

UA holds forum

By Charles R. Jankowski

The two teams vying for Undergraduate Association president and vice president presented their political philosophies at a UA open forum last night.

Bryan R. Moser '87 and Mary S. Tai '87 are running head-to-head against the Gumbly party of David M. Henry '88 and William A. Herlan '86 in the March 13 election.

"It's most appropriate for student government to serve the students," said Moser. "The focus of the UA in the past three years has been to define and redefine the structure," he contended.

"It's essential that the only way to formulate ideas about issues is to talk to the students," Tai continued. "Brian and I will be approachable. We will continue to visit living groups."

On specific issues, Tai said she and Moser will have the resources to encourage more non-Course VI involvement. On the issue of student interaction, Tai added, "We will work on projects getting living groups together and ideas such as putting classes in living groups."

"Another thing the UA can do for students is to give more support for student activities," Tai said. "Students should be taken seriously, and that's what they deserve."

"True political types run this country now," said Henry, speaking in turn. "That's why your financial aid is being cut, and

that's why family farms are being shut down all over the country.

He and Herlan promise "not to shut down a single family farm."

"The last Gumbys in office annexed Harvard," Henry continued, "and as far as I'm concerned, it's still a colonial possession of MIT. We promise more abusing acts of government if we're elected," Henry added.

"We promise that we will not make our candidacy or our holding any office part of any record, or put it on any resume," Henry said. "We challenge our opponents to do the same."

"If you want apathy, you're going to have to work for it," Henry ended, summing up their campaign philosophy as UAP/UAVP candidates.

Class offices

"I understand how the transition from senior to alumni will be like," Robin L. Barker, candidate for class of '85 president, said. She explained how she has worked with the MIT Alumni Association for the past three and a half years.

Barker was also chairman of the UA nominations committee, which was responsible for selecting members for UA committees.

"It's important for class president to have contacts with the Alumni Association," Inge Gedo '85, second candidate for class of '85 president, said. "I'm very fa-

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Gray views graduate issues

By Joe Killian

President Paul E. Gray '54 addressed graduate housing and a number of other concerns at a special meeting of the Graduate Student Council (GSC) last night.

In MIT's next major funding drive, graduate housing will take lower priority behind "the liquid capital base of the Institute," and pragmatic concerns such as Project Athena, Gray said.

He said MIT has problems finding sources willing to put the money needed to build new housing. The 500 Memorial Drive complex, for example, costed roughly \$10 million. MIT, however, was only able to find one anonymous donor willing to give \$1.5 million, Gray said.

MIT has been trying to reduce the disparity between its graduate housing rates and outside market rates. Married housing rates are

now about 75 percent of the market rate. Other graduate housing costs a little over 80 percent, he said.

The profit from these rate increases, about half a million dollars a year, is earmarked for graduate housing, Gray said. It may be possible to "leverage some new undertaking," when this pool reaches a few million dollars, he said.

Gray does not yet have any specific plan on how to spend this money. "I do not want to give the impression that there is a plan and that it is just a matter of time," he said.

Frank Perkins, associate provost and dean of the graduate school, suggested getting a private developer to build and own a housing facility. While not owning a building outright, MIT could have a "housing resource



Tech photo by Shari L. Jackson

Bernie Gunther '85 and Susan Gertzis '86 surprise an 8.02 lecture Wednesday. Susan, dressed as a blood drop, urged students to give to the TCA Blood Drive.

Vaughan to help women

By Gabrielle Hecht

Linda J. Vaughan, newly promoted from assistant to associate dean in the Office of the Dean for Student Affairs, said she sees a need for better dialogue between women students and the rest of the MIT community.

She will primarily concern herself with establishing the dialogues among various groups at MIT.

Vaughan intends to focus on helping women students. She would like better communication between the various women's groups on campus.

The pornography dispute has "permeated the women's com-

munity" and divided it, Vaughan said. "I don't know if [a compromise] is possible. People adhere very firmly to their beliefs . . . and you can't take [their] belief systems away from them."

"I can only hope to act as a mediator between the various groups of women," she continued. "But I don't feel that taking a stance is helpful. We are here to serve all the students as best we can."

Vaughan hopes her promotion will give women a sense of potential for advancement at MIT. "I hope that I can be visible in the community as a role model," she added.

Vaughan has been conducting research at Boston College on eating disorders there. She hopes to apply her findings to women at MIT.

"Eating disorders are epidemic on college campuses," she said. The problems often arise from the "socio-cultural expectations" of what a woman is supposed to look like, she said. "There is constant pressure from the media to

be on a dieting and health maintenance plan."

Vaughan will run training sessions for graduate tutors on campus to help them identify women who are in danger of developing a serious eating disorder.

Vaughan also serves as the advisor in the Dean's Office to Gays at MIT (GAMIT). She said she hopes to improve relations between GAMIT and the rest of the MIT community. "There needs to be a certain level of tolerance and acceptance within our community," she continued.

Vaughan also advises Nightline, the peer counseling service. "They're such a solid group . . . I'd like to increase their visibility on campus." She is helping Nightline run a series of seminars to teach peer counseling.

Vaughan holds an AB degree in social science from Harvard University and an MEd in counseling psychology from Boston College. She expects to receive a PhD in counseling psychology from Boston College in September.

earmarked for graduate housing."

Gray agreed that this would be in line with the "leverage" idea, but noted that such a plan would elicit an "enormous backlash" from the Cambridge community.

Associate Dean for Student

(Please turn to page 3)

Outsiders cause security problems

By Craig Jungwirth

The MIT community faces a crime problem that stems from a rise in the presence of non-students on campus, said Chief of Campus Police James Olivieri.

These "outside people" gain "entrance to many of our functions," he said.

A recent Campus Police *Crime Alert Bulletin* stated: "The recent social events of the Feb. 22 week-

end . . . have served to re-emphasize the critical need for crime prevention awareness by students — especially during periods of party activity."

Students reported three larcenies, two acts of assault-and-battery, a break-in, a fight at a party, the loss of a gold bracelet and the removal of a disorderly person over the Feb. 22 weekend.

Olivieri cited four factors that

have caused the influx of non-MIT and non-college affiliated persons onto campus.

● Commercial establishments now control underage drinking due to the new happy hour laws and the proposed rise in the drinking age in June. This situation encourages underage drinkers to come to campus in search of alcohol, Olivieri said.

● Spots on radio stations and widespread distribution of pamphlets describing on-campus social activities play a major role in

(Please turn to page 3)

Phone failure brings MIT, New York closer

By David P. Hamilton

A failure in the New England Telephone System last Wednesday allowed MIT students to make free calls to New York State by dormline, said Roberta Clement, public relations manager of New England Telephone.

The failure occurred in new software installed to facilitate the conversion of Cambridge to equal-access, Clement said.

Rumors that a student hacked the dormline, however, are unfounded, according to Brian Herr, manager of Voice Communications at MIT. He said the failure occurred outside of MIT.

MIT dormline users access a New England toll operator by dialing "90," Herr explained. New England's software normally keeps students from dialing the "1" that connects a long distance line, he added.

The exact duration and the area affected by the failure are unclear. Herr said that Centrex lines and other Cambridge area phones were affected.

Clement, however, maintained that the failure affected only the MIT dormlines.

MIT students reported making calls to New York free of charge as early as Saturday afternoon. The failure, however, was first reported at 9 am Wednesday morning, Clement said.

New England Telephone corrected the problem by 3 pm the same day, she added.

New England Telephone is investigating the failure but has not yet found the source of error, she said.

Clement was unable to estimate the amount of money lost. New England Telephone, however, will assume the cost of the free calls.

Immunization notice

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 today. Prospective blood donors are advised they cannot donate blood for two weeks after a measles vaccination. If you have been immunized and consequently cannot give at MIT's drive (March 6 - 15), please consider donating at the Red Cross's permanent blood collection center at 99 Brookline Avenue, Boston as soon as you are eligible.



Tech photo by Stephen P. Berczuk

Members of the Class of '87 stop in Lobby 10 to view the new Brass Rats Thursday morning. Orders for the new rings will be taken March 11, 12, 14, and 15.

Candidates discuss issues of importance

(Continued from page 1)

miliar with the institute, through my athletic and leadership positions, and I have personal contacts in all living groups," Gedo continued.

Robert E. Malchman '85, third presidential candidate in the senior class, explained that he has commented on "most issues facing student government" through experience as editor-in-chief of *The Tech*. He continued, saying "I may not have directly participated [in student government], but that doesn't mean I necessarily know less than my opponents on the issues."

Noelle M. Merritt '85, remaining candidate for the president's position, was not present at the forum. Other class of '85 candidates speaking were Albert Y. Wang and Stephanie L. Scheidler, secretary candidates, and treasurer seekers David M. Libby and Adrian C. Wang.

The only other change in the candidates was for class of '88 treasurer. Greg Anderson is mounting a write-in attempt to fill the treasurer's spot, which is currently open.

The student government elections will take place Wednesday, March 13, from 8:30 am to 6:00 pm. The polling places will be Kresge Auditorium, the Great Sail at east campus, Lobby 10, and Phi Kappa Sigma, at 530 Beacon Street in Boston.

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Careers
Ralph Watson, president of Powerbase Systems discusses the pros and cons of company size. 15 min

Ch 9 - On the hour M 9:00 am - Noon; W, F Midnight - Noon; T, Th 6:00 pm - 11:00 pm

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Flash in the Pan
The short-lived careers of "Inki the Minah Bird", "Gabby", "Flip the Frog" and others are explored. 30 min

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news roundup

World

Kim release Kim — Kim Dae Jung, a South Korean opposition leader, was freed from house arrest Wednesday amid the cheers of hundreds of supporters. Although Kim is still banned from political activity, he called his release a "starting point for democracy."

Education

Farmers protest Reagan's farm-aid veto — More than a hundred farmers protested in front of the White House Wednesday as President Ronald Reagan vetoed a measure that would help the struggling farm economy. Reagan called the legislation a "massive new bailout that would add billions to the deficit over the next several years."

Surgeons implant unapproved artificial heart — Surgeons at the University of Arizona implanted an unapproved artificial heart in order to save a patient's life. The patient, whose family requested his anonymity, rejected a human heart transplant earlier in the day. Federal Food and Drug Administration spokesmen said the surgeons violated federal law by performing the operation.

Space shuttle to the stars rescheduled — The Space Shuttle Challenger's flight, cancelled earlier this week, will be replaced by flight of the Discovery, scheduled for late March or early April. The Discovery will carry the same crew, with the exception of French astronaut Patrick Baudry. The crew includes Sen. Jake Garn, R-Utah.

Teen victim out of coma — Darrell Cabey, one of the teenagers shot by Bernhard Goetz on a New York City subway train in December, has come out of his coma. Brain damage has severely impaired his ability to comprehend and communicate, his doctors said.

Sports

Chicago Bulls fall to Bulls — The Chicago Bulls defeated the Boston Celtics 107-104 Wednesday night. With the loss, the Celtics' lead over Philadelphia in the Atlantic division falls to one and a half games.

Weather

Weather the same — The skies should remain fair through Monday, with temperatures ranging from the 30s to the 40s.

By Edward Whang

Housing issue important

(Continued from page 1)

Robert A. Sherwood suggested reconsidering the possibility of setting a ceiling on the number of terms a student could serve in graduate housing.

The GSC discussed other problems:

- **Rights and responsibilities:** Sherwood supported the development of a statement of rights and responsibilities for graduate students.

"The effort to come up with a statement of rights and responsibilities would be a good thing," Sherwood said. Such a document should be endorsed by the Committee on Graduate Academic Policy and approved by the faculty at large to be effective, Gray added.

- **Part-time Dean of Graduate Studies:** Students questioned why the position of Dean of the Graduate School was no longer a full

time job.

The reduction of the job to half-time status was due to a general consolidation of administrative responsibilities, Gray said. Whether the position was full-time or half-time "would not change very much the substantive questions" Gray said.

- **Lack of funding:** One student pointed out the relative lack of funding of graduate activities. Dean for Student Affairs Shirley M. McBay said she had made a request for an increase in funding and anticipated it will be granted.

- **Sexual harassment:** Irene Baker G raised the issue of the effects of sexual harassment on graduate students. She noted that figures on sexual harassment were "buried" in documents — they weren't adequately publicized.

Baker cited a case of a professor in her department against

whom a number of complaints had been filed. He is still being rapidly promoted, she said.

"I don't know that anything done for the visiting committee is complete enough for publication," Gray responded, referring to the statistics about sexual harassment at MIT.

A letter concerning sexual harassment has been or will be sent soon to all faculty members, Gray said. He said a recent issue of *Tech Talk* provided the most accurate coverage of his views.

"I do believe it is possible to [handle these situations] without the victim bearing most of the cost," Gray said.

- **Budget cuts:** Gray addressed the issue of Reagan's proposed budget cuts. He said Congress tended to strongly moderate Reagan's proposed cuts, but he expressed concern about Congress. "In the course of getting the deficit under control," he said, Congress might let "some things fall beneath the cracks."

Party publicity brings outsiders to campus

(Continued from page 1)

attracting people to MIT parties, Olivieri said.

"Outside advertising by radio may reach intended clientele, but you're also reaching everyone in the community who wants to go where the action is," he said.

- "This access capability into the living areas is creating an atmosphere conducive to criminal activity both inside and outside the dormitories," he continued.

Activity participants only have access to facilities where there is strict control, he added. In some cases, where people are restricted from entering MIT social functions, "they roam around the area" and create problems there, he said.

- Olivieri also cited "entertainment in the dormitory set-


ting" as a potential cause of crime. Social activities held in dormitory facilities sponsored by non-resident groups "make [MIT] very susceptible" to crime.

Olivieri suggested several actions the MIT administration and students can take: "Functions with advertising should maybe be held in a more public place. Outside groups could use Walker [Memorial] or the ... Student Center, where they are removed from access to dormitories."

"The same thing is happening at some other colleges and universities with similar results. We are fortunate that our case has not been exacerbated by personal injury [to students]," he said.

"The Campus Police, Dean's Office and other groups are in conversations to deal with the situations," Olivieri said.

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Entries will be judged based upon originality, elegance, and technical competence. Do not feel that you need to undertake a major project: short, elegant programs will be valued as highly as elaborate projects.

Entries may be submitted on floppy disk, or via electronic mail. Each entry should include complete code, documentation, and any other files necessary for the judges to run the program.

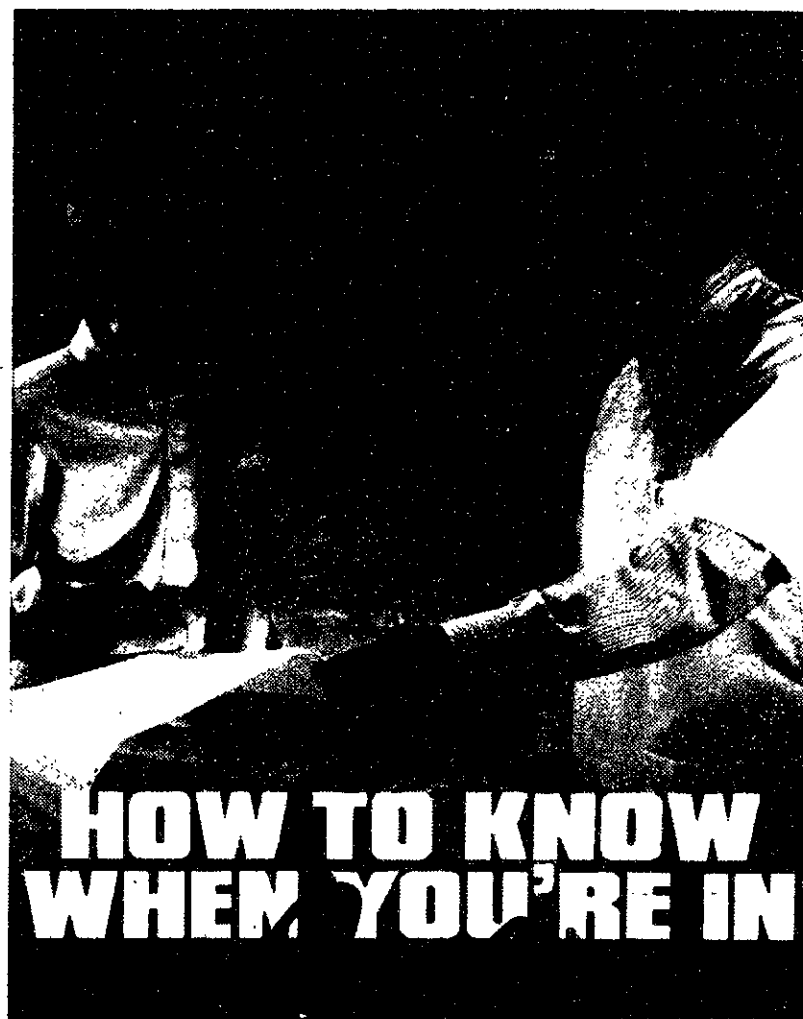
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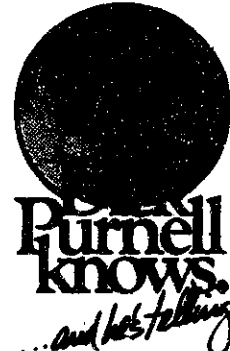
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AMERICAN CANCER SOCIETY

Adopt a Smoker

opinion

Column/Ronald E. Becker This column is not about pornography

Sex, sex, and more sex: It seems to be all that's on the minds of MIT students these days. At least it seems to be forced upon the minds of students these days. You can't walk down the Infinite Corridor without seeing at least four or five posters that protest the showing of pornographic films.

Just about every women's group on campus is protesting the Lecture Series Committee's perceived gall. Many coed groups have also made it known they are opposed to the showing of pornography on campus. They haven't been nearly as loud about it.

Discussions, accusations, protests and demonstrations have filled daily life around the Institute. They have filled the pages of *The Tech*. It seems that, as usual, it is the vocal few who are most actively involved in these debates and squabbles. The majority of MIT students would probably rather be left alone.

For me, the aspect of all this hoo-hah that strikes closest to home is the constant appearance of columns such as this one in *The Tech*. The folks over at the CIA who read this paper must think we're sex-starved. They're probably planning an offensive against the Russians based on our superhuman drive for pornography. (Yep, fellas, the Rusksies have loads of obscene material. All we have to do is go over there and take it away from 'em! Laser satellites will do it, build a laser satellite an' get yourselves some juicy porn).

If you have managed to get

this far through my flaming, dear reader, I congratulate and thank you. I know from speaking to many of you that you have seen enough pornography columns in this esteemed MIT Community forum to last until evolution removes all evidence of sexuality from the face of the earth. The trend is beginning, by the way, e.g. "Boy" George, Michael Jackson, and Nancy Reagan.

As soon as most of you see a pornography column, you immediately turn to the sports pages. Arts, as a recent development, offers no relief from the onslaught of pornography-ography (excuse my Greek).

I don't imagine I'll solve the problem posed by pornography. I hope, however, this message will help bring an end to this rather incessant and annoying controversy. I know I cannot force an end to it, since that would involve pleasing everyone. That is impossible.

This is a flame to end all flames. (Please don't take the attitude that one good flame deserves another — the MIT Community probably couldn't take it).

I believe my view on this whole messy matter is similar to that of many, if not most, MIT Community members. If you would like to express your view to me, or would like to hear my view you can send me a letter C/O this paper and I will answer you if you want. Although I can't imagine what I could say that you haven't heard before.

(Please turn to page 5)



→ feedback

Stooping to flame in *The Tech*

To the Editor:

I would like to point out to Ms. Hastings and Ritter that in the United States pornographic films on videocassettes outsell and outrent all of the non-porn categories of film combined by a factor of three. (Source: *TV Guide* from last summer).

Therefore, pornography can not be "symptomatic of the larger disease of male attitudes towards women at MIT." I am not sure where Cornell and Hahvahd are, but I know from these statistics that porn sells quite well

throughout the country.

At UMass-Amherst many of my friends rent these films to be viewed in mixed company at small parties. In Westchester County, the executive capital of New York, porn movie rental establishments are springing up like flowers. Let me assure you, this is not due to the lack of business.

The truth is, many many people enjoy porn, but hesitate to go to the theater because of its locations and because of purist moralists, who seem to be hiding in every closet door you open.

And let me tell you, Ms. Fierer of Wellesley Women's Alliance, you have a very militant attitude towards MIT men and a tendency to generalize a bit. You know what? I think that intercollegiate attitudes at Wellesley are as weird as hell. Four bucks for a party for gentlemen, two dollars for ladies?!

I think that you lived at Camp Wellesley for too long and forgot the idea of partying. Why not also have a cash bar, Ladies? You know what I think? I think that Wellesley opinions of men are based on fantasy, and women at Wellesley are unable to understand what males at MIT are like as people, not sex objects/Course VI nerds.

In response to Georgia M. Nagle's letter, (which wasn't even worthy of response; it's too easy, I know):

Once upon a time there lived a prince. One day, he met a princess. Guess what? They fell in love and got engaged. Well one thing led to another, and before you knew it, they were holding hands in public! You know what came next — "the cat." I don't know, call it crazy youth, lust, lack of morals in monarchy, but the fact is, they enjoyed it.

However, the next morning prince read a letter of Ms. Nagle in *The Tech*. "That slut," he thought of the princess, "she had premarital sex with me, and if I marry her now, it only naturally follows she'll sleep with anybody else." So, he didn't marry her and they lived happily ever after in sin.

The moral of the story is that Ms. Nagle's letter caused them "to abandon their God given roles in life." You, homewrecker, you!

I was just thinking, computers alter people's perspective on reality, just as badly as porn. Just talk to someone taking 6.001 or 6.170. Computers at MIT degrade both men and women alike and should be destroyed.

I am offended by computers. Listen to "this conservative voice of the past" — ban computer science, or at least let's set up a committee and have computer science only on Reg. day.

Oh my god, I-stoop to flaming in *The Tech!*

Ilya Gorodisher G

→ feedback

X-rated movie not degrading

To the Editor:

I would like to congratulate LSC for their tasteful handling of the showing of the (delayed) Registration Day Movie.

The well-chosen film was very amusing — humorous and satirical. The semi-comic acting was decent considering the dubious plot. The old, expensively set film included the aesthetic scenes artfully woven into the effective cinematography. There were even occasional philosophical discussions.

Misty Beethoven was not "degrading." The characters behave as if they treat sexual matters lightly (and this is frequently exaggerated into parody). People were manipulated, sometimes sexually, but this happens in reality and is a part of daytime soaps, classic novels, common gossip, etc. There certainly was a diverse range of sexual behaviors and emotions portrayed.

I do not see why the movie was not approved. Those who condemned the film are comprehen-

sible to me as proselytizing, prudish and/or religious fanatics; or sexist-feminists, who think a film with submissive or abused females shapes people's minds, or who see and portrayal of lustful, wanton sex as anti-female, or anti-human.

These things are sometimes, for some people, part of life. Sometimes, some people enjoy watching these films (including, once a term, many MIT men and women). Most of those people are normal.

I thought *The Wall* painted a far more negative picture of women than did *Misty Beethoven*.

The harassment suffered by the handful of women who have been abused after the showing of a sexually explicit movie in Kresge Auditorium is terrible. Movies that might encourage harassers can be moved farther away from the residences of the harassed.

It is wrong to ban information (films, books, street pamphlets,

T-shirt messages) because it provokes someone (which, except in the already mentally-damaged, I do not think that explicit films do).

Everything is inflammatory to someone.

Should *Taxi Driver* be banned to prevent triggering future Hinkleys? Everything will make some group complain. But should German House prevent the showing of World War II films? Should atheists stop the *Ten Commandments*?

If a pro-Nazi recruitment/public relations movie drew an audi-

(Please turn to page 5)

German House letter misses the boat

To the Editor:

To the authors of the letter, "German Students Harassed by Films," in *The Tech*, March 5:

There is not a \$9 billion industry which degrades and shows violence against people of German descent. Germans, in postures emphasizing the physical features which make them German, are not shown consistently in the multi-billion dollar advertising industry as sex objects, secondary commodities, childish, etc.

Germans, in selling for money what is expected of them as Germans during dating and marriage, are not subject to illegal working conditions and then arrested when their activities are discovered. Eighty-five percent of Germans are not subject to continuous harassment in workplace because they are German.

To Hailperin, et al.: to twist the words of those documenting abuse is not only an act of outra-

geous slander, it is an insult and a stab in the back to those who have been abused, by suggesting that either this abuse never occurred or that it does not matter if this abuse occurs.

If German House residents really experienced the acts they talked so flippantly about, if such acts occurred as I have mentioned in the first paragraph of this letter, would they be so intolerant and fascist? I doubt it. It is always easy to feel superior to those already discriminated against.

It is the democratic right of women and men to make the claim that pornography is a violation of women's civil rights, and to have a hearing to determine if this is so. The MIT administration has decided to deny their right to have a hearing.

That this censorship has occurred has never bothered those who discuss censorship so much, nor the fact that posters of the

women rights group ProFemina have been consistently torn down and attacked with swastikas, etc.

Das Boot does not portray German people the way Hailperin, et al., suggests. It is sad that people who may be of German descent do not understand the history in this country of portrayals of Germans which were prejudiced, etc., and the efforts of those who understood human rights to lessen such portrayals.

Hailperin, et al., cannot be excused for their ignorance and can only be blamed for their refusal to acknowledge the harassment that is everywhere on this campus.

Hailperin, et al., as well as the other reactionary students on this campus, would do well to join those others who have fought propaganda which encourages a stereotype and which instigates violence.

Irene Baker '82

The Tech

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Friday, March 8, 1985

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opinion

Column/Simson L. Garfinkel

Often it makes sense to ease off and back down

The traffic light on the crosswalk at 77 Mass. Ave changes from yellow to red, the pedestrian light from "Don't Walk" to "Walk." A student eating a banana begins to cross. A few steps later, a taxicab drives through the red light. The student is infuriated. He throws the peel from his banana at the taxicab. A direct hit. The cabbie slams on his brakes, parks right in the middle of the street, jumps out of his

cab and chases the student up the stairs into Building 7. It is noon.

Some readers feel that I have something against cabbies. Perhaps so. But about three weeks ago, the same sort of scenario happened to me. Nothing ever changes except the names:

It was 2 am, and I was walking back home after a late night at The Tech's office. The streets were empty. As I walked across Mass. Ave., I noticed a speeding

car approaching the crosswalk on which I was standing. The light was red. As the car approached, I realized it wasn't going to stop.

I also realized the driver was aiming straight for me.

At the last instant, the car veered and I jumped. Luckily, we went in opposite directions.

I slammed my saddle bag into the car's side window as it sped past me. *Thunk!* I had a diction-

ary in my saddle bag. The car screeched to a stop.

"You almost ran over me!" I yelled at the driver, who was by now getting out of her car. She was carrying an umbrella. As she got out, she began to curse me. Then, this roughly 35-year-old woman attacked me with her umbrella.

Clearly, she was having a bad day.

I visited a friend at Bowdoin College last weekend. Maine drivers treat pedestrians very differently than do Massachusetts drivers. If a pedestrian starts to walk across a street in Freeport, the car on the road stops.

Really.

Living in the greater Boston area for over a year, I've learned that the only way to cross a street is to dart out in front of traffic and hope to get to the other side. When I tried to do this in Maine, the drivers in the cars took all the fun out of it by stopping and waiting for me to cross.

After the traffic stopped for me a few times, I stopped running out into the street in front of traffic, and started waiting for the traffic to pass. It just didn't seem fair to the cars to do otherwise.

The drivers backed down, and I soon followed suit. The result was a much more relaxed — and safer — environment for all of us.

A lot of times it makes sense to ease off and back down. Not many conflicts are worth the aggravation, the wasted time and energy. Often, open hostilities are the culmination of an ongoing escalation in which neither party left the other a way out. Usually, there's more to be gained from backing down than there is to be won in a war.

If only ProFemina and LSC, Russell Karlberg and Sharon E. Perl, Ronald Reagan and Congress and others could learn the lesson Maine drivers have to teach.

Everything that can be said about pornography has, again and again

(Continued from page 4)

The right to free speech, as guaranteed by our truly magnificent Constitution, is perhaps what makes this country a bearable place to live. People can deal with all the bullshit they want, but they cannot keep you from dealing it right back to them.

But the right to free speech is not all-encompassing. Other rights can supercede it.

The dilemma all over the country is this: Pornography is undoubtedly bad, but to ban it across the board would be (slightly) worse. Cities and townships have had full-fledged battles regarding these legalities.

The problem we most seriously face here at MIT is that people are being desensitized to the seriousness of the issue by constant exposure to debate about it. It is quickly getting to the point at which the MIT community is becoming desensitized to the issue — which exists outside MIT as well. I wouldn't be surprised if people's attitudes toward the Combat Zone type of "hard core" has been mullified by the daily exposure to the word "pornography."

Just about everything new that can be said about on-campus

pornography has been said. Very few relevant points have been raised in the last few months. Everyone, however, seems to feel (as I do) that his or her particular viewpoint's time has come. *The Tech*, therefore, is flooded with letters and columns about pornography.

A healthy discussion is good for the opinion pages of this paper. However, the pornography discussion hasn't been healthy recently. Just about everyone speaks out against pornography — they only argue about why they don't like pornography and about how much one should hate pornography.

This constant exposure and re-exposure to pornography has one major negative effect on the MIT population in general. I was reminded of it by a friend who read this column before publication. Strangely enough, the glut of anti-pornography literature can have the opposite effect intended.

I will wrap up this very long flame by urging those of you who believe that pornography is a serious problem: take the matter to more subtle grounds for now. Please realize that most of the MIT campus has set notions

about pornography that have not been shaped by controversy and not by individual reason.

Very few people would doubt that pornography exploits women and men, with an emphasis on women. Those that do deny this are probably beyond hope of being reformed; they should be retired to an old-bigot's home. The problem that "rational" people discuss in these pages is whether pornography is sufficiently degrading to men and women to be banned from the campus.

This problem is a legal one with which MIT administration must deal.

Opponents of pornography espouse a noble purpose, but all they seem to be doing is grinding the issue into the minds and lives of MIT students.

Human beings (male and female) are stubborn creatures. The more they are told not to do something the greater the desire to protect their "rights" by doing it anyway. Leave the pornography situation alone, at least for a while, and see if it doesn't reach a reasonable equilibrium.

My parents receive a subscription to this paper delivered to our home. I can only imagine what they think of this whole deal.

feedback

Protest intervention in Nicaragua, El Salvador

To the Editor:

Joining tens of thousands of people across the country, we members of the MIT community have signed the "Pledge of Resistance to Prevent the Invasion of Nicaragua and El Salvador." Should our government significantly escalate its intervention in Central America, we have pledged to join with others to protest through nonviolent civil disobedience or legal demonstrations.

Following in the wake of the CIA mining of Nicaraguan harbors, Contra assassination man-

uals and World Court proceedings, the increased frequency and intensity of US war games in Central America signal a renewed determination to topple the government of Nicaragua.

The Reagan Administration's latest efforts to ensure Congressional approval of \$14-million for the CIA-organized Contras bring new urgency to our protestation of current policies and their ill-founded aims. Hailed as "the moral equivalent of our founding fathers" by President Reagan, the anti-Sandinista rebels and their fighting methods are now the focus of two human rights reports.

We urge President Reagan to consider more seriously non-military solutions to the problems in this region. We denounce the folly of President Reagan's stated intent to make the Sandinista government "say Uncle," and call for the pursuance of a peaceful settlement.

Our pledge aims to raise the stakes of supporting terrorism and repressive military violence still higher — the unworthy goals of our government grow more domestically costly as increasing numbers of people across the country join together for the cause of peace.

The "Pledge of Resistance" offers a morally compelling deterrent to a US invasion of Central America and we invite others here at MIT to join us in protesting this injustice.

Richard Berg G
Jim Brandt G
Eric Brown G
Barbara Fields G
Keri Lung G
Beth Marcus G
Ellen McDonald G
Kristin Nelson G
Kelly Robinson G
Chris Tilly G
Ellen Tohn G

Carl Schroeder '86

feedback

MIT is a haven of narrow-mindedness

To the Editor:

This is the first letter I've ever written to *The Tech*, though this is not the first time I've felt so motivated. It is a statement of shock and dismay at the continuing dangerous narrow-mindedness that is present in what should be one of the great intellectual centers of this country, namely MIT.

How many years has it been since I've encountered on a daily basis the ugly realities of provinciality and censorship here? Ev-

ery day there is some new protest of pornography, homosexuality, or some other "perversion."

I'm in favor of constructive debate, but too often the group involved wants to espouse their opinion to the exclusion of all others. They would like to censor our lives left and right in pursuit of their conceptions of utopia. Haven't they read 1984?

For God's sake (is there a god?) would all of you get it through your heads that life is

not pretty and never will be. It is the gift (or burden) of the intellectual to realize this and appreciate life with all its cruelties as objectively as possible.

We must dedicate ourselves to the assimilation of all experience, good and bad. In fact, we should recognize that no matter how opinionated we may become, we must realize that truth is relative. There is neither good nor bad but thinking makes it so. The only truth we can know is honesty,

that is, the accurate portrayal of reality with its good and bad.

All you high-minded radicals are denying the virtues of a rational objective intellectual existence. You can't hope to make it all right by censorship.

In the other day's *Tech* there was a letter from German house crying for the censorship of all World War II documentation. I am of German descent and am aware of my heritage.

I am saddened to know that my race was instrumental in the greatest horrors ever wreaked upon the modern world. Yet I can never censor this fact. We all know that he who denies his past is condemned to repeat it. And I know too that much good came from the traumas of WWII, intellectual, moral and aesthetic. I have stated with brevity all that I wished to say. If you cannot appreciate what I am saying, that they might as well drop the bomb now and wipe this stupid slate clean.

Movies should not be censored for offending

(Continued from page 4)

ence of people who freely chose to see it, it should be shown. It should be shown above the protests of those who dislike it (including myself). I of course am free to picket (but not obstruct), poster, and protest. But I cannot use force, nor can the government — state, federal, or MIT-use agents of force (police), or deny access to normally available facilities to stop the film.

In fact, even when the government acts with the approval of 99 percent of the citizens, government (and all those individuals who form and support it) cannot stop the dissemination of information.

Should anyone ever violate the

rights of others, i.e. initiate force against them (so much as trespass or disturb the peace with noise), the victims can and ought to use the law to defend themselves. But up to that point, their rights are not violated.

Even if I am deeply offended by something, I cannot claim that those who make, distribute, sell, or seek it out are initiating force against me. It may be causing stress, angering or frightening me, but no one can stifle another's words or images ever, nor stop any action so long as it does not initiate force against someone.

If a homosexual or interracial couple walks down the street holding hands, it will probably offend some people (in our culture at the

present time). That is their problem. The couple is minding their own business, doing what they want to do. It doesn't matter what anyone else thinks of it (except when running their own lives).

Similarly, actors voluntarily make films seen voluntarily by viewers. (If *Lovelace* was forced to make a film, she can severely punish her tormentors). Most actors have free will and act in (what they think is) their own best interest.

If you get upset at what the actors do, at the values and ideas that you see in the movies, or at those who see the movies, that's your problem. Don't censor the films, books, behavior, etc.

David A. Honig '86

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.

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.

Arts Arts Arts

The Great Masters did not help.

Music, by William Weintraub

William Weintraub has done it again. In his most recent studio effort, *Fluxus*, the former San Francisco manager and one of pop music's most subversive editors has attempted to combine diverse musical styles with his own. In his 1984 LP *Fluxus*, Weintraub collaborated with The World Famous Supreme Team to produce a collection of songs incorporating elements from African, Latin, Hip-Hop and American folk music.

Weintraub and co-producers Bobby Higgins have attempted to make opera (initially Puccini) with R&B and rock rhythms.

Upon first examination, one notices the *Fluxus* LP is more like an RFP consisting of only six songs for a running time of 30 minutes. The criteria in quality may be somewhat less than Weintraub's others who lack the quality.

The record opens with the strongest cut, "Whisper Bitterly," an adaptation of Puccini's opera with the same name. Weintraub keeps Puccini's characters but changes most of the lyrics into English. A programmed drum (with a few sampled percussionists) and a lead vocal as well as synthesizer throughout the song.

The vocals, adequately sung and spoken by Weintraub, Debbie Cook, and soprano Betty Ann White are added to complete the mix. Weintraub succeeds impressively, his greatest feat being the skillful matching of the haunting soprano part with a synthesized rhythm track.

"Charm," Weintraub's arrangement of Bizet's opera, is the only other successful cut on the record. Weintraub sticks to Bizet's melody, superimposing an English bass line on the tune, and adding a rap done by Angie B. or Valerie White's singing. Surprisingly, these seemingly incongruous elements work in the desirable, creating an interesting interpretation of the popular opera.

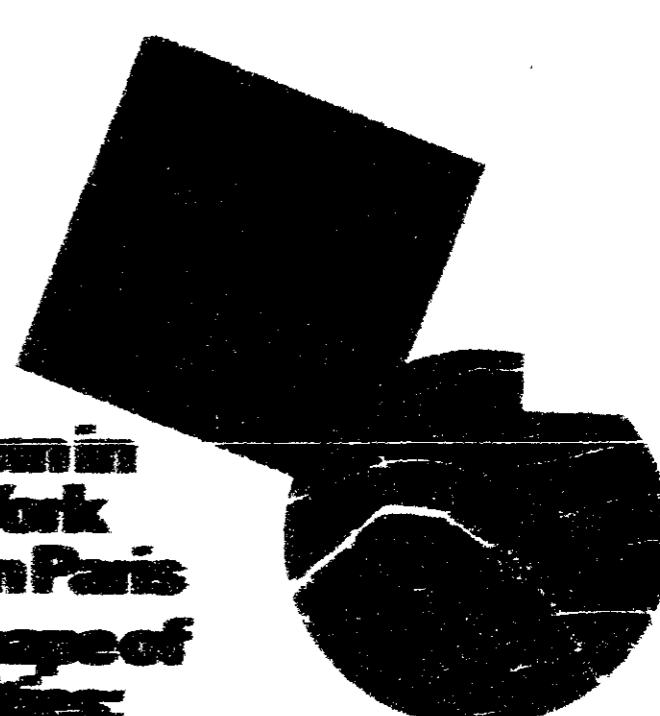
The four other cuts are unsuccessful. "Fluxus" based on the opera "Turandot" by Puccini, is almost a fair's obsession with a singer. In this song pieces of Puccini's music are pasted into the melody inserted between the lines of a very ordinary "anti-contemporary" tune. Similarly, "Elements" (based on "Gianni Schicchi" by Puccini), "Bey's Chorus" (sampled from "Turandot"), and the closing tune, "Death of Bitterly" are also weak efforts.

The opera Weintraub (from "Bey's Chorus"), "All want, no joy, makes like a doll boy." Indeed, his most naive weakest part is the stretch two songs into an album. I recommend getting the single version of "Whisper Bitterly" instead of the LP.

Weintraub once said in a radio interview, "I've never written any love songs before, so I figured that with the help of Puccini I might be able to compare with Gianni Schicchi and Turandot." Well, by the sound of *Fluxus*, it's not correct.

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Monday, March 11, 1985
7:00 p.m.
Building 4 - Room 149
Reception to follow

Hayden Gallery inaugurates Arts and Media

Giacometti to Johns: The Albert and Vera List Family Collection. Through April 21, at the new Hayden Gallery, Arts & Media Technology Building (E15); weekdays 10-4, weekends 1-5, free.

There is a sense of clarity, of fresh light and ample space, as one enters the relocated Hayden Gallery in MIT's new Visual Arts Center. The current unfinished state of the Arts and Media Technology Building adds to that a feeling of expectation, of work-in-progress, particularly fitting to a gallery intended to monitor the cutting edge of Modern Art.

Quite appropriately, the first exhibition mounted in this new environment amounts to a balance. And quite fortunately, the Albert and Vera List Collection featured in it is the kind of private collection combining a first-rate inventory with a refreshing sense of personal taste.

Not that it lacks scope, however. Indeed, the extent to which it is representative of Modern Art since World War II is remarkable. But it has that attractive blend of selection and contingency that sets it apart from the panoramic indifference of many museum collections.

The organization has arranged the objects in no particular order. It is worthwhile, though, to sort them out a bit, to elucidate their role in the vast spectacle that is Modern Art.

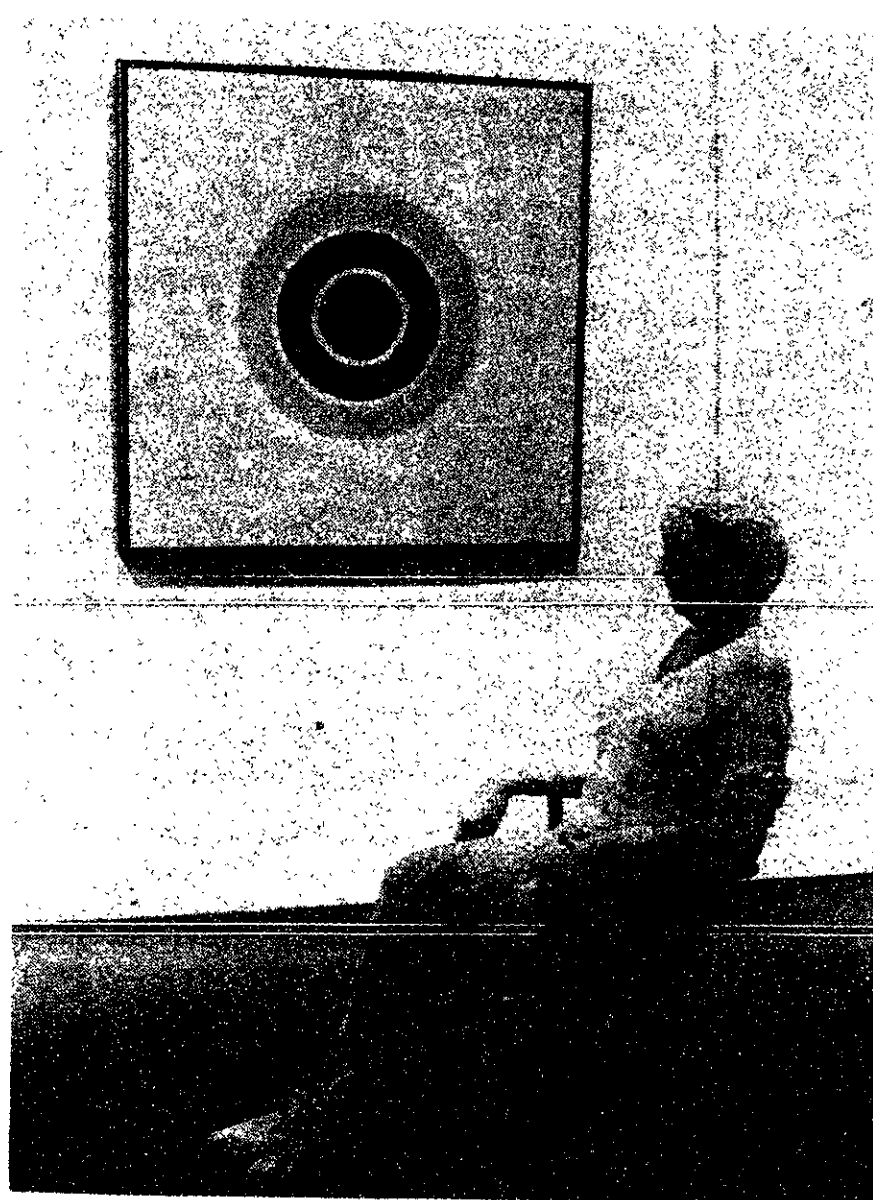
One is drawn immediately to three pieces dating from the '40s, which set the scale for all the later work. Giacometti's

Citysquare, on which figures in his unmistakable canon wander aimlessly, helplessly, as if crushed by the naked space around them, sums up the cultural agony of the time. Against this image of emptiness, the bronze *Tortue* by Max Ernst, with its ambiguous, perhaps hieratic symbolism, sustains the reality of hidden layers of consciousness. (Arp's *Winged Creature*, though of later date, draws upon the same source.) In the *Peasant in his Garden* by Jean Dubuffet, we encounter that atmosphere of childlike spontaneity that is such an important innovation of 20th-century art.

A note next to Dubuffet's painting quotes him (from *Prospectus aux amateurs de tout genre*): "Art should always make us laugh a little and frighten us a little, but never bore us". It is a device to remember. (By the way, more than a few of the other exhibition notes enhance the understanding of the later Wittgenstein, rather than of the art to which they refer.)

Many objects in the exhibition, then, could (in a conceptual, rather than historical sense) be interpreted as direct continuations of that early work. Marisol's *Baby Boy*, for instance, adheres closely to the spirit of Dubuffet's *Peasant*. The spatial tension of the *Citysquare* is recaptured in the *Untitled* composition of Joel Shapiro (whose other works on display are not particularly inspiring), while the rough, tangible quality of Giacometti's figures reappears in Deborah Butterfield's clay *Horse*.

(Please turn to page 10)



Always hold matches till cold

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Zoomobile
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Walter D. Stone Memorial Zoo

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March 15th Interview

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Academy of Ancient Music vibrant and buoyant

Academy of Ancient Music conducted by Christopher Hogwood; Mechanics Hall, Worcester, March 7.

It is because of musicians like Trevor Pinnock and Christopher Hogwood that early music is currently enjoying a renaissance. Pinnock's English Concert (which performed a sensational concert in Boston earlier this season) and Hogwood's Academy of Ancient Music each have their distinctive sounds — Pinnock is to adrenalin what Hogwood is to elegance — but both combine clarity with color to produce a sound of a vibrant buoyancy hard to find elsewhere.

The Academy of Ancient Music started their Worcester concert last night with Bach's *Orchestral Suite No. 3*. Hogwood perhaps led the ensemble into the *Overture* trifle fast, but one was soon taken by the immaculate bowing of the strings, and the beauty of the balance. The *Air* came across breezily, an unruffled smoothness giving the impression that the sound emanating from the extraordinarily-disciplined orchestra came from one perfect instrument. Was the sound really coming from vibrating gut, or might it be descending from Heaven?

The *Gavotte I & II* provided an aesthetic of symmetries to dwell on, and a lively *Bourrée* led to a sparkling concluding *Gigue*.

Bach's *Concerto for Two Violins in D minor* (to be repeated tonight in Boston) provided pleasures from many directions. The intricacies of orchestral work shone out along with the virtuosity of the soloist: In Hogwood's band, every member is devoted both to the unity of ensemble sound and to displays of enlightened individuality. The interplay of the two soloists — Catherine Mackintosh and Christopher Hiron — was particularly delightful; music passed from one to the other effortlessly while the orchestra provided a backdrop of never-failing interest.

The opening of the second movement was particularly beautiful, as was its dreamy development, combining a natural grace with a depth of expression. Mackintosh hit a few infelicities, easily forgiven, though, considering the general excellence of her performance.

The concert ended with a performance of Handel's *Water Music* in which pleasure lay waiting in every note. The *Adagio e staccato* and *Allegro* of the *Horn Suite in F* showed a metre of lightness and dance, while the *Air*, played with slightly clipped rhythms, had a lovely humor to it. Horns entered the *Menuet for French Horn* with a grandeur cemented in the solidity of the orchestral response. The suite ended with a *Hornpipe* played with delicacy and charm.

Rachel Brown provided a varied and enjoyable solo performance for the *Flute Suite in G*. The third movement *Menuets* were particularly uplifting, the dancing colors of flute intertwining with the sharply defined dynamic of *tutti*. The *Hornpipe* brought the suite to a lively end.

There are some horribly difficult passages for trumpets and horns in the *Trumpet Suite in D*, but Hogwood's players brought a brilliance to them that made them sound easy. The sound of horns following trumpets at the opening of the *Allegro* was powerful, but did not obscure the deliciously gentler effects on strings. The *Alla Hornpipe* was spirited and spritely, transitions between trumpets, horns and orchestra done to particular delight.

A well-measured *Trumpet Menuet* led to the lilting *Lentement*, it's subtle grace and understated grandeur evoking images of royalty taking a splendid cruise on the Thames; one could almost hear the water swishing against the boat.

The *Air* brought the piece and the concert to an exhilarating conclusion.

The Academy of Ancient Music will be performing in Symphony Hall tonight in a program to include Bach's *Concerto for Two Violins in D minor*, *Bach's Wedding Cantata* and *Handel's Apollo and Dafne*. Given the availability of special discount tickets for MIT students, it would be criminal to miss.

Also of note this weekend is the MIT Concert Band's "pre-party" concert tonight at 8pm in the Wellesley Chapel, MIT Symphony Orchestra concert tomorrow evening at 8:30 pm in Kresge, and the MIT Brass Ensemble's Sunday concert beginning at 3:30 pm in Kresge Auditorium.

Jonathan Richmond

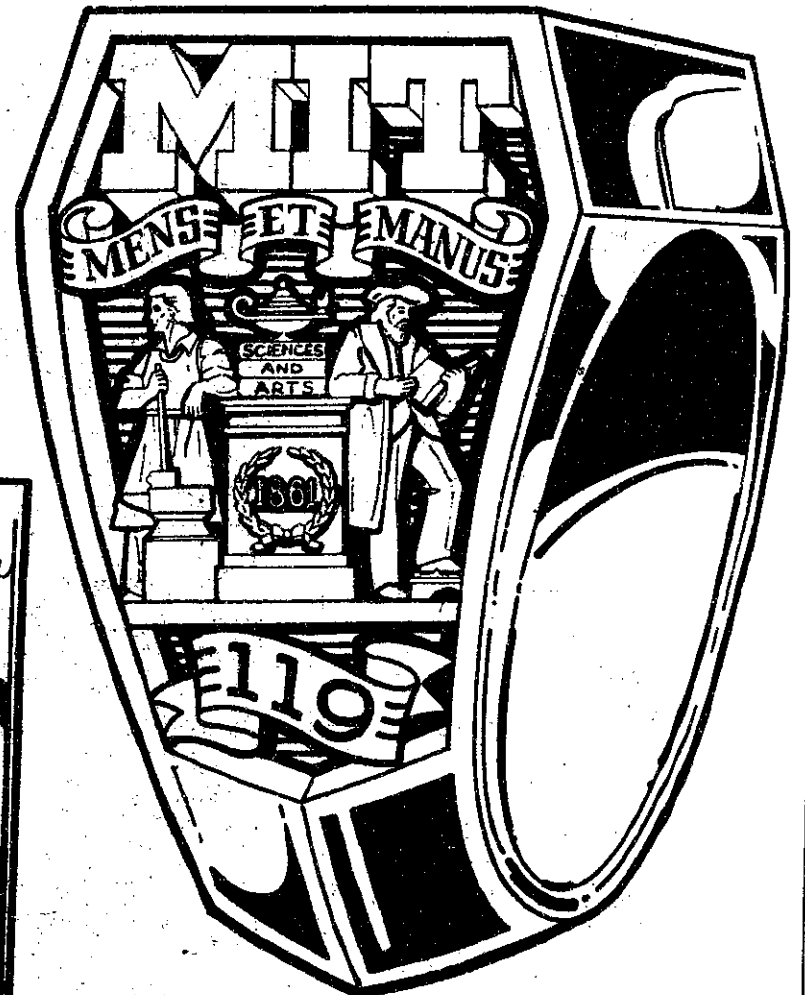
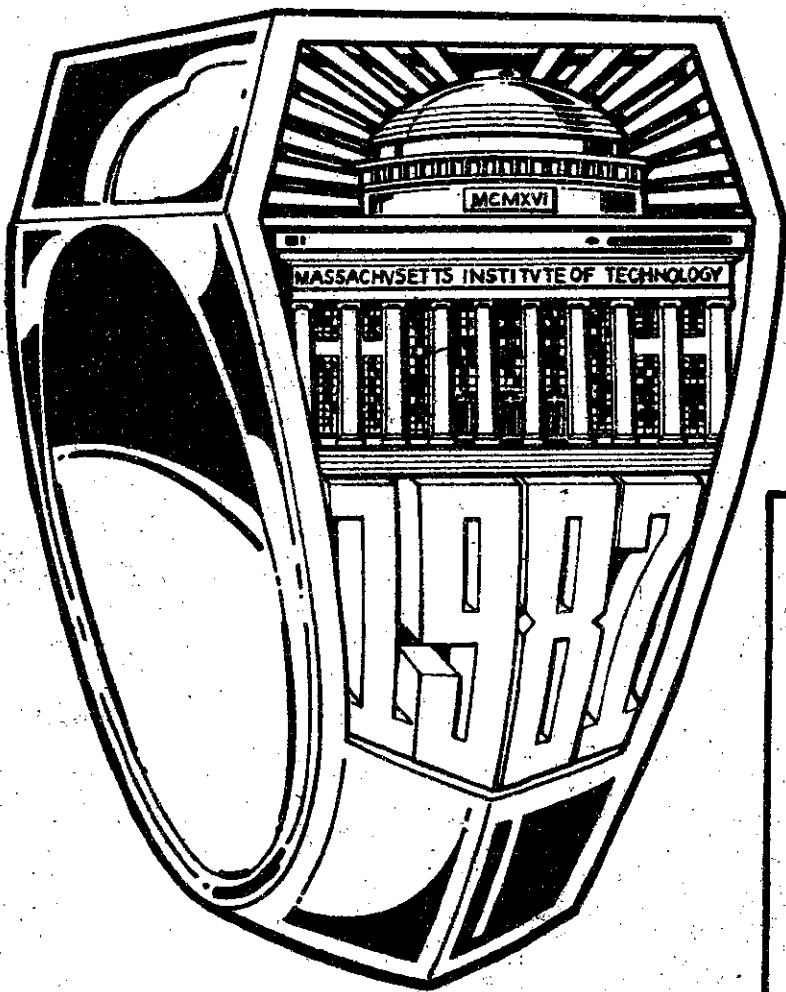


Academy of Ancient Music SPECIAL DISCOUNT TICKETS

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 tonight 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.

The Tech Arts department. Reporting on all the Arts in Boston. And now providing for discounted admission too.



MIT CLASS OF 1987 RING ORDER DATES:

MARCH 11, 12, 14, & 15

10AM - 3PM LOBBY OF BLDG. 10

ARTS

ARTS

ARTS

More than meets the eye

MIT Shakespeare Ensemble, 10-250, Feb. 1, March 1 & 2.

The Shakespeare Ensemble performed scenes from plays ranging from Shakespeare's *Julius Caesar* to Michael Cristofer's *The Shadow Box*, showing that enlightened performance can overcome any limitations imposed by the absence of sets, lights, or technical effects. Room 10-250 lacks the proper atmosphere for a theatrical performance, but that did not stop me from enjoying myself.

Seeing Cassius wear a sports jacket during a scene from *Julius Caesar* is at first a bit unnerving, but animated action soon makes the jacket transparent and exposes the heart of the character.

The acting — directed by students in contrast to the Ensemble's professionally-guided major productions — was mostly entertaining, and at times moving. Stephen Ng's portrayal of Merrick, *The Elephant Man*, was compelling, and demonstrated his ability to play a character

down-to-earth on the surface, but wrought with tragedy underneath.

Andrew Borthwick-Leslie '84 — who also directed one of the scenes — was convincing, both as Cyrano de Bergerac and as a short-tempered idealistic intern in a scene from *The Death of Bessie Smith*. My only complaint is that Josh Lubarr's performances lacked the enthusiasm shown by the rest of the company.

The Ensemble demands a lot of time — and many members double with administrative as well as performance duties. Given this enthusiasm and talent, I hope the Ensemble gets a more exciting space to perform in next time — it is a shame that MIT has inadequate theatre facilities, given the great interest in the performing arts on this campus; but even if the Shakespeare Ensemble is back in 10-250, their talent can be expected to create images in the mind to transcend any shortage of stimuli for the eye.

Stephen P. Berczuk

This time is for you

Time Against Time, conceived and directed by Marilyn Arsem, with Joan Gale, Roberta Germer, Lauri Liverman. Playing at Mobius, 354 Congress Street, 542-7416, 8pm, Thursdays through Saturdays, through March 16. \$6.00

"Two thousand, six hundred and twenty-nine. . . Two thousand, six hundred and thirty. . . Two thousand, six hundred and thirty one. . ."

It begins as the audience walks into the performance space. The space is a large, black room, dimly lit. In the center of the room are twenty-five orange swivel chairs. In the corner of the room is a widow knitting a net and counting:

"Two thousand, six hundred and thirty five. . . Two thousand, six hundred and thirty six. . ."

As the lights come up, two women enter two different sets on opposite sides of the space. One woman is thirty, the other fifty. Each sets an alarm clock to ring in 90 minutes and a kitchen timer to ring in five. Then they both start talking — at the same time. And in the corner, the widow continues to knit.

"Two thousand, six hundred and forty. . . Two thousand, six hundred and forty one. . ."

Time Against Time investigates the way in which we plan and spend our time. The two monologues analyze these questions both directly and indirectly. They examine different kinds of relationships to time, and different kinds of times. Each actress must decide how to spend her time on stage, and each viewer must decide which of the three actresses to pay attention to. "No audience member will be able to see

the entire performance," says the press notice. It's true.

"Two thousand, six hundred and ninety seven. . . Two thousand, six hundred and ninety eight. . ."

Time Against Time is a series of five minute segments. At the beginning of each segment, each actress explains what she is going to be doing for the next five minutes and sets a kitchen timer. Five minutes later, the timer goes off, marking the end of the segment. During these segments, the actresses talk about their lives and the way they spend their time, they cook meals, read letters, telephone their friends, and engage in other time consuming activities.

"Two thousand, seven hundred and fifteen. . . Two thousand, seven hundred and sixteen. . . Two thousand, seven hundred and eighteen. . ."

There are a lot of garnishing touches to the artwork: voices backstage, entrances and exits of auxiliary players, popcorn, apples, notes, and a sleeping body. Telephones ring, food is prepared, finances are settled, and it all really happens, not just on stage, but in reality.

"Two thousand, seven hundred and eighty seven. . . Two thousand, seven hundred and eighty eight. . . Two thousand, seven hundred and eighty nine. . ."

Time Against Time will only be performed nine times; only 225 people will see the show. Reservations are a must, and the performance is a must see. Don't put it off too long, or you might run out of time.

"Two thousand, eight hundred and one. . . Two thousand, eight hundred and two. . . Two thousand, eight hundred and three. . ."

Simson L. Garfinkel

Dust in our eyes

Lust in the Dust. Starring Tab Hunter, Divine and Lainie Kazan. Directed by Paul Bartel. Opens today at Sack Cinema Copley Place and suburban Sack theaters. Rated R.

The press kit bills *Lust in the Dust* as "a Western-spoof [sic] for the '80s." The decade deserves better. This film is stupid. It offends while being neither incisive nor funny.

Lust in the Dust attempts to parody Western-genre films such as *The Good, the Bad and the Ugly*. Aging pretty-boy Tab Hunter plays the Eastwood-esque Good Guy, Abel Wood. He and the other characters are drawn to the town of Chili Verde in search of buried gold.

Enroute, Wood meets fellow treasure-seeker Rosie, played by Divine. Rosie relates, in a flashback, her encounter with and rape by Hard Case Williams and his gang of outlaws. Rosie, while protesting loudly, clearly enjoys that adventure.

Arriving in Chili Verde, the pair encounter Marguerita, a madam played by Lainie Kazan and other denizens of the dusty town.

The rest of the film deals with the various insipid interactions of these characters as they try to find the map and solve the limerick that will lead them to the gold.

The only redeeming and funny part of the film is Geoffrey Lewis's portrayal of

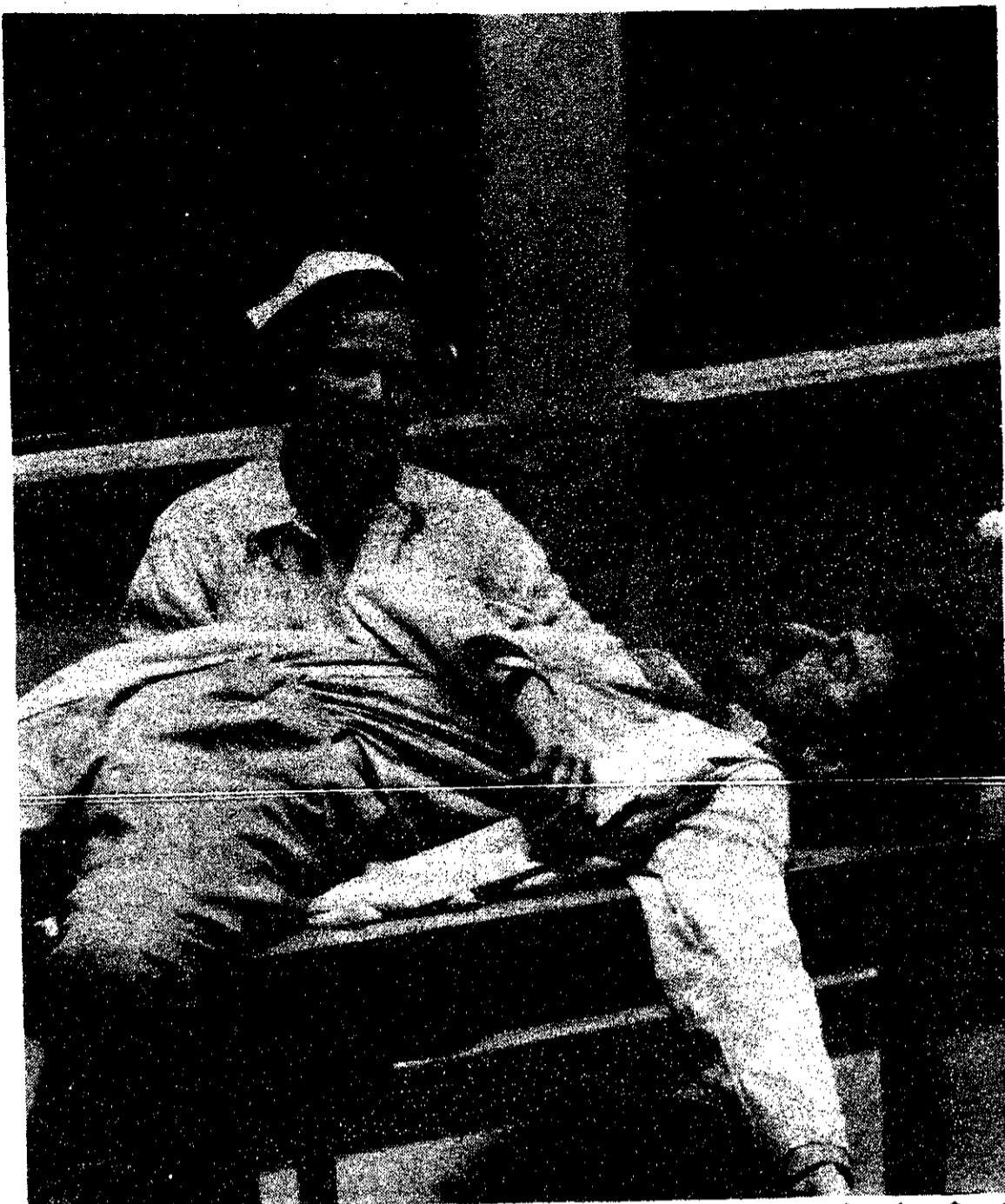
Hard Case, the scripture-spouting, grammatically correct desperado. Lewis goes through the picture with the countenance of a surprised accountant, adding to the humor of his character.

The acting may be flat, but the stars are not. The film relies on being a T&A comedy. The former spills from the tops of Divine's and Kazan's dresses; the latter serves as the parchment for the map. The big running gag is Rosie's maiming and killing of men with her thighs.

Paul Bartel, of *Eating Raoul* fame, directed Philip John Taylor's weak script. The producers seem to be trying to create another cult classic like *Raoul*. Hunter, since his *Damn Yankees* days, has become almost as much of a joke as Divine, the rotund, transvestite veteran of cult flicks.

Taylor lifts his best jokes from the standard for Western spoofs, *Blazing Saddles*. Aside from those few exceptions, *Lust in the Dust* has none of the wit of either of those fine films.

Robert E. Malchman



★ All that jazz ★

Winter Jazz Festival, Friday March 1, Kresge Auditorium.

It may have been the "Winter" Jazz festival, but bands from Brandeis, Harvard and MIT (2) definitively proved that jazz was still "cooking" in the environs of MIT.

Friday's performance opened with the MIT Concert Jazz Band, led by Everett Longstreth. The group might have been better titled the "Festival" Jazz band, as the group served up a selection of lively Jumpin' at the Woodside/New Orleans-style pieces. The opening ensemble zipped through the Ethel Merman standard, "Everything is Coming Up Roses," the campy "Old Man River" and "C.B. Express," slowing down only for the ballad "Fantasy for Saxophones."

The momentum was passed on to the Brandeis, which took the concert in a more mainstream jazz direction. The ensemble may have been directed by Ross Bauer but thrived most when left to their own doing. The highlight of their perfor-

mance, for example, was an extended interlude introducing "Darn That Dream" by guitarist Paul Kirk. Similarly, solos in "I Remember Clifford" and "Ecaroh" sparked much interest, while the ensemble sound could have benefited from some additional discipline.

One audience member commented that if Brandeis' band "was interesting but undisciplined, Harvard's jazz band was disciplined but uninteresting." In what might be considered a tour-de-force, Harvard performed without a leader. Their individual competence and regimen as an ensemble was clearly evident. Harvard's interpretation of standards including "Monk's Mood" and "Night in Tunisia" unfortunately lacked a unique direction that could be termed the band "sound."

Up to this point, the evening's performances might have been considered equally proficient displays of jazz talent. Then the MIT Festival Jazz Ensemble stepped on stage. True, the group performed the same compositions as in the Fall Jazz Festival. But the polish the Festival Jazz Ensemble had added to these pieces, combined with the hot night individual soloists were having, made a second (or first) listening worth any repetition. As the name implied, "Crossing Time Zones" superimposed brass and woodwind sections playing in different meters to create a feel incomparable to any other that evening. The ballad "Turn" by MIT alumnus Jamshied Sharifi '83 and featuring saxophonist Ray Zepeda was once again exquisite.

With such hot jazz at this wintry time of year, one wonders what additional practice and a Spring Festival will bring.

(Editor's note: Scott Lichtman is a member of the M.I.T. Concert Jazz Band.)

Scott Lichtman



ARTS
ARTS

New Visual Arts Center off to a Good Start.

(Continued from page 7)

The spirit of continuation is less apparent, but none the less real in the different Pop-Art objects on display. Spontaneity and symbolism are fused in the idiom of comics and commercials, as in that textbook example, Roy Lichtenstein's *I Know How You Must Feel, Brad*. This leads to a highlight of the collection, the 1962 *Diver* by Jasper Johns. It has the best of its genre (here also represented by Rauschenberg's *Summer Rental*): a colorful dynamism, on the verge of the figurative and the abstract. But one of its five panels points in another direction, that of the rigorous abstraction of colorfield painting.

The formalized approach to abstraction of the hard-edge works of the sixties and their Minimalist successors constitutes probably the major departure from what a Giacometti, a Dubuffet or an Ernst has to offer. The exhibition gives a reasonable selection. Elsworth Kelly's *White Over Black*, or Donald Judd's *Untitled* retain a certain interest, but with Marden's *Hydra I* or Ryman's *Region one* inevitably starts to ponder Dubuffet's motto.

What, then, with very recent art? The pendulum is swinging, this time away from Minimalism, and this exhibition does not fail to illustrate that. Compare Frank Stella's 1981 *Misano* with his 1965 *Sharpsville Sketch*: both are abstract compositions, but movement and color are vastly expanded in the first with respect to the second. It is a commonplace by now to note that the work of fashionable young artists like Sandro Chia (*Horse in the Metropolis*) or Julian Schnabel (*Spot*) implies a return to communication by content as well as by form, founded on the more pronounced presence of the artist in his work. But these are but aspects of a reality which has become so multi-faceted as to defy a concise rendering.

It is this reality — and its change — which the new Hayden Gallery will have to address. One could envisage a less inspiring start.

Michiel Bos

Intimate and warm

Emily Corbató, pianist, *Kresge Little Theatre, Sunday, March 3.*

Emily Corbató gave a very enjoyable piano recital on Sunday afternoon. The recital was sponsored by the MIT Women's League as part of their Hosts to International Students Program.

Corbató immediately established an intimate rapport with the audience by reading her program notes aloud before each piece was performed, discussing her program with a wit and understanding also characteristic of her performance. Although she demonstrated slight technical instability in the first half of the program, the second half was much smoother.

Corbató opened with the *Piano Sonata*, opus 1 of Roy Harris. She emphasized the American character of the music in her introductory remarks, and it was fairly apparent in her performance as well. A short *Prelude* led directly into a relatively long, repetitive, and frequently boring *Andante Ostinato*.

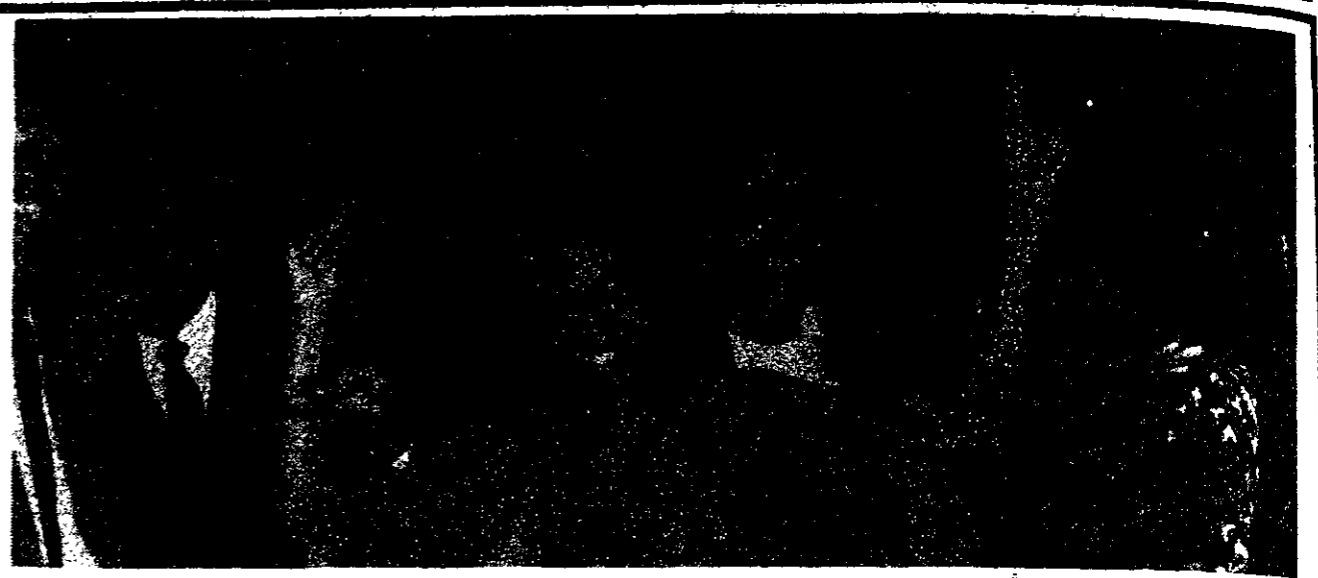
The *Scherzo* and *Coda* were more interesting, but I must admit that the Harris was the piece in the program that I liked the least.

Corbató's dexterity left a bit to be desired in Beethoven's *Tempest Sonata* opus 31 no. 2, but she played with great musical awareness. She captured the entire musical idea without losing the direction and cohesion implied in the music. The last movement was particularly satisfying as she didn't repeat the four note motif mechanically, as is done so frequently, but used it to build a complex musical architecture.

After a brief intermission, Corbató returned to the piano, this time to perform Haydn's *Sonata in B minor*, (Hob. XVI:36). This piece was performed to the peak of technical perfection, and never lacked a sense of life and energy.

But Arthur Foote's *Suite in D minor* opus 15 was the high point of the recital. This suite — infrequently heard today, (but which will be available on a new recording by Corbató, along with the Harris sonata) — was quite a find. It opens with a short but

(Please turn to page 13)



Tech photo by Todd Fujinaka

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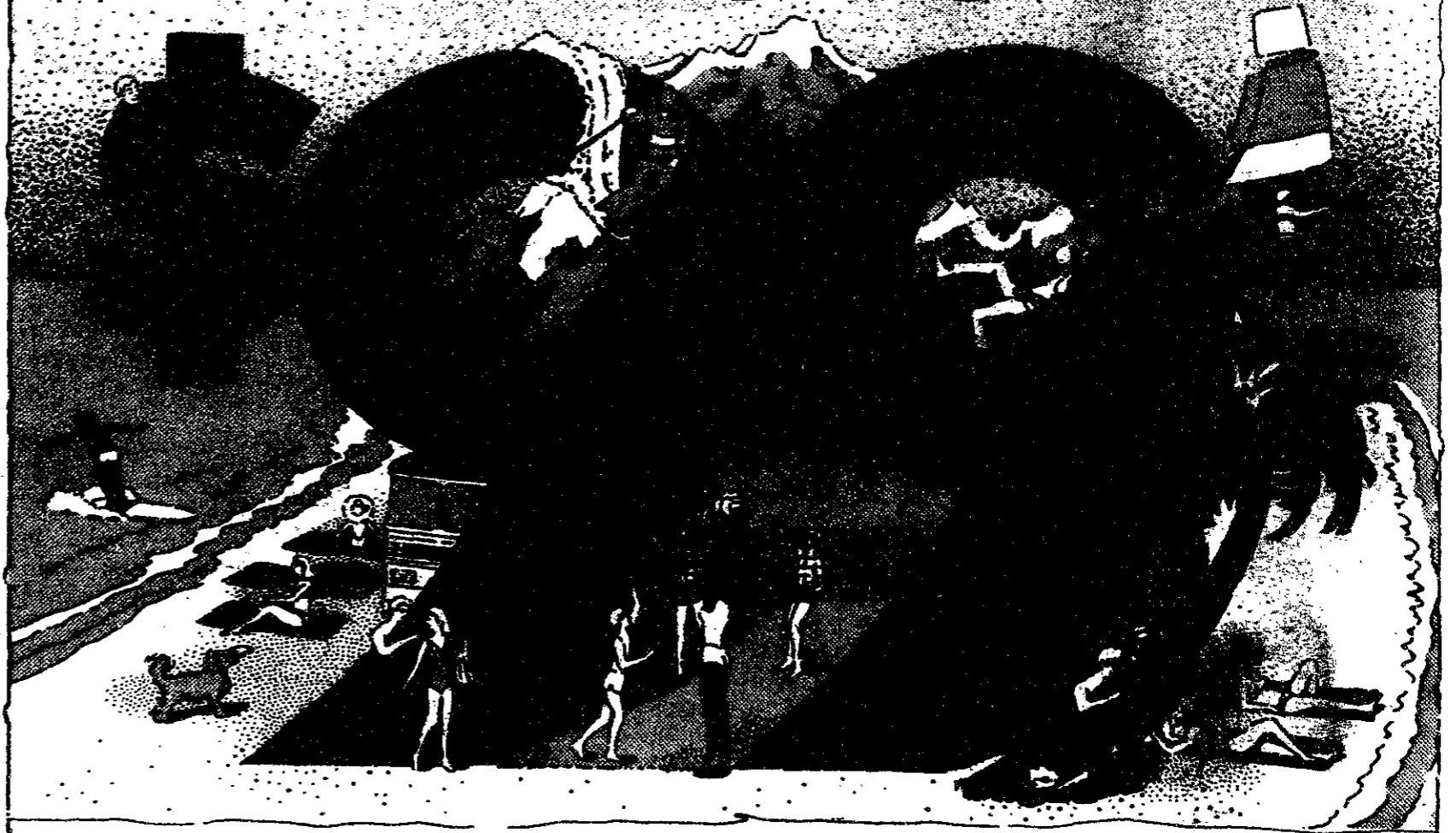
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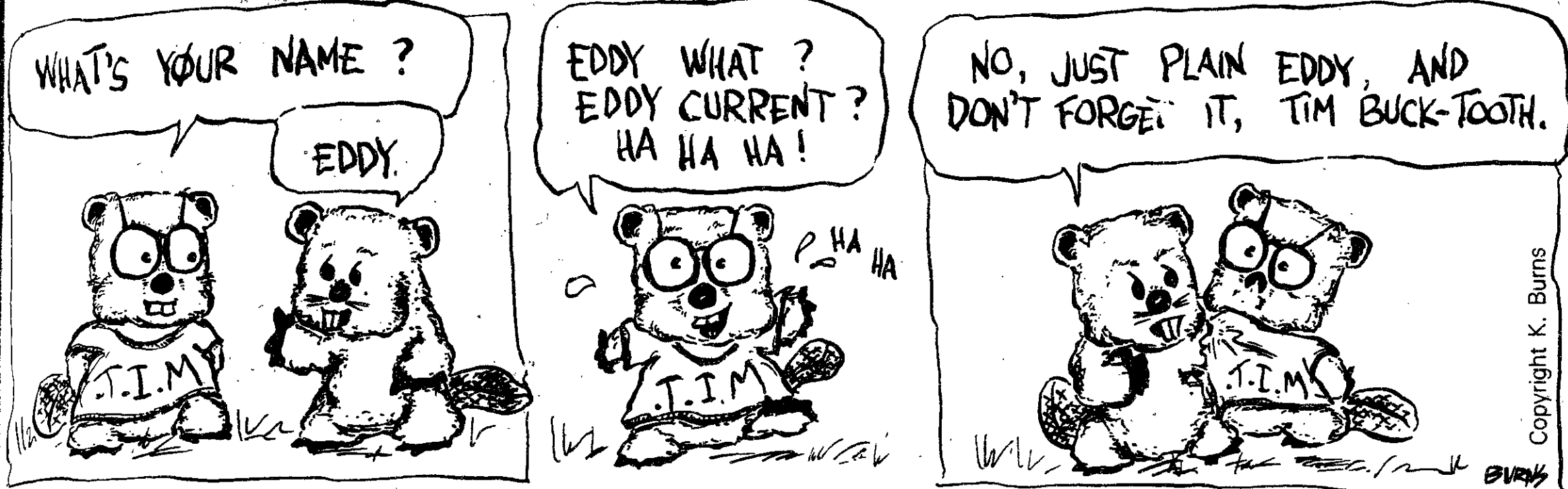
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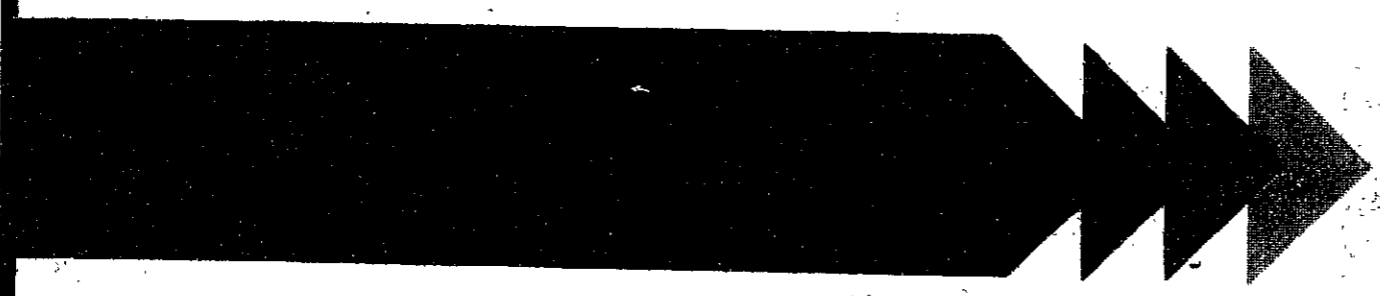
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**ANALOG
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ARTS

From Cubism to Freedom

Jacques Lipchitz: Sculptor and Collector. Through June 9, at the Sculpture Archives Gallery, Arts & Media Technology Building (E15); weekdays 10-4, weekends 1-5, free.

It is not hard to guess what prompted the first sculpture exhibition at the new Visual Arts Center. Works of Lipchitz — on display in and around the Hayden Library — constitute a substantial portion of the present sculpture collection of MIT.

A native of Lithuania, Jacques Lipchitz (1891-1973) spent most of his life in France and America. While in Paris in the 1910s, he joined the Cubists. Two sculptures from this period, *Pierrot with Clarinet* (1919) and *Bather* (1924), their compact mass articulated by geometrical patterns, their subjects evolving in space, show him in total command of the Cubist artistic language.

Lipchitz gradually discarded that style in the 1920s. He was dissatisfied with the artistic restrictions it imposed upon him. More open, free forms appear in his work: the 1927 *Joie de Vivre* and the *Figure* from 1926-1930, both in the Hayden Library Court, are notable examples documenting that process.

Finally, from the 1930s onward, we see him work-

ing in a fluent style, in which angular shapes have given way to rounded, sometimes a bit knucky forms. Many of his later works have archetypal themes. Often, these are taken from the Bible or classical mythology: the exhibition shows *Jacob Wrestling with the Angel*, a *Rape of Europe*, the *Joy of Orpheus* (with a counterpart in drawing) and *Theseus and the Minotaur*. But a splendid granite *Return of the Child* is on display as well.

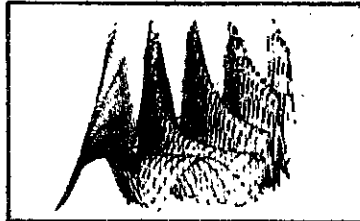
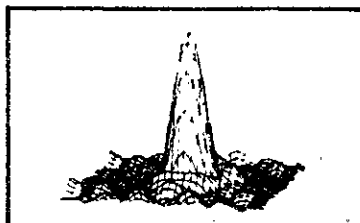
It is fascinating to see Lipchitz' sculpture, having set out from Picasso's almost classical lyricism, gradually absorb the ecstatic, metaphysical spirit of Chagall's paintings. While no pivotal figure in the historical sense of the word, Lipchitz is representative of many of the finest achievements of 20th-century art. This exhibition, in featuring works ranging from the small and delicate to the monumental, allows a glimpse at that.

Lipchitz, like many of his fellow-artists, had a vivid interest in primitive cultures and collected their artifacts. A sense of his taste is provided by the objects from his collection exhibited here. Totems from Arizona share the place with masks, helmets, figurines and other items from Minoan Crete, Polynesia, Central Africa and Peru.

Michiel Bos

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Interesting piano

(Continued from page 10)

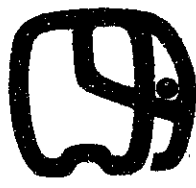
powerful prelude, followed by a fugue. The fugue is in neo-baroque style, but retains a strong underlying sense of inventiveness.

The *Romance* was very sweet and melancholy, and the final movement, *Capriccio*, was lively and brilliant. The audience reacted very enthusiastically. In response, Corbató played a lovely Harris ballade as an encore. It was, all in all, a very nice way to spend a Sunday afternoon.

Richard Gotlib

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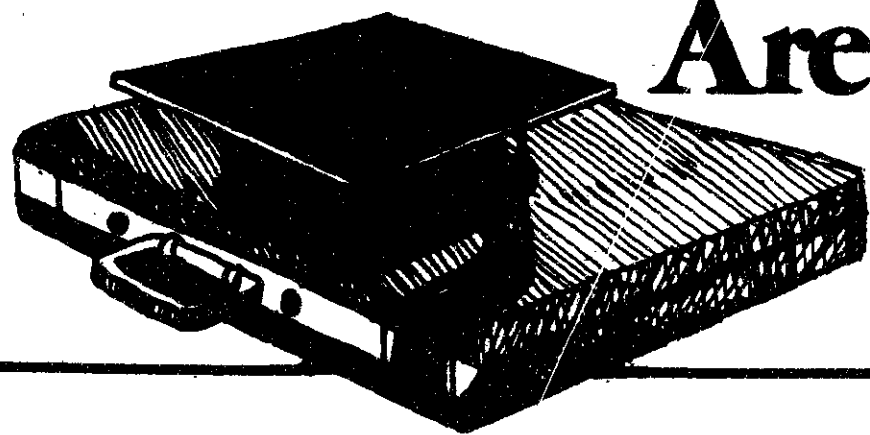
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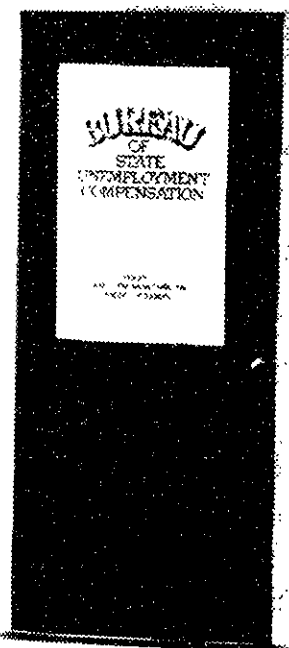
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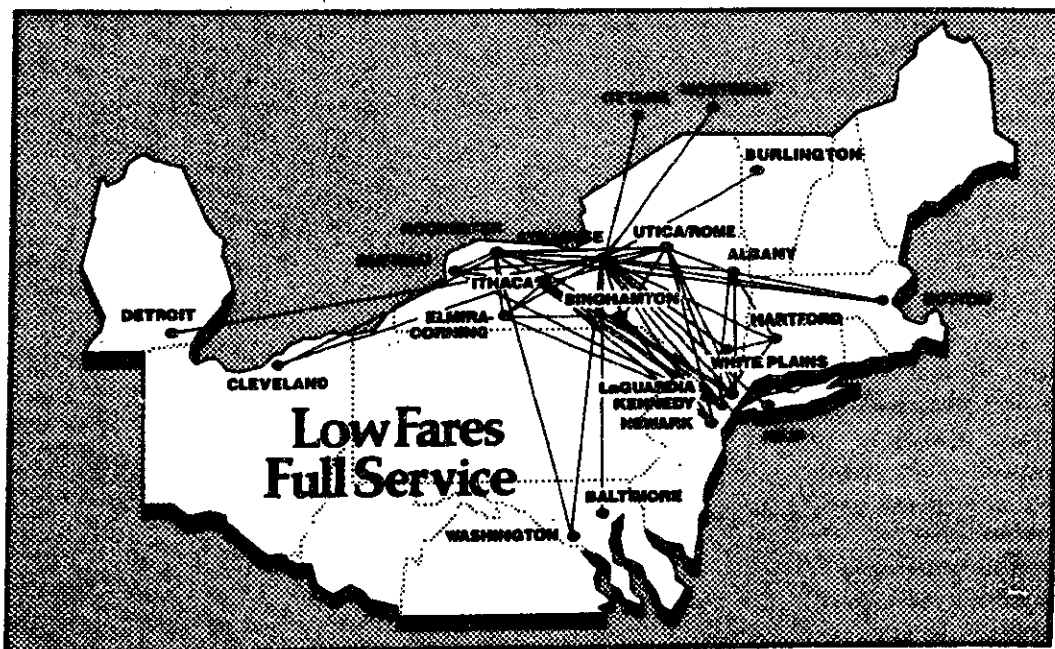
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sports

Renshaw takes Muir trophy, leads swimmers

By Martin Dickau
Co-captain Andy Renshaw '85 became the first MIT swimmer to win the Bob Muir Award for most points accumulated over four years at the New England Intercollegiate Swimming Championships hosted by Springfield College last weekend.

The MIT senior finished first in the 100-yard butterfly with a time of :50.80 and third in the 200-yard butterfly, leading the Engineers to a ninth-place showing in the tournament which included teams from all three NCAA divisions.

Clark Dorman '87 followed Renshaw's example, taking second place in the 1-meter diving and third in the 3-meter. Both

Dorman and Renshaw, along with diver Peter Ulrich '86 will be participating in the national championships later this month.

The 800-yard freestyle relay team of Renshaw, co-captain Peter Hickman '85, Brett Miwa '86, and Billy Gordon '87 set a new MIT record and qualified for the nationals by finishing fourth overall, first among Division III schools, in 7:05.80.

Renshaw, Hickman, Scott Doran '85, and Brantley Dettmer '87 combined in the medley relay to capture fifth place in 3:39.11. The finish also qualifies the team for the nationals, which will be held March 21-23 at Emory University in Atlanta.

ECAC honors gymnast

Team captain Rick Campione '85 was named the Eastern Collegiate Athletic Conference (ECAC) Men's co-Gymnast of the Week after tying his own record of 9.2 in the still rings to capture first in a meet at West Point Saturday.

Campione is first MIT gymnast to be named gymnast of the week. He shares the honor with Gary Simon of Syracuse.

Wrestlers named to all-American team

Co-captain Tim Skelton '85, co-captain Steve Ikeda '85, and Pat Peters '85 were named to the NCAA Division III Wrestling Coaches Association Academic All-American team.

This marks the second straight year the national coaches have chosen to honor the three MIT wrestlers.

Three MIT squash players in nationals

Captain Dave Douglas '85, Albert Pleus G, and Omar Masrur '88 all won their opening matches at the National Intercollegiate Squash Tournament hosted by West Point last weekend.

The victories gave MIT 21st place among the 29 teams that scored any points. Cross-town rival Harvard easily won the competition.

MIT coach Bob Bayliss was pleased with his team's performance, saying, "We had a very green team that came on at the end of the year." He added that at the beginning of the season, two thirds of his starting team had not competed at an intercollegiate level.

Men's volleyball suffers first loss

The men's volleyball team lost its match against Northeastern University Tuesday night, 3-2.

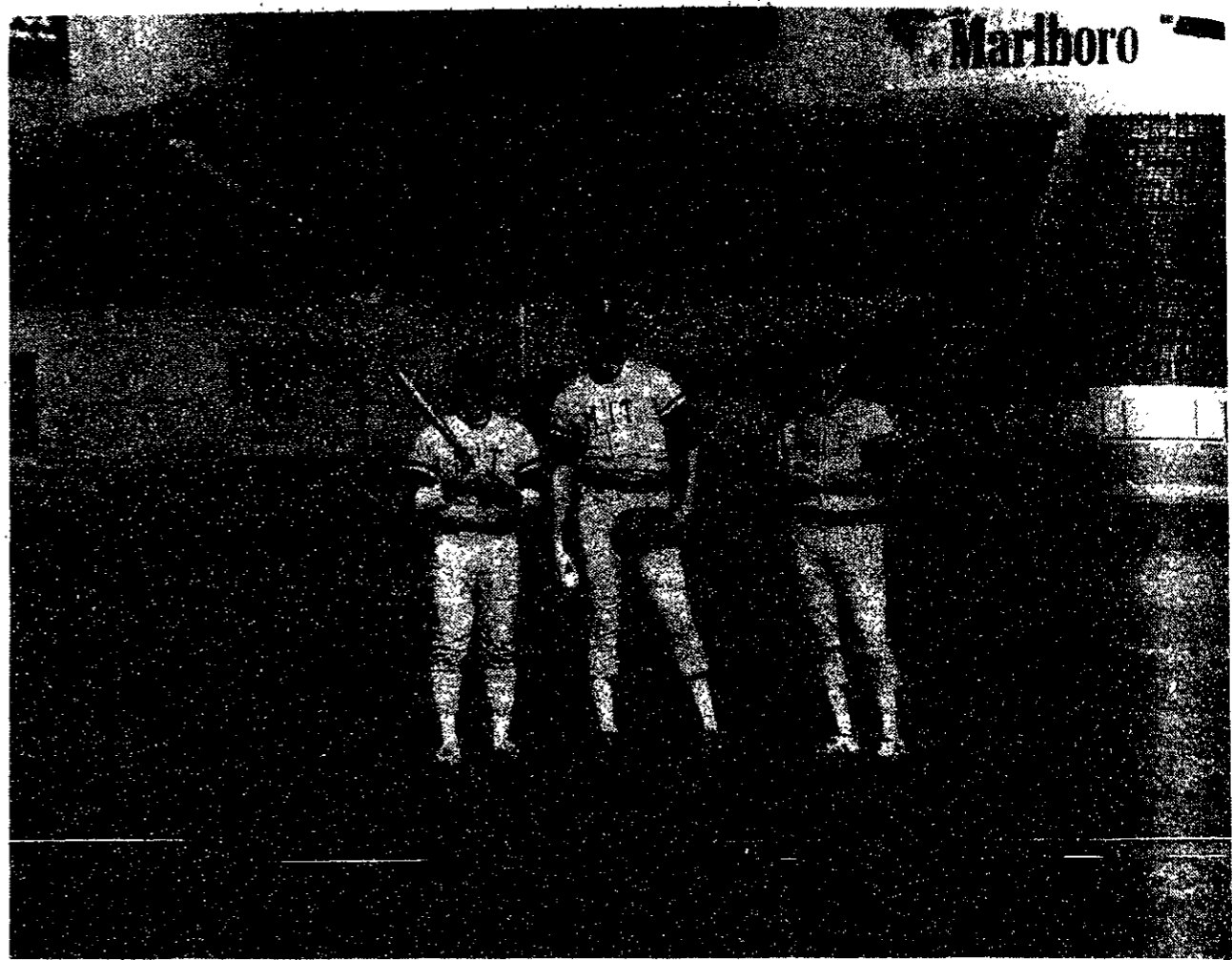
Erratum

Sportswriter Martin Dickau '85, who was having an off day when writing his story, incorrectly reported the results of the women's fencing team's match against New York University at last weekend's Northeast regionals. MIT defeated NYU, 9-6, to take fifth place in the competition.

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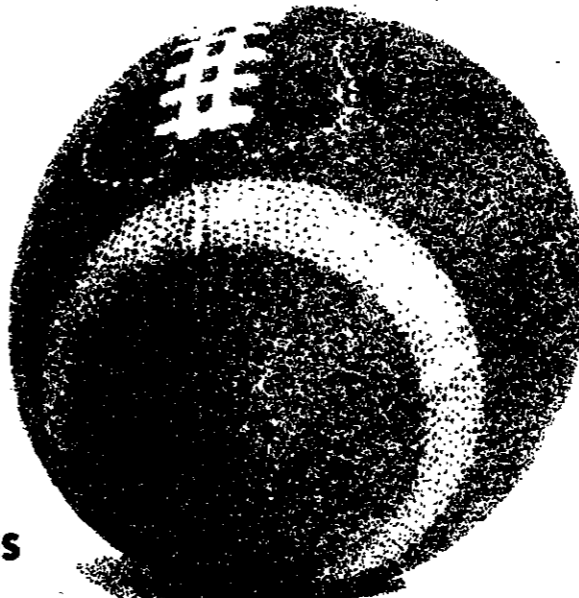
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Baseball tri-captains Vinnie Martinelli '85, Mike DiChristina '85, and John Tantillo '85 at Fenway Park during some good weather last weekend.

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