for

the summer.

The Institute has "no plans whatsoever" for where present Senior House residents who desire housing for the summer will live, Lentz said. "It's up to us" to find space in the dormitory system, he added.

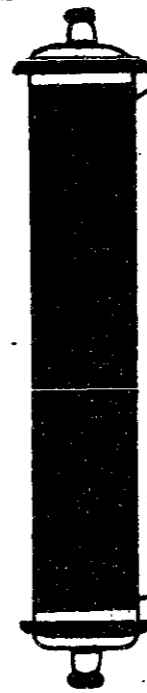
Efforts are "being made to put Senior House people together" in other dormitories over the summer, Maguire said. But there are no definite alternatives yet. The planning process is "still on-going," he explained.

Renovations to dormitories on the east campus were prompted after MIT located "money in the

reserves" and decided to make "east campus more like a campus," Maguire said.

Most of the work will be done on the heating, hot water and sewage systems, according to White's letter. Housing and Food Services also plans to repair and replace some of the masonry and to remove the ivy from the building. A petition is circulating within Senior House which asks the Institute to save the ivy, Lentz said.

In addition to the work at Senior House, East Campus still requires new bathrooms and major landscaping, Maguire said.



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7:00 p.m.

Building 4 - Room 149

Reception to follow

news roundup

World

Earthquake devastates Chile — An earthquake measuring 7.4 on the Richter scale struck Santiago, Chile Sunday night, killing at least 32 persons and injuring hundreds, the government reported.

Local

Harvard black alumni gather — More than 50 black Harvard undergraduates organized a reunion of about 100 black alumni last weekend. They wanted to share with each other the experience of being black at different periods of Harvard's history, according to student representatives Valerie Barton and Anne Bailey.

Sports

Truth victorious in Florida Derby — Proud Truth, the three-year-old son of Graustark, won the \$300,000-added Florida Derby Saturday. The Derby, run at Gulfstream Park, is considered a stepping stone to the prestigious Kentucky Derby.

Weather

Snow flies in the face of adversity — Yesterday's snow will be replaced by rain and drizzle today. Clearing skies will see highs reach 52-56 degrees, and lows tonight will dip to 28-32 degrees. Wednesday will bring chilly breezes and highs of 38-42 degrees.

Michael J. Garrison
Craig Jungwirth

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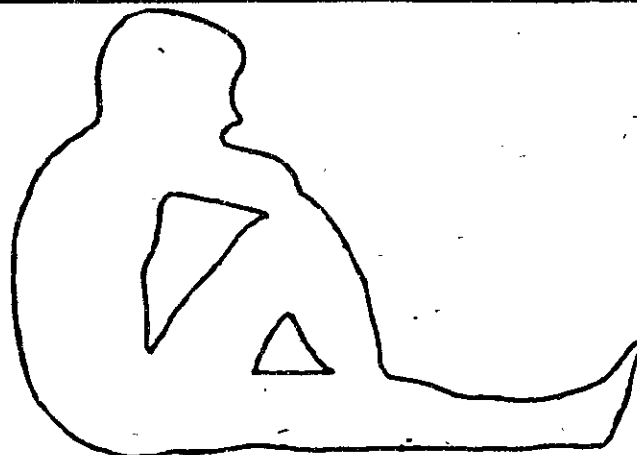
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Wednesday, March 6, 1985

7:30pm to 10:00pm

Room 50-306, Info: 253-5440

opinion



Column/Ken Meltsner

Death has gradual effect on family

It comes in three stages. The first takes seconds or minutes. The last two may take the rest of your life.

Knowledge: You can find out about death without any problem. You can walk over to your girlfriend's room and be told your mother just called: "Your grandmother just died." The knowledge hits you, but it just spreads all over and leaves you cold. It doesn't hurt. You can't feel.

I felt worse when I came out one morning and saw my car broken into. The glass was scattered over the sidewalk, glittering in the sun. That was real. A voice over a phone from the other side of the continent isn't real. I had hoped it was a sick joke.

My sister said she didn't feel it either when she found out. She calmly made plane reservations and called me to check on how I was doing. She kept her feelings on ice until she could get home.

I ran around for a few days and registered my car.

The knowledge of death is like those little notes that the Dean's Office sends out when a student dies. "John Doe is dead; please update your records." Even *The Tech's* little black-bordered obituaries can't give anything more than the facts. Anything past simple knowledge has to come from within.

Belief: At some point, you begin to thaw out. You should try going to McDonald's and remembering you used to always go there with your grandma. But it wouldn't do to break down in public. You keep the temperature down.

Eventually, the thaw has to come. I put it off for a whole week. I had things to do, and I couldn't afford it right then. But I couldn't afford not to.

I had always been told the *kaddish* was said for the survivors. You had to remind yourself that God was merciful and just. I knew that, but I was still shocked by how much it hurt when I finally grieved for my grandmother.

I don't usually cry. In my grief, I could not stop. I now understand why people tear their clothes or go on benders. The pain is great, when one finally realizes someone is no more.

My grandmother was an eternal part of my life. She was there before I came into this world. I still can't conceive of a world without her. She had her faults and our relationship was rocky at times, but she was always there.

When my dog died, it took me months before I felt comfortable not being home at the time for his walks. I don't know if I'll ever feel comfortable in a world without my grandmother. I've found myself ordering McDonald's Apple Pies lately. I hadn't eaten one for years. It reminds me of the times I used to go out with my grandmother.

Acceptance: You have to work toward accepting the now-ended relationship. You have to remember that the deceased was not blameless in all the disputes, and that guilt can only accrue during life. The books have to be closed.

I'm finding this part the toughest. My grandmother and I were not on best of terms. I have to remember that I did love her, that I did remember birthdays and special events, that I did try to cope with her petty eccentricities — and that she loved me.

My father sent me a business card that I printed for her back in high school. She still had them, even though the business fell through. My mother tells me she still had my Science Fair medal. I've asked for it back; it's doubly special now.

Her death has made me ache to spend more time with my parents and grandparents. The most frightening part of these last few weeks is the realization no one is immortal, and some day I'll have to make the calls and not just receive them. Until then, I'll try to keep better contact. It's tough, but you have to share the good times so you can get through the bad.

I used to romanticize death. The books I read often hinged on "heroic sacrifices" and "tragic deaths." That's the problem with a literary background: It doesn't prepare you for the ordinary, everyday tragedies. My first thought after I stopped crying was that this experience would help improve my writing, which seemed like a cold-hearted thought at the time.

I realized later death was simply a part of life of which I had been blissfully unaware. I regret the education, but part of life has to be an awareness of the end of life.

I no longer believe death itself is noble or honorable. Death just is, and the honorable and noble part comes from the survivors, as an attempt to justify an occurrence which is essentially unjustifiable.

(Please turn to page 5)

feedback

Women's world imbalanced

To the Editor:

I would like to respond to Georgia Nagle's letter, which appeared in *The Tech* on March 1. Her opinions are the kind that have kept women in chains for all of history. In particular, her belief that there are "God-given" roles for men and women shows that she has been successfully socialized into this sexually imbalanced world.

She fails to see that "the differences our Creator gave us" are more the construction of society than of a Deity. Moreover, those differences are not as innocuous as she would have us believe.

"The differing roles of life" to which Nagle refers have come to mean, in short, that women are responsible for children and love, while men are responsible for money and war.

Nagle believes that Mary Rowe and her followers, by trying to blur these roles, cause unrest between the sexes. If, in fact, it is the aim of Rowe to "blur" male and female roles, I applaud her efforts. (I don't however agree completely with her stand on pornography.)

Rowe's efforts are not responsible for the acrimony between the sexes. What causes the male-female conflicts is not women abandoning their roles, as Nagle claims. The cause is women rejecting their tradition roles in search of equality. Thus the unrest is a positive force and not one to be answered with quiet obedience.

Nagle seems to advertise chastity and modesty, bemoaning the fact that "the women of today seem not to have been taught the virtues of purity, chastity, and fidelity." Worse yet, the innocent pure suffer as a result of the immoral among us, claims Nagle.

This classification of women into categories of "pure" and "immoral" parallels the classic portrayal of women in film, mythology, and, perhaps, the male psyche as either angels or whores. These classifications are debilitating to every woman; why doesn't Nagle see that she has fallen in love with the chains that bind her?

Sharon E. Klotz '86

The Tech

Volume 105, Number 8

Tuesday, March 5, 1985

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The Tech (ISSN 0148-9607) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and alternate Tuesdays during the summer for \$13.00 per year Third Class by The Tech, 84 Massachusetts Ave. Room W20-482, Cambridge, MA 02139. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59220. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139. Telephone: (617) 253-1541. Advertising, subscription, and typesetting rates available. Entire contents © 1985 The Tech. Printed by Charles River Publishing, Inc.



opinion

feedback

German students harassed by films

To the Editor:
We wish to thank Michael C. Lynch '76 ["Dean's Office continually asserts its authority," Jan. 16] for raising a critical issue which has long been in our hearts and on our minds. As members of MIT German House, we agree with Lynch that World War II films should be completely banned from the MIT campus, since these films directly, grossly, and inarguably violate our civil rights.

Germans are inevitably cast in a bad light in these films. All Germans are shown as heartless, cruel, unthinking and ignorant. This serves only to perpetuate the stereotypes which people have. Elizabeth J. Salkind '85 ["Pornographic films lead to violence against women," Dec. 11, 1984] did an outstanding job of describing how films adversely affect the civil rights of the group involved.

World War II films show Germans as objects of hatred, not as people. Misquoting from Salkind, this "legitimizes and encourages those feelings of hatred, and actions which demonstrated them..." World War II history, "in all its forms, infringes on others — others in this case being German House residents. World War II films are part of "a systematic practice of exploitation and subordination based on" national origin.

"The bigotry and contempt it promotes, with the acts of aggression it fosters, harm" German House members' "opportunities for equality of rights in employment and education" and promote untold violence and harassment.

Clearly LSC has already taken our needs somewhat into account. We heartily applaud LSC's decision to show an alternative film to *Das Boot* last Saturday. (I believe the alternative is *The Opening of Misty Beethoven*.) This, however, is not enough!

Our civil rights will continue to be flagrantly and willfully violated until all such films are banned from campus. The very fact that World War II films are shown at MIT proves that the administration supports the oppression of people of German descent that accompanies these films.

As members of my community watch them, as a German House member "...I am targeted for violence." This is discriminatory. The only thing we cannot say is which individual "German House members" will be the recipients of the violence.

After such films, German House residents and others of German descent are "subjected to detailed recounting of scenes from the film and to an increase" in demeaning comments and jokes.

We are forced to hear about relatives tortured or killed by Germans, about how Germans have been the primary cause of war in this century, etc. "Even without these actions," World War II films "as a traditional event that portrays the objectification and abuse of" Germans "is in itself harassment of" Germans.

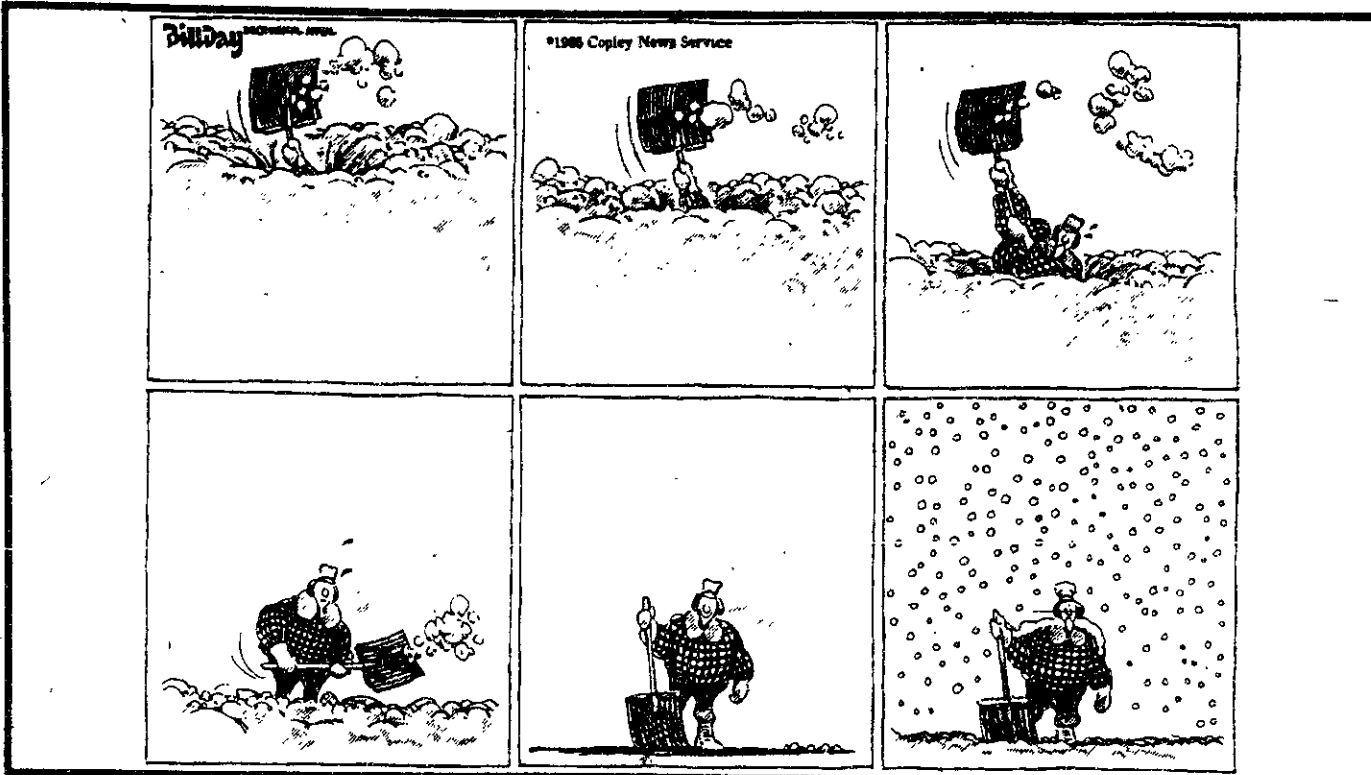
Our objection to World War II films "is not an objection to some bad ideas floating around in some people's heads, but to concrete violations of... civil rights." We demand that the entire MIT community act at once

in this issue of utmost importance, and ban all World War II films from campus immediately, without further discussion, and using whatever means are available.

This letter is not intended to represent the views of MIT German House as a whole, merely the members who are listed below. As absurd as this letter is, we think that it is only slightly more ridiculous than many of the views which have been expressed on the issue of pornography.

Our own views on pornography are mixed; many of us have strong objections to it. Yet we believe that there is a big difference between protest and censorship.

- Max Hailperin '85
- Paul Hillner '88
- Scott S. Lawton '86
- Lauren Mahorter '87
- A. P. Sohn '88
- Chris A. Raanes '86
- Jim Weygandt '88



Knowledge, belief and acceptance

(Continued from page 4)
The most one can hope is that the good lives on after the life is ended. My father said it best in his hope that my grandmother's virtues would be passed down, through him, to my sisters and me. In this way, she would live on as long as she was remembered. I wrote this column to share my experiences. Purely on a self-

ish basis, I have felt better to write it. The act of writing comforts me. Even if this column were not to see print, I would feel better having done it.

In print, it continues the dialogue on death as part of MIT life. There have been too many black-bordered boxes, too many Dean's Office letters lately, and if MIT is to be a community, we

have to share the pain of our losses. We used to speak of the MIT family; it's sad that this has had to become the Institute Community.

Perhaps the trend can be reversed. A family has to share both the good and the bad. Death is common to us all, and by sharing my loss, I hope to lessen such pain for all of us.

MATTHEW BRODERICK IN
A RICHARD DONNER FILM

LADYHAWKE



Warner Bros. and Twentieth Century Fox present

MATTHEW BRODERICK

RUTGER HAUER • MICHELLE PFEIFFER

A LAUREN SHULER PRODUCTION

A RICHARD DONNER FILM

"LADYHAWKE" LEO MCKERN • JOHN WOOD Story by EDWARD KHMARA Screenplay by EDWARD KHMARA and MICHAEL THOMAS

and TOM MANKIEWICZ Music Composed and Conducted by ANDREW POWELL Photography by VITTORIO STORARO

Consultant TOM MANKIEWICZ Executive Producer HARVEY BERNHARD Produced by RICHARD DONNER and LAUREN SHULER

Directed by RICHARD DONNER

PG-13 Parents Are Strongly Cautioned to Buy Limited Supervision for Children Under 13 Some Material May Be Inappropriate for Young Children

Read the Signet Paperback

COLONY STORES

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FREE SCREENING

TUESDAY, MARCH 5

8:00 PM

KRESGE AUDITORIUM

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MIT LECTURE SERIES COMMITTEE

MIT

MIT or Wellesley student I.D. required.

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feedback

Students need sensitivity

To the Editor:

I never would have thought that I would write a letter to *The Tech*. I am so tired of this wave of neoconservatism that I had to do it. I am sick of the ivory-tower atmosphere in which most of the students here at MIT and at the other elite colleges live. I can only praise Jeremy Grace '83 for his letter on pettiness.

To give you an example of what I am talking about, I will relate to you an incident which occurred about a year ago. I had excoriated one of our fellow students for his insensitivity to the consequences to workers and their families of the massive layoffs which would result from the severe austerity policies that he proposed for implementation by our kind and gentle government.

I said to him that he had obviously not lived life. His terse reply amounted to "I don't have to live life; I can read it." That's right; that is what the man said. I have a witness.

For those who may wonder what kind of life that I have led, I'll tell you that our Manhattan apartment building ain't on Park Avenue. We just hope that the superintendents would clean up the urine in the stairwells and paint over the ugly graffiti more often. But that's no burden. I've had a good time.

But God forbid that the ivory-tower inhabitants be forced to come down and "live life." Most would probably have a slight distaste for it; some may not even survive it.

In recent times liberals have

had much trouble arguing their positions in ideological terms because of the growth of this selfish, greedy generation of Yuppies. Therefore, I will attempt to put forth pragmatic arguments for social liberalism. My contention is that people must decide whether they want Social Darwinism and Capitalism or a civilized society. We cannot have both.

Darwin expounded the theory of the natural selection of the strong over the weak, the survival of the fittest. I will try to give you examples of cases in which the weak of our society, a group including "good guys" and "bad guys," will do whatever it takes to put themselves in a position of strength when they recognize their position of weakness. Often "whatever it takes" does not fit into our idea of civilized society.

We are all familiar with the "terror" caused by the poverty-ridden unemployed youths in our cities, who are taking other people's money by force. If we are to abide by the rule of the survival of the fittest, how can we blame them? When it comes to survival, everyone will be looking to make himself/herself strong.

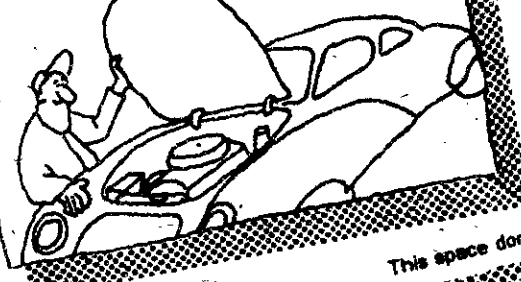
In the case of the unemployed youths, taking up arms is how they can do so. When it comes to survival, who is to say that the smart and ingenious should survive? Who gives some of these smart people the right to be so arrogant? If survival is the name of the game, I'd say that loading a piece is pretty ingenious.

In fact, Bernhard Hugo Goetz thought so, too. Having been mugged, he recognized a weakness. He loaded his piece, whipped it out, and let it rip. Would you call shooting two people in the back as they sought to flee civilized?

Like a true gentleman, Goetz checked the condition of the four youths, after firing the first four shots. Seeing no blood from one of the youths, he said, "You don't look so bad. Here's another," and kindly proceeded to shoot the youth again. You gotta love it, I tell you.

On top of this, our beloved Simson Garfinkel comes out of the woodwork and declares his hope for the death of the youth in a coma. Civilized man once again waxes eloquent. Dear Simson and our own Richard Herr-
(Please turn to page 12)

Keep your engine tuned.



This space donated by The Tech

CAREER SEMINAR

"Opportunities in Management Consulting for People with Technical Degrees"

JOHN C. AVALLON, '73
Manager, Manufacturing Consulting Practice,
Ernst & Whinney

Wednesday,
March 6, 1985

4:00 p.m.
Room 4-163

Sponsored by the Office of Career Services
and Preprofessional Advising

Stove and Cat are candidates for UA

To the Editor:

We are pleased to announce the candidacy for Undergraduate Association president and vice president of Magee the stove and Milhous the cat, commonly known as stove and cat. The stove and cat are running as write-in candidates in the March 13 elections.

We would like to clear up certain unfortunate misconceptions which have arisen during the course of the campaign concerning the identities of the stove and the cat. The stove and the cat are most emphatically not people, nor do they represent members of the human species in any way, shape, or form.

Magee is a gas stove with four burners, an oven, a broiler, and a clock that does not work. Milhous is a white, female, short-haired cat of anonymous pedigree. She is three years old; that's twenty-one for you and me. The stove and cat share common ethical values and interact well in the decision making process. They personify the true spirit of independent idealism which characterizes the MIT student body.

To facilitate the choice of leaders from among the many fine, worthy, and noble candidates running in this election, we would like to challenge our competitors to a public debate.

We hope you will think long and hard about the important decision which lies before you, and we trust that you will choose the stove and the cat for UAP and UAVP.

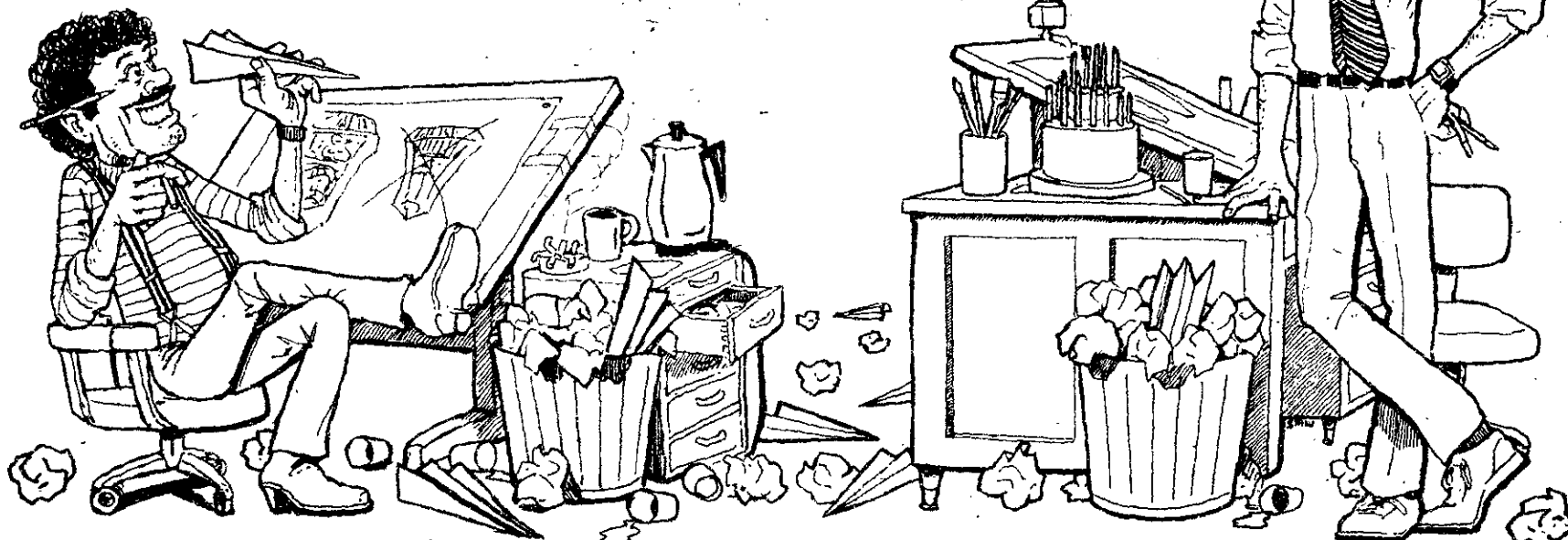
Magee the Stove
Milhous the Cat

The Committee to Elect
the Stove and the Cat:

Seth J. Field '87
Stephen T. Humble '86
Ignace Y. Kuchazik '87
Daniel M. Lerner '85
D. ... '88
... '87

MIT Class of 87
Ring Premiere

Thursday March 7th
Lobby 10



IMAGINEERED
FOR THE CLASS OF '87

ARTS Misty Beethoven degrading

Guest Column/Ruth Davidon

(Editor's note: This column deals with sensitive issues. It contains some explicit imagery which may offend some members of the MIT community. The Tech has chosen to run it — in an abridged form — because of relevant issues it raises.)

I have an interest in writing film reviews. I don't like to see people degraded; I don't like to see sexuality deployed for political and commercial purposes.

I had hoped *The Opening of Misty Beethoven* would be "not detrimental . . . or demeaning," as Ken Weems '85 claimed. I had hoped it would be erotic and pleasurable.

I am including this introduction because *The Tech* required it in order to print this review.

Two twisted quotations from Shakespeare and a myriad of tourist trap sites in France and Italy are not enough to make *The Opening of Misty Beethoven* a work of art.

There is no subtlety, symbolism, or need for imagination, as body part after body part assault our senses in young Misty Beethoven's rise to the epitome of female accomplishment, the perfect object for satisfying male oral-genital fantasy.

Technically, *Misty Beethoven* is a poorly made film which leaves one to judge it primarily on content. The film is degrading and demeaning to most of the characters involved, most notably the women. It is far from the clean, "inoffensive" movie as claimed by LSC. Yet, it is also a far cry from many of the so-called "hard-core" pornographic films shown in the Combat Zone.

Women are not physically beaten, torn, cut or "snuffed," although the sex gets a little rough in scenes. But a film such as this one must be criticized in the context of its genre.

A slide at the beginning of the film introduces it: "This movie exploits women," and the audience cheers (uncomfortably?) as the breasts of a woman in a bikini top flash like neon signs. The next slide, "This film also exploits men," gets less applause, relieves a little more tension and reassures us that the first statement was included as a joke. Okay, LSC has made its token acknowledgement (or is it even that?) of the film's derogatory view of women. The film begins.

The Opening of Misty Beethoven plays with the Pygmalion theme in portraying the training of young, naïve Misty by her mentor, Seymour (pun intended; nothing here is subtle). He finds poor Misty in a French movie house where she charges ten dollars to masturbate men as they watch porn flicks, and determines to make her the star of his new novel. He believes he rescues her from being fated to this awful lifestyle by training her (like an accordion monkey) to perform fellatio on the important men of Europe.

The women and men in the early scenes of the film were roughly equal in the amount of clothes worn; women were not shown exposed next to clothed male partners. In fact, women were increasingly shown with more clothing on than their male counterparts, who soon became their male lollipop.

Clearly, however, the men's open trousers were to facilitate the females' giving the men pleasure. Rarely was the opposite the case.

Seymour and Misty leave the theater to go to a brothel where it is clear that women are there by their own choice. The women seem happy to be there — another bit of implausibility to add to the film's male fantasy-like quality. There they meet Seymour's old friend Geraldine who is selling sex to sailors in open rooms with several to a room. These prostitutes are clean and well-fed. They are not drug addicts, apparently satisfied with their occupations.

The plot becomes more improbable as Seymour convinces Misty to leave her beloved career to come with him to Italy and learn to get over her squeamishness at satisfying men. She sheds her wig and whorish make-up to become sexually-omniscient Seymour's darling little innocent, donning ponytails with white ribbons and a wide-eyed "teach-me" expression.

In Italy she learns not to wince as men

masturbate over her and ejaculate over her face and neck, all the while maintaining her perseverance in this new and wonderful world.

Seymour's mansion swarms with maids in black skirts and white bonnets who take turns in giving him oral sex as he goes on with his lectures to Misty, apparently unaware of their presence.

The airplanes on which Seymour and Misty fly together during their exploits are copiously stocked with stewardesses whose primary purpose, it appears, is to perform fellatio on passengers, and pilots, too — maids, stewardesses and prostitutes, all clamoring to make these men climax.

These women's pure joy in subordination and their evident stupidity are demonstrated again and again for us to laugh at. Yet not a word or a scene to indicate that any kind of mutual love or pleasure is occurring. The film clearly caters to a male audience, but mutual pleasure can be even more erotic for men than simple one-way oral stimulation.

The only point at which Misty shows genuine pleasure and arousal (as much as her acting will allow) is a scene in which another woman on the airplane, the pilot's wife, begins to fondle and kiss her. Yet this scene is cut short abruptly by a stewardess who demands to see the pilot's wife's first class ticket, which she doesn't have.

So Misty is left unfulfilled, and it's not really an issue. Was it a conscious statement on the part of the screenwriter that only another woman was concerned with Misty's orgasm, or was that scene inserted as a sensationalist thrill? I guess the latter, although I can't help wondering if it was an unconscious acknowledgement of the men's disregard for Misty's own pleasure.

As Misty becomes increasingly "competent" at pleasing men, we watch as she, on her knees, brings three men simultaneously to orgasm. Here the plot takes a little twist. As the three men leave Misty kneeling, she begins to cry. The audience sends an "Aaawww!" in mock compassion (obviously what the director was asking for), and Misty runs off. Maybe she isn't so happy in this new lovely life she is leading.

The screenwriter attempts to invoke dramatic irony when Misty walks in on Seymour lambasting and criticizing her behind her back, but the scene loses all power and becomes sappy and sentimental as she makes a pathetic attempt to fight back and desert him.

We identify with her for a gratuitous minute; then we, the audience, can pat ourselves on the back for our feminist sympathies, and enjoy the rest of the film.

In the end, she literally comes crawling back to him after all. He doesn't lose a minute in jokingly putting her down once again — "We didn't train her properly, she still has rough technique." She bites him, but the ensuing chase scene ends happily ever after.

I left with a knot in my stomach and not wanting even to see or think about sex for months: I wouldn't even venture to use the word "raw" in describing the sex that was poured down our throats. This sex was too over-processed, like American cheese.

The gyrating pelvises constantly bumping each other and mouths and penises constantly battling were as devoid of any eroticism as pumping up a bicycle tire, although obviously others in the audience found it much more exciting.

I think more than just the emotional (not to mention intellectual) emptiness made *Misty Beethoven* a bad movie. I am not a white heterosexual male, so I have an immediate disadvantage in attempting to appreciate this movie. Should I be happy that no blacks or other minorities were included in this abuse of human sexuality? Or do I look upon it as upon yet another manifestation of the racism and sexism this industry promotes?

The unrealistic myths this film perpetuates aside, its derogatory portrayal of women, indeed of sexuality, is as harmful as it is disgusting. One doesn't need statistics to see the harm. It hurts.

Maybe I could have got rid of this stomach-ache by sticking my finger down my throat, but I felt as if with all my attempts to identify with Misty, I had had enough things stuck down my throat.

Column/Corrado Giambalvo

The Opening of Misty Beethoven, starring *Does It Matter and Random Genitalia*. Directed by Do weCare. This film is unrated.

After much bureaucratic controversy, the Lecture Series Committee (LSC) brought to us the so-called "traditional" registration-day film. The publicity devoted to the pornography issue from the discussions which developed in *The Tech* would have been unattainable by more traditional advertising.

The Opening of Misty Beethoven (TOOMB) must have proved, like its predecessors, to be one of LSC's most profitable cinematic ventures.

The pornography issue has been part of campus life since my freshman year — nearly three years ago. It has been dealt with from every possible angle. People's claims on the subject have ranged from the incumbent threat of First Amendment rights, to the link between pornographic films and violent behavior toward women, to the pedagogic and instructional value of these films for the sexually inexperienced audience.

The lack of resolution among the student body may result from a campus-wide discomfort with sexuality. I would guess this is to be expected from people of our age group, or perhaps any age group. It is clear that SEX is a difficult topic, especially for young people who are in the process of discovering themselves through the college experience.

The MIT community has not dealt with sexually explicit films on campus in terms of the art-form itself (assuming one could define it as such). I will try to provide a plausible solution to the dilemma: to see or not to see the film (it would be unconstitutional to prohibit the show altogether), and at the same time praise or condemn *TOOMB* as a film of its genre. (One could of course decide that the whole "genre" be condemned).

My limited savvy of the celluloid and the pornographic industry will be of little help. I feel the pornography issue needs to be tackled with large doses of common sense, altruism, open-mindedness and humility. The above factors are not guaranteed; I will strive for them.

I went to the 9 pm show last Saturday night in the company of a woman I barely knew. I did so in order to achieve a greater level of objectivity in my perception of not merely watching a pornographic film, but also of attending an LSC pornographic screening in company of an MIT audience in 26-100.

Ruth was also interested in reviewing the film for reasons evident in her review. While seeing a pornographic film with a female counterpart is certainly not one of my first-date type activities, I thought it could be an enlightening experience. (You sexually inclined people out there can now make all the obvious jokes).

Upon buying the tickets I felt the prevalent tension. The unusual number of Campus Police officers did not help lift the heavy atmosphere. People looked at each other with suspicion; maybe even shame. When I recognized a female acquaintance of mine accompanied by her boyfriend, her uneasy smile seemed to say: "I don't know why I am here."

The audience was first confronted with a series of slides, courtesy of LSC. (I do not find it surprising that no campus entity purchased advertising slides.) One slide stated: "This film exploits women." The audience laughed. Perhaps this was an LSC ploy to try and relax the audience by stating the obvious argument of activist women's groups. I failed to appreciate the humor.

Looking back, the laughter seemed forced, as though the audience wanted to get of its collective sexual insecurities in one snappy guffaw. Then came the second slide: "This film also exploits men." More guffaws. Now we could all enjoy the film knowing that it is okay to watch men and women being sexually exploited. How very complacent. How very self-righteous. We were now ready to relax and watch *TOOMB*.

From the very beginning we knew it was an triple X-rated film. Copulation was the theme of the opening scene and every scene thereafter. As the film progressed a strong bias towards male orgasm and oral

sex performed on men by women became apparent. A film director who is sensitive to the audience's needs might have wanted to be more balanced. The obvious inference is that, since the audience is by and large white and male, the director was indeed catering to satisfy such needs. (Women, beware! White males on campus.)

The film has a sophisticated plot compared to the pornography industry's standards. But it failed to provide variety, despite the fact that it was shot in at least three different countries. Genitals in Italy look the same in France as they do in America. Such directing techniques would lead one to believe that *TOOMB* was one of the better porno flicks. This is true, but the spectrum they span is so limited that such infinitesimally small improvements can hardly boost it to a viewable category.

The claim is that such films are wildly stimulating and sexually exciting; an understandably important reason to warrant their production. (I am glad there are lots of socially aware people out there!) Yet, I could not feel the erotic stimulation. My manhood had been challenged.

In sports films, close-up shots of limbs working together in a coalition of strength and endurance can provide considerable dramatic effects. In pornographic films, it doesn't work. I would like to speculate that the reason for such failure is that when one is engaged in sexual activity, the mental imagery created comprises people as whole beings rather than people as life support systems for genitalia.

All the sex scenes had an hypnotic quality. The most audacious of the latter which involved a threesome (a man and two women) where leading actress Misty took on a male homosexual role with the aid of a high-tech metal and plastic harness, had the audience in a quiet, disturbing awe. I wondered what was going through people's minds. I hesitated looking on my left to see what my fellow reviewer's face looked like. Every movement I made felt clumsy and gave away my uneasiness.

My neighbor was laboring this experience with extreme difficulty, awaiting the moment when she could flee the lecture hall. She must have been the only one.

I would hope everybody else in the audience was watching *TOOMB* because they really wanted to. They had weighed their financial and temporal constraints and realized they had made a wise choice. I felt secure they had made the best possible choice; this is MIT, one of the world's cradles of academic intelligentsia. Surely, such preposterously high cumulative intelligence quotients could coalesce and make the right moral choice.

It was finally over. I left minutes before the end and apparently I missed the whole point of the film. The male master is superseded by its female pupil and becomes enslaved to her. The exploiter becomes exploited and women rise above men. The deep message is so simple and refreshing it has no trouble being absorbed. One woman clad in a loud and tight pair of red jeans answered: "It was good!" when I asked her what she thought of the film.

In my limited objectivity, I kept on thinking of all the people who have expressed strong aversion (backed by statistics of attacks, harassment and the like) to the showings of films like *TOOMB* on campus. I linked their ordeal to the faces of the people as they walked out of 26-100. LSC and its pornophilic audience was victorious, but they certainly didn't seem triumphant.

Like battered dogs, they walked out of the darkness with their tails between their legs.

The dilemma, then, has been resolved. Next time LSC shows an X-rated feature, don't go.

ARTS interviews I. M. Pei '40

I. M. Pei, interviewed by The Tech.

One of MIT's most distinguished graduates is the architect I. M. Pei '40. A native of China, Pei came to the United States in 1935. He has lived and worked here since then. His architectural firm, I. M. Pei & Partners, has its headquarters in New York City.

The Compton Gallery (next to Lobby 10), that most accessible — yet least known — exhibition space of MIT, is featuring a small exhibition on his works, entitled I. M. Pei '40: Selected Works until April 27. In photographs, models and drawings, the exhibition traces his development as an architect from the drawings he made while a student at MIT to his most recent (and probably most controversial) project, the design of a new entrance for the Louvre in Paris.

An uncompromising representative of Modernist architecture, Pei has continued the tradition established by Gropius, Mies van der Rohe and Le Corbusier. After his early work in the urban redevelopment projects of the fifties, Pei established his own firm, which quickly became one of the foremost in American architecture. Several cultural institutions figure among his most distinguished works.

Recent examples are the universally acclaimed East Building of the National Gallery in Washington, the Dallas Symphony Hall, and, in Boston, the John F. Kennedy Library and the West Wing of the Museum of Fine Arts. Among the other buildings Boston owes to him and his firm are the Christian Science Church Center and the new John Hancock Tower. With his Flagrant Hill Hotel building near Beijing, Pei hopes to give an impetus to the development of architecture in his country of origin.

It was world news when Pei's design recently won the competition for the remodeling of the Louvre in Paris. It calls for vast underground spaces, to be connected to the outside by glass pyramids.

At MIT, Pei is responsible for the Green-Center for Earth Sciences (Building 54), the Dreyfus Chemistry Building (Building 18) and the Landau Chemical Engineering Building (Building 66). He is also the architect of the new Arts and Media Technology Building, which is scheduled for completion in October.

Pei visited MIT last Friday, to visit his exhibition in the Compton Gallery, and to attend the opening of the Albert and Vera List Visual Arts Center in the A & M Building. With the appreciated mediation of China Altman (MIT News Office) and Dr. Warren Seamans (Director, the MIT Museum), *The Tech* was able to arrange for a short interview with him.



Tech photo by Ronald E. Becker

Architect I. M. Pei '40.

Q: A general question to start with. Architecture is currently in a period of reorientation, said to be its major transition in half a century. Modernism, or the International Style, whatever it be called, is seriously challenged by the so-called Post-Modern movement. You have made it clear, both in words and in works, that you intend to remain true to your previous philosophy of design. Could you comment on that?

A: I believe that the movement that started, let's say, after the First World War, has really left a great deal yet to be explored. I am not about to stop now and say: that's

just the way it is, it's dusty and we like it that way. I have no answer to that, but I feel that sooner or later the French will no longer be satisfied with a dusty Louvre, frequented by very few French people.

Q: The first generation of Modernist architects, like the Bauhaus people in the '20s, were partially motivated by social concerns. Their aesthetics was embedded in a social and cultural philosophy: one should look to the future, not to the past; technology was essential to society, and technology meant progress. That ideology, is it still present in the second generation, do you still feel it like that?

Q: Could you tell me something about your relation to MIT? What did it mean for your development as an architect?

A: MIT taught me something for which I will always be grateful, and that is a real understanding of what technology stands for — to know really that what technologists and scientists are looking for is very much the same as what we [architects] are looking for. I don't think I would have caught that if I would have gone to Harvard or Princeton. While I was here, I had many, many friends who are engineers, and that gave me a feeling that there is as

We chose concrete because it was the only material that I could imagine that could match the limestone of the original complex. We couldn't use limestone in those days, we simply couldn't afford it. Concrete technology was not as well understood then as it is now, and that building represents the state of the art (and science) at that particular time.

That building, built in the middle of a parking lot, started to organize the whole area; for those of you who don't remember what it was like, it's an awful space. Then, systematically, in one building after the other, my hope was not to create great architecture, but to create an ensemble of background buildings that would eventually enclose and organize spaces. In this case, the spaces, the voids, are of more concern to me than the solids.

Q: Could you describe the stylistic principles which animate your A & M Building?

A: The A & M Building is a conscious attempt on my part not to make architecture, but to make a laboratory of volume and space in which exciting activities can take place. I didn't want to make an architectural statement, it was just the opposite. But there is one statement that I make there, and that is the gate, of the porto. Without that porto — to the East Campus — that building wouldn't stand. And look at it!

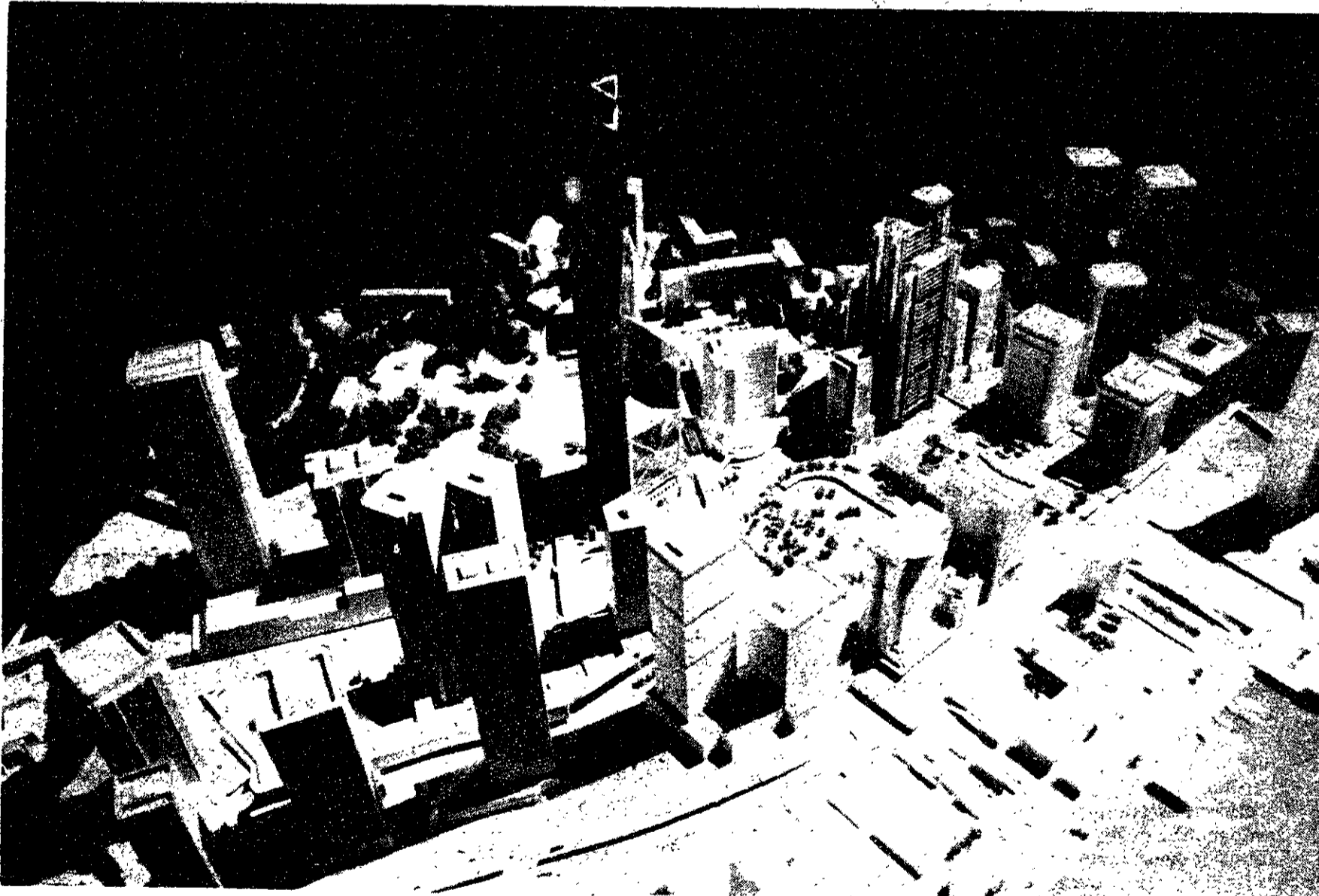
Q: The porto is in a sense a sculptural element in that environment. You have collaborated with several artists. Could you tell a little bit about those collaborations, in so far as they are relevant for the new A & M Building?

A: With Calder (*Editor's note: Calder designed the Great Sail*), that was a collaborative effort: selection of the site, size of the piece. The collaboration between Calder and myself was very close. Now, in this case, A & M, the collaborations were even closer. The wall was made in order to adjust to Ken Noland, the artist; the double-grid system was made for him. The outdoor space that Dicky Fleischer is doing was joint between us. So there is a tremendous give and take between the artist and the architect. We think this is the first time the architect himself is commissioning artists to put something on the wall or the floor. We actually work with them: when they are dissatisfied with the space or the wall or the floor, we change.

Q: You have made many contributions to the MIT campus. If you would be given carte blanche, would there be a project which you always wanted to realize at MIT, but never had the funds, space or opportunity for?

A: (laughing) The MIT campus is so built up now, I don't know where else you could build something! I am already quite fortunate to be able to do so much for MIT. Yes, there will be challenges to come, I am sure. But for the time being, I think this is enough.

Michiel Bos



Tech photo by Ronald E. Becker

Maquette of the Hong Kong branch of the Bank of China currently on display in the I. M. Pei '40 Selected Works in the Compton Gallery.

finished. I want to go on and do something new [in that direction]. Novelty doesn't interest me that much.

Q: One of the remarkable aspects of Post-Modernism is its historicism: it consciously draws upon traditional, pre-modern idioms. Your controversial design for the new Louvre entrance seems to be a sort of provocation towards this tendency.

A: As a matter of fact, my defense is that I propose that solution precisely because I am so respectful of the past. This has to be understood, or else those who oppose it can call anything that you may put there disrespectful of the past. [They say:] The Louvre shouldn't change, it should remain

A: I think to a lesser extent. My earlier work reflected a similar concern, about how to build for the poor, build cheaply, yet with some quality. But as we move on in this country, we have our own problems, which certainly differ from the problems of Europe after the First World War. Consequently, there is a change of emphasis; there are more and more buildings being built which are not social in content: bank buildings, museums. . . . The challenges change with society, and as society changes, so do the architects.

Q: This brings me to MIT, since in a sense this ideology of technology and progress constitutes the very raison d'être of MIT.

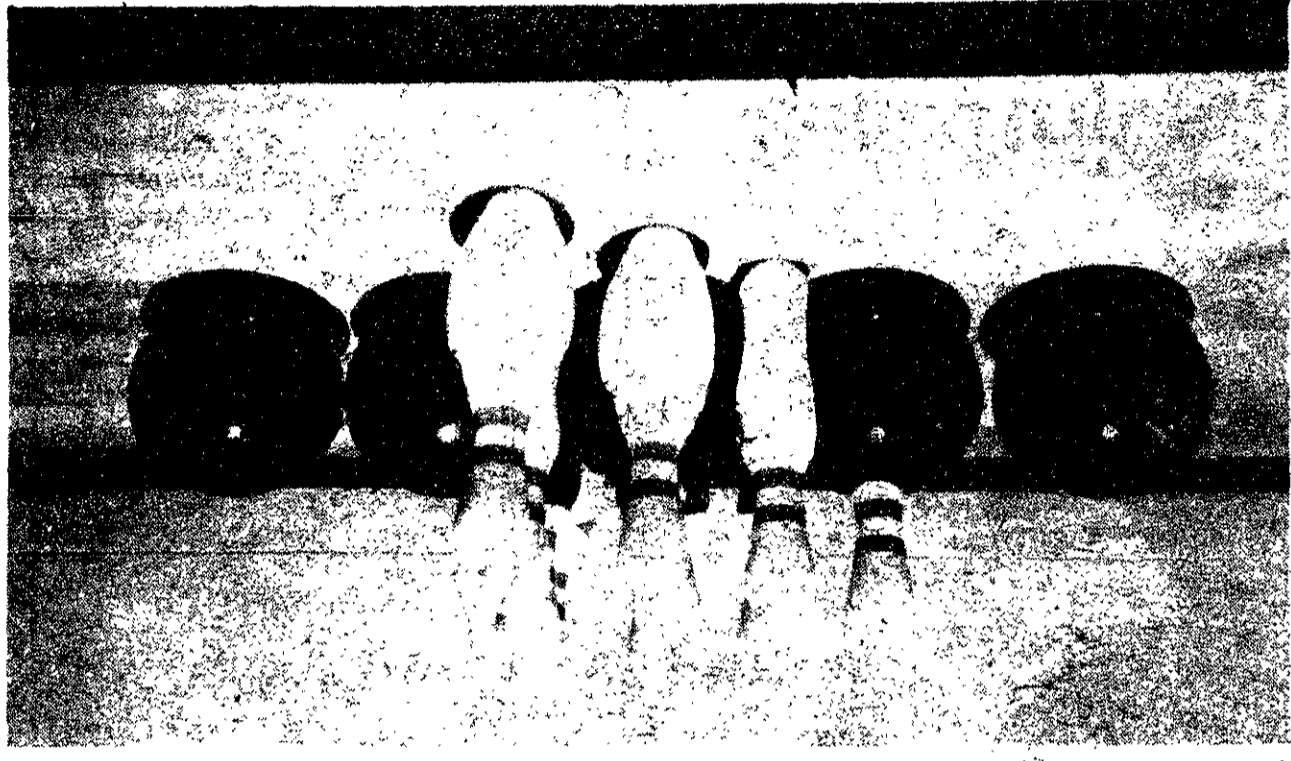
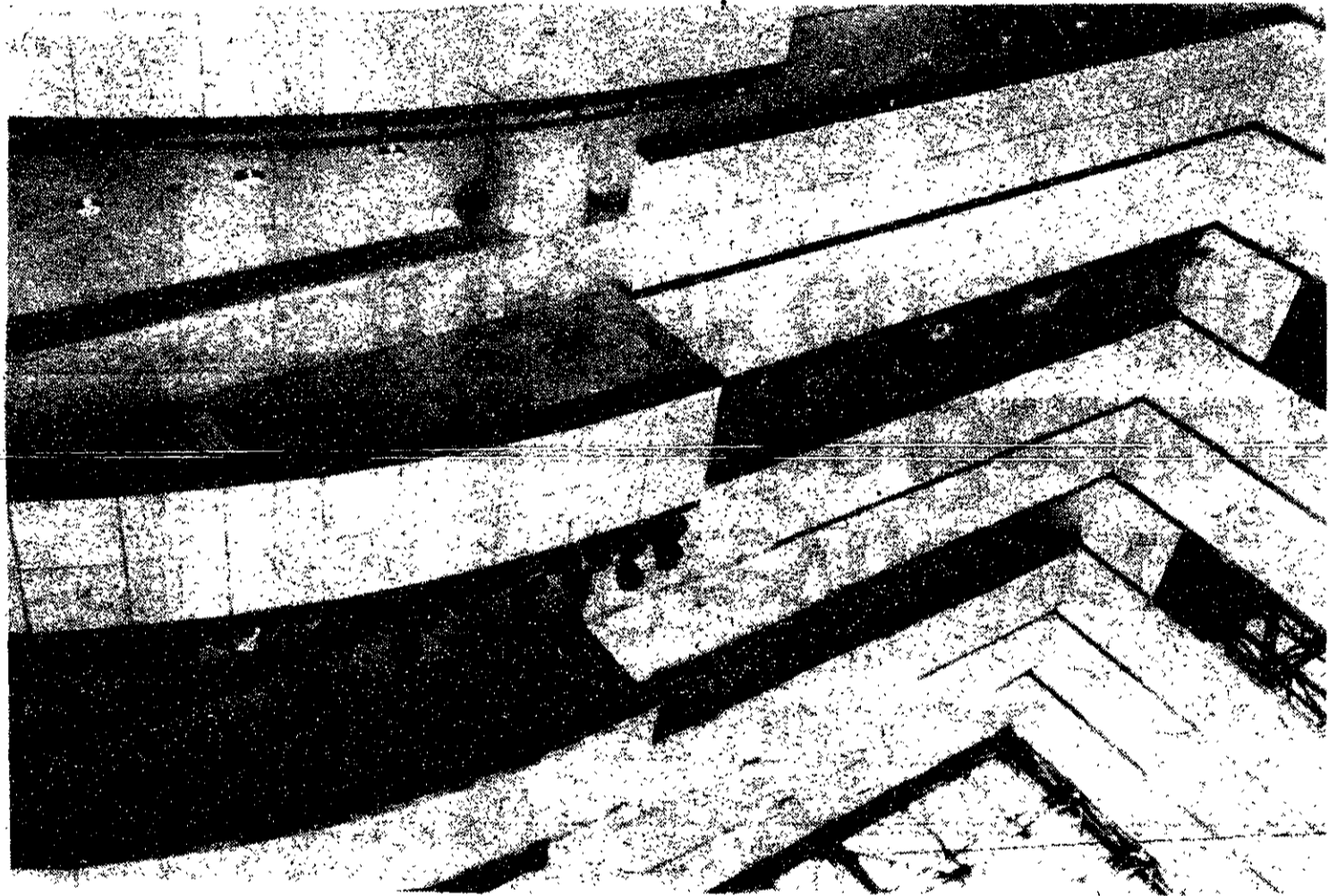
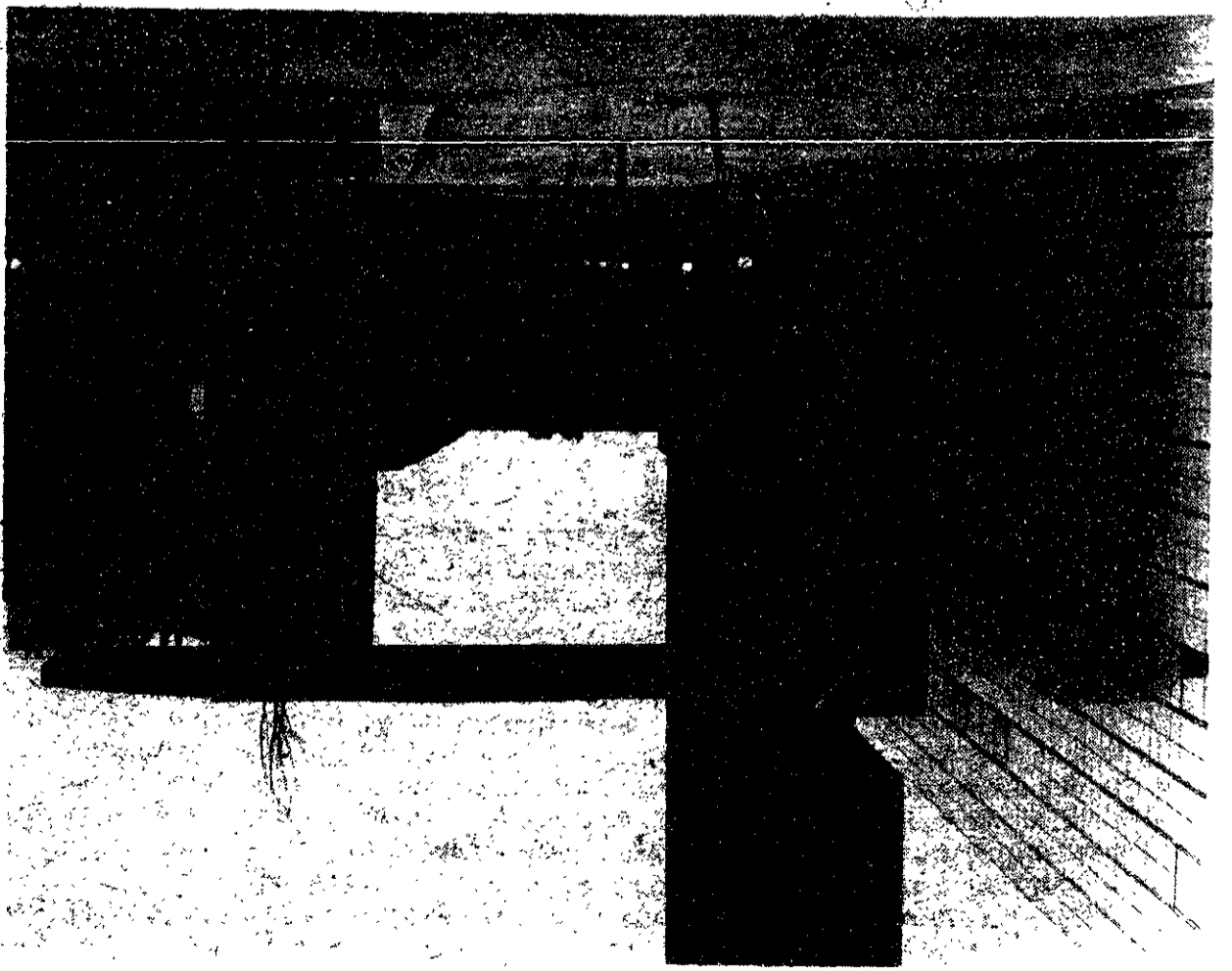
much idealism, as much concern for the visual world in them as there is in us. Technologist is a bad word outside of MIT (laughing). But I don't look at it that way.

Q: The new Arts & Media Technology Building is your fourth contribution to MIT. The previous ones — Green, Dreyfus, Landau — seem to form a homogeneous group: in time (the sixties), in location (McDermott Court), in style. A & M seems to constitute a jump with respect to that group.

A: Yes. The Earth Sciences Building was my first: when I jumped out of slum-clearance projects and low-cost housing, the first project I did was for my alma mater.

photo essay

The Art of E15



Photos by
Shari L. Jackson
and
Elliott Williams



ARTS Menuhin mixed; Stern good

Royal Philharmonic Orchestra conducted by Yehudi Menuhin, *Symphony Hall, March 1*; Isaac Stern, *Symphony Hall, March 3*; The Erdely Duo, *Kresge Auditorium, March 3*.

The Royal Philharmonic Orchestra's Boston concert was of mixed quality. The first piece, Copland's *Fanfare for the Common Man* was troubled by an uneasy forcefulness bereft of elegance. Copland's *Quiet City for Trumpet, English Horn and String Orchestra* was more relaxed, though, and given a gentle, thoughtful performance.

André Watts provided a probing account of Beethoven's *Piano Concerto No. 2*. In the first movement he showed his capacity for a lightness of touch but depth of insight. The strings were at their best at their softest; at times, though, they were coarse and too methodical.

The *Adagio* showed Watts at his most subtle; at times, here, orchestral accompaniment was most effective too. One lingered, for example, on the sympathetic power of quietly-plucked strings as the pianist, seemingly lost to reality, wandered, as if alone, above the line of the accompaniment. One could hear the silences surrounding each note, and they were haunting.

Watts produced a dashing conclusion to the piece; the increasing rhythmic drive of the piano was exciting. The orchestra

lapsed into wooliness, though, its muddled dynamic disappointing.

The first two movements of Tchaikovsky's *Symphony No. 6, Pathétique* were given a mundane treatment, but the orchestra woke up to provide a dynamite *Allegro molto vivace* of frenetic drive and beautiful balance. And the finale, *Adagio lamentoso; Andante*, was played with sensitivity, the tragedy of the music brought to the fore. The terrific encores ended the evening.

Isaac Stern was in good form for his Symphony Hall recital on Sunday. In the first half, the *tempo di menuetto* of Mozart's *Sonata in E minor, K. 304*, was particularly enjoyable, the gossamer airiness of Stern's violin met by the simple but passionate piano playing of Paul Ostrovsky.

Bach's *Partita No. 1 in B minor for solo violin, BWV 1002*, was played with more than mere aesthetic: Stern wove complexities adding meaning at every twist, gripping variations in texture, in emphasis, in mood, underlying a tenacious hold on continuity. An intense performance, then, one as full of humanity as of intellect.

In the second half, the sharp East European tunes of *Four Romanian Dances* by Bartok were played with a mellifluousness which endowed them with romance. Szymanowski's *La Fontaine d'Arethuse, Op. 30, No. 1* from "Mythes," played with

much control, was also most effective, and the increasingly wasp-like resonance of Ravel's *Perpetuum mobile* brought the official program to a smashing conclusion. Wild ovations elicited two fiery dances from Falla's *Suite Populaire Espagnol* and a stylishly played Haydn *Adagio*.

Stephen and Beatrice Erdelys have a capacity for fluency and clarity. At times one suspected that their reading of Beethoven's

Sonata in A minor, Op. 23, was not the deepest of readings, but there was plenty of interest to the second movement, and lively playing for the finale. The relationship between piano and violin was especially well developed in Schumann's *Sonata in A minor, Op. 105* with many pleasurable little touches, while Brahms' *Sonata in G, Op. 78*, ended the evening with more than enough insight to put the Erdely Duo above mere technique.

Jonathan Richmond

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New Service from Tech Arts

MIT students can attend the forthcoming concert by the world famous **Academy of Ancient Music** conducted by **Christopher Hogwood** for only \$6 — a discount of \$14! The concert will take place on March 8 in Symphony Hall and will include works by Bach and Handel. Perfect for that 21.60 assignment. Or just for fun.

Tickets are on sale by courtesy of the Technology Community Association. Drop by Room W20-450 in the Student Center, or call 253-4885.

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notices

Listings

ident activities, administrative offices, academic departments, other groups — both on and the MIT campus — can list meetings, activities, and other announcements in *The Tech's* "Notes" section. Send items of interest (typed and double spaced) via Institute mail to News Notes, *The Tech*, room 20-483, or via US mail to News Notes, *The Tech*, PO Box 17, MIT Branch, Cambridge, MA 02139. Notes run on a space-available basis only; priority is given to official Institute announcements and MIT student activities. *The Tech* reserves the right to edit all listings, and makes no endorsement of groups or activities listed.

Tuesday, March 5

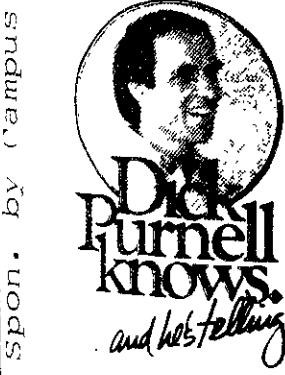
Gray will hold open hours on March 5, from 3:30 to 5:30. Any member of the MIT community may schedule a fifteen-minute appointment on a first-come, first-served basis by calling 3-4665 or stopping at the reception area, Rm 3-208 on March 5. Appointments may be made only on the day of the open hours.

Hypertension Group Program — Beth Israel Hospital's unique Hypertension Group Program teaches participants to control high blood pressure by using relaxation response techniques, exercise, stress management and low sodium, low-calorie diets. Program emphasizes alternative treatments to drugs. New program starts Tuesday, March 5. Call 735-3154 for details.

The MIT Shotokan Karate Club will hold a special introductory class for new members from 5-7 PM in the T-club lounge of DuPont Gym. All members of the MIT community, with or without karate experience, are invited to attend. Contacts: Mike Owv 5-6588 or Paul Ning 5-9475



Friday, March 8
8:00 p.m.
Mezzanine Lounge
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Crusade for Christ

Wednesday, March 6

Lecture by Alice Aycock, Public Artist: *Work*. 6:30pm, 9-150.

Thursday, March 7

Lecture by Richard Flier, Co-developer of The Boston Design Center: *The Boston Design Center: its inception and development and the rejuvenation of an industry*. 6:30pm, 7-431.

A seminar entitled "Changing Communications Technology: Learning from the Past", sponsored by the MIT Communications Forum, will be held from 4:00-6:00 PM in the Marlborough Lounge, Room 37-252, 70 Vassar Street, Cambridge. The speakers will be John McLaughlin, Har-

vard Program on Information Resources Policy; JoAnne Yates, MIT; and Richard John, Business History Review, Harvard. **OPEN TO THE PUBLIC**

Cardiac Rehabilitation Program — Beth Israel Hospital and Leventhal-Sidman Jewish Community Center are cosponsoring an ongoing twelve-week Cardiac Rehabilitation Program for people who have had heart attacks for those at high risk. Classes limited in size are held on Monday, Wednesday and Friday from 7 to 8 am on the Gorman Campus, 333 Nahanton Street, in Newton Centre. For more information, please call Bernie Wolf at 965-7410 or Joan Mendelsohn at Beth Israel Hospital, 735-4524.

The Department of Political Science Announces the Summer 1985 Jeffrey L. Pressman Award for Research, Travel, or Study in American Law, Government, or Politics

A \$1750 stipend will be awarded to an MIT Junior for use during the summer to undertake a special project in American government and politics. The project should focus on some legal, political, institutional, or policy issue and may include proposals for research, travel, interviews, and/or internships.

The deadline for submissions is March 20, 1985
Rules and guidelines are available from Dr. Louis Menand, Room 3-234, Ext. 3-7753 OR from the Political Science Undergraduate Office, Room E53-460, Ext. 3-3649.

Friday, March 8

Official Notice: Last day for Juniors and Seniors to change an elective to or from Pass-Fail Grading. Last day to Add subjects to registration.

Tuesday, March 12

From 7:30-10:00 PM Mount Auburn Hospital in Cambridge will offer a program on the "Home Management of the Alzheimer's Patient" by Marilyn Pajk, R.N., medical clinical specialist.

COMPUTER OPPORTUNITIES

The computing center of DOWELL SCHLUMBERGER TULSA R&D facility is based on a VAX 11/785 with 2500 MB of mass memory on line. This center also handles a significant laboratory automation activity. The forthcoming period (1985-1986) will be difficult, fascinating and challenging because of the change in the computing science policy, which includes the move from an HP/IBM structure to a DEC mainframe. The following opportunities are now available for candidates with advanced degrees:

SECTION HEAD OF THE COMPUTING CENTER — this position will be responsible for the management of the Computing Center operation and will be in charge of hardware and system installation; major software tools; and will plan assistance and training for users.

APPLICATION SOFTWARE ENGINEER — this position will develop Operational Software; transform validated research models to operational products; develop algorithms; define program structures including testing/debugging plans; and perform code installations.

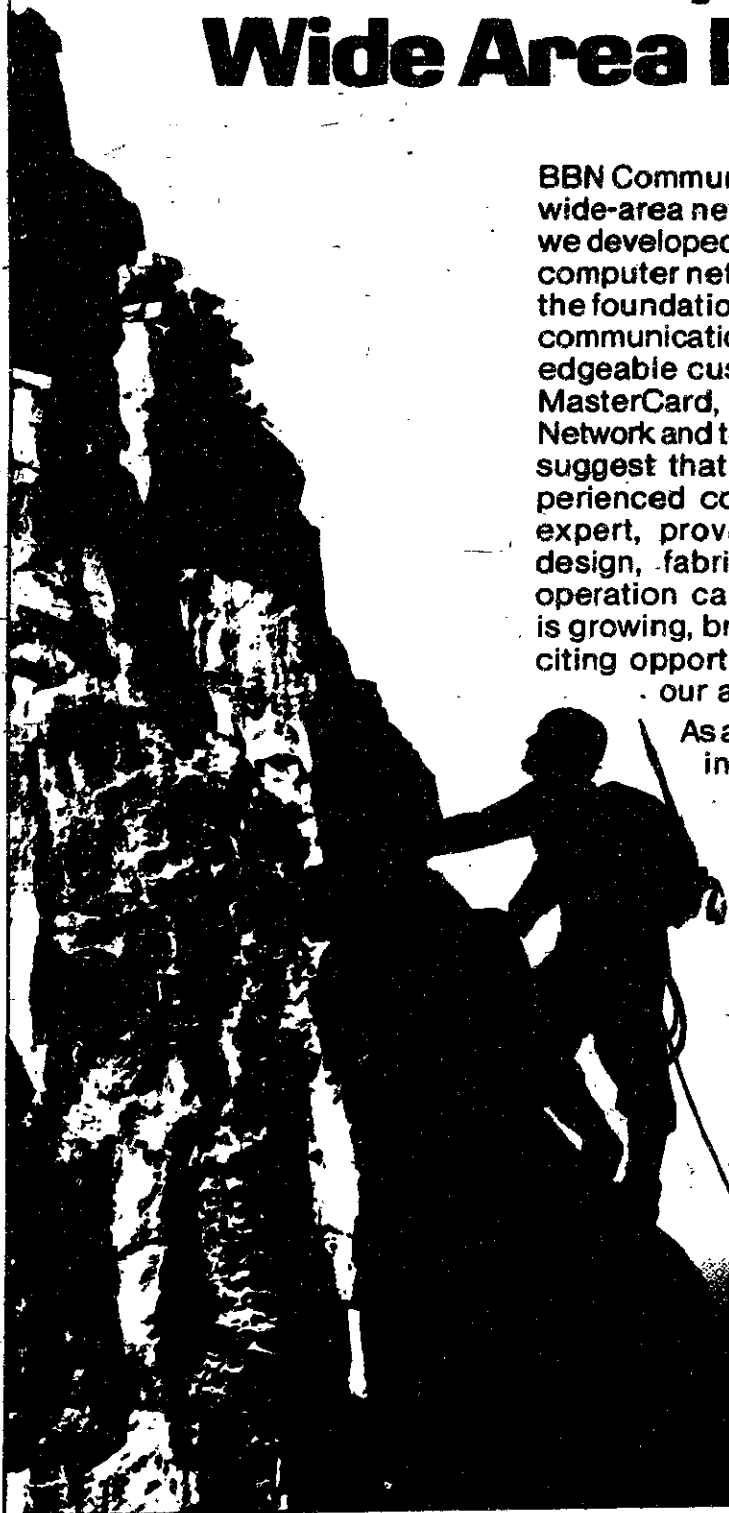
CAD/CAM SPECIALIST — this position will transfer the complete project (software, hardware and operational procedures) to the end user (production engineering). Dowell Schlumberger offers competitive benefits and salaries commensurate with experience and abilities. Interested candidates should forward their resume with salary requirements to:

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feedback

Social Darwinism uncivilized

(Continued from page 6)
 mann do not seem averse to perpetrating such acts of barbarism to protect their coffers.

Let's face it. There is no place for wimps in the scheme of natural selection. The physically strong survive. And in the history of man, has not the concept of the race of superior humans already been encountered? Is it now suddenly okay because you are one of that race?

The Soviet Union is a more global example of how a weak member of society became strong by threatening civilization itself. What makes the Soviet Union one of the two main forces in the world to be reckoned with? Surely, it is not the Soviet impact on the world economy.

The Soviet government is doing whatever it takes to make sure it maintains its arms strength at the expense of its citizens. And unfortunately, our own government is presently trying to force the Soviet government to destroy itself by spending more on "defense" and forcing the Soviets to spend even more on their weapons. Are we so foolish as to believe that the Soviet government will go down without taking everyone else with them?

All I am trying to say is that Social Darwinism is far more dangerous than the 1960 platform of the Democratic Party. How much does it take for a person who is making, say \$2 million a year to set aside, say, \$150,000 and offer gainful employment to 10 people? I imagine it is not within human nature to such things.

Some of Mr. Karlberg's "innovators", of the Industrial Revolution, mankind's closest approximation to laissez-faire capitalism, were not content to just take their money and go home. They

rather enjoyed having the power to determine the living and working conditions of others.

Look at what we have to show for them, the birth and growth of communism. Is that what we want, extreme reactions to extreme conditions? Surely, we will never have a perfectly civilized society. Surely, there will be

sloths who will not work. But I think that most people want to have a job and some human dignity. It is your right to be selfish and greedy. You don't owe the world anything. But then again, the world doesn't owe you anything, either.

Thomas Foo '85

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

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

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

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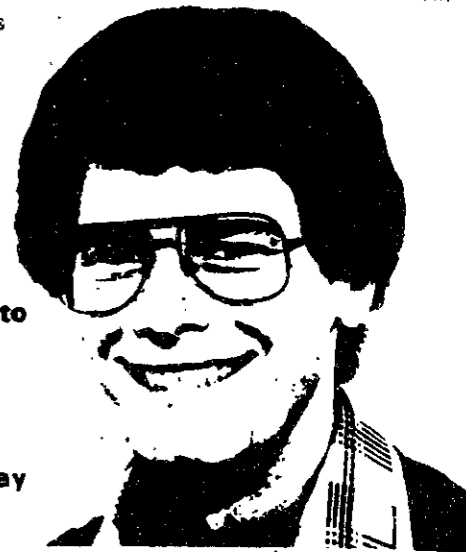
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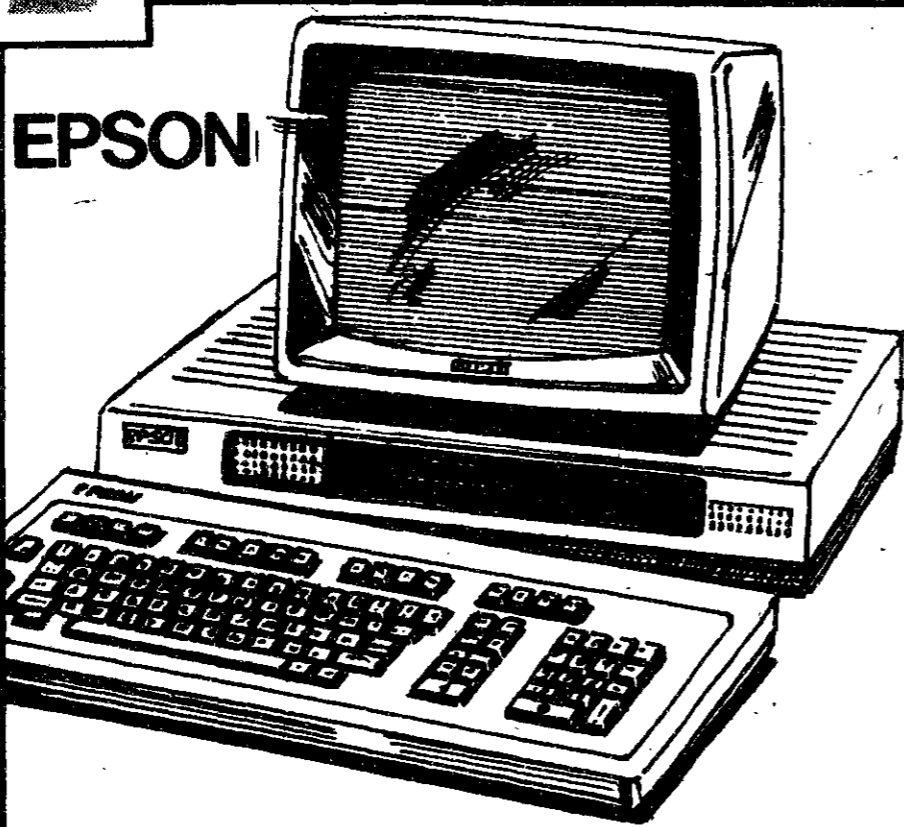
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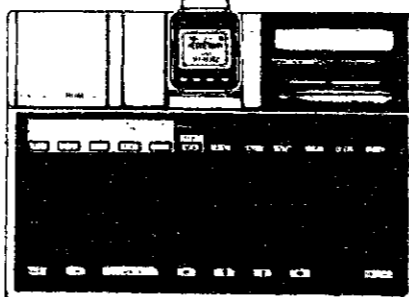
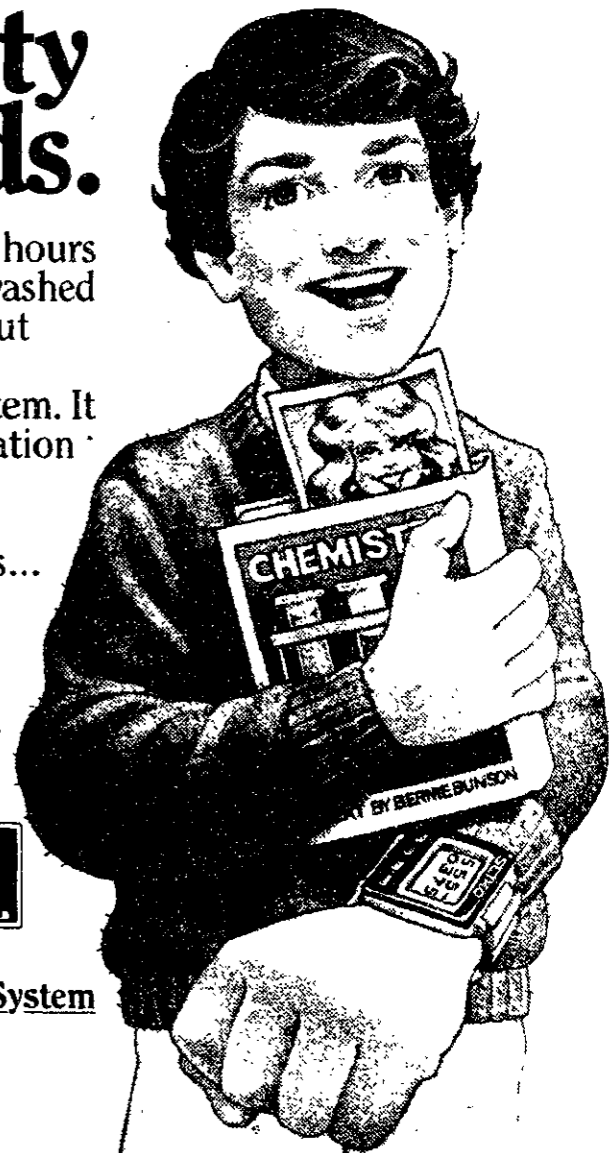
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Costs to rise by 5.8 percent

(Continued from page 1)

gram expenses rise annually at a rate much greater than the Consumer Price Index (CPI), he added.

Gray said tuition is not related to common indicators of the economy such as the CPI or the Gross National Product (GNP) deflator. The Higher Education Price Index and the Research and Development deflator are better indicators of tuition increases, he said.

Tuition generally rises at a rate two to three percent in excess of inflation as measured by the GNP deflator, he said. Gray added that students can expect tuition to rise by about seven percent each year, as long as inflation remains at about four percent.

Simonides said several of the Ivy League universities have already announced next academic year's tuition. Harvard University's tuition, including fees, will be \$11,360.

Princeton University (\$10,960), Brown University (\$10,825), and Stanford University (\$10,476) are other selective institutions which have announced their tuitions for next year.

He added that MIT's 6.8 percent tuition increase is lower than any Ivy League schools' increase. "By increasing more, they're catching up," he said.

Both Gray and Simonides agreed that MIT's tuition is generally higher than tuition at other colleges. This is because of greater research and development expenses.

Libby commented on the Academic Council's recommenda-

tions. He said, "Given the overall rather poor financial situation of the Institute, the increases in tuition and self-help are within reason." But he criticized the handling of MIT's budget. He cited three areas in which MIT has met with "less than success."

He criticized the Institute's lack of anticipation of the present financial situation and the management of the endowment. He also said that the operating expenses of operations, such as Graphic Arts and food services, should be handled more efficiently. He finally claimed that a bigger effort should have been made to solicit unrestricted gifts and grants.

Libby linked the Institute's financial problems to funds which were earmarked for specific purposes and facilities. Tuition has increased as a result of restricted gifts and MIT's relatively small endowment, he added.

Libby said when a school such as Harvard meets financial difficulties, it utilizes part of its endowment. MIT does not have that stock. He added that the In-

stitute is initiating a \$200 million fundraising campaign which will span the next ten years.

Tuition will be lower than expected because the Institute was in the black this year, Libby continued. He attributed part of the positive cash flow to a 15 percent budget cut at MIT over the past three years.

Gray said this is the final year of a three-year program limiting administrative support services. The cuts have put some restraints on library spending on low-circulation journals and caused a five percent reduction in support staff jobs.

Gray, Simonides and Libby all expressed concern over President Ronald Reagan's proposed federal financial aid cuts, but they agreed that Congress would probably not approve the proposal.

Simonides said Institute loans and the self-help level would rise if the cuts were made. Students would have to pay some interest on loans while still in school. "I think this is more of a scare than a project," he said.

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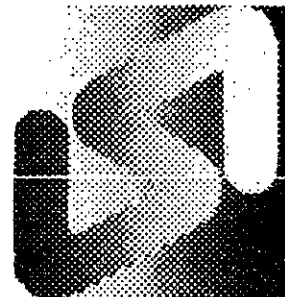
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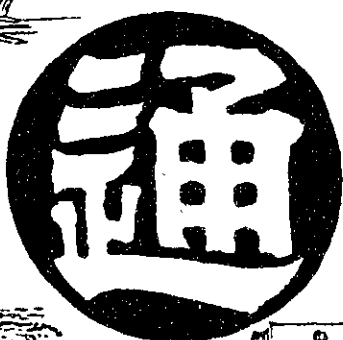


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notices

Sunday, March 10

In honor of the Bach Tri-Centennial, University Lutheran Church, located on the corner of Winthrop and Dunster Streets in Harvard Square, Cambridge, is hosting the following free program, to which all are invited:
5:00 PM Lecture by Professor Christoph Wolff, eminent Bach scholar and Chair of Harvard's Music Department.

Monday, March 11

"How to Help Your Children Cope with Divorce" is the title of a free lecture-discussion to be given by Dr. Robert Goodman, a therapist at Riverside Family Counseling. Sponsored by Riverside Family Institute, a non-profit organization, the lecture will be held Monday evening, at 259 Walnut Street, Room 14, Newtonville at 8:00 PM. Children's emotional reactions and issues of meaning, power and guilt will be examined, along with practical suggestions for helping parents. For more information please call 964-6933. Contact person at Riverside Family Institute, a non-profit organization.

LSC regrets to announce that the lecture by Jerry Lettvin scheduled for March 12 has been cancelled.

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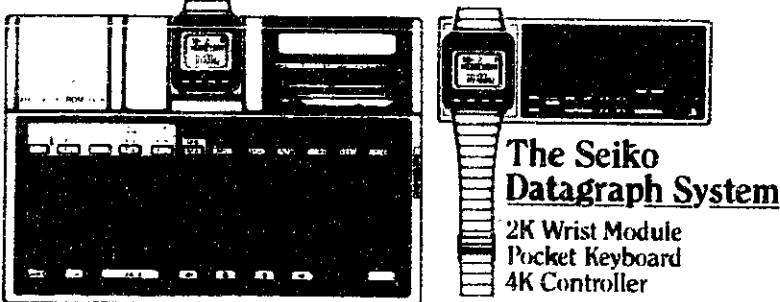
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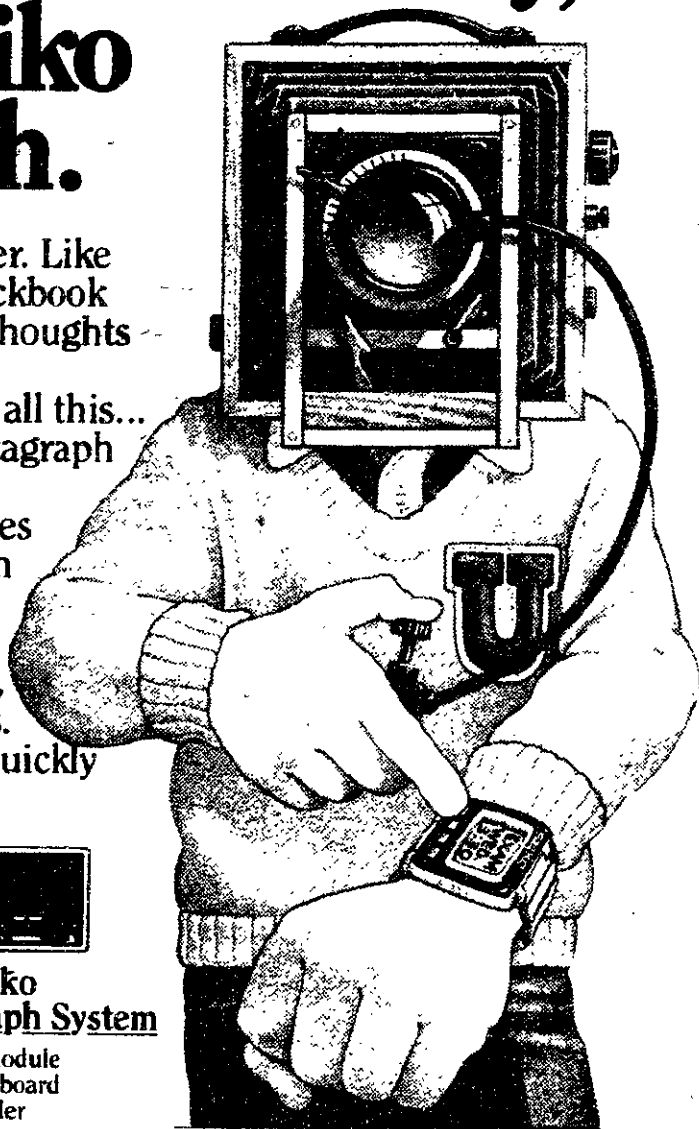


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Even The Harvard Crimson advertises in The Tech (see p. 3)

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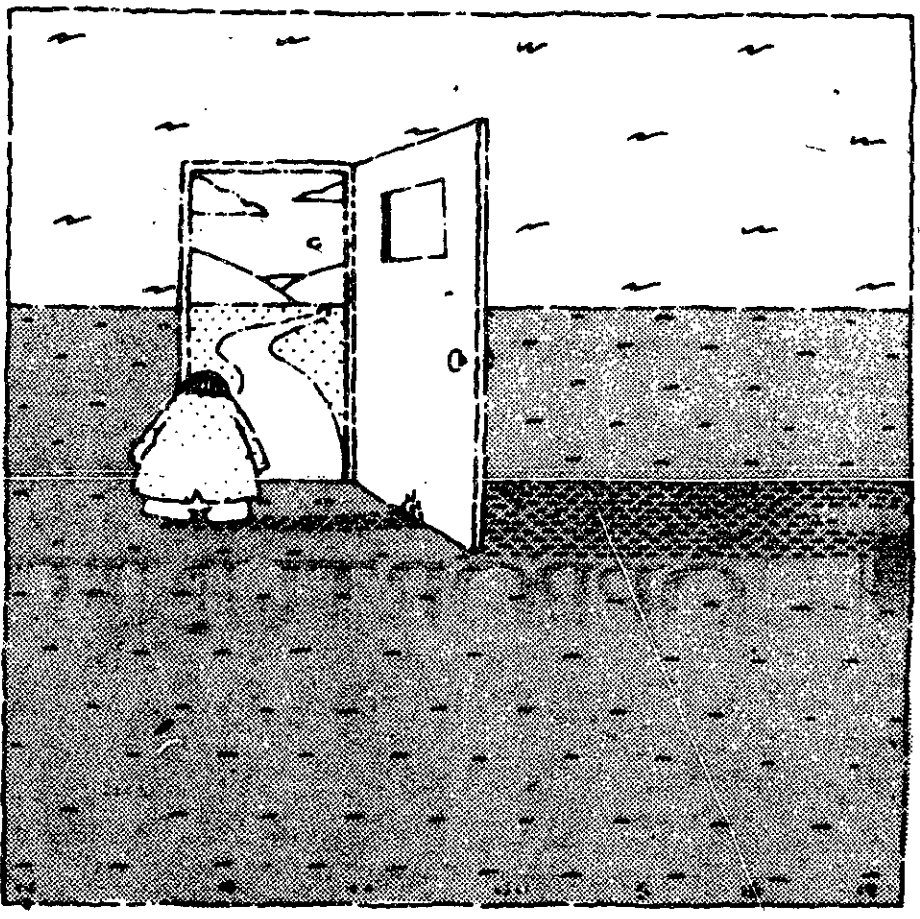
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sports

Intramural Hockey Standings

A League			PHI KAP Scrubs			Division 6		
W	L	T	W	L	T	W	L	T
3	1	0	0	1	0	2	0	0
2	1	1	0	1	0	2	0	0
2	2	0	0	2	0	1	1	0
0	3	1	0	2	0	0	2	0
B League			Division 3			Division 7		
W	L	T	W	L	T	W	L	T
3	0	0	3	0	0	2	0	0
2	0	1	2	0	1	2	0	0
1	2	0	1	1	1	1	1	0
1	2	0	1	2	0	0	1	1
1	2	0	0	2	1	0	1	1
1	2	1	0	2	0	0	1	1
C League			Division 4			Division 8		
W	L	T	W	L	T	W	L	T
3	0	1	2	0	0	2	0	0
3	1	0	2	0	0	2	0	0
1	2	1	1	1	0	1	1	0
1	2	0	1	1	0	0	1	1
1	2	0	1	1	0	0	1	1
0	2	2	0	2	0	0	0	2
Division 1			Division 5			Division 9		
W	L	T	W	L	T	W	L	T
2	0	1	2	1	0	1	0	0
2	0	1	2	0	0	0	1	1
2	1	0	1	1	0	0	1	1
1	2	0	1	2	0	0	1	1
1	2	0	0	2	0	0	1	1
0	3	0	0	2	0	0	1	1
Division 2			Division 6			Division 10		
W	L	T	W	L	T	W	L	T
1	0	1	2	0	0	3	1	0
1	0	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
0	0	2	1	1	0	1	2	0
0	0	1	0	1	0	0	2	0
0	2	0	0	2	0	0	2	0
Division 3			Division 7			Division 11		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	0	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
0	1	1	0	1	1	1	2	0
0	1	0	0	1	0	0	2	0
0	1	0	0	1	0	0	2	0
Division 4			Division 8			Division 12		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	0	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
1	1	0	1	1	0	1	2	0
1	1	0	0	1	0	0	2	0
0	1	0	0	1	0	0	2	0
Division 5			Division 9			Division 13		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	0	0	2	0	0	2	0	0
1	1	0	1	1	0	1	1	0
0	1	0	1	2	0	1	2	0
0	2	0	0	2	0	0	2	0
0	2	0	0	2	0	0	2	0
Division 6			Division 10			Division 14		
W	L	T	W	L	T	W	L	T
3	1	0	2	0	0	3	1	0
2	0	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
1	2	0	1	1	0	1	2	0
0	2	0	0	1	0	0	2	0
0	2	0	0	1	0	0	2	0
Division 7			Division 11			Division 15		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	1	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
4	1	0	1	1	0	1	2	0
0	1	1	0	1	1	0	2	0
0	1	1	0	1	0	0	2	0
Division 8			Division 12			Division 16		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	1	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
4	1	0	1	1	0	1	2	0
0	1	1	0	1	1	0	2	0
0	1	1	0	1	0	0	2	0
Division 9			Division 13			Division 17		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	1	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
4	1	0	1	1	0	1	2	0
0	1	1	0	1	1	0	2	0
0	1	1	0	1	0	0	2	0
Division 10			Division 14			Division 18		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	1	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
4	1	0	1	1	0	1	2	0
0	1	1	0	1	1	0	2	0
0	1	1	0	1	0	0	2	0
Division 11			Division 15			Division 19		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	1	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
4	1	0	1	1	0	1	2	0
0	1	1	0	1	1	0	2	0
0	1	1	0	1	0	0	2	0
Division 12			Division 16			Division 20		
W	L	T	W	L	T	W	L	T
2	0	0	2	0	0	3	1	0
1	1	0	1	0	0	2	0	0
1	1	0	1	1	0	1	1	0
4	1	0	1	1	0	1	2	0
0	1	1	0	1	1	0	2	0
0	1	1	0	1	0	0	2	0



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notices

Friday, March 15
Boston University's Marsh Chapel will host a series of four organ music concerts during March to dedicate the newly rebuilt Casavant organ. The second concert in the series will be held in the Marsh Chapel main sanctuary at 8:00 pm. Max Miller, University Organist and Choirmaster, will perform works of Johann Sebastian Bach. The concert is free and open to the public, and will be held at 735 Commonwealth Ave., Boston. For more info., call 353-3560.

sports

Women fencers 5th in regionals

By Martin Dickau

NEW YORK — The women's fencing team put together another strong effort last weekend, finishing fifth in the 1985-NCAA Northeast Regional Women's Fencing Championships.

Captain Penina Axelrad '85, Ann Zabudoff '86, and Linda Ystuea '88 also participated in Sunday's individual competition, facing the nation's top-ranked women fencers.

Axelrad and Ystuea were both knocked out in the first round, but Zabudoff advanced to the finals, where she, too, fell victim to the prowess of first-ranked defending champion Katy Bilodeaux — a former MIT coach Eric Sollee protégé — and second-ranked Sharon Monplaisir.

The team competition was broken into two pools of four. MIT, which was seeded sixth in the eight-team tournament, was pooled with second-seeded Yale, third-seeded St. John's, and eighth-seeded Wellesley College.

The squad started well against St. John's, holding even after eight bouts, but St. John's pulled away to win, 9-5.

MIT went on to face Yale, which had destroyed Wellesley, 9-1, and fared little better, dropping a 9-2 decision.

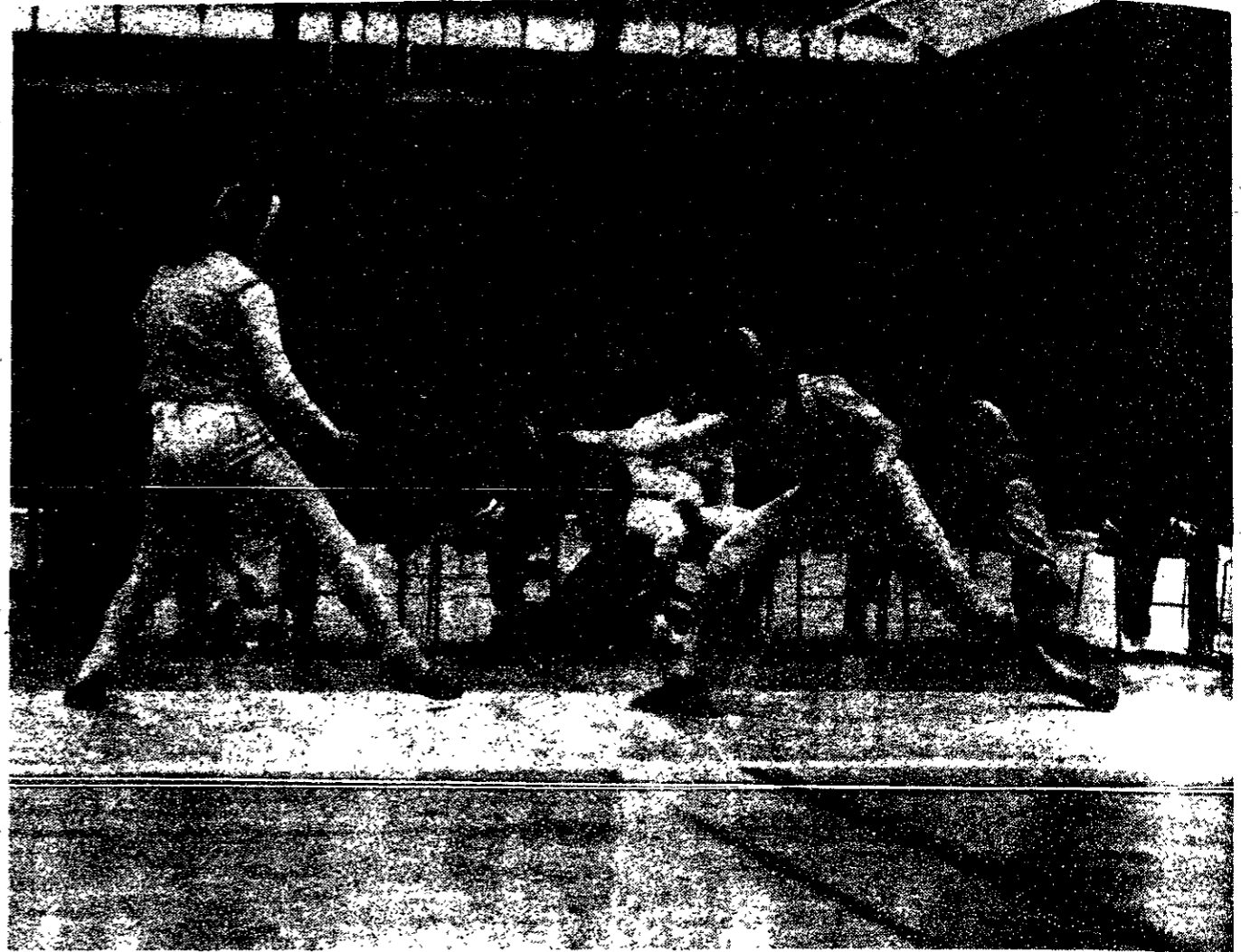
Zabudoff defeated Andrea Metkus, an Olympic fencing team member, and Ystuea defeated Beth Hull for the two victories.

The squad went on to face Wellesley, and pulled itself together for a 9-5 win. Zabudoff won all three of her bouts, and Karen Dryer '88, who fenced well — bringing many bouts to 4-4 — all day, chipped in two victories. Axelrad and Ystuea also added a pair each for the win.

MIT also defeated Hunter, 9-4, but missed fourth place when it lost to New York University, 9-6.

The championship's top three finishers — Yale, St. John's, and Columbia — advance to the NCAA national championships at Notre Dame in two weeks.

The top six individuals — Columbia's Bilodeaux, Hunter's Monplaisir, Yale's Jessica Yu and Metkus, Cornell's Christine Hamori, and Columbia's Lisa Piazza — also qualify for the nationals.



Tech photo by Martin Dickau

Katy Bilodeaux, of Columbia University, retreats from a lunge by Ann Zabudoff '86. Bilodeaux, the number one women fencer in the nation, won this weekend's tournament in New York City.

MIT gymnasts place fifth in New England

By Madeleine Biber

The women's gymnastics team broke its scoring record for the third meet in a row Saturday, chalking up 140.6 points en route to a fifth-place finish at the New England Women's Gymnastics Championships at Rhode Island College.

Connecticut College won the nine-team championship. Three points kept MIT from fourth place, while the squad was more than 17 points ahead of the sixth-place finisher.

Many of the team members equalled or exceeded their personal bests at this final meet. Despite an injured elbow, Missy Maxfield '85 placed third in balance beam and sixth in the floor exercise.

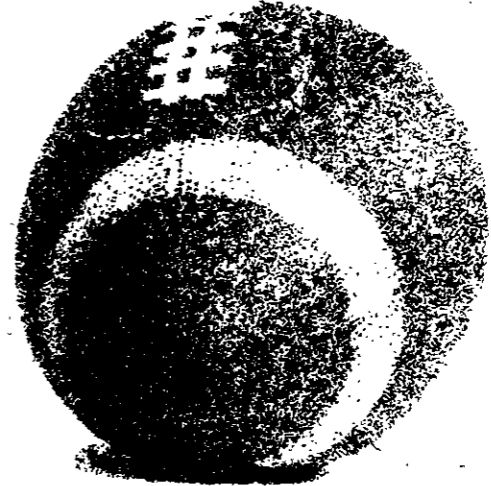
MIT is planning a spring exhibition to attract gymnasts to future teams. The squad is hoping to get enough help from newcomers to have another strong season next year.

Five senior gymnasts will be lost to graduation: co-captains Megan Claps and Missy Maxfield, Julie Wolf, Linda Lee and Sako Osaka.

Returning to form the core of next year's team will be four juniors: Grace Tan, Lisa Weil, Sue Park, and Madeleine Biber; two sophomores: Hillary Thompson and Sue Levene; and one freshman: Olga Kuhn.

(Editor's Note: Madeleine Biber is a member of the gymnastics team.)

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