

## Group reports on Lincoln Faculty hears evaluation of writing requirement

By Katie Schwarz

MIT must seriously review its present and future relationship with the Lincoln Laboratory, Professor Louis D. Smullin SM '39 told a faculty meeting Wednesday.

Smullin presented an interim report from the Lincoln Laboratory Review Committee, of which he is chairman. The faculty also heard a report from the Committee on the Writing Requirement suggesting that essays submitted for the requirement's second phase, which concerns writing

competence within a student's professional field, be judged by academic departments instead of a central committee.

See text of the conclusions of the Lincoln Laboratory Review Committee's interim report. Page 15.

Lincoln is a key military research facility, outstanding in its field and important to the Defense Department, Smullin said. It currently performs about \$240 million worth of military-spon-

sored research per year, both basic and applied.

In 1969 the MIT Executive Committee endorsed recommendations by the Review Panel on Special Laboratories to increase Lincoln's proportion of non-military research and expand its educational interaction with the main campus. These goals have not been met, Smullin reported. The already small fraction of non-military work at the lab has "declined rather sharply and shows no signs of changing direction," he said.

One reason for the drop is a National Science Foundation guideline enacted during the last decade which prohibits the agency from granting money to military labs, Smullin added.

Smullin described MIT's interaction with Lincoln as essentially "a one-way flow." The report explains that "most MIT faculty are effectively unaware of Lincoln's existence, and have no coupling to it."

Moreover, he continued, people at Lincoln have free access to lectures and seminars on campus, but Lincoln seminars are often classified. Yet Lincoln staff said they benefit from the connection with the Institute through a greater ability to attract first-class staff and greater independence in choosing new programs, according to the report.

The absence of Lincoln staff from public debates on the uses of technology is "troubling," the report states. "Today, military programs are controversial, they're political . . . debated in Congress and the press," Smullin

MIT to drop charges, according to Doerfer's letter to Gray. Sherman explained that making an arrest carries the obligation of completing legal procedures against the accused, the letter said, adding that the judge urged "that universities only invoke the criminal process with full recognition of the consequences."

Doerfer also wrote that Sherman was willing to shorten the period of informal probation for some of the students. Six of the eight students arrested on Mar. 14 admitted to sufficient facts for the court to impose costs. Their cases were continued without a finding until May 1987, except for the case of Seth D. Goldstein '86, which was continued only until May 15, 1986, because he will graduate in June.

Sherman is willing to advance  
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## MIT cannot drop charges, judge says

By Katie Schwarz

Judge Arthur Sherman has refused to allow the Institute to drop charges against the eight students arrested during the demolition of the shantytown on Kresge Oval, President Paul E. Gray '54 announced at Wednesday's faculty meeting.

The final resolution of the case is not settled, Gray noted, but he said he would communicate the outcome to the faculty in writing.

Gray told the faculty he had written to Sherman last week asking that criminal procedures against the students be stopped. Sherman discussed Gray's letter on Monday with the district attorney and Gordon L. Doerfer, a partner in the law firm of Palmer & Dodge, which represents the Institute. Gray read excerpts from his letter and a letter from Doerfer describing the discussion.

MIT's "principal concern" was the removal of the shanties, Gray said in his letter to Sherman. If the shanties could have been removed without student resistance, he continued, there would have been no need for arrests. "It serves no purpose for criminal procedures to continue," the letter said.

Pressing charges against the students would "risk the appearance of constraint on political discussion" and "could be viewed as imposing sanctions" on the free expression of political views, Gray's letter added.

Judge Sherman felt "the credibility of the criminal process would be damaged" if he allowed



Tech photo by Dan O'Day

Professor Travis Merritt, director of the Humanities Undergraduate Office.

## Advising change planned

By Sally Vanerian

The Undergraduate Academic Support Office (UASO) and the Office of the Dean for Student Affairs (ODSA) will experiment with changes in the freshman advising system this fall.

The changes are part of a joint UASO-ODSA plan to improve the quality of freshman life at MIT by providing freshmen with more "informal intellectual contact" with faculty members.

Holliday C. Heine '67, associate dean for student affairs and head of the UASO, explained that the present advising system has no serious flaws. But this plan will "wake people up to what they're doing," and take the

"advising of freshmen more seriously," she said.

Professor Travis Merritt, director of the Humanities Undergraduate Office and faculty director of the proposal, explained the changes to be made this fall:

- **Advisor-taught seminars:** Approximately six or seven professors will teach seminars limited to eight or ten of the professor's freshman advisees.

- **Advisor teams:** Some advisors whose offices are located close to one another will be placed in "advisor teams." A small group of professors who, for example, have offices on the same floor, can meet all the students in a larger support group, Merritt explained.

- **Associate advisors:** The administration will pair some associate advisors with advisees in the same living group. The set-up will be separate from a similar program at Baker House now, Merritt said.

- **Living group fellows program:** MIT will experiment with a program that will allow faculty members to speak to living groups on a regular basis.

- **Theme seminars:** Some living groups will host a series of freshman seminars on a common theme. The proposal suggests that these seminars meet a few times per term. Seminars on the theme of "Invention, Risk and Responsibility" will be offered next fall.

## New InterFraternity Conference officers disclose plans for term

By Salman Akhtar

The new executive board of the InterFraternity Conference (IFC) is unusually talented and rich in leadership potential, said vice chairman Min-too Bhandari '87. Matthew Turner '88 and Bhandari, both of Delta Tau Delta, were elected chairman and vice chairman of the conference on March 12.

Bhandari's own background as vice president came from his work as the community relations chairman for the IFC last year, he said, and Turner had worked last year as programs chairman, a post which was traditionally a sinecure.

Yet Turner had put tremendous energy and zeal into the job, Bhandari said. Turner was

responsible for the institution of Greek Week, and his work in office had resulted in his election as possibly the youngest IFC chairman ever, he continued.

Bhandari foresaw "extremely positive changes in terms of more interaction between the fraternities and the dormitories." He and Turner both wanted the fraternity system to become an integrated part of everyone's lives.

One way of increasing interaction, asserted Bhandari, was the Greek Week, which emphasized community participation. To foster this spirit, open parties were held in many of the houses. The main problem with open parties was  
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Tech photo by Terry Higgins

Second Baseman Tim Collins '89 tags a runner in Wednesday's game against Suffolk. MIT lost 7-1.

## SACC discusses military influence

By Ben Z. Stanger

MIT should restrict the amount of Strategic Defense Initiative research performed on campus, demands a Science Action Coordinating Committee (SACC) proposal discussed at a forum Wednesday. Students debated academic freedom and the possibility of converting military research facilities to civilian work at the meeting.

SACC presented its recent set of proposals for limiting military influence at MIT, and Louis Menand III, senior lecturer in political science, spoke about the problem of getting faculty to work on non-military research.

The SACC proposal currently has seven requests, including:

- MIT should limit amount of SDI funds it may accept to the fiscal 1986 amount;
- MIT should either convert

the Lincoln Lab to a non-military research facility or break any affiliation with the lab;

- MIT should seek non-military alternative sources of funding, such as France's "Eureka" or Japan's "Human Frontiers" programs;

- All government contracts with MIT should be publicly available in the MIT libraries;
- MIT should cut all remaining ties with the Draper Laboratories.

Some debate at the forum focused around the question of placing a ceiling on funds which MIT may accept. The degree to which MIT should restrict the Lincoln Lab was also questioned.

One person at the forum criticized the proposal for taking an approach of "repudiation." He claimed that MIT would simply be pushing the responsibility for

defense research onto other institutions. He said MIT should criticize the "Star Wars" program but also investigate positive defense work, a "refocusing" of national defense.

**Menand: funding for non-military research is scant**

A decrease in the role of military funding on university re-

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## inside

Attorney Carla Johnston, anti-nuclear activist and Democratic candidate for 8th CD seat. Page 2.

# Carla Johnston runs for Congress

★★★ Campaign '86 ★★★★★

## Interview

By Julian West  
Fifth in a series.

Attorney Carla Johnston is one of ten candidates for the Democratic nomination to succeed Thomas P. O'Neill as representative from the Massachusetts 8th Congressional District. She has lived in the district for 23 years. Her experience in state and local government includes a position as federal funds coordinator for Somerville and three years as executive director of the MBTA Advisory Board. She was an elected delegate to the 1984 Democratic National Convention. In 1983 she was awarded the first Bunting Fellowship at Radcliffe College to work on national security issues.

**Q:** Do you think this campaign has more national significance this year?

**A:** This is a district where there are people with many resources, universities and people on the cutting edge. It's also significant because of the history and the fact that O'Neill has been speaker [of the House]. I think people expect a lot out of this district. That's why we must elect someone who'll be more than just one more good vote. We need to elect someone who sees opportunities to create new ways of thinking and dealing with public policy making.

Every time we buy a Japanese tape recorder or German car, we're doing that in part because the best of our skilled high tech people are focusing their attention on weapons systems.

**Q:** What about your own candidacy? You have never been elected; is that a liability?

**A:** Well it's not a liability, because it is in fact not true. I am the elected Democratic state committeewoman from a state senate district. I was elected on ballot in the primary in 1984, and in the primaries it takes twice the number of votes to be elected Democratic state committeewoman as to be elected to the state legislature. This September will be the eighth time I've been on ballot, and I've never lost a primary election. I've been elected to the Democratic city committees in Somerville and Cambridge, as well as being elected to the state committee.

**Q:** You are the only woman running in this race, at least on the Democratic side. Do you see this as a drawback or an advantage?

**A:** Well, I suppose I stand out from the other people in the forums — it's not hard for the public to distinguish who's up there wearing a red dress.

Many people in this district believe that having only 23 women in the House of Representatives is inappropriate, since women are slightly over half the population in the country. Some believe it because they are interested in women moving into professional positions, including government. Some think that women might be more inclined to answer their letters or pay attention to their concerns or be less likely to be corrupt. I don't see it as a liability.

**Q:** How do you feel about political action committees?

**A:** I think that there are two kinds. To be very simplistic, there are the good guys and the bad guys. The good guys' PACs are those where any group of citizens with a certain public interest have banded together to try to turn public interest into public policy. It is the only legal way these people can participate in political decision making, and that is sometimes difficult for the public to understand. The bad guys' PACs are those motivated less by individual concerns about policy or issues, and more by industry's concerns to sell products.

**Q:** You're known as an anti-nuclear activist. Could you tell us the history of that?

**A:** I have been the deputy director of the Union of Concerned Scientists. I was selected at Radcliffe to research this particular topic, and I have for two years been an adjunct research associate at [the Center for Science and International Studies in] the Kennedy School, so I can speak with credentials about the issues of nuclear armaments. I have been a leader in the nuclear freeze movement, both on the national strategy committee and as a founding member of Freeze Voter. I am associated with MIT people, including [Professor of Physics] Vera Kistiakowsky, with the Union of Concerned Scientists, and with similar people who are supporting my campaign.

I am speaking about the urgent need to end the nuclear arms race. This country needs strong defense, but strong defense, in my opinion, does not rely on weapons of suicide. And heaven forbid that we should have an accident with our nuclear weapons. What they do is bring us closer and closer to uncontrollable situations.



We must provide incentives for people in academia who are doing research for the military and the State Department to find ways for providing strong defense for this nation that don't rely on weapons of suicide. There are many critical jobs that people with high-tech backgrounds are equipped to do, ranging from dealing with toxic substances to providing food and water and dealing with infrastructure. There's much to be done in a modern society to make better uses of computer technology.

I also think that it is in the interest of this country to be able to "buy American," and I think that every time we buy a Japanese tape recorder or German car, we're doing that in part because the best of our skilled high tech people are focusing their attention on weapons systems and not focusing their attention on utilizing high tech for growth and betterment of the American economy.

**Q:** When you talk about being anti-nuclear, you're basically talking about nuclear disarmament.

**A:** I dislike the word disarmament because it implies weakness and it implies being unilateral. Both superpowers need to move away from relying on weapons systems that are not in their interests. This is not unprecedented. People shifted from using wooden battleships to using other kinds of battleships; they shifted from ground forces to using air pilots.

I don't think that it is realistic to be in a position of responding to anyone else's proposal. I think that what's

going to happen in the United States depends upon American initiative. I would like to see the US repeat what was done in the early '60s and take an independent initiative to stop the testing of new nuclear weapons.

If we decided it was in our own self-interest to take an independent initiative on nuclear testing, you'd wake up tomorrow morning and there'd be two independent initiatives on the table. People could go to the negotiating table with a different climate, and begin working on how to reduce the arsenals of both sides and in what stages to do that. In arms control in the past, we continue to escalate when we talk about reductions, and then give away things we don't find usable.

**Q:** You bill yourself as the "stretch-a-buck candidate," and like to talk about balancing the budget.

**A:** My feeling is that it's time we stop feeling extravagant. It's time the taxpayers get their money's worth. You can sometimes buy better results by careful planning with less money than if you just carelessly throw money at something. I think that we need to do that at every level.

We need to cut the federal deficit. However, cutting it by eliminating scholarship funds for students and by causing senior citizens to lie awake wondering whether they're going to be able to pay their medical bills and keep their housing is inappropriate. There's \$100 billion a year in money that is not collected and delinquent taxes, \$100 billion a year available in corporate loopholes. Even David Stockman says that there's \$36 billion of waste a year in the defense department.

When I see \$100,000 spent on a public infrastructure improvement and two years later people tear down that investment and use public dollars to build something else, that's wasteful. When I see money going into excessive bureaucracy rather than housing, that's wasteful.

It's time the taxpayers get their money's worth. There's \$100 billion a year in money that is not collected and delinquent taxes, \$100 billion a year available in corporate loopholes.

**Q:** How about some international issues. For starters, what should be the US policy in South Africa?

**A:** We should encourage divestment in South Africa. I am delighted to see what is happening on campuses across the country. In many ways the students are the conscience of our country. I'm a product of the '60s. I was very involved in the civil rights movement in the early '60s and I'm very proud of the fact that young people in this country are taking a stand on important issues.

**Q:** How about Central America?

**A:** I think it is wrong to fund the contras. I think what we are doing is provoking another Vietnam in Central America. We are not building allies; we are creating enemies for this country; we are driving the Sandinistas closer and closer to the Soviets. We are ignoring the Latin American nations that are working very hard on the Contadora process; instead of ignoring them, we should be strengthening them and working with to address the problem of autonomy in Latin America; that is, freedom from intervention from either superpower.

**Q:** What about the situation in the Middle East?

**A:** I think that we have to move towards there being a Palestinian state someplace. The problems in the Middle East are only getting worse as a result of failure to address this particular issue, and it's been true for decades and maybe centuries. The US has a long history of friendship and support of Israel. I think that's a very important legacy, but at the same time, if we're truly interested in human lives and not interested in kindling the potential fire in the Middle East, we've got to find ways to address the Palestinian problem and get both superpowers to back away from being central actors in what goes on.



Tech photos by Kyle G. Peltonen

# news roundup

from the associated press wire

## World

### Kidnap victims found dead, new abduction in Lebanon

The bodies of three kidnap victims, two British and one Irish, were found sprawled on a mountain highway near Beirut yesterday, along with a note signed by Arab revolutionary cells saying they had been killed to avenge British support for the US air raid on Libya. The victims, writer Alec Collett and teachers Leigh Douglas and Philip Padfield, had each been shot in the head. Collett was on a writing assignment for the United Nations relief and works agency for Palestinian refugees when he was abducted outside Beirut in March, 1985.

Shortly after the bodies were found, a British TV cameraman, John McCarthy, was kidnapped by a carload of gunmen. An anonymous caller to a western news agency claimed responsibility for an unknown group called "Hilal Ibnol Qaddafi." (AP)

### F-111 crew declared dead

The Pentagon has officially declared the two crewmen from the F-111 missing in the raid on Libya to be killed in action. They had been listed as missing in action until an unsuccessful search was mounted.

The head of security for US embassies says he has been receiving a dozen credible bomb threats a day at diplomatic posts since the attack on Libya. (AP)

## Local

### Bostonians charged with gun-running to Irish Republican Army

A federal grand jury in Boston Wednesday indicted five men, including an Irish citizen, on charges of illegally exporting seven tons of weapons to Ireland aboard the Gloucester-based trawler Valhalla. It is the first time organized crime in Boston has been linked to gun-running to the IRA. The weapons, valued at \$1.2 million, were seized by the Irish Naval Service on a vessel off the Irish coast in September, 1984. (The Boston Globe)

### Student kills self on TV in Amherst

The brother of a Hampshire College-bound youth who drank a cyanide-laced drink on live television says he thought the whole thing was a joke when the prank began. Stephen Hermann said his brother Andrew Hermann was a genius who was bored with high-school and had "other problems." The 17-year old student had just delivered a tirade about policies at Hampshire College when he drank what he said was cyanide during a closed-circuit humour show being beamed to college dorms Tuesday night. (AP)

### Chomsky denounces US policy in Indonesian secessionary war

Institute Professor of Linguistics Noam Chomsky described US actions on the island of East Timor as "genocide" in a speech at Harvard on Wednesday night. Chomsky said that the United States provides 90 percent of the military equipment for Indonesia's continuing war against East Timor, which is fighting for independence. In his speech, sponsored by Harvard-Radcliffe Amnesty International, Chomsky said 200,000 people had been killed in the war since 1975. He said this constituted "one of the most amazing slaughters since the Nazis." He called the war "a major exercise in international terrorism supported by the US." (The Harvard Crimson)

### Bomb stopped in London airport

At Heathrow airport, authorities arrested an Irish woman who was attempting to board an Israeli jet bound for Tel Aviv with explosives hidden in her carry-on luggage. Officials think she may have been duped by an Arab boyfriend into carrying the luggage, without knowing the nature of its contents. A Scotland Yard anti-terrorist squad official described them as an "improvised explosive device" that would have gone off in the plane. Bomb-disposal experts disarmed the device. (AP)

### Tech passed over in Pulitzer awards

Lonesome Dove, Larry McMurtry's sweeping novel of the American West, won the Pulitzer Prize for fiction. New York Daily News columnist Jimmy Breslin won the prize for commentary. He was cited "for columns which consistently championed ordinary citizens." The New York Times won Pulitzers for explanatory journalism and criticism. (AP)

## Sports

### Nicklaus dons sixth green jacket

Jack Nicklaus beat the best the golfing world had to offer one more time last weekend. At the 50th Masters tournament, in Augusta, Georgia, Nicklaus won his sixth Masters green jacket and 20th major tournament at the age of 46. Gary Player had been the oldest Masters winner, at 42, when he won it in 1978. Nicklaus kept getting better all weekend, turning in rounds of 74-71-69-65, including a sizzling 6-under-par back nine on Sunday. He finished nine under par on the tournament, one stroke ahead of Tom Kite and Greg Norman, who had led on Sunday morning.

The Golden Bear first won the Masters in 1963, at age 22. He won it again in 1965, 1966, 1972 and 75. His last major tournament victories had been in 1980, when he won both the US Open and the PGA. He last won the British Open in 1978.

Nicklaus concluded the tournament with one of the most astonishing finishes in the history of golf. After overshooting the green and two-putting from six feet for a bogie on the par-3 12th hole, he stood at four under par, and four strokes behind the leaders. Nicklaus then proceeded to two-put from 30 feet for a birdie on the 13th, save par on 14, eagle the 500-yard 15th hole, then birdie the par-3 16th and par-4 17th. After leaving a 40-foot putt on the 18th inches short, Nicklaus could only stand and wait for Kite and Norman to finish their rounds. Kite left his putt short, and Norman left his second shot in the right bleachers. (The Boston Globe)

### Soviets dominate world ice hockey championships

The Soviet national team have a perfect record from their first four games at the World Ice Hockey Championships in Moscow. They have three games remaining in the eight-team round robin. Sweden (3-1) is alone in second place, followed by Finland (2-1-1) in third. The United States and Canada have each won two and lost two, despite the fact that their best players are tied up in the NHL playoffs. This sets up a rivalry between the US and Canada for the fourth and final place in the second round. Poland, West Germany and Czechoslovakia are also competing. (AP)

## Nation

### US plans pullout from Sudan

The United States has ordered the evacuation of the 200 dependents of American Embassy personnel in the Sudan because of concern over Libyan-directed violence against Americans there, officials said Wednesday. Since the American bombing raid against Libya, there have been large scale Sudanese demonstrations against the United States. There is a serious concern of "another Teheran," where Iranian student demonstrators held hostages in the US embassy for 444 days. The evacuation was ordered after a 33-year-old embassy communications officer, William J. Cokals, was shot and seriously wounded in the head in Khartoum by an unknown assailant on Tuesday night. He was flown to a hospital in Jidda, Saudi Arabia. Cokals is partly paralyzed, but conscious, officials said. (The New York Times)

### Rangers continue to roll

This year's National Hockey League postseason play began with a string of upsets. No fewer than three of the four division champions bowed out of the Stanley Cup playoffs. The Québec Nordiques were eliminated by the surprising Hartford Whalers, and the Chicago Black Hawks fell to the Toronto Maple Leafs, each in three straight games. The Philadelphia Flyers, who finished the regular season in second place in the NHL, survived longer against the New York Rangers, who required all five matches to put them out of Cup contention. Of the division champions, only the two-time defending champion Edmonton Oilers have survived, after administering three skating lessons to the Vancouver Canucks.

The upsets continued last night, as the Rangers took the first game of the Patrick Division championship series in Washington. New York beat the Capitals in overtime, by a score of 4-3. Cinderella team Hartford continued to dominate their Québec opponents, outscoring Montréal 4-1 at the Forum.

## Weather

### A Cool Coast

High pressure to our north will build down over Northern Maine over the next couple of days. This will keep our weather fair, but winds off the ocean will keep temperatures down along the coast. A storm well out to sea may throw a few clouds our way, but nothing more.

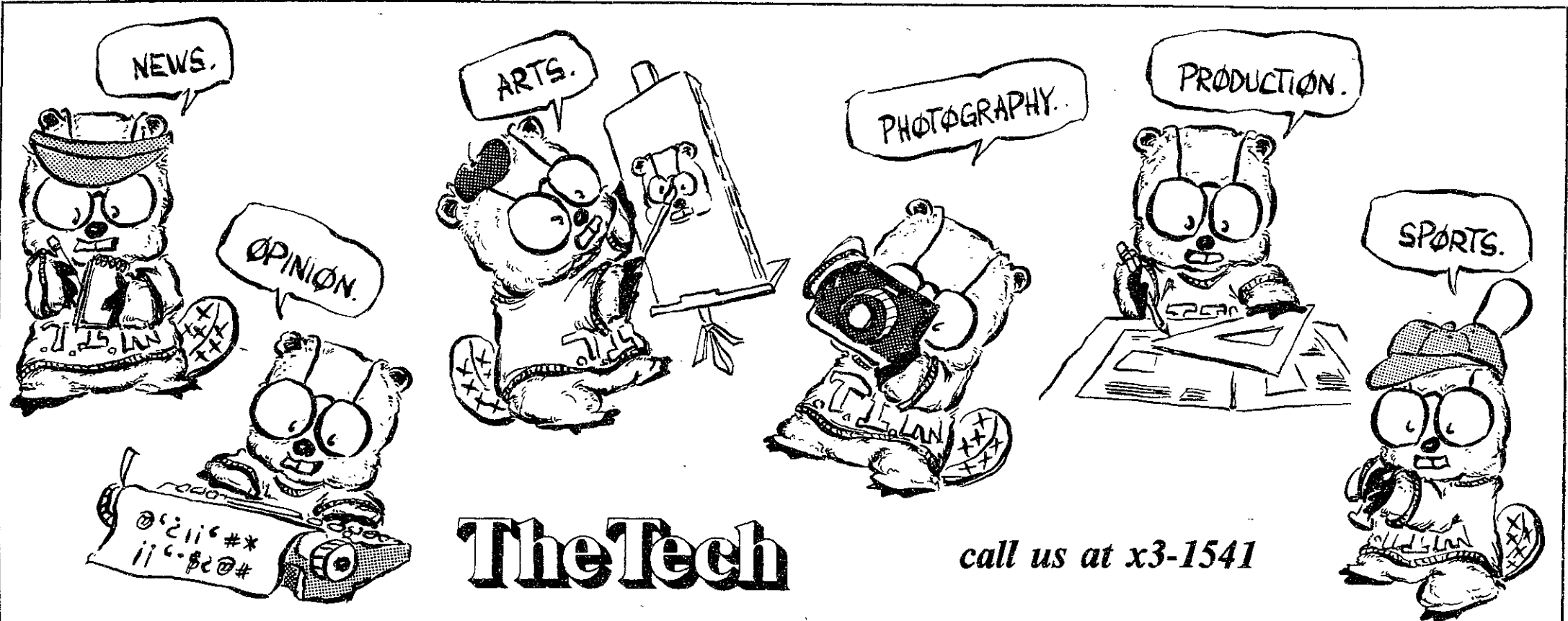
**Friday and Saturday:** Partly sunny, temperatures around 55° (12°C). Slightly warmer inland.

**Sunday:** Sunny, temperatures near 60° (15°C).

**Marathon Monday:** Partly cloudy, may reach 60° (15°C).

Forecast by Chris Davis

Compiled by Julian West



# opinion

## Editorial

### Requirement must put writing first

All undergraduates in the Class of 1987 and subsequent classes must satisfy both parts of the writing requirement to graduate. Phase One concerns basic writing competence; Phase Two concerns professional writing in the student's field.

At Wednesday's faculty meeting, Professor Kenneth Hoffman, chairman of the Committee on the Writing Requirement, expressed the committee's intention to have Phase Two essays evaluated by departments, not by the Writing Center. This proposal could reduce the requirement to a rubber-stamp process.

The committee's report stresses the flexibility of the requirement. Yet flexibility can be abused, and problems can grow unattended when there is no central oversight. Decentralization is chronically a source of problems at MIT when there is no central supervision — for example, the proliferation of humanities distribution subjects. Standards could vary from department to department.

Provost John M. Deutch '61 has emphasized the need for Institute-wide planning and self-examination through the Long-Range Plan and the undergraduate education review. He should apply the same principle to the writing requirement.

Suppose professors evaluated papers submitted for Phase Two by students in their own departments. Many of them would be UROP reports or lab reports from a class; the professors might be likely to wave these papers through, since they had already been accepted by someone else in the department. Or the professors might understand the material so well that the student's clarity (or lack of clarity) in writing would make little difference.

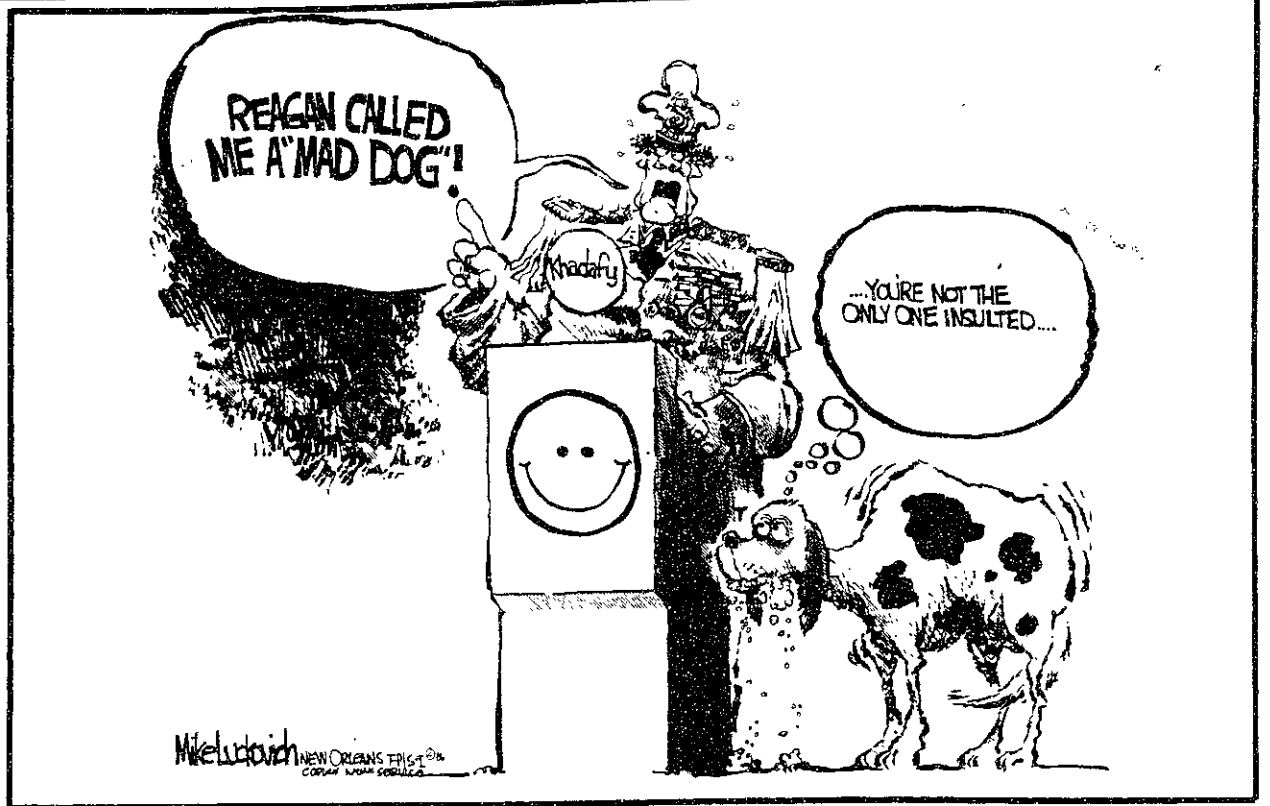
Phase Two papers have technical content, so they must be read by people with technical background; but to make the requirement meaningful, they must also be evaluated by people who are in the business of judging writing. Perhaps both types of readers could come together to discuss the papers, each group explaining their judgments to the other.

Unfortunately, we have nowhere near the capacity for such a scheme — there are not enough skilled readers. The Committee on the Writing Requirement reports that it cannot even handle the present format of the requirement.

MIT must address the problem, but not by declaring it non-existent. If there were not enough TA's to grade 8.01 problem sets, would students be exempted from the requirement? Obviously not. The Institute would give the class more support.

The Committee on the Writing Requirement should likewise receive increased resources and staff. More professors — and outside professional writers — could be recruited to help, if the committee could pay them.

Even though the Committee on the Writing Requirement and the provost back the proposal, we feel strongly that the faculty should reexamine it carefully, and should not allow the writing requirement to be carelessly eroded before even one class has graduated under the requirement. At the very least, more discussion is needed.



Column/Julian West

### Two losses in as many days

While the world's attention focused on a display of machismo in Libya, two lonely figures quietly stepped off the world stage. Both lived in Paris, both were septuagenarians: Simone de Beauvoir, who died on Monday, was 78; Jean Genet, who died the following day, 75. The two writers were among the most respected contributors to 20th century thought.

The similarities run much deeper. Both rebelled against the established social order: de Beauvoir by renouncing marriage, Genet by living as a pickpocket, prostitute and beggar. Both sought to elevate oppressed groups: de Beauvoir campaigned for women's rights, Genet championed the homosexual and criminal underclasses. Both, above all, were moralists and sought to create new concepts and new systems of morality.

French literature has suffered two inestimable losses in as many days. Jack Lang, until recently the French minister of culture, announced "Jean Genet has left us, and with him, a black sun that enlightened the seamy side of things." The new prime minister, Jacques Chirac, saluted de Beauvoir's memory "in the name of the government," calling her death "the end of an era."

Those of us who are not French have equal reason to mourn, simply because these were two writers whose work has affected us all. With careers spanning decades, they had ample time to accumulate significant bodies of work. But the more important facet of their longevity

was that their lives stretched back to a time when there were no movements for women's rights or gay liberation. Indeed, de Beauvoir and Genet made seminal contributions to these two movements which have shaken society.

Had de Beauvoir, with her lifetime companion Jean-Paul Sartre, not gone on to champion a leftist agenda, she would not have attained the towering stature which she did. Likewise, had Genet, after the intervention of Sartre and others, not been released from life imprisonment, he might never have seen Pirandello or influenced Ionesco. Yet each would deserve recognition on the basis of early work alone.

Simone de Beauvoir is still best remembered for *Le Seconde Sexe*, a weighty 1949 publication which drew cries of outrage in France and the United States and established her reputation as a theorist of militant feminism two decades before the women's movement took off in Europe and America. By the 1940's she had also made significant contributions to existentialism, reflecting her belief that people control their own destinies. "Men may make of their own history a hopeless inferno, a junkyard of events, an enduring value," she wrote in 1947.

Jean Genet began writing in prison in occupied France. His first novel, *Notre-Dame-des-Fleurs* (*Our Lady of the Flowers*) was written in a cell on pieces of brown paper which were to be made into paper bags. An early draft was confiscated, so Genet began afresh. The novel, written from experience, celebrates the

of a community of homosexuals in a rundown department of Paris.

Genet continued to champion outcasts in his plays, one of which, *The Balcony*, was produced at the American Repertory Theatre this season. From homosexuals and thieves, he turned his attention to *The Blacks*, in a play depicting the repression of colonial society. *The Screens*, likewise, condemns the French role in Algeria. In the last decade, he took up the cause of the Palestinians.

de Beauvoir was equally happy to flaunt the laws and conventions of society. In 1971, she joined 340 other French women in signing a manifesto admitting to having broken the law at the time by having an abortion. In *Le Seconde Sexe* she decried the institution of marriage. Yet Sartre was her constant companion from the time that they met at the Sorbonne in 1929 until his death, just six years ago last Tuesday. Of Sartre she said, "We have pioneered our own relationship — its freedom, intimacy, and frankness."

Although de Beauvoir herself said, in the mid-70's, that the condition of women had not changed as much as she had long hoped it would, it is clear that changes have occurred. To the extent that she herself helped inspire those changes, she is to be missed.

Similarly, although Genet had not written for a decade and lived a reclusive life, the world is a poorer place for his passing.

## The Tech

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# opinion

## feedback

### Athena is an experiment: problems should be expected

To the Editor:

Even though I am the Student Information Processing Board's (SIPB) liaison to Project Athena, I am not writing in that "official" capacity. I am writing as a well-

informed and concerned user of Project Athena.

Simson L. Garfinkel '85 points out some short-comings of Athena ["Athena system is too limited," April 8; "Athena's inequi-

ties must be changed," April 15]. Scott S. Lawton '86 ["Athena should encourage student input," April 11] cites Athena administration's lack of knowledge and interest in what the users want. I am writing in defense of the project and its administration.

Some of Athena's short-comings were mentioned, including:

- High loads in the Student Center Cluster.
- Access to accounts.
- Lack of student input to Athena.

I would like to discuss each of these topics both as an "insider" and as a user.

There are often high loads on the machines in the Student Center. Often it's hard to find a terminal in the afternoon or evening, especially now that the "end of the term crunch" is approaching. These are serious problems that must be and are being dealt with.

(Please turn to page 7)

### Institute was too sympathetic towards inebriated arsonist

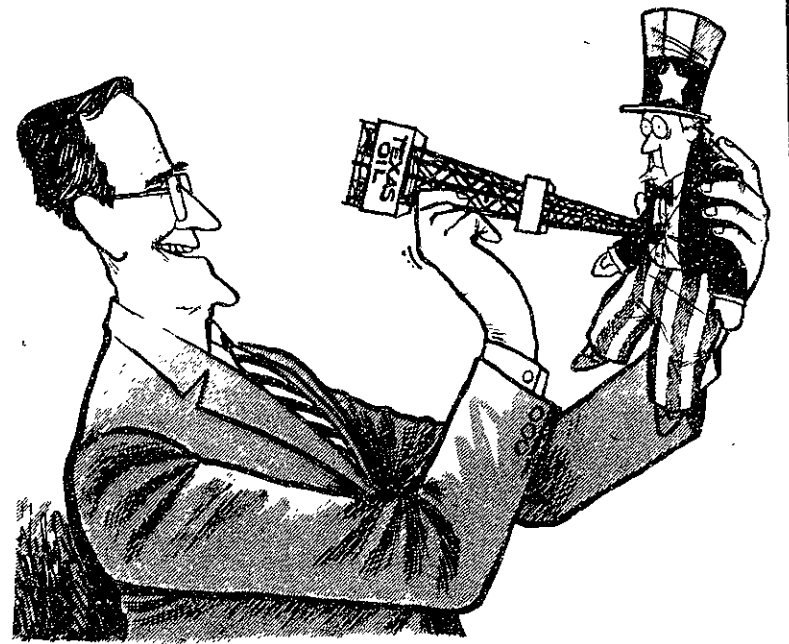
To the Editor:

According to *The Tech* ["Student apologizes in gay harassment case," April 15], an MIT student recently vandalized another student's dorm room and set a fire in that room while the victim slept. The victim was gay; the assailant's motive was rank bigotry. The only "excuse" offered was that the assailant was drunk, and the only "penalty" MIT imposed for this malicious, destructive and potentially dangerous criminal assault was to ask the assailant to apologize and pay minor restitution.

One might conclude that MIT's forgiveness and leniency are boundless. But just last month, when students refused to abandon a symbolic shantytown built to protest apartheid, MIT had them arrested and filed charges against them. Perhaps of the protesters had been drunk, they too would have been spared all penalty. Or was their mistake to oppose persecution instead of practicing it? Maybe if their behavior had been destructive and violent, MIT would have been more sympathetic.

Gary L. Drescher G

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# opinion

## feedback

### Homosexual stereotypes hurt

To The Editor:

When Gays at MIT (GAMIT) was advertising a gay dance party a few weeks ago, I saw its posters being torn in many places. As a new transfer student to MIT, I was very disappointed to see such acts of discrimination done by MIT students.

Prejudice against gay people has been held for a long time in the minds of many people, and

negative stereotypes have become ingrained. As a friend of some gay people, I strongly object to these negative images of them.

I must say that I myself might have had such a prejudice if I had not met a wonderful friend who is a lesbian when I first came to the United States. She was my first very close American friend.

At first, I did not even suspect that she was a lesbian, because in

Japan I had never believed in the existence of gay people. One day when we were talking together, she mentioned that she was a lesbian and asked me if we could still be friends. Although I immediately said "yes" to her, I was very shocked. The night after she had left, I kept crying. I did not cry because homosexuality was bad or good, but because it was too new for me to accept.

I soon realized that our friendship had already grown and that it would never depend on whether she was a lesbian or not. Some of my friends told me not to be friends with her because people might think I am a lesbian, too. Should I break my friendship because I do not want to be thought of as a lesbian? Of course not!

Since then, I have met more gay people and found how hard a time they have because of negative stereotypes. There are mainly three stereotypes that I would like to point out here. The first

Victor Shteynbok '87

(Please turn to page 7)

### MIT unfair in arson case

To the Editor:

On April 15, 1986, *The Tech* printed an article concerning the gay harassment case at East Campus ["Student apologizes in gay harassment case"]. I was appalled by the Office of the Dean for Student Affairs's handling of the problem. If intoxication could be used as an excuse for arson, let us all get together, get drunk, and burn down the Institute. Two weeks later we shall apologize, and the case will be closed. Are there any volunteers?

I must say that I was not at all surprised to read about harassment of homosexual students. Since I came here, the MIT environment has become more conservative and intolerant of dissenting views. On the other hand, the kind of "disciplinary action" taken against the vandal surprised me. I can remember three other cases that were handled with more severity:

1. On the last day of Residence/Orientation in 1984, a banner was set on fire in a Senior House entry. The student responsible for the torching turned himself in and was subsequently thrown out of the housing system, in spite of absence of malicious intent.

2. Two students burned a problem set in a sink in MacGregor, setting off sprinklers in the bathroom. No maliciousness was intended, but both students were evicted from MacGregor.

3. In August, 1985, a Bexley Hall resident sprayed a physical plant worker with a water fire extinguisher. The student was not allowed to return to the Institute housing system and was declared (by the Dean's Office) "persona non grata" at Bexley, despite objections from other Bexley residents. No one had a right for violence in that incident, but there was a reason for some action against the custodian.

How does the East Campus arson case differ from the other three? The "vandal" at East Campus was intoxicated, unjustifiably offensive and violent, and his action was directed at another student. In all, it should have made his case worse, but he got away with a slap on the wrist. From various sources I was informed that his apology could

not have been sincere, and \$100 cannot make up for the moral damage done to Wilson Wong and other students.

There are two assumptions I can make: either this case was handled differently because the victim was a homosexual male, or it was not considered important by Associate Dean for Student Affairs Robert A. Sherwood, because the victim was a student. In either case there is a clear discrimination.

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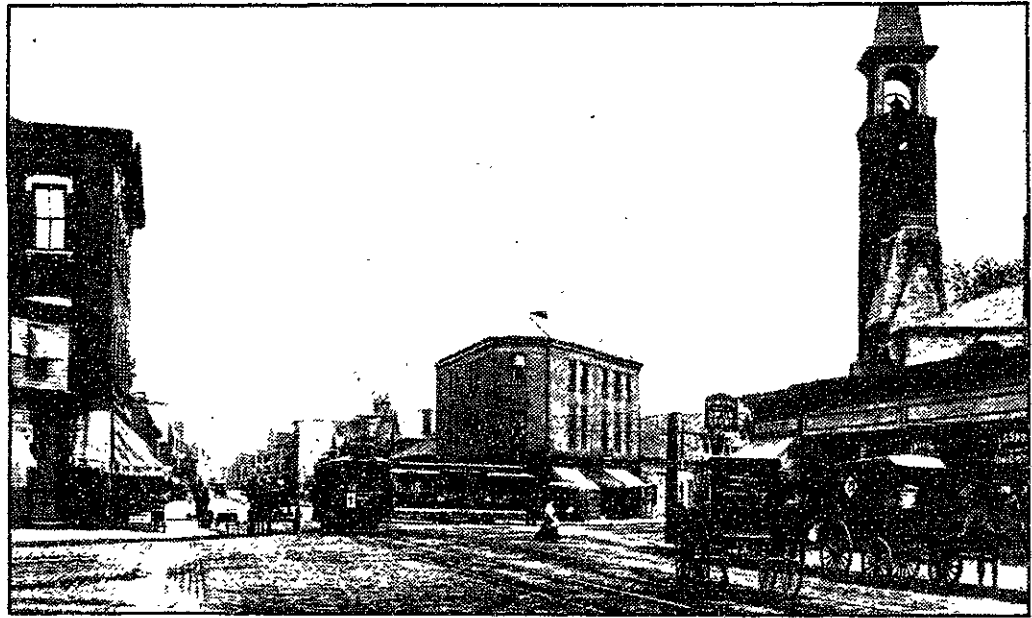
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# opinion

## feedback

### Stereotypes cause separation

(Continued from page 6)

one establishes lesbians as men-haters and gays as women-haters. People have these ideas because lesbians do not love men and gays do not love women. If this is true, then straight women are women-haters and straight men are men-haters. Obviously, the latter is not true; therefore, the former is unjustified.

The second stereotype is that lesbians act like men and gays act like women. Who is to say, however, what is the right behavior for women or for men? Since there is no way that one has to follow, they are not acting "like men" or "like women," but the way they want to.

The final stereotype is that gay people try to make straight people become gay. Well, can a person really change the behavior of others against their wills? Of course not! I believe that as long

as people are sure of themselves, they will make their own decisions concerning their own sexuality.

These negative stereotypes have created a distance between gay and straight people. After attending several lesbian meetings at my previous college, I came to know what terrible things are being done to gay people. I saw them crying, suffering, and needing help. Why do they have to be treated like that? Can't everyone have her/his own lifestyle? Aren't we all just people?

The act of the students who tore the GAMIT party posters upsets me. I believe that, as we are all "Earthians" (people who live on the earth), we have to support liberation from oppression of every kind, including discrimination against homosexuals.

Yu Hasegawa '88

### Athena relies on student input

(Continued from page 5)

Athena is currently researching a number of solutions to these problems and is planning (as I understand the situation) to implement a solution by next term. One can't forget that Athena is an "experiment on the integration of modern computer and communications capabilities into all phases of the educational process" [An Introduction to Project Athena, 1983]. As in any experiment, different methods and materials must be tried and tested before a conclusion or solution can be formulated. Still, the current set-up is not bad; it is a bit inconvenient at times, maybe, but not bad.

Limited access to general student accounts is another topic of concern. Students with accounts only in the Student Center Cluster can only login from the Student Center. Other clusters are closed to general users because there are users who must be guaranteed access to the system. These users include Athena administration (many actually do work evenings), people developing software, and students taking courses that require the use of Athena.

Currently general users have no access to modems that connect to the Student Center machines. It must be pointed out that SIPB has donated to Athena a rack of eight modems specifically for this reason. However, due to technical difficulties and bureaucratic mumbo-jumbo, they are not in working order yet.

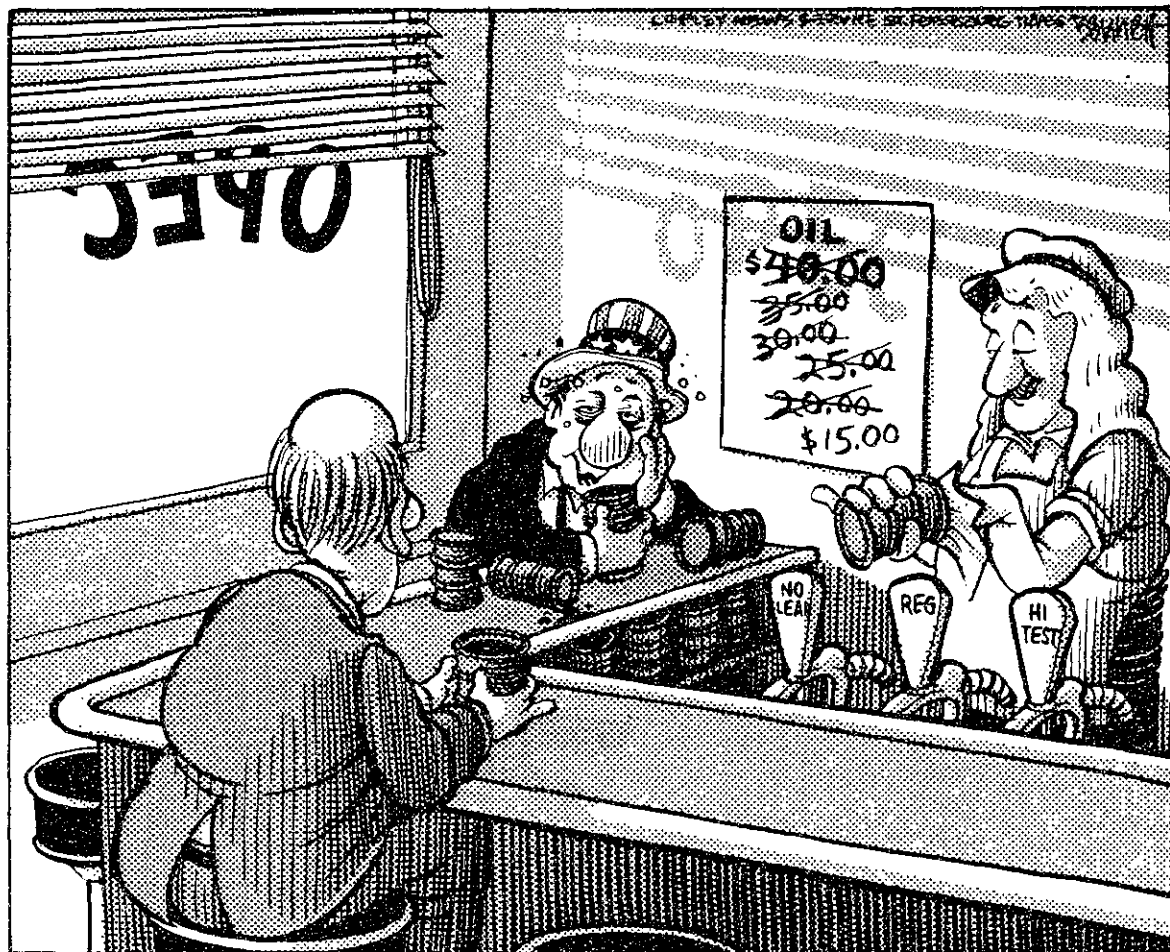
Student input is a very important source of information for Athena. In fact they have two major means of collecting this information. The first is a survey Athena sends to a random sample of students (users and non-users) each term to find out exactly what students want from a computer system in general and from Athena, specifically. The results of these surveys are taken into consideration in shaping the future of Athena.

The other major source of user input is the SIPB. The SIPB has implemented a system of suggestion boxes and a means of mailing suggestions and comments to SIPB (primarily through the Athena system). These suggestions and comments are usually processed as opposed to the general comments collected from the surveys. The suggestions and comments are often acted on by members of SIPB and all are forwarded to Athena and reported on periodically.

There are shortcomings to Project Athena and it may seem that

nothing is being done about them. Clearly, students must be kept up to date about Athena to divert the misconceptions and miscommunications that propagate in an uninformed environment. Project Athena is an experiment and must be treated as such. And if you still don't like it, there's always Multics.

Timothy W. Hyland '88



"Oh, I used to have a serious drinking problem... I couldn't afford it..."

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# IFC officers discuss plans

(Continued from page 1)

the legal liabilities associated with public entrance into the houses, according to Bhandari. Working out these and other associated problems and thus lessening the gulf between dormitory residents and fraternity members is a priority, he said.

One of the major problems facing the fraternities, in Bhandari's view, is the sometimes tense relations between various houses and neighborhood associations in Boston and Brookline. Both Turner and Bhandari saw an improved communication with such associations as the first step to a permanent solution.

The next step, Bhandari said, was the adoption of self-regulatory guidelines for the houses. He expected the IFC to approve a code of conduct in its meeting in May. This code "largely consists of common sense measures such as not screaming out of one's window at three in the morning," he said.

Bhandari stressed that the IFC would enforce the code, taking, if necessary, such judicial steps as restricting party privileges or requiring community service of a fraternity. The acid test of the code, he

said, would come over the summer when high temperatures bred higher spirits.

The new executive board planned two major initiatives, Bhandari said. The first would be an aggressively pursued faculty advisor program. Currently only six of the 35 houses have such advisors, he said, and the IFC is trying to increase that number. One promising avenue in this search, he added, is alumni faculty who had also been fraternity members.

Bhandari's other project is the possible creation of an honorary fraternity for brothers who contribute significantly to the Institute or the fraternity system. He mentioned possible association with the national order of Omega, which is such a fraternity with 120 chapters nationwide.

Of more immediate concern, Bhandari continued, was the smaller number of incoming males in the Class of '90. "This only means we will have to work harder at Rush this year, which is something we all realize," he said. He conceded that dry rush had a significant impact last year, yet he felt the eventual success of the rush bodes well for the future.

Attention: Varsity Captains, Captains-Elect, Managers, IM Council, Club Representatives.

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## Faculty considers Lincoln Lab and writing requirement

(Continued from page 1)

explained. "The university has a right, a duty as part of its public service to educate the public . . . Lincoln, in this sense, is very quiet."

The report points out that Lincoln now contributes about \$5.5 million annually to administrative overhead costs that are shared between the lab and the campus. The Institute would lose this income if it severed its connection with Lincoln, and would have to charge its own research sponsors more overhead to make up the difference, said James J. Culliton, vice president for financial operations.

"Whether this is a blessing or a set of golden chains is your own interpretation," Smullin commented.

MIT has exercised little control over the direction of research at Lincoln, Smullin continued. "Effectively, the program is decided entirely between Lincoln and the government." The committee considered whether Lincoln's work fell within guidelines adopted by the Executive Committee in 1969 prohibiting "new obligations in the design and development of systems that are intended for operational deployment of military weapons."

The lab is in "substantial compliance" with the guidelines, the report states, but there are some borderline cases where "hairline decisions seem inappropriate." Such cases are inevitable at a military lab, the report concludes, stating "the proper question seems to be 'Why is MIT still involved?', not 'Are the programs within the guidelines?'"

Pointing out that Lincoln's long-term purpose was not made clear when it was founded in 1951, Smullin called for continued attention to the lab by the standing faculty review committee. The interim report represents the first written output from the committee, which has existed since 1975.

Provost John M. Deutch '61 agreed that conversion of Lincoln to non-military work is "not going to be possible" in today's climate of federal funding priorities. "We must deal with it as a military lab that the Institute is managing for the nation," he said, expressing his belief that "the nation is well served by having a university manage these labs."

### Writing Requirement discussed

Professor Kenneth M. Hoffman, chairman of the Committee on the Writing Requirement, reported on the implementation of Phase One of the requirement. All undergraduates in the Class of 1987 and subsequent classes must satisfy the writing requirement, which was approved by the faculty in 1982.

The report defines Phase One as covering "the competence in expository writing expected of any educated person." Hoffman described this phase as "first cousin to an entrance requirement, something we hope all entering students could satisfy."

This phase has been completed by 91 percent of the Class of 1987, 87 percent of the Class of 1988, and 77 percent of the Class of 1989, according to figures in the report.

Phase One is "largely debugged," Hoffman said. The committee has dealt with "skepticism about whether one can judge writing in a consistent enough way" by drawing up criteria for evaluating papers, he said.

Phase One is fulfilling its pur-

pose of making students aware of the importance of writing and inducing weak writers to improve, the report concludes. It recommends no change in this part of the requirement except narrowing the "marginal pass" category of grades on the freshman essay exam. Students ignore the difference between a marginal pass and a pass, Hoffman said.

The committee anticipates problems in the administration of Phase Two, which requires a ten-page paper in the student's area of professional interest. "Finding literate, competent outside readers to evaluate [the 100 Phase Two papers submitted this year] has proven to be extremely difficult," the report states, admitting that its present system cannot handle the number of papers it will need to evaluate annually.

Hoffman suggested that because Phase Two papers concern a subject in the student's major, they should be graded by the student's department. This change could be made after allowing "time to get a common conception of the standards for general

writing" and would relieve the load on the writing committee, he said.

Responsibility for the quality of students' writing is vested in the whole faculty, Hoffman stressed. He felt that it was therefore appropriate for departmental faculty to judge students' writing.

The committee will report on Phase Two next year.

The only comment on Hoffman's report came from Deutch. "This program will only succeed at MIT . . . if the reading is done in academic departments rather than centrally," he said. "I do not believe that this is a matter that should be left to central administration."

### Degrees renamed

The faculty approved the restoration of the title of Naval Engineer for the professional degree offered by Course XIII-A. It also approved the regrouping of four master's degrees previously offered by Course XX under the name of Master of Science in Applied Biological Sciences.

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## FREDERIK POHL

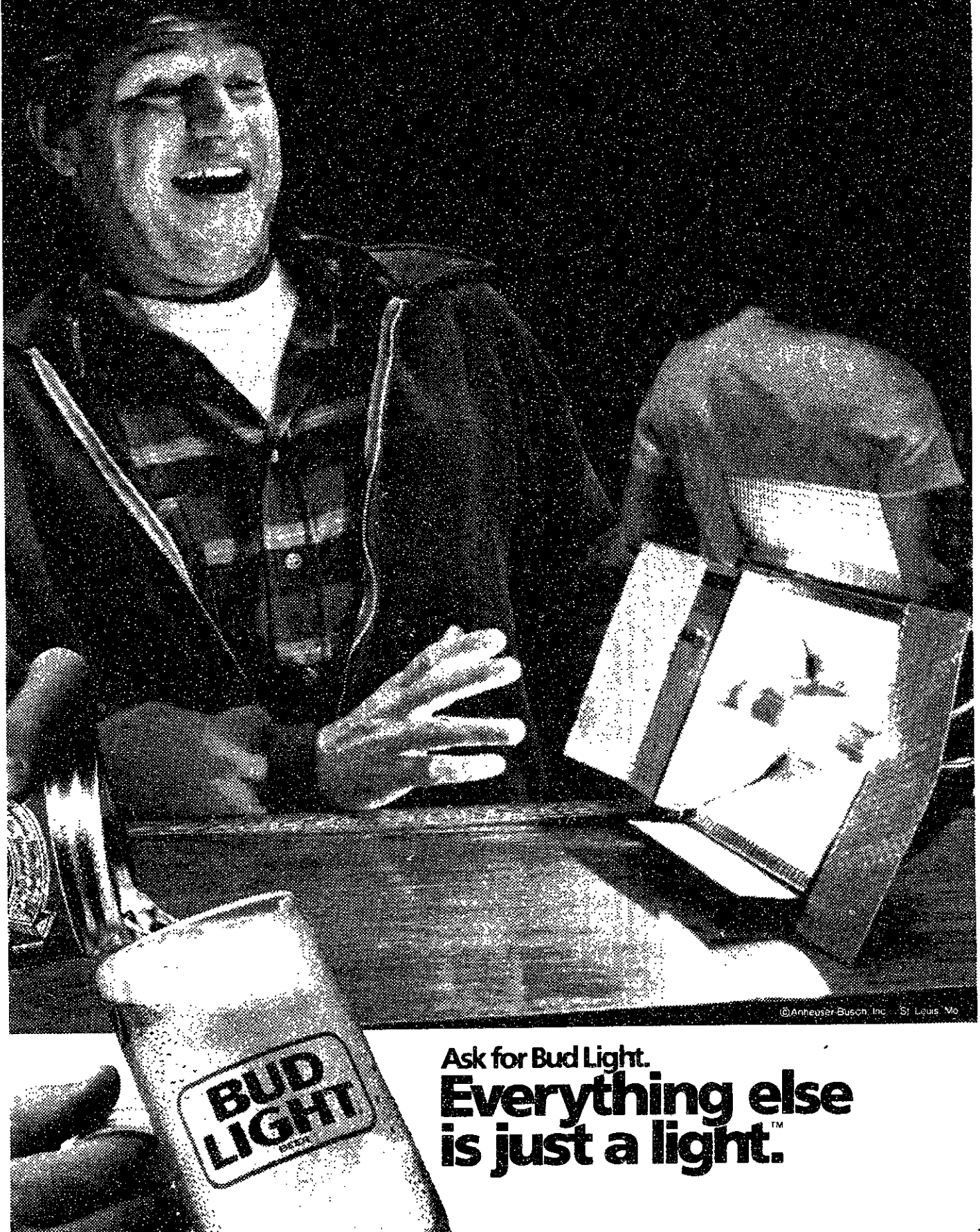
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By JONATHAN RICHMOND

**M**OZART'S INSTRUMENTATION in *Don Giovanni* is crucial to its dramatic continuity. Wind instruments, in particular, play an important role in different numbers and combinations, joining with strings to color the mood of the moment. The betrayed Donna Elvira, for example, is often painted with soft flutes and clarinets, which serve to underline her plight.

Martin Pearlman's concert version of *Don Giovanni*, the first American performance on original instruments, showed a deep understanding of the subtleties of the score, and exploited the sonorities of his orchestra to produce an interpretation of both clarity and profundity. There was clarity in the ability to clearly discern each instrumental voice — this was most significant in the case of the winds. There was profundity in the careful blending of different sounds, the often understated, ethereal quality of the strings which could also — under Pearlman's control — rise to massive dramatic proportions, the melding of sizzling brass and illuminating winds.

With an orchestra of powerful, if often subliminal (since we are wont to focus more on the singers) force, the distinguished performances of the singers were further enhanced.

James Maddelena's *Don Giovanni* was strongly projected, clean of line but sinister of tone. Flippant but calculating, this Don's arrogance sent many a shiver down the spine. *Finch' han dal vino* showed the Don in an obsessive light. *Là ci darem la*



Martin Pearlman, Founder and Music Director of Banchetto Musicale.

and bassoons spelling out Anna's determination to have her father avenged.

Sarah Reese was an impassioned Donna Elvira; her *Ah taci, ingusto core* was serene and reflective.

Matthew Lau made a colorful Leperello, producing an entertaining patter, full of innuendo and wit in *Madamina*, and studied recitative, especially when matched with the Don.

Frank Kelley showed a passionate, lyrical voice as Don Ottavio, although his *Il mio tesoro* was disappointingly bland.

The carrying power of Kenneth Bell's voice made his performance of the Commendatore thrilling; but it was the Banchetto orchestra that cemented Giovanni's fate.

*Don Giovanni* pivots on the keys of D major and D minor. Mozart's D minor is a key of danger and unease. The overture starts with a blast of D minor, nine bars of D minor culminate at the Commendatore's death at the hand of Don Giovanni; and it is D minor which — along with the statue of the Commendatore — returns to drag Don Giovanni to hell. The orchestra took

bling, happy singing was enchanting. Her *Ach ich fühl's* was also beautifully done, but not quite satisfying. Set in the D minor of Don Giovanni's damnation, it is an aria of disturbing proportions. Pamina, thinking Tamino no longer loves her, contemplates death: "If you feel no longing, then I must find repose in death," she sings. Pamina recalls memories of past happiness with a less-than-happy chromatic vocal line, but becomes calm at the thought of death. Panagulias was not up to these dramatic requirements, although her technical dexterity and quality of tone suggest that with experience she will provide a more penetrating performance.

CeCelia Chaisson also put in some spirited singing as the Queen of the Night, but failed to fathom the depths of the role. It is easy to think of the Queen, black as night, as a character of pure evil, but Mozart is not as simple as that. The well-known connections of the opera with Masonry are not limited to Sarastro's court. Female initiates in Masonry took on the name of the "Order of Moppos" — and their ritual included a serpent, veils and a golden padlock, all of which are associated with the Queen of the Night. It is the Queen, also, who provides the enchanted flute and bells which have such positive effects at overcoming evil. And it is the Queen who feels real grief at the loss of her daughter, Pamina, to Sarastro's camp. Chaisson did not adequately capture the pathos in *Zu'm Leiden bin ich auserhoren*, although the frenzied *Der Hölle Rache* was considerably more powerful and accomplished.

Jess Perry did develop a sense of gravity for the role of Sarastro, and sang well, too. Robert Maher's Papageno was glorious — spritely sung, vigorously acted. *Ein Mädchen oder Weibchen* was particularly winning. William Cotten's Monastatos was wickedly funny, and his one aria well sung. The Three Ladies of the Night made for a striking focus of attention, with disciplined singing and witty acting.

Moriarty did much to draw the humor of *Flute* to its utmost. His staging went a long way towards solving the problems of continuity that so often afflict this opera. His orchestra played with precision and buoyancy, but at times lacked sensitivity. If there were constraints to the development of *Ach ich fühl's*, for example, they were at least partially in the orchestral reading, which did not make poignant use of Mozart's eloquent winds. There were other passages where brilliancy of sound held sway over depth of searching. One left the performance refreshed and happy as Papageno, but perhaps not quite as enlightened as Pamino.



Emanuel Schikaneder as the first Papageno

ning. His lyricism was magnetically compelling. *Dies Bildnis ist bezaubernd schön* was sung with sensuous rapture; Pamino's search for truth was marked by sincerity, and his final meeting with Pamina was heavenly.

Ann Panagulian (Pamina) was at her most convincing in *Bei Männern*, her bub-



Ann Panagulias as Pamina and Edward Bryant as Tamino.

*mano* was seductive, and was made the more so by Pearlman's delicate strings and winds, sparing at first, but intoxicating as Giovanni's prey — Zerlina — begins to fall to his lust.

Sharon Baker had the prettiest voice of the cast, making her performance of the innocent Zerlina especially affecting. Her *Batti, batti, o bel Masetto* was especially charming; the text incites Masetto to wife-beating, but the music talks of reconciliation and love. Pearlman's flowing strings, nimbly darting winds and piquant cello *obbligato* leaving no doubt as to the intentions of Zerlina's heart.

Karen Winner provided a psychologically-pointed portrayal of Donna Anna — plaintive in an honestly and beautifully-sung *Non ti fidar, o misera*, committed and clear-headed in a thrustful *Or sai chi l'onore*. Orchestral balance here was su-

perb, strings sounding suspense, oboes on ghostly dimensions here, three insistent trombones pointing the way to a climax more transfixing than anything Wagner could create.

**W**ITH JOHN MORIARTY in the pit and his talented conservatory students on the stage one can be sure to expect something special. And indeed Moriarty's production of *The Magic Flute* provided wonderful entertainment and showed solidity from both a musical and a dramatic viewpoint. Yet in some regards it showed superficiality. Moriarty showed the greatest success in making the opera attractive on its more extrovert levels; one might have wished for a little more introspection.

Edward Bryant, singing Tamino, provided the most probing account of the eve-



The statue scene from Don Giovanni at Covent Garden in 1847

# ON THE TOWN

## Friday, April 18

The Abramowitz Memorial Concert at MIT will feature the premiere of composer **John Harbison's** *Music for Eighteen Winds*, to be performed by the MIT Chamber Players. Harbison will conduct the work at 8 pm in Kresge Auditorium, with free admission. The program will also include works by Stravinsky, Mozart, and Rossini.

**Victor Mendoza**, along with special guest **Claudio Roditi** on trumpet, will lead his Latin jazz group in two performances at Nightstage in Cambridge. Performances will be at 8:30 pm and 11 pm, with tickets \$9.50 in advance and \$10.50 day of show available at Out-of-Town Ticket Agency, Ticketron, Concertcharge (497-1118), Teletron (720-3434), and Strawberries.

The Salem State Theatre will present *My Sister in this House*, a tale of murder based on a true story written by Wendy Kesselman and directed by "Whizz" White. Shows will be held in the Sullivan Building, Salem State College, at 8 pm on April 18, 19, 24-26, and May 1-3. Tickets are \$5 general admission, and \$3 for children and senior citizens; for reservations, call 744-9636.

The Guarneri String Quartet will give their second of two concerts this season in the Wang Celebrity Series at 8 pm in Jordan Hall, New England Conservatory. The

program will include works by Mozart, Brahms, and Frank Bridge.

Pianist **Alexis Weissenberg** will perform with the **Boston Symphony Orchestra** under the direction of Music Director **Seiji Ozawa** in three shows at Symphony Hall. Performances are April 18 at 2 pm and April 19 at 8 pm, with a program featuring Chopin and Strauss; and April 22 at 8 pm, with a program featuring Chopin and Tchaikovsky.

*The Nation Thief*, a play chronicling the exploits of American adventurer **William Walker** who took power in Nicaragua in the 1850's, will be presented by the Arlington Affinity Group at the Park Avenue Congregational Church in Arlington. Tickets are \$3 for students, seniors, and unemployed, \$6 at the door, and \$8 reserved seating.

Pianist **Maria Clodes Jaguaribe** will solo along with the **Handel & Hayden Society** in their final concert of the season, in Symphony Hall at 8 pm. The program, conducted by **Thomas Dunn**, will include works by Mozart, Beethoven, and Haydn. Tickets for students with ID will be \$6, but you must be at Symphony Hall at least 30 minutes before performance time. For more information, call the Society at 266-3605.

Organist **Elizabeth Brinsden** will perform at Boston University's Marsh Chapel at 8

pm. Her program will include works by Bach, Mozart, Mendelssohn, and others. The concert is free and open to the public; for more information call 353-3560.

## Saturday, April 19

Please see above for continued showings

Pianist **David Nish** will perform at the Boston University Concert Hall at 8 pm. His program will include works by Bach, Beethoven, Chopin, Ulben, and Liszt. The concert is free and open to the public.

Deborah Brown Rasiel will give a gallery talk at the **Museum of Fine Arts** entitled *Manet to Matisse*, at 12 noon. Meet at the Information Center in the West Wing just prior to the talk, which will be free with Museum admission (which is free with an MIT student ID). For more information, please call 267-9300 ext.291.

## Sunday, April 20

Please see above for continued showings

**Illapu**, a Chilean band who use pre-Columbian wind instruments, percussion, guitar, and the charango to produce their distinctive folk music, will be sponsored by Casa Chile, Inc. in a concert at Dorchester's Strand Theater. Showtime is 7 pm, and tickets are \$10 in advance, \$12 at the door. For more ticket information, please call 576-1601.

**Trevor Pinnock** will conduct the **Boston Early Music Festival Orchestra** in a performance at 3 pm in Jordan Hall, New Eng-

land Conservatory. The program will include works by Handel, Haydn, Boyce, Arne, and Gluck. This is a part of *The Tech Performing Arts Series*, and tickets are available at \$6 from the Technology Community Association, W20-450, x3-4885.

The **Boston Chamber Music Society** will present its final concert of its 1986 subscription series at 8 pm in Sanders Theatre, Cambridge. Guest violinist **Daniel Phillips** will be featured. The program includes works by Beethoven, Bartok, and Brahms. Tickets will be \$10, \$6, and \$4 for students and seniors; \$12, \$8, and \$6 general admission. For more information, call 536-6868.

Lisa C. Kahn will give a gallery talk at the **Museum of Fine Arts** entitled *Death and Burial in Greek Art* at 2 pm. Meet at the Information Center in the West Wing just prior to the talk. The talk is free with Museum admission (which is free with an MIT student ID). For more information, call 267-9300 ext.291.

**Nightstage** in Cambridge will host **The Robin Flower Band**, a progressive bluegrass/folk/blues band, along with special guests **Theresa Trull** and **Bonnie Hayes** for two performances. Showtimes are at 7 and 9:30 pm, and tickets are \$10.50. For more information, call 491-4074 or 547-1378.

Betty J. McLaughlin

## BSO's Messiaen remarkable, moving

**BSO**  
Conducted by **Seiji Ozawa**.  
With **Tanglewood Festival Chorus**, **John Oliver**, conductor.  
*Messiaen's Three Tableaux* from *St. Francis of Assisi*  
American premiere.  
Symphony Hall, April 10, 11 & 12.

By MARTIN OFFUT

THE FRENCH are conquering Boston this year, musically speaking. In February, Pierre Boulez and his *Ensemble Intercontemporain* arrived, offering his *Répons*, a work for chamber orchestra, six solo instruments, and live, electronically processed sound. Boulez later conducted the Boston Symphony in a memorable performance of Ravel's *Daphnis et Chloé*, among other works. Last month brought Henri Dutilleux's new *Violin Concerto*, performed by a noticeably over-the-hill Isaac Stern on tour with the excellent Montreal Symphony Orchestra led by Charles Dutoit.

But even more remarkable and moving was the American premiere of three *tableaux* from Oliver Messiaen's opera *St.*

*Francis of Assisi* given by Seiji Ozawa, the BSO, and the Tanglewood Festival Chorus. One of the greatest living composers, Messiaen forms the ruling musical triumvirate of contemporary France along with Dutilleux and Boulez.

*St. Francis of Assisi*, completed and first performed in 1983, is ostensibly the culminating work in over half a century of composing by Messiaen. Messiaen's life-long interest in the use of bird songs and religiously-inspired music is served well by his choice of the life of St. Francis (an ornithologist like Messiaen) as his subject. The characters themselves don't spring to life in the opera in that the music which accompanies them is emblematic, not probing and introspective. What we do experience, though, is music of clear dramatic profile, due to Messiaen's particular rhythmic dynamism and its lination to the aurally spectacular.

In *St. Francis*, as well as other works, Messiaen opts for the use of simple orchestral textures in which the prevailing melody is supported but not muddled by a dissonant, highly colorful background. The vocal soloists — in the roles of the

different characters — were easily heard during the performance, their voices either unaccompanied or lightly underpinned by the orchestra. Certain recurrent passages of music are associated with each of the characters. St. Francis, for example, is represented by a broad melody stated by the strings in unison and in octaves.

The use of both harmony and orchestration to develop color is also typical of Messiaen. The two successive chords which recur with each appearance of the Angel, for instance — though rhythmically and texturally plain — are lent interest by their sheer luminosity of sound. In the most stunning scene of this performance, when St. Francis receives the stigmata, sound-color and rhythmic impulse eclipse all other musical elements. The full chorus and orchestra play a single chord, dissonant and seething with energy, repeating it at irregular intervals until one is left breathless. Sonically overwhelming, this stretch of music fulfills Messiaen's ideal of

his music as "an experience of sound-sight, based on the sensation of color."

The performance was quite effective, Ozawa's direction being well-shaped dramatically, building to impressive climaxes. Ozawa has in the past shown off the orchestra to great advantages in performances of French music, as in Ravel's *Mother Goose* given this past January. This is largely due to his avoidance of *rubato* and other "expressive" effects in favor of a well-paced, sonically polished reading of the score. This approach suited Messiaen's opera quite well. Also notable were the Tanglewood Festival Chorus for their splendid rendering of an unusual choral part, and Jose van Dam for his sturdy projection of the title role of St. Francis. Messiaen himself was present to receive a standing ovation. *St. Francis* is a work rich in the composer's peculiar and original voice, placing Messiaen in the French operatic line of Debussy while embodying his own deepest-held beliefs.

## Pirandello *pastiche* overdone

**THE DAY ROOM**  
*American Repertory Theatre*.  
At the *Hasty Pudding Theatre*,  
through April 27.  
Tickets \$11-15, \$7 with student ID.

By BARBARA MASI

THE PLAYS of Luigi Pirandello contemplate the fluid and relative nature of the individual identity. Pirandello said that an important aspect of this fluidity is the donning of masks according to social demands; the character of a person becomes manifest, as in theatre, through the roles that represent his self-images.

Don DeLillo's *The Day Room*, a world premiere production by the American Repertory Theatre, incorporates this theme. Directed by Michael Bloom, *The Day Room* appears as part of the ART's annual "New Stages" series.

The play's structure of seemingly unrelated scenes, absurd dialogues, and actors appearing and reappearing as different characters is based on the fragmented consciousness of Mr. Wyatt, the central character, who proclaims himself and appears to be a middle-class reserved family man who has checked himself into the hospital for a few days of "routine" tests.

Act I opens on a cheerfully lit, semi-private hospital room. A pajama-clad Mr. Wyatt is reading, while his roommate Mr. Budge is performing Tai Chi. Budge quickly bores of his Tai Chi and interrupts

the peaceful scene with a stream of chat in Wyatt's direction. His incessant punch-line joking and speechifying is reminiscent in tone to a television situation comedy, though the content is ridiculous even by TV standards.

As scene follows scene, we and Mr. Wyatt note that the words and actions of the hospital medical staff who come and go from his room have slid from the acceptable to the bizarre. Chaos increases. Like a recurring nightmare, group after group of medical staff enter and claim that the last group are escaped insane asylum patients. The pattern is repeated in shorter, more fragmented moments until finally Mr. Wyatt himself doubts who he is. Finally a last group of "medical" rush in to drag him from the room.

At the beginning of Act I, we had only Wyatt and Budge's reality to rely upon. But as the act developed, we were presented with a contrast between the single identities of Wyatt and Budge on the one hand, and the double identities of other characters who also claim to be real. This interesting dichotomy led us into mistrusting the perspective of any of the characters.

Act II opens on a bare, whitewashed room illuminated by rows of harsh, whining fluorescent lamps: The Day Room. The hospital beds have been replaced by hard, prison-like beds. Seated in the corner is Mr. Wyatt in a strait jacket. The Act I orderlies begin silently transforming the

(Please turn to page 12)

## Wuthering Heights revisited

**WUTHERING HEIGHTS:**

*A Pop Myth*.  
Conceived and directed  
by **Alek Keshishian**.  
Starring **Julie Glucksmann**, **Michael Allio**,  
and **Amy Brenneman**.  
Harvard-Radcliffe Dramatic Club  
At the Loeb Drama Center.

By JULIAN WEST

YOU HAVE MISSED YOUR CHANCE to experience *Wuthering Heights: the event*, since it won't be out on video. That's a shame. It would make a great pop film.

The play, an 80's update of the Bronte novel, featured music by Kate Bush, Madonna Ciccone, Sting, Ricky Lee Jones, and the two least objectionable songs by Billy Idol. While the songs were played the actors lip synched and interpreted them. If they did not quite act, they didn't dance either. Never mind: they performed — and entertained.

When director/choreographer Alek Keshishian read *Wuthering Heights* in a Harvard tutorial, the book left a lasting impression on him. Moreover, when he got into Kate Bush he remarked how she managed to make *Wuthering Heights* relevant to a contemporary audience in her song of the same name. From that point, one thing led to another, culminating in this show, which demonstrated Keshishian's understanding of both *Wuthering Heights* and pop culture, and the intensity of feeling of each.

Shrewdly, Keshishian had chosen a single voice for each of his characters. Kate Bush was Catherine, running wild on the lonely, windswept moors; servant-class

Nelly Dean mouthed the gutter slang of Ricky Lee Jones, while Sting was Heathcliff. The individual songs were chosen with equal care: many seemed as if they were written for the show. Careful listeners were rewarded with appropriate lyrics, as in "Years May Go By," "Fortress Around your Heart" and "Running up that Hill" ("Is there so much hate for the ones we love? Tell me we both matter, don't we?"). Keshishian steered clear of the temptation to include such tracks as "The Hounds of Love" and "Like a Virgin," which could have been howlers.

After the first scene Catherine and Heathcliff, feeling stifled by *Wuthering Heights*, escaped the confines of both the house and the book. With *Wuthering Heights* frozen in timelessness on the moors, Catherine found herself in today's London, got Wham!ed, and turned into Madonna. The rising star met Linton/George Michael, and they had a People-magazine romance. Heathcliff, following her, became Billy Idol, and suddenly we were in *Lifestyles of the Rich and Famous*. After her affair with Linton turned sour Catherine returned to *Wuthering Heights*.

Glucksmann, surprisingly, had not studied Madonna videos for the part, and said that she had never seen a Kate Bush video. But Keshishian clearly had. His choreography enabled her to capture the look of both singers, down to small details. And if she was not quite Kate Bush when extending her arms, and not quite Madonna when pulling off her jacket, neither Bush nor Madonna could have performed the combined role credibly. Equally fine performances were turned in by Michael Allio, as a roughly handsome Heathcliff, and

(Please turn to page 13)

## ART stages Pirandello *pastiche*

(Continued from page 11)

set into a motel room. The Act I mental patients are also transformed by costumes of street dress. They gather in the motel room to await a secret messenger from the elusive Arno Klein theatre troupe. What has happened to Wyatt? He now plays a TV set which is turned on and off by the patients turned tourist.

Upon arriving and delivering a grand speech on the human need to play-act, the messenger tells the group where to find the troupe. All rush from the room. Once again, the orderlies transform the room back into the bare Day Room, but leaving Wyatt strait jacketed in a corner. Budge enters in street clothes. Is he Arno Klein? No, he is Budge, and he is removing his street clothes to reveal pajamas. We recognize the setting from the beginning of the play as Budge begins to perform Tai Chi.

Using the day room to symbolize individual consciousness, DeLillo cleverly plays with our sense of reality until the very last scene, at which point he fixes on one reality: that of the sane person in the audience. To the players, it is clear, there is no constant reality.

It should be obvious by now that DeLillo has structured his play on the Pirandellian dramatic form. There are problems with his use of the form, however. What makes a play classically Pirandellian? The playwright admits honestly from the start that his characters are character parts. They speak and act with the knowledge that they are play-acting, but nevertheless are driven to act out some role. DeLillo breaks with this form by being dishonest with his audience and with his characters. He undermines and trivializes his characters' need to play-act by choosing a TV comedy tone of acting and delivery. Perhaps the tone is meant to tie in with the presentation of Mr. Wyatt as a television in Act II?

The theme of role playing has become a frequent one in modern drama. But *The Day Room* is a flawed example because the theme is developed too quickly. Following Act I, only the opening Act II double set and character point-of-view transformation was necessary to complete the idea's form. The subsequent scenes reinforced, but no longer revealed new aspects of *The Day Room's* themes.

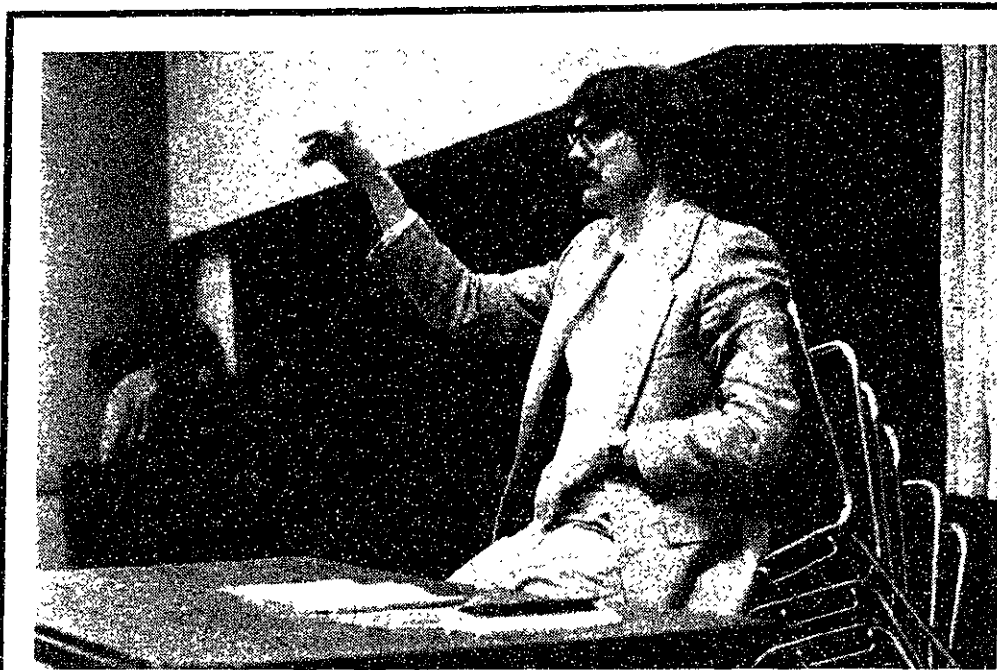


Photo by David Z Graham/Technique

John Harbison rehearses for the 1986 Abramowitz Memorial Concert which he will conduct at 8pm tonight in Kresge Auditorium. The performance will include the world premiere of Harbison's *Music for Eighteen Winds* and also the Overture to Rossini's *Il Barbiere di Siviglia*, Stravinsky's *Octet* and Mozart's *Wind Serenade in E-flat*.

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## WANTED!

# Graduate Students for Institute Committees

The Graduate Student Council (GSC) is currently seeking interested graduate students to fill vacancies on Faculty and Presidentially appointed Institute Committees. Openings exist on the committees listed below; if you are interested in applying for a seat on one or more of these committees please contact the GSC Office, 50-222, x3-2195. Hearings are scheduled for Tuesday, April 22 from 6:00 to 8:00 p.m. and Thursday, April 24 from 1:00 to 4:00 p.m.

**Committee on Discipline.** . . adjudicates cases of alleged misconduct by a student brought to its attention by the Dean for Student Affairs or by any other member of the MIT Community. The accused student has the right to be present at a hearing scheduled by the Committee. If the findings of the Committee include a recommendation that the student be suspended or expelled from the Institute, the recommendation is made to the President for approval or disapproval; otherwise the Committee acts with power. (2 seats)

**Committee on the Undergraduate Program.** . . this Committee is responsible for encouraging experimental innovation in undergraduate education and formulating proposals for changes in undergraduate educational policy. It exercises oversight responsibility for undergraduate education, including the freshman year and other interdepartmental programs, giving special attention to long term directions. The Committee exercises authority to approve and supervise limited educational experiments. (1 seat; applicants must have attended MIT as an undergraduate)

**Faculty Policy Committee.** . . the Faculty Policy Committee maintains a broad overview of the Institute's academic programs, deals with a wide range of policy issues of concern to the Faculty, and coordinates the work of the faculty Committees. (1 seat)

**Committee on the Library System.** . . this Committee shall formulate policy for the administration of the Library system, with the advice of the Director of Libraries, consistent with the objectives of the Institute. It serves as a liaison between the libraries and their users. The Committee shall review budget allocations as prepared annually by the Director of Libraries. (2 seats)

**Committee on Graduate School Policy.** . . the Committee exercises general overview of graduate programs and of students working for advanced degrees. It reports to the faculty recommendations on matters of policy in these areas requiring faculty action. The Committee acts with power on proposals for changes in graduate level subjects of instruction, on requests from graduate students for approval of minor departures from general requirements for advanced degrees, and in evaluating the academic performance of graduate students. The Committee makes recommendations to the Faculty for the awarding of advanced degrees. (2 seats)

**Committee on Student Affairs.** . . is concerned with student life and the quality of the learning and living environment at MIT. The Committee is concerned with the range, availability and effectiveness of Institute-wide support services to students and with the formal and informal relationship between the Institute and the student. The Committee serves as the standing faculty advisory body to the Offices of the Dean for Student Affairs. (2 seats)

**Commencement Committee.** . . is composed of members of the faculty, administration, and student body, and has charge of the arrangement and conduct of commencement exercises. (1 seat)

**IAP Policy Committee.** . . was established by a faculty vote in 1971 to deal with policy matters and the continued evaluation of the Independent Activities Period, and to work closely with the Faculty Policy Committee and the CUP in reviewing IAP within the context of the total academic program. It reports to the faculty at intervals of not more than four years. (1 seat)

**Corporation Joint Advisory Committee on Institute-Wide Affairs (CJAC).** . . CJAC was established in March 1969 by vote of the Corporation as a new special committee of the Corporation. Its purpose is to associate with the Corporation a broadly representative group at the Institute to which the Corporation can turn for consideration and advice on special Institute-wide matters requiring Corporation attention, such as the long-range planning of MIT's campus, the improvement of the institutional environment, and MIT's relations with Cambridge and metropolitan Boston. CJAC provides an additional means for bringing representatives of the student body, both graduate and undergraduate, and of the faculty into regular communication with the Corporation on matters of long-range importance to the entire Institute Community. CJAC also serves to acquaint the MIT Community more fully with the role and work of the Corporation, but it does not in any way modify the role of existing Corporation Visiting Committees. (2 seats)

**Committee on Sexually Explicit Films.** . . is an ad hoc committee consisting of faculty, students and staff, established to review unrated or X-rated sexually explicit films proposed for showing to the MIT Community. The Committee will review such films, prior to public showing, to determine whether they meet criteria established or adopted by the committee. (3 seats)

# H & H — highly recommended

**HANDEL & HAYDN SOCIETY**  
 Conducted by Thomas Dunn.  
 Symphony Hall, April 16.  
 Concert repeats April 18.

By POH SER HSU

**T**HE HANDEL & HAYDN SOCIETY concludes its 171st season with two performances of Haydn's *Te Deum*, Beethoven's *Choral Fantasy* and Mozart's *Piano Concerto in D Minor* K 466. These performances also mark the end of conductor Thomas Dunn's 19-year association with the Society as its artistic director. Christopher Hogwood (of Academy of Ancient Music fame) will lead the next season.

The orchestra and chorus began with an exuberant performance of *Te Deum*. The grandiose conclusion with full orchestra and organ was particularly memorable. This was followed by Beethoven's *Choral Fantasy*, the highlight of the evening. The

Choral Fantasy bears a close resemblance to the last movement of Beethoven's *Ninth Symphony*, with an uplifting choral finale. It was an enthralling experience. The chorus and the soloists were splendid. The voices were very well balanced, and the control of dynamics was superb. Pianist Maria Ciodes Jaguaribe, on the other hand, had slight difficulties with the *forte* sections, with some loss in precision and control of dynamics. Rudolf Serkin's recorded performance with the Boston Symphony and the Tanglewood Festival Chorus showed better sensitivity and control.

The concert ended on a quieter note with Mozart's *Piano Concerto in D Minor*, the second movement, *Romance*, being played with great sensitivity and polish. All things considered, it was a great evening. The Choral Fantasy alone makes the concert worthwhile attending and I strongly recommend readers to go along to Symphony Hall for tonight's repeat performance.

## Wuthering Heights

(Continued from page 11)

Amy Brenneman, whose character of Nelly Dean had been elevated to the role of narrator. Among the supporting cast, the five personifying the moors stood out by their dancing.

Brenneman was the only performer who got to say much with her mouth, but Allio and Glucksman communicated effectively with hand signals, putting them halfway between dancers and sign language speakers.

As a pop show, the whole sparkled. Appropriately, the stage crew had cut back on set but cut loose on lighting. They hung more lights for this production than for any other in Loeb history, including Robert Wilson extravaganzas. Apart from carefully focussed spots and brightly col-

oured mood lighting, there were such innovations as having Catherine give birth and die on a light table, spookily illuminated from below.

The audience, which appeared to be universally 20, was happy to dance in the aisles when invited to do so.

The show did not want to be a main-stage production watched by men in pin-stripes at an established theatre; what it desperately sought to be was a cult midnight show drawing Madonna-wanna-bes to Harvard Square. But there was not enough acting involved to attract a major theatre company, nor enough dance to draw modern dancers; so *Wuthering Heights: a pop myth* will probably never be performed again. Which, as I said, is a shame.

### The Tech Performing Arts Series presents... EARLY MUSIC FESTIVAL ORCHESTRA

#### Handel's Water Music

Trevor Pinnock will conduct the Boston Early Music Festival Orchestra in a program to include Handel's *Water Music* together with the Overture to Handel's *Il Pastor Fido*, Haydn's *Symphony No. 8*, "Le Soir," Boyce's *Symphony No. 4*, Arne's *Harpsichord Concerto*, and Gluck's "Dance of the Blessed Spirits" from *Orphée*.  
 Jordan Hall, April 20 at 3 pm. MIT Price: \$6.

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## Conclusions of Lincoln Lab review committee

(Editor's note: The following are the conclusions of the Interim Report of the Lincoln Laboratory Review Committee, dated Feb. 24, 1986.)

1. Lincoln Laboratory is a key US military laboratory. It specializes in the areas of communications, radar and remote sensing, electronic warfare, signal processing and physical electronics. It has an excellent technical staff and its record of contributions has made it a national resource.

2. From the information furnished to the committee, it appears that the Lincoln Lab program is in substantial compliance with the spirit of the guidelines for work on military problems, laid down by the Executive Committee in 1969.

(Editor's note: These guidelines are as follows:)

The Executive Committee of the Corporation believes that it would be inappropriate for the Institute to incur new obligations in the design and development of systems that are intended for operational deployment as military weapons. This is not to mean that with its unique qualities the Institute should not continue to be involved in advancing the state of technology in areas which have defense applications.

There appear to be marginal cases in which a decision about compliance depends upon how the guidelines are read or interpreted. The committee believes that such problems are inevitable, given the nature of Lincoln's work, and that no simple revision of the guidelines would significantly change things.

3. The Executive Committee endorsed the recommendations of the 1969 Review Panel on the Special Laboratories for a more balanced research program and for expanding educational interactions with the main campus. Neither of these goals has been reached.

4. A few campus research groups have profited from their interactions with Lincoln through

joint research efforts and through the availability of specialized equipment. However, the great majority of the MIT faculty and students are substantially unaware of Lincoln's existence.

5. The committee believes that MIT's public service commitment includes bringing its technical and scientific knowledge to the public, as well as providing it to the Department of Defense. Such public activities are normal to the campus; but they are strikingly absent at Lincoln.

6. Lincoln's overhead payments to the campus are substantial, and amounted to about \$5.5 million in 1985.

7. For many years MIT has played no important role in determining Lincoln's technical problems. The laboratory essentially manages itself, since nearly all technical and programmatic decisions are made between Lincoln and its military sponsors.

8. When Lincoln was established, it appears that no one asked whether MIT was undertaking a five-year job, a 30-year job, or a permanent one. It now seems that Lincoln has become a permanent part of the government's research and development network, and that MIT has become the permanent manager of what is in effect a government laboratory. The committee rec-

ommends that the Institute seriously review the nature and direction of its future relationship with Lincoln Laboratory, taking into account the benefits to Lincoln, to MIT, and to the public.

9. The committee believes that there is a continuing role to be played by a faculty committee, and it recommends that its charter be revised as proposed.

(Editor's note: The proposed charter is as follows:)

The committee is appointed by the president to serve as an academic liaison between the faculty and administration and the Lincoln Laboratory. The committee shall review the nature and the scope of the research and development programs of the Lincoln Laboratory in the light of the Executive Committee's guidelines and the mission of the Institute, including its academic, research and public service responsibilities. The committee should review the educational and academic relationship between the Laboratory and the campus, and reflect on prospective changes in the focus and direction of the Lincoln Laboratory programs and on continuing relations between the Laboratory and the campus.

It is expected that the committee will meet periodically with the director and members of the staff of the laboratory, discuss its findings with the president and the provost, and report to the MIT faculty from time to time.

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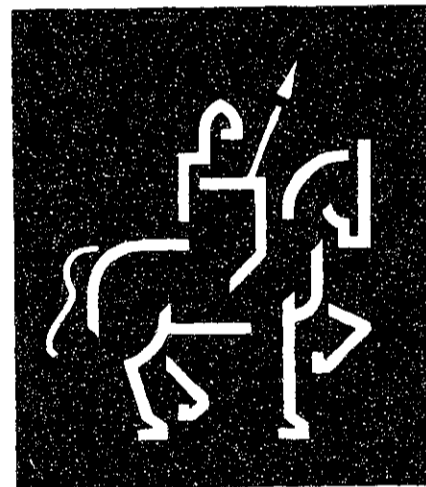
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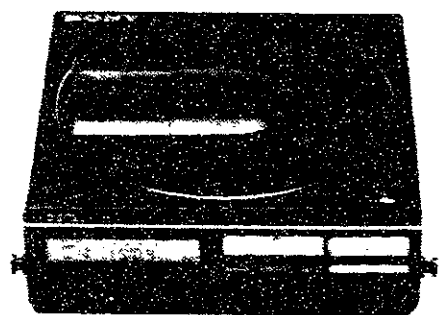
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# φρεδ

By Jim Bredt

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ATHENA AND LIZ STAND BESIDE A WESTERN ROAD.

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LOVE IS THE ONLY WAY!

OH, GREAT! YOU MEAN I'M SUPPOSED TO HUG MY WAY INTO LIVERLESS LABS?!

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THERE'S NO TIME FOR ANYTHING ELSE. I HOPE YOU REMEMBER WHEN THE TIME COMES.

STOP THE CAR!! WE'VE GOT TO GET BACK TO THE LAB.

GET BACK IN HERE YOU FOOL!

NO!

GODDAMMIT!

WOWP!

IF YOU DON'T STOP, I'M JUMPING OUT ANYWAY!

SKREECH!

TIM!

LIZ!

YOU DUMB #@!\* YOU COULD'VE KILLED YOURSELF! I'M RESPONSIBLE FOR KEEPING YOU INTACT!

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IF YOU CAN'T COME UP WITH ANY IDEAS ABOUT HOW TO GET OUT OF THIS MESS, I'M JUST GOING TO TAKE BACK MY CONSCIOUSNESS! I'VE HAD MORE SERIOUS PROBLEMS ON MY MIND THAN YOU!



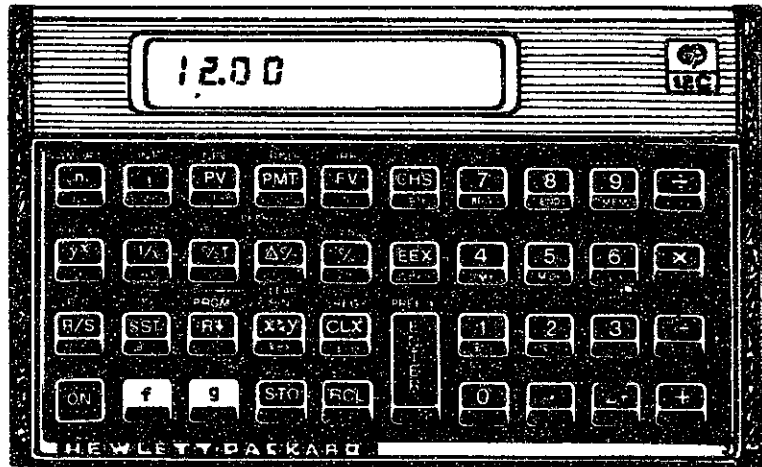
AS LONG AS ATHENA OPPOSES ME IN THIS UNIVERSE, MY POWER IS LIMITED. WE MUST DESTROY HER ONCE AND FOR ALL!

JEREDT 4/18/86

# electronics

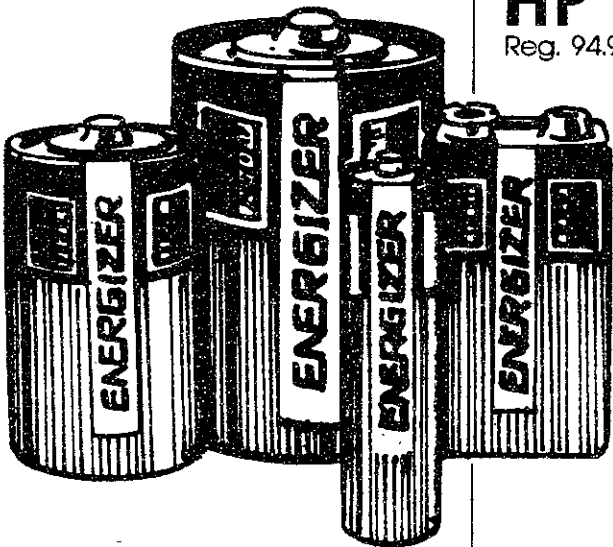
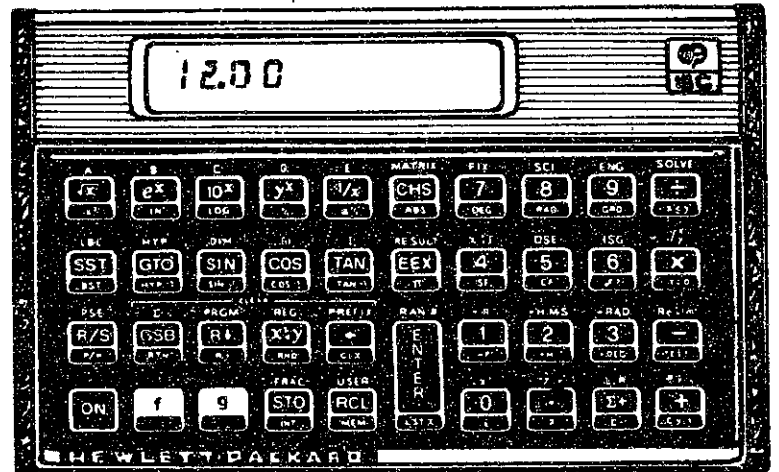
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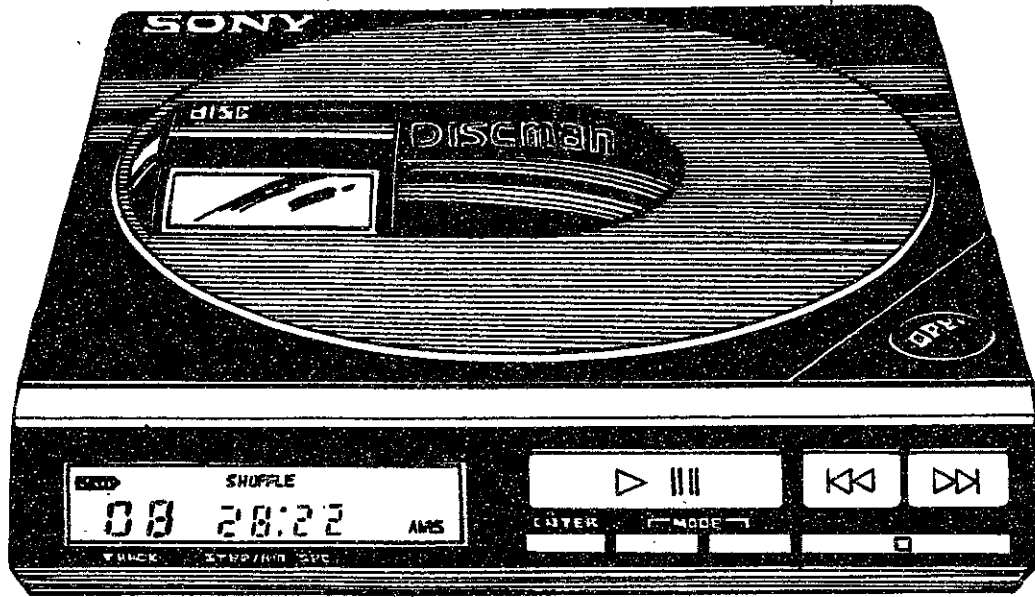


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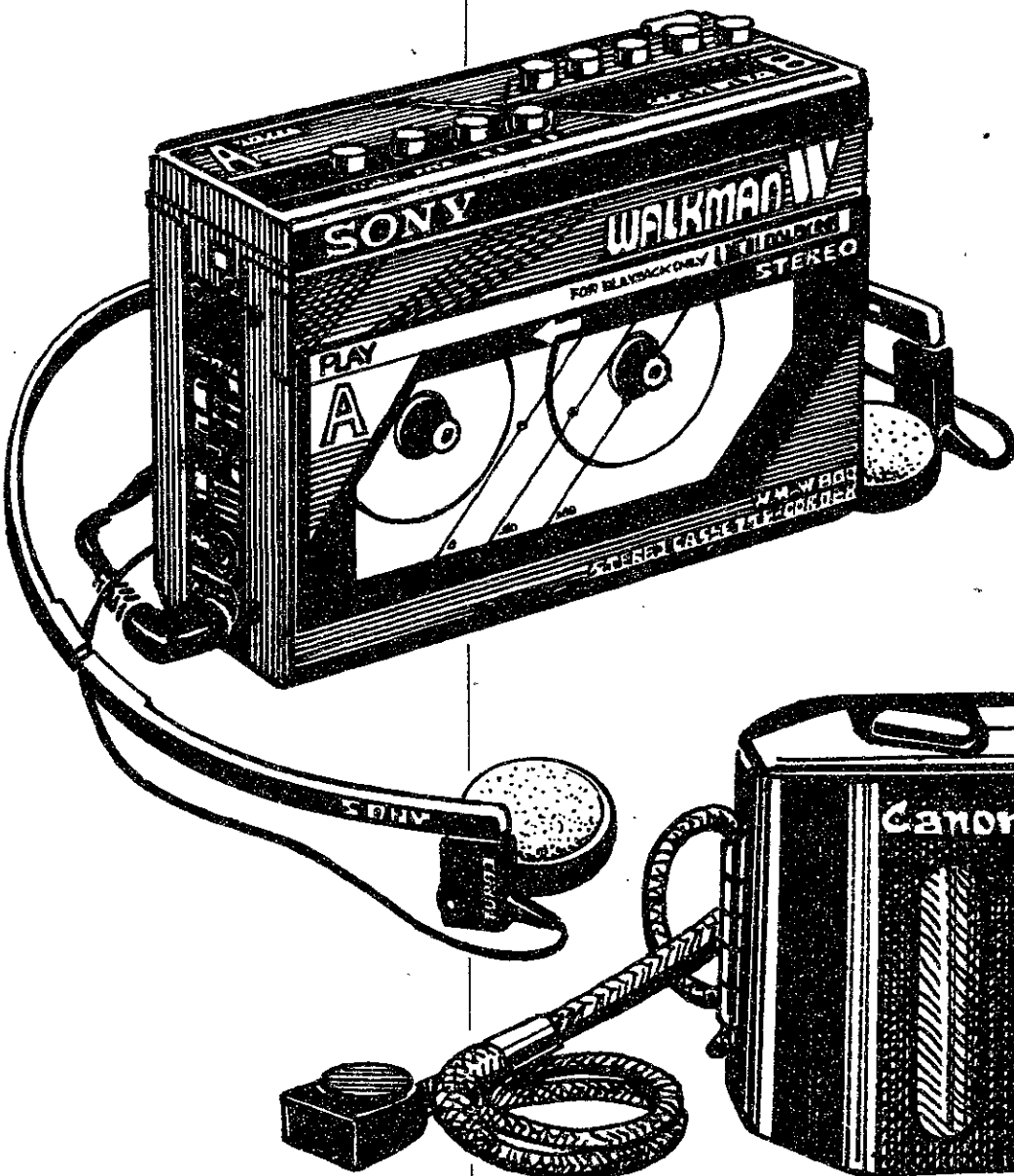
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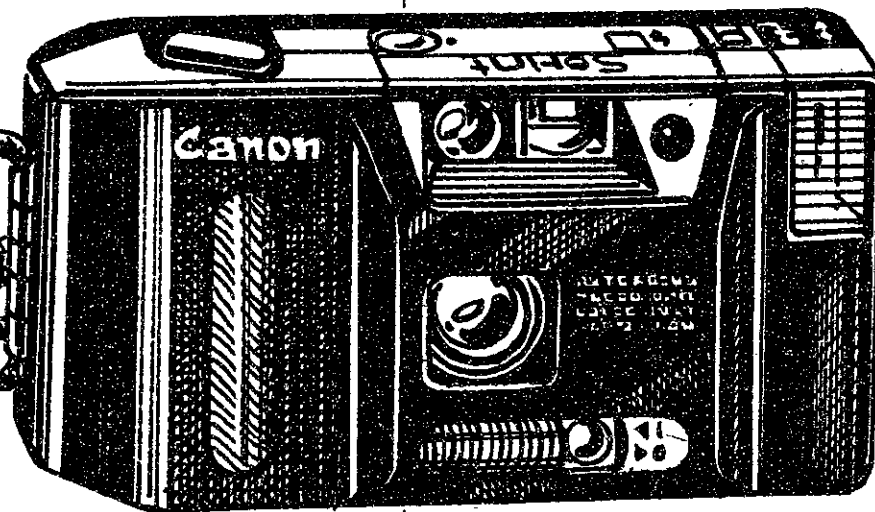
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# sports

## Rugby gets warm welcome, harsh defeat on England trip

(Continued from page 20)

on the Barbarians, a select team of players who had played on their countries' national teams.

After staying the night in Cardiff, the side headed for the mining town of Merthyr Tydfil for its final match. Merthyr typically fields one of the stronger clubs in South Wales, a rugby hotbed.

Some perspective of the importance of rugby in the area may be gained by noting that within a 30-mile radius of Merthyr there are over 100 rugby teams. Baseball and softball are probably the

only sports with comparable involvement in the United States.

For the Easter Sunday game, on a day when snow and hail had fallen in the morning, 100 people

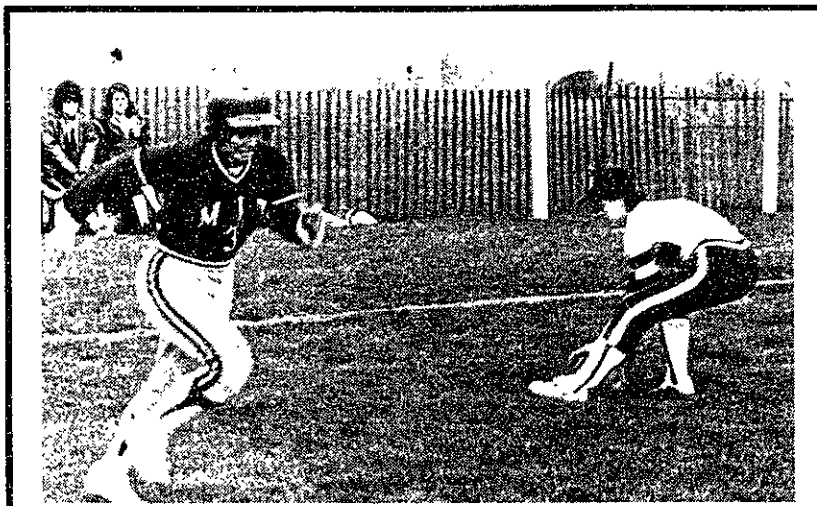
came out to watch as MIT was outplayed to the tune of 0-36. The aggressive Welsh style of play stifled almost all of MIT attempts to attack.

That evening, part of the team departed for Hatfield, taking the keys to the second van and stranding the remainder of the squad in Merthyr. The Welsh hospitality was tremendous, as

the players were invited to a wedding reception in the rugby club and some were taken to private homes for the night.

When the full team returned to Hatfield on Monday, the Hatfield Polytechnic RFC gave a farewell banquet for the MIT team. An exhausted MIT side returned home the following day with Hatfield's promise to visit Cambridge for another beating in 1987.

(Editor's note: Mike Murphy is a member of the men's rugby club.)



Tech photo by Terry Higgins  
Stacy Thompson '86 sprints to first base in Wednesday's softball game. MIT scraped by WPI 4-3.

### BASEBALL



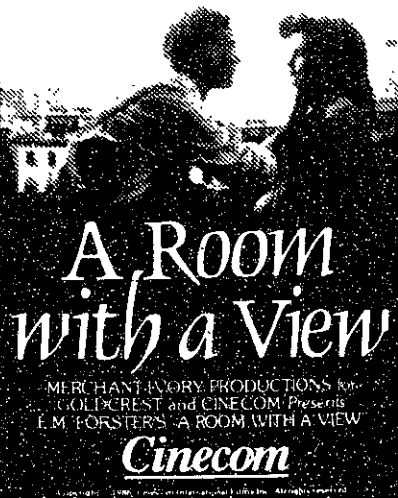
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# sports

## Rugby footballers bashed by British

By Mike Murphy

While many students headed south for warmer weather over spring break, a group of 22 MIT rugby players flew to England and Wales to play a series of four games. The Hatfield Polytechnic Rugby Football Club (RFC), which visited MIT last spring, hosted the Engineers.

With only two weeks of outdoor practice and one full scrimmage prior to the trip, the squad was at some disadvantage against English teams whose season started in October.

After arriving in London on March 21, the team toured some of the many historic sites and sampled their first English biters.

The next morning several Hatfield players and the MIT players left for Sherborn, a small farming town in Dorset, traveling via Stonehenge. The Engineers watched Sherborn RFC dispose of one of its local rivals with disturbing ease.

Sunday saw the virtual repeat of the previous day's game with MIT as the 0-36 victim. Surprisingly, MIT's forward pack, which often dominates play against local sides, was easily overmatched by the hosts.

The game was not a total loss for the Engineers; afterwards,

players from both sides talked over skills and tactics. The team returned to Hatfield through Bath, a city with Roman origins.

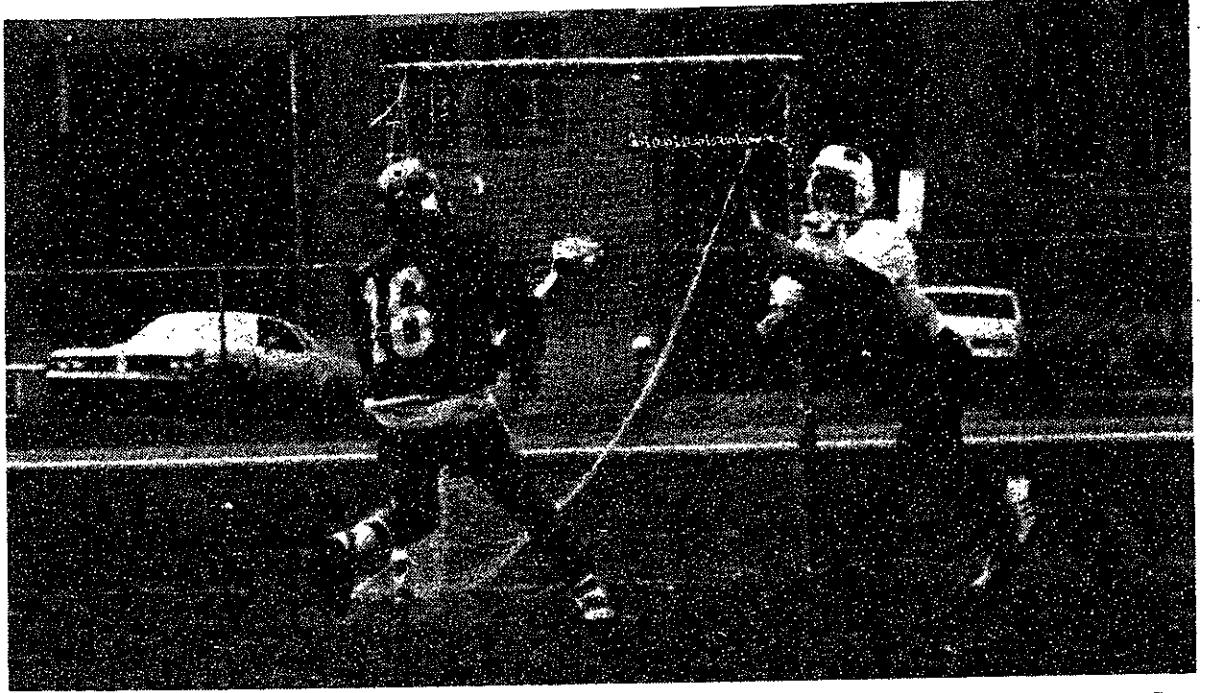
Tuesday saw MIT playing its second game, this time against Hatfield. The series between the teams stood even going into the game, as MIT had lost on its first visit to England in 1984 and then defeated Hatfield in Cambridge last year. The game reflected this balance. With five minutes to go MIT trailed 13-14. Then the dam broke, as tactical mistakes and fatigue led to two quick Hatfield tries and a 13-24 final score.

Thursday evening the squad took on a team from Fullarians RFC of Watford. Play was sloppy by both sides, with MIT having trouble holding onto the ball. The score followed nearly the same pattern as Tuesday's game, close until the two late tries by the Fullarians broke the game open for the final score of 12-24.

The wear of travelling, pub touring, and three games in five days took its toll on Friday as most of the team stayed in dorms in Hatfield and slept.

The last leg of the tour started on Saturday, when the team headed to Cardiff in Wales to watch Cardiff RFC, one of the top clubs in Great Britain, take

(Please turn to page 19)



Tech photo by Mike G. Frey  
Mike Foley '87 scores MIT's third goal on a fast break during Wednesday's varsity lacrosse game. The Engineers clobbered Curry 16-6.

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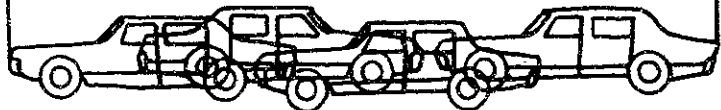
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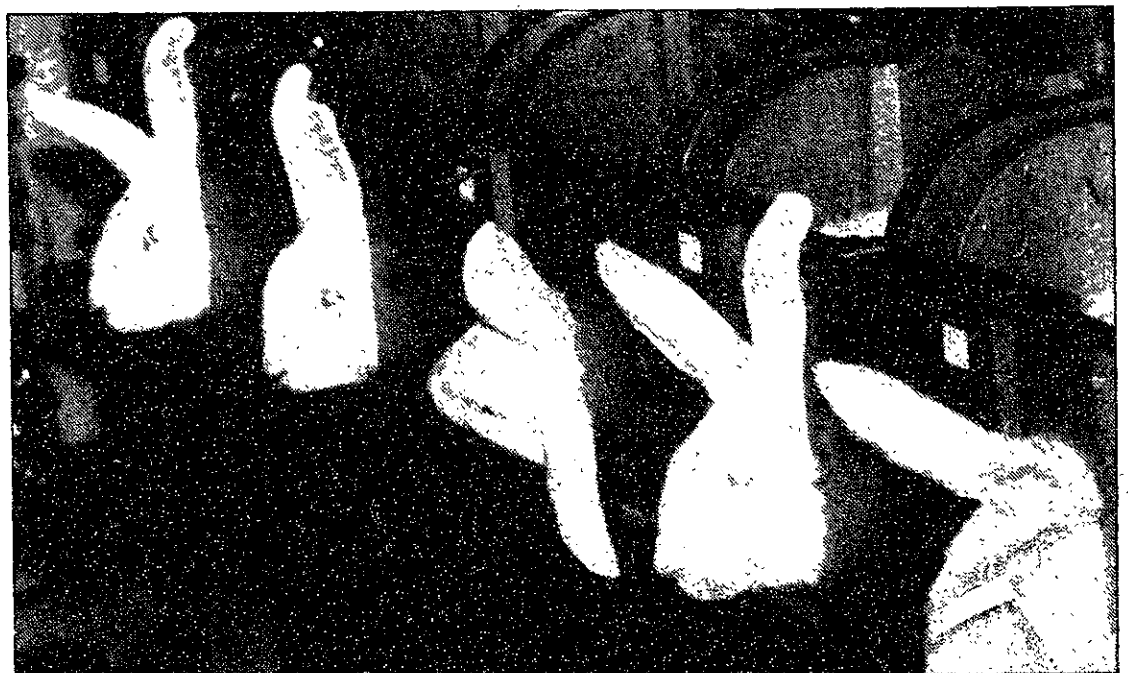
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