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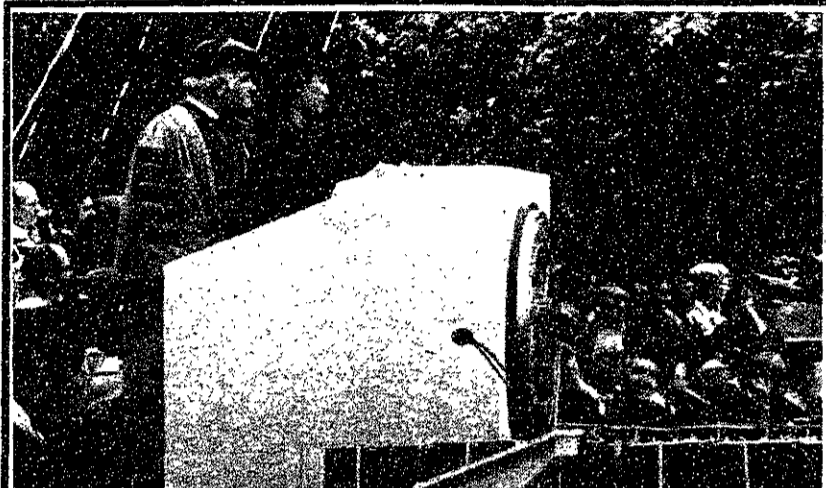
Volume 107, Number 27

# The Tech

MIT  
Cambridge  
Massachusetts

Tuesday, June 23, 1987

## MIT charges two after graduation protest



Ken Church/The Tech  
President Paul E. Gray '54 addresses the Class of 1987.

### Gray speaks of integrity; Olsen encourages enterprise

By Carl A. LaCombe

Unlike last year, there was not a raindrop within miles of Killian Court as 1762 graduates received degrees at MIT's 121st commencement on June 1.

MIT President Paul E. Gray '54 told the graduates to "engage this world with the full measure of your integrity. . . ." Intellectual integrity in solving a problem, Gray elaborated, stems from the ability "to view the problem, its possible solutions, and their consequences in a comprehensive manner, and in a manner that is intellectually honest."

Gray said many recently publicized instances of "institutions and people who have failed — in some cases betrayed — the public good" have been the result of a lack of intellectual integrity.

He cited the failure of NASA officials to heed engineers'

### Penn, Fernandez charged for disturbing assembly

By Andrew L. Fish

MIT has filed charges in Middlesex County Court against two students in the aftermath of a whistle-blowing protest at commencement June 1. Campus Police Chief James Olivieri said the charges were precipitated by a protest which "exceeded normal standards."

But protesters claimed MIT filed charges in an attempt to break up the coalition which had organized the demonstration.

Stephen P. Fernandez '87 and Steven D. Penn G were both charged with disturbing a school assembly, a state crime. They were among several dozen protesters of the "Coalition to Blow the Whistle on President [Paul E.] Gray '54 and MIT" who blew whistles during Gray's commencement address. While no arrests were made during the commencement exercises, Penn and Fernandez received notification in the mail two days later of the charges. The two will also have a hearing before the MIT Committee on Discipline.

Olivieri explained that only Penn and Fernandez were charged because no other protesters could be identified by Campus Policemen on the scene.

Penn and Fernandez suggested they were singled out because of

their past protest activities and because they were viewed as leaders of the group.

But Domenic Bozzotto, president of Local 26 of the Hotel, Restaurant, Institutional Employees and Bartenders Union (which represents MIT food service workers) suggested that MIT brought charges against the two students to dissolve the coalition of four student groups (People Against Racism, the MIT Coalition Against Apartheid, the MIT

Science Action Coordinating Committee, and the MIT Endowment for Divestiture), two community groups (the Simplex Steering Committee and the Green Street Tenants Alliance), and Local 26. "They singled out a couple of students to see if the coalition is real," he said.

MIT realized that "these clowns have gotten together," Bozzotto claimed. Because of this, commencement was "the  
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### Women's studies head appeals tenure denial

By Michael Gojer

Ruth Perry, the director of MIT's Women's Studies Program, is appealing the April decision of the School of Humanities and Social Science to deny her tenure and terminate her position, according to Provost John M. Deutch '61.

The April decision marked the second time that the School of HSS has denied tenure to Perry, who has been at MIT for 15 years. In 1981 a decision to deny her tenure was annulled by a special Institute grievance committee due to procedural irregularities — with the result that Perry was named director of the new Women's Studies Program and was to be considered for tenure by 1986-87.

Perry, a senior lecturer in literature and women's studies, said she could not comment on the case as it is still under appeal but that she expected the decision to be made by early July.

The appeal of the tenure decision is being considered by

Deutch and President Paul E. Gray '54, Deutch said. Deutch refused to comment on the state of the appeal or the date of an expected decision.

Ann F. Friedlaender PhD '64, dean of the School of HSS, refused to comment yesterday on either Perry's appeal or the Women's Studies Program.

Perry, who was commended in 1986 by the Corporation Visiting Committee for her work as director of the Women's Studies Program, would have to leave her post by July 1, 1988, if the decision of the School of HSS were upheld, according to a fact sheet distributed by Professors Steve Chorover and Leo Marx.

When Perry was first considered for tenure in 1981 the Literature section of the School of HSS gave a negative recommendation. That decision, however, was annulled by a special Institute committee appointed by former Provost Francis E. Lowe and chaired by Professor Peter Elias  
(Please turn to page 2)

### SCC petitions for better location

By Thomas T. Huang

The Student Center Committee appealed to the MIT administration last week to reconsider a proposal to move the SCC 24-hour coffeehouse and gameroom to the basement of the MIT Student Center.

The proposal came as part of a \$7-7.5 million project to renovate the building starting Aug. 1.

West Plaza Director of Operations Stephen D. Immerman, who is overseeing the renovation, offered SCC representatives a second option in which their operations could be moved instead to the third floor, into the space currently occupied by the Campus Activities office, the SCC office, and the Center Lounge.

Immerman revealed the second option at an hour-long meeting last Friday attended by SCC leaders, administration officials and architects involved with the renovation. The development followed a coffeehouse petition campaign begun last Tuesday that garnered the signatures of over 900 customers favoring the third floor of the Student Center over the basement.

SCC has until June 30 to accept one of the two options. In its Sunday meeting, the group debated the third-floor option because the move would result in a space that is roughly 600 square feet less than what the group currently occupies.

In protesting the original pro-

posal, Rebecca A. Emerson '89, SCC chairman, and Lisa B. Russell '88, coffeehouse manager, had asked that the coffeehouse and gameroom be moved into the space to be vacated by Twenty Chimneys, but Immerman told them that the area would best be  
(Please turn to page 10)

### MIT has new offer in CP labor talks

By Thomas T. Huang

James J. Fandel, manager of MIT labor relations, yesterday proposed to the MIT Campus Police a new union contract in which the current 5-and-2 work schedule would shift backward — instead of forward — by one day every two months.

Last Thursday, Fandel had met

with representatives of the MIT Campus Police's union to re-establish a year-old contract negotiation that had bogged down early last month over a disagreement on the work-week schedule. Meanwhile, as the negotiations appeared to pick up, Patrolman Ted Lewis, the black officer who is considering bringing charges of racial discrimination against Campus Police Chief James Olivieri, strongly questioned the MIT Campus Police's treatment and retention of young officers.

Fandel said yesterday that he had sent the MIT Campus Police Association the contract proposal through the mail and refused to comment on the specifics of the proposal until the union received it. *The Tech*, however, received the letter from a source in the MIT Campus Police late last night.

The letter stated: "In the collective bargaining session of [June 18], the parties negotiated to a conclusion on certain pending issues. New proposals: the present work schedule will be reversed — that is, when a change in days off is to occur officers will move back one day on the work schedule (under the present work schedule days off move forward by one day).

"When the reverse schedule calls for an officer to work 10 days with only one day off in the middle the officer will be granted an administrative day off. The day off will be placed either before or after the scheduled day

off depending on operational needs."

For example, if an officer had Thursday and Friday off, his days off would shift to Wednesday and Thursday after a two-month period. But apparently at the change-over — the first time the shift occurs — the officer would get Thursday off and either Wednesday or Friday off, depending on "operational needs."

The remainder of the letter read: "The second year wage offer will be four percent effective June 9, 1987. The top rate of the range will be \$12.50. All present and future officers will be promptly sworn in as deputy sheriffs of Middlesex county. The balance of the offer remains unchanged."

"When you hold your meeting, I would urge the Association officers to review the prior documents we have given to you, the written offer and letters covering all the provisions that will be improved during the term of a new  
(Please turn to page 2)

### Presidential hopeful Biden speaks

By Thomas T. Huang

To Sen. Joseph R. Biden Jr. (D-DE), a man seeking the presidency of the United States, destiny is everything.

## election '88

Passing through Cambridge on a campaign-opening jaunt that included Washington, DC, Des Moines, IA, and Nashua, NH, Biden stopped at MIT on June 10



Mark Virtue/The Tech  
Senator Joseph Biden

to warn more than 300 students and faculty members that they must rise to meet their destiny to prevent an American investment in the Strategic Defense Initiative. Such a gamble would sap the country's economic strength and ultimately weaken its technological prowess, he said.

To compete with the Japanese, and to avoid a tumble into a dual economy — half civilian sector and half military sector — the senator proposed that the United States take \$10 billion away from research and development in military projects and place it in projects under the Department of Energy, the Environmental Protection Agency, the National Aeronautics and Space Administration, and the National Science Foundation.

He stood during the hot afternoon in McDermott Court, before the ashen-black Great Sail, the looming Green Building, watching the audience and peering across the river toward the tall buildings of the city.

A day before, in Wilmington, DE, he had said that this genera-

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## inside

Professor Richard Vallery discusses the Watergate/Irangement connection. Page 2.

Rock and Roll Rumble hits Spitz. Page 8.

# Valelly discusses Iran/Watergate

By Andrew L. Fish

The Congressional hearings into the Iran-*contra* scandal have further revealed "a new tension in American politics," according to Richard M. Valelly, assistant professor of political science. The scandal is the result of the conflict between the closed, secret world of foreign policy and the open world of free debate and domestic politics, he said.

Valelly gave his views at a seminar entitled "Watergate and Irangate: A Tale of Two Political Scandals."

"It is not possible to envision this scandal as an isolated event," Valelly said. Rather, it is the result of a new institutional division of labor, with the president gaining the war-making power and the ability to conduct secret wars. He said that the resulting authoritarian practices "have had a negative impact on domestic politics."

Valelly rejected the claim of Sen. Daniel K. Inouye (D-HI), chairman of the senate select committee investigating the affair, that Watergate was simply a "bungled burglary."

Watergate was the end result of Nixon's attempt to centralize power by building onto the national security state, according to Valelly.

In this way, the Iran-*contra* scandal closely resembles Watergate, which Valelly called the "flashpoint" for the crisis of the "new Constitution." The two

events were both brought about by an unwillingness of Congress to control the limits of Presidential power, he asserted.

Since World War II Congress had allowed the President to conduct foreign policy independently, Valelly said. This was the result of the atom bomb and the strategy of Soviet containment, which led to the fear of an instant war at any moment. By the mid-1960s a national security state had come into existence, Valelly said.

But by 1968 public opinion had shifted against the Vietnam War. This made it politically acceptable for Congressmen to oppose the consensus that power should be centralized in the White House.

## The Nixon national security state

President Nixon faced these changing attitudes, but was unwilling to accept them, Valelly said. Instead, he built on the national security state to the point that 250,000 people were under surveillance. Nixon created a climate of fear to the point that Supreme Court Justice William O. Douglas wrote in an opinion that he had no doubt that the Court's chambers were bugged.

Nixon also conducted a secret bombing campaign against Cambodia, declaring a war with only a few knowing about it. When the story was leaked 12 phones, including those of four journal-

ists, were tapped, Valelly said.

Nixon moved against the centers of power to the point that Chief of Staff H.R. Haldeman called any political opposition treasonous, he added. Thus, the Watergate crisis was always a possibility and was not simply the result of a bungled break-in, Valelly said.

The Iran-*contra* crisis was result of the Reagan administration attempting an end-run around post-Watergate restrictions created by Congress, Valelly said. The War Powers Resolution of 1973 invited the privatization of foreign policy revealed in the Congressional hearings, Valelly said.

The restrictions, including Congressional oversight of the intelligence community, also invited deception, Valelly said. He cited the characterization of the Nicaraguan elections as hopelessly unfair and the argument that the

*contra* army was not created solely to overthrow the Nicaraguan government as examples of misleading testimony presented by the Reagan administration.

The Congress has also seemed to revert to the pre-Watergate days, Valelly said. He noted that the investigation into the Iran affair has been tame, with several lapses in the questioning of key witnesses. Valelly argued that the Congress seems to be acting to sustain Reagan's popularity rather than trying to harm it.

He asserted that Congress was unwilling to criticize the administration's policy because it fears appearing pro-Sandinista. The reforms of Watergate did little to stop the imperial President.

In this climate, Valelly warned that Watergate and the Iran-*contra* scandal may just be the first in a series of government crises brought on by the centralization of power in the Presidency.

# Perry appeals second tenure denial decision

(Continued from page 1)

'44 after the committee found procedural irregularities in the review of the Perry case.

Following that decision, an *ad hoc* committee unanimously recommended in 1982 that Perry receive tenure. The HSS School Council, however, was divided after considering both the discredited 1981 dossier and the

newer 1982 dossier, according to the fact sheet.

The tenure decision was then suspended until 1986-87 under the terms of an agreement with Perry — an agreement under which the Women's Studies Program would be established with Perry as director, the summary said.

In April of this year a new *ad hoc* committee unanimously recommended a tenured non-departmental appointment for Perry, according to the fact sheet, but the HSS School Council rejected the committee's recommendation and terminated Perry's appointment at MIT.

The 1986 report of the Visiting Committee stated that "the MIT Women's Studies Program is considered to be of very high quality" and that "a large part of the credit for the accomplishments of the program must go to Ruth Perry. She has actively recruited the faculty and challenged them to see beyond their current activities to the development of new courses and programs."

Perry was recently awarded a Guggenheim Fellowship for her project, "The Contribution of Gender to the Formation of the Novel, 1750-1815."

the official said. Fandel said that Olivieri scheduled the day when the Middlesex County sheriff would come to MIT to deputize the Campus Police officers *en masse*.

But the event abruptly fell through when the Campus Police Association refused to be deputized without negotiating the deputization into the union contract. One association member was able to convince the sheriff not to show up, Fandel said.

"That was a blip on the screen," Fandel said. "It strained relations [between the labor relations office and the Campus Police Association] for a while. It caused some bad feelings, but it has not been a factor in recent months."

recruited more blacks and women than previous chiefs. Fandel said that it was Olivieri who developed a "recruit classification," a trainee, usually a minority, who is sent to school and prepared to become a police officer.

Under the current schedule, officers work a block of five days and rest a block of two days each week. A changeover — in which the two-day block shifts by one day — occurs every two months. The MIT Campus Police Association had wanted a 4-and-2 schedule, in which officers would work four days and rest two days, but the MIT administration had refused to relinquish the current schedule.

From the start, the 4-and-2 was not an acceptable watch schedule for MIT, Fandel said. He objects to the 4-and-2 because he believes it reduces the number of officers available to go on patrol if needed, particularly in the daytime, when many are needed to conduct investigations and educate the student body on crime issues. He contended that the Campus Police would have to add three officers in order to compensate for the extra time off given the police, although Conway had earlier said this would not have to happen.

Fandel also said the command staff schedule would have to be modified to match the patrolmen's. Some officers would still have to work on a 5-and-2 watch schedule, to make up for the reduced number of men available at one time.

The relationship between the labor relations officials and the union representatives, recently silent, has also displayed a stormy side. Over the past few years, Campus Police officers had wanted deputy powers in order to be able to apprehend suspects in case the suspects escaped the MIT property, but the administration hesitated to allow them such powers, according to an administration official who did not wish to be named.

Finally, last year, the administration decided such a venture would be worthwhile, as it observed that more and more lawsuits were being brought against police officers who arrested suspects outside their jurisdiction,

# Officers claim promotions are biased

(Continued from page 1)

agreement (wages, the impact of the new EMT pay policy, the benefit improvements along with the other changes in the working conditions). This review should persuade you and your membership that this is a fair and equitable offer."

Lewis said that at least three or four "good, young officers" are dissatisfied with the Campus Police's promotion procedures, and many find it hard to get the supervising officers' approval to go to school to get an advanced education. Lewis said that these men are ambitious but are frustrated in the current system, and some decide to leave.

## Officers criticize promotion policies

James Hicks, a young black officer who worked for the MIT Campus Police from February to September of 1986, agreed with Lewis. He said he left to join the Waltham police department because he felt that the MIT Campus Police's promotion procedures were biased and that he could never move up. He said: "I had no place to go." Currently, Olivieri decides who gets promoted, based upon recommendations made by his sergeants.

"At the Waltham police department, you know what it takes to move up," Hicks said. By doing well on a standard test and exhibiting good work performance, "you move up, and you can't be denied."

Lewis also pointed to the recent departure of Patrolman Brian O'Regan to the Fire Department Academy in Cambridge. He said that O'Regan had tried 14 times to obtain permission to go to school, but each time he was denied.

"It's hard though," Lewis said, "because if you speak up about it, you're immediately labeled." He said that it was particularly hard for minorities to be promoted. After 14 years and 33 promotions, no black Campus Police patrolman had been promoted to supervising officer, he claimed.

Fandel, however, strongly disagreed that these were results of racism. He said Olivieri has done a conscientious job with affirmative action, and that Olivieri has

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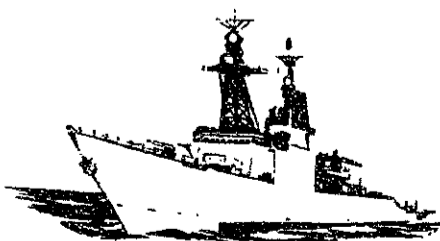
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# news roundup

from the associated press wire

## World

### Chun agrees to meet with opposition

South Korean President Chun Doo-Hwan said he is willing to talk now — after nearly two weeks of violent demonstrations against his government. Chun has reversed himself — agreeing to meet with opposition leaders and consider their demands for democratic reforms. But his opponents say that, before they will see him, his government must free all political detainees.

Secretary of State George P. Schultz PhD'49 said he would like to see a peaceful democratic transfer of power when Chun leaves office next year. He said it is right for Chun to meet with opposition politicians to try to achieve that.

### Syrian official promises release of American hostage

State-run Beirut Radio quoted Syria's chief of military intelligence in Lebanon as promising to free the latest kidnap victims "at all costs." One hostage is American journalist Charles Glass.

The Christian-controlled "Voice of Lebanon," reports the kidnapers want a guarantee that West Germany will not extradite alleged hijacker Muhammad Mamadi to the US. But Lebanese police and sources close to the Syrian command in West Beirut deny the kidnapers made such a demand.

### US places conditions on Soviet role in Mideast peace

A State Department official said the US does not want the Soviet Union to have a role in any Mideast peace talks unless the Soviets adopt a more constructive policy in the region. The official said the Soviets effectively "disinvested themselves" by supporting radical groups and policies. The official also said Assistant Secretary Richard Murphy will pass that word to his Soviet counterpart next month in Geneva. Jordan's King Hussein has insisted on Soviet participation if he is to negotiate peace terms with Israel.

### West Germany will not extradite alleged hijacker

Security sources in West Germany say the government will not approve a US request for the extradition of Muhammad Mamadi, because it fears for the lives of two West German hostages in Beirut. Mamadi is accused of hijacking a TWA jetliner in 1985 and killing a US Navy diver. Attorney General Edwin Meese will be in Bonn tomorrow to argue in favor of sending Hamed to the US. But President Reagan says the important thing to him is that — wherever Mamadi ends up — that he be tried for murder.

### Congressional panel negotiates with North's lawyers

The Congressional Iran-*contra* committees have bent a little to accommodate Oliver North. Sources said they have granted him an extra day to comply with a subpoena for certain documents. But there is still no assurance that North will produce the documents by Wednesday. The lawmakers have moved substantially closer to an agreement with North's lawyers concerning his appearance before Congress. The panels have indicated that they expect North to provide some private testimony before appearing before the panels in public. North has previously refused to submit to any private questioning.

### Hotel employees sentenced

Three former employees of Puerto Rico's DuPont Plaza Hotel have been sentenced to prison terms ranging from 75 to 99 years for their roles in a deadly fire. The New Year's Eve blaze at the hotel killed 97 people. The three had pleaded guilty to arson. No motive for the blaze had been alleged, but it happened during a bitter contract dispute with the Workers' Teamsters Local. Federal Judge Jose Fuste — saying Puerto Rico is "fed up" with murder and terrorism — imposed sentences that were even longer than the prosecutors recommended.

### Ten die in helicopter crash

Authorities at Fort Hood, Texas say the crash of a military helicopter has killed at least 10 people on board. A post spokesman says the crash took place during National Guard training exercises.

### Supreme Court strikes down ban on hypnosis testimony

The US Supreme Court said yesterday that states cannot bar testimony based on the hypnotically refreshed memory of a defendant. But it said the ruling does not give a blanket endorsement to hypnosis. The 5-4 ruling, which struck down an Arkansas ban, was the Court's first on the use of hypnosis in criminal trials.

### Reagan reiterates opposition to tax increases

President Reagan said no tax hike which makes it into his office will "make it out alive." Reagan, who was in Melbourne, FL yesterday, said that Democrats in Congress want higher taxes to pay for higher spending. He said that could return the US to high inflation and low economic growth. He says he wants to cut the spending, instead. He later said "special interests" are behind high budget deficits, but he did not name names.

### McHale undergoes foot surgery

Boston Celtics forward Kevin McHale underwent surgery yesterday to correct his broken right foot. Team officials say he had bone spurs removed from his right ankle and a screw inserted in the broken navicular bone of his foot. The team said McHale's lower leg will be in a cast for eight to 12 weeks. They did not know whether he will be able to play by the beginning of the next season in October. Despite the injury, the seven-year veteran was named to the all-NBA first team. He had played the last three months with his injured foot. McHale received the injury March 11 in a game against Phoenix when a Suns player stepped on his foot and he pulled it away.

### Spurs pick Robinson at NBA draft

The San Antonio Spurs have a large task ahead of them — sign David Robinson. The Spurs made the Navy center and last year's top college player the first choice in yesterday's National Basketball Association draft in New York. The hitch is Robinson's two-year military commitment. San Antonio has the rights to Robinson for at least the coming year, and speculation throughout the league centers on whether they can land the 7 ft. 1 in. rebounder.

If they do not sign him, Robinson is expected to go back into draft next year. In any event, the Navy says he will not be allowed to play professionally until the fall of 1989.

The second overall pick in the draft went to the Phoenix Suns, who selected forward Armon Gilliam. Gilliam led University of Nevada, Las Vegas in scoring and rebounding this past season.

Other early first-round picks included Ohio State guard Dennis Hopson to New Jersey and Georgetown forward-guard Reggie Williams by the Los Angeles Clippers. The Seattle SuperSonics chose forward Scottie Pippen of Central Arkansas. Next came the Sacramento Kings, who took North Carolina point guard Kenny Smith.

### Mandlikova withdraws from Wimbledon

A right foot injury has forced Hana Mandlikova out of the Wimbledon Tennis Championships. Officials at the All-England Club near London say the Czechoslovak star has not recovered from the injury that developed before the French Open this spring. Mandlikova had been seeded fourth in the women's draw.

All opening day play at Wimbledon was called off yesterday because of early summer rain. Wimbledon organizers hope to get the schedule started today. The top seeds this year are West Germany's Boris Becker for the men's draw and Martina Navratilova in the women's, both defending singles champions.

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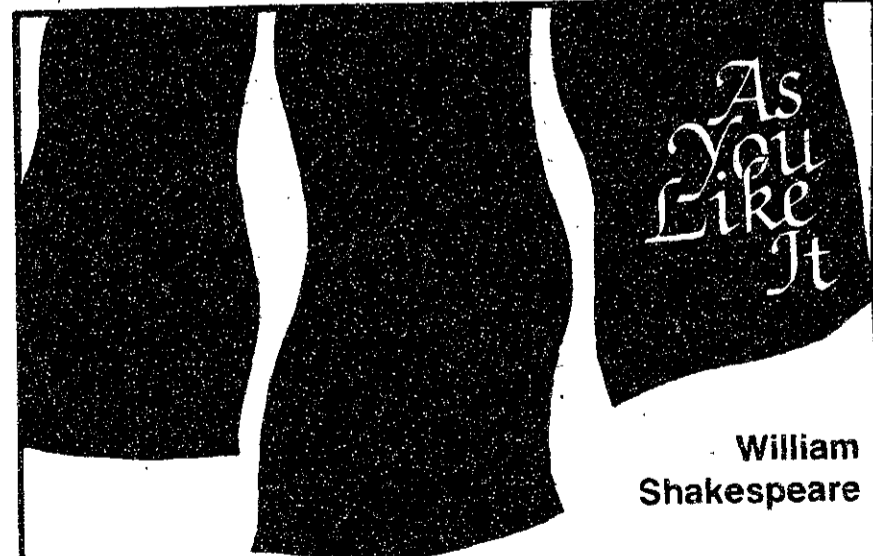
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# opinion

Column/Michael J. Garrison

## The Times gives HASS bad press

After reading the front page of the June 1 *New York Times*, I came to understand that MIT has passed a new humanities requirement. MIT engineers are now required to take three humanities classes!

Only after the jump inside did I discover that the students are actually required to take a full eight humanities classes. It was close to the last paragraph by the time *The Times* decided to reveal that MIT has had a very similar requirement of eight classes for many years.

In my opinion, the editor of that story decided that it would have the most impact if the article presented MIT as just discovering the wonders of the humanities, at the expense of misleading the casual reader.

Unfortunately, *The New York Times* was not the only newspaper to make this decision. In an editorial the next day, *The Boston Globe* commended MIT for passing this requirement. Unlike *The Times*, they never even bothered to mention that MIT students had been exposed to the humanities in past years.

However, while I think the two papers were guilty of somewhat shoddy journalism, not all the fault lies with them. For the past year and a half, at least, MIT has been lauding itself on its "education reform." To hear some re-

ports from the administration, the slight reorganization of the HUM-D (now called HASS-D) requirement just about gave all undergraduates the equivalent of a liberal arts education in one stroke of the pen.

This is ridiculous. The actual effect of the new proposal is simply to close up a loophole in the present system which allowed all of a student's distribution subjects to be taken in allied fields. Students were never supposed to do that anyway, so this is not a very striking reform.

The faculty also passed a proposal instituting a humanities minor. For the cost of one extra class and some specialization in a particular field, you can replace your concentration with a minor. But, it seems to me, anyone interested in a particular humanities field would probably have taken those extra classes anyway, if he were able.

I can't see anyone outside of MIT worrying enough about our humanities education to care about the difference between a concentration and a minor. Simply giving the outside world more respect for MIT's humanities program would make the humanities reform worthwhile. The evidence so far, however, seems to point to a reinforcement of the belief that MIT students are sucked up by their technical stud-

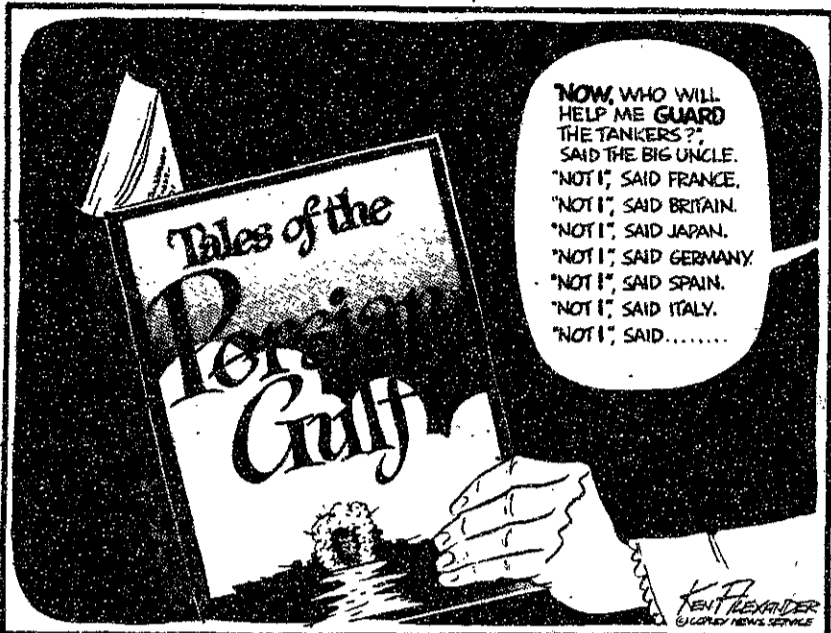
ies, never to relate as a human again.

A substantial education reform would almost certainly be useful in the long run, for both MIT students and MIT's reputation to the outside world, but most of what we've seen so far is quick reorganization of existing programs and requirements. Ask any undergrad at MIT which has had a greater effect: the "education reform" currently in process or the institution of the writing requirement. I'm sure most would agree that Phase II had more influence on their lives than the establishment of a humanity minor.

I'm not against reform. I think MIT could stand improvement in most of its disciplines. Some need it more than others, and the humanities program is one of the most needy.

I'm simply afraid that MIT believes its own propaganda about the early success of the program. Sure it's nice for the administration to pat itself on the back and tell itself what a good job it has done. But I'd hate to see two years of hard effort come to such a "successful" ending.

Michael J. Garrison '88, a student in the department of aeronautical and astronautical engineering, is publisher of *The Tech*.



# The Tech

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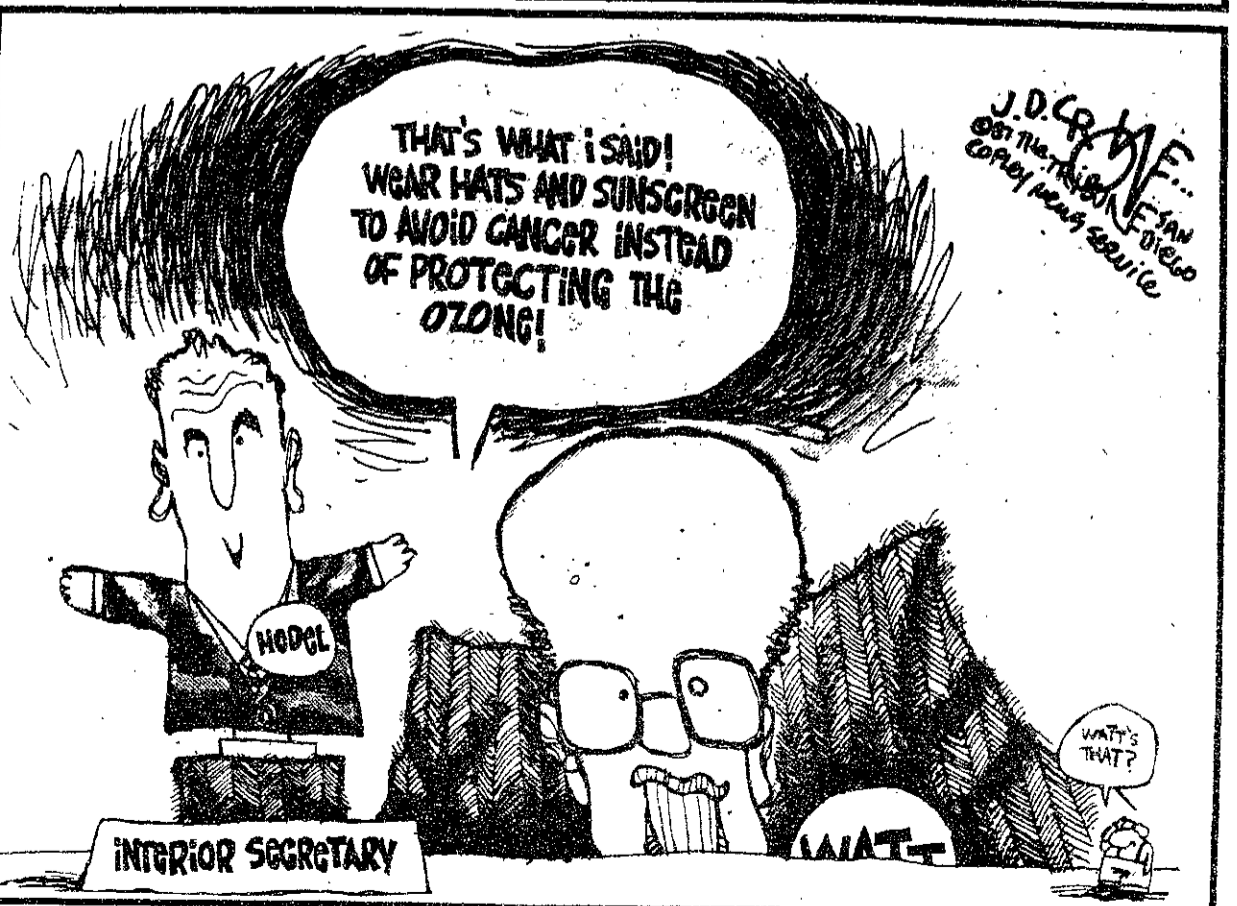
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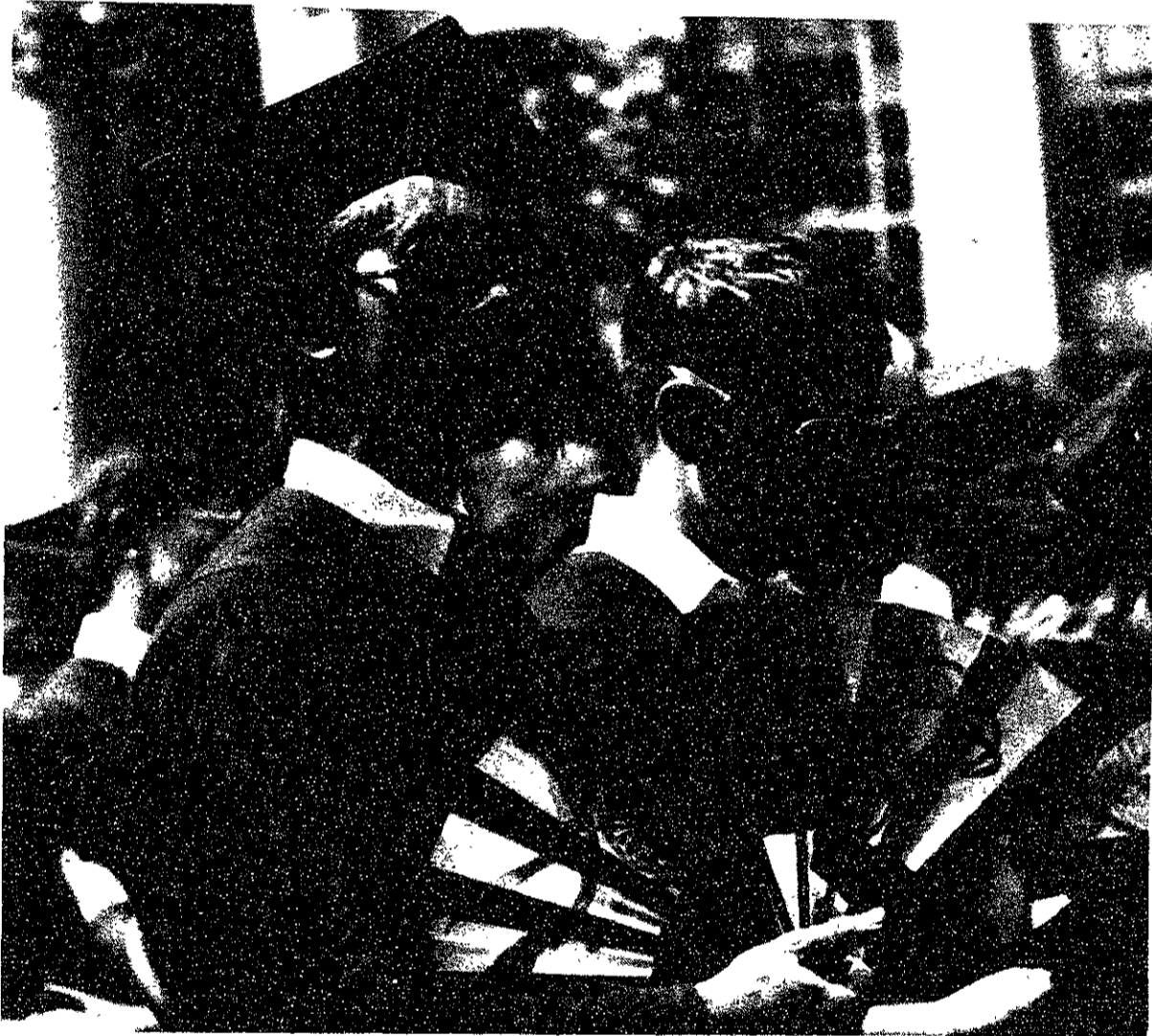
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AS THE OPTIMIST SAID AS HE FELL FROM THE TOP OF A SKYSCRAPER...

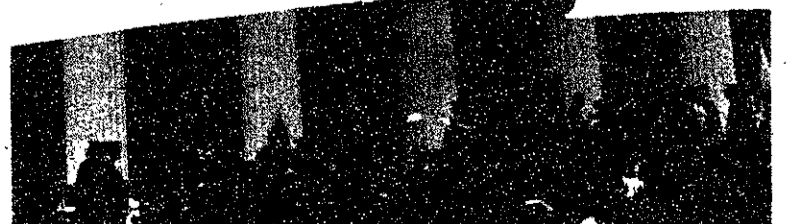
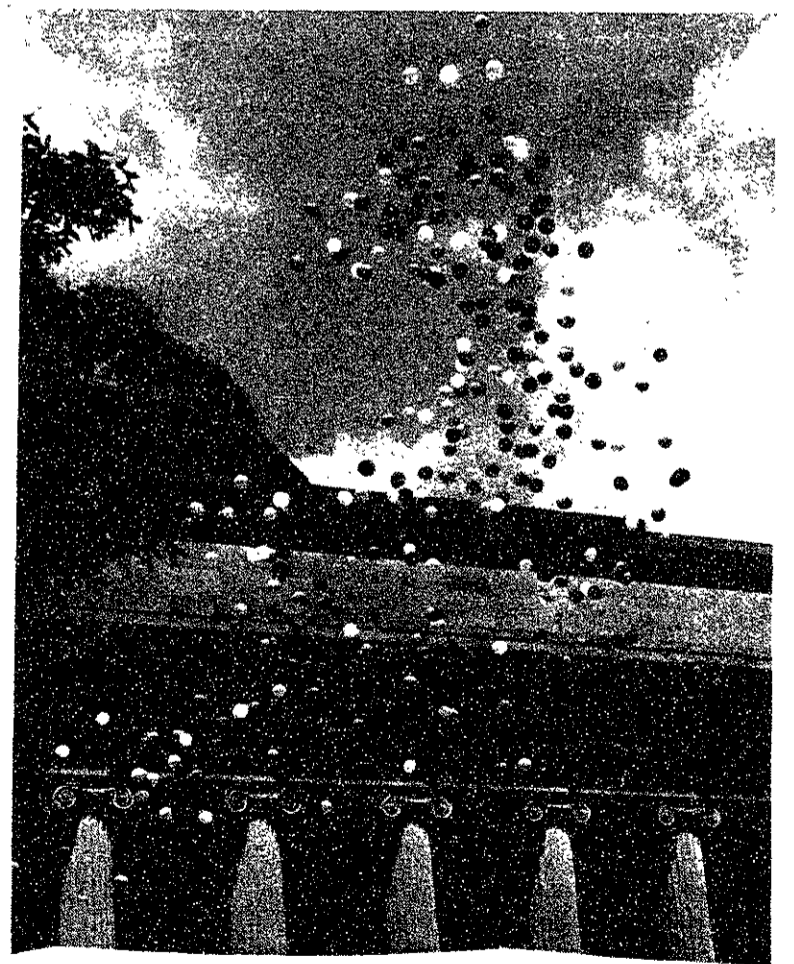
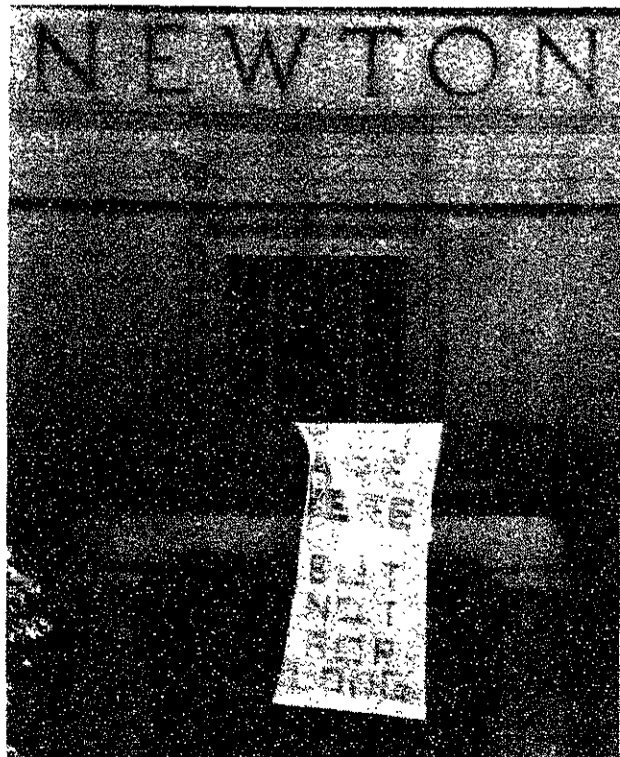


# Commencement



Photos by:

Ken Church  
Rich Fletcher



# Early Music Festival touches, elates, entertains

**BOSTON EARLY MUSIC FESTIVAL AND EXHIBITION**  
Boston, June 8 - 14.

By JONATHAN RICHMOND

**"B**ACH WROTE MANY TUNES, had many children, and he kept a spinster in the attic to practice on," said Donald Angle, relaying an apocryphal child's homework assignment as midnight approached during one of the more bizarre events of a week-long Early Music orgy that touched, elated, entertained, and left no doubt that the musical glories of centuries past will be alive and well into the next millennium.

Earlier that Friday evening, the potent spirit of conductor Roger Norrington, his inspired soloists, and the Boston Early Music Festival Chorus and Orchestra had transported the audience to a state of drunken happiness with a performance of Haydn's *The Seasons* that will go down as a landmark event. This was the first time the late Esterháza version of one of Haydn's finest works had been heard in America, and the depth of coloration, richness of textures, and cool heat of the ravishing woodwinds in this re-orchestration was gripping indeed.



Jeffrey Thomas

Let's face it, Haydn was not Mozart, and *The Seasons* laughs at the adolescent level of Papageno rather than reflecting with the introspection of Tamino, but Norrington lifted that laughter to the highest level of bubbling joy to show that innocence as well as insight has its place in Heaven.

All three soloists were top notch. Richard Wistreich (singing Simon) provided a full but flexible bass, and the clarity of his enunciation lent particular pleasure to his more exuberant moments. *Schon eilet fröh der Ackersmann* — a celebration of happy farmers rushing out to merrily till the fields — provided an unbridled uplift before the audience even had to turn the first page of the libretto included in the program. Jeffrey Thomas (as Lucas) then took us yet higher, his gracious, heartfelt *Sei nun gnädig, milder Himmel* transporting us to a level far above any worldly turbulence. The choral reprise of this number was velveteen, its beauty further exploited by the close, sympathetic accompaniment of the orchestra.

Thomas shone once more as he intoned the mysterious arrival of the "meek-eyed Morn" wrapped "in her dew-bespangled veil," while Wistreich consummated the birth of the new day to exhilarating effect.

Jeanne Ommerlé brought in the dusk with sweetness and character, her voice highlighted by but also an integral part of orchestral textures in *Welche Labung für die Sinne*. The suspense in the strings underlined the foreboding in Ommerlé's voice in the silence before the storm, the ensuing thunder and tempest subsequently evoked with splended *Sturm und drang* from the orchestra.

What was the key to Norrington's success? Perhaps it is best encapsulated by *e pluribus unum*. In his realization, each instrument sang as a soloist, its voice painting distinct and evocative lines. One was aware of an exploratory flute, the chicanery of a clarinet, the undertones of lower strings, exhortation of horns. Yet all these individually-defined levels of description

came together to provide a unified focus, enabling the audience to stand back to take in the big picture and simultaneously enjoy the fullness of detail at close range.

The pleasures continued to mount as Haydn's cycle through the year progressed. The brass played with scintillating accuracy to welcome the hunt, their buoyant, raspy "Tally Ho!" speeding it on its way. The choral drunken celebration that follows was a real romp, the singers projecting a depth of both energy and color that brought the party right into Jordan Hall.

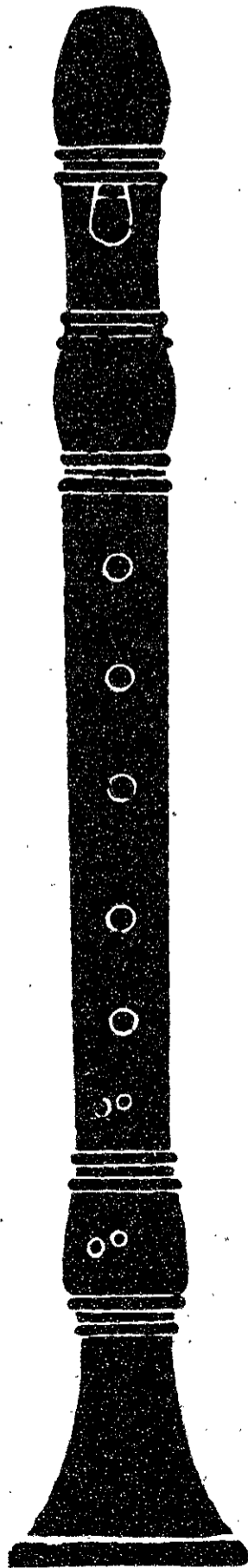
**F**RIDAY AND SATURDAY NIGHT passengers diverged in their itinerary following *The Seasons* (which was performed on both nights). Friday-night frolickers were repaired to Boston's First and Second Church for an essay in eccentricity, courtesy of Donald Angle.

MIT must accept responsibility for launching Angle's performance career: his first public appearance was at a lunchtime concert in the MIT Chapel.

For the Early Music Festival he gave us Eleanor Rigby, Old MacDonald, and jazz, all played on the harpsichord with wit and interspersed with off-the-wall monologues. At one point Angle pointed to the pastoral scene on the harpsichord and declared that his cat had been included in the tableau. Although it was past midnight by concert's end, the audience surged forwards afterwards to discover that the cat was certainly there, hidden up a tree.

Saturday night's crowd, in contrast, was not even allowed to touch ground. While the well-seasoned first crew took off for a lengthy mid-air refueling at local hostelryes, the Amsterdam Loeki Stardust Quartet took over the controls to ensure that the audience never dipped below the ether.

The Loeki play an amazing variety of recorders, from a massive F-bass to a pert,



*The following events from the Boston Early Music Festival and Exhibition and its Fringe are reviewed.*

**Sunday, June 7**  
Pre-Festival performance by the New York Baroque Dance Company and the Boston Early Music Festival Orchestra at New England Life Hall.

**Wednesday, June 10**  
The Exhibition at The Castle and Boston Park Plaza Hotel

The Dunstable Singers and lute trio. *Con amore* — Music of Stradella, Mazocchi and Monteverdi at Gordon Chapel, Old South Church.

Ithaca Baroque Ensemble: Concert of Marais, Vivaldi & Telemann at Lindsay Chapel, Emmanuel Church.

Trio Montparnasse in *Les Plaistrs* — Music from the courts of Louis XIII and Louis XIV. Gordon Chapel, Old South Church.

LiveOak & Company. "The Lost Spin-

die — A Comical Romance" in Renaissance song at First & Second Church.

**Friday, June 12**  
Haydn's *The Seasons*, performed by Jeanne Ommerlé, Jeffrey Thomas and Richard Wistreich with the Boston Early Music Festival Chorus and Orchestra, John Finney, Chorusmaster, Roger Norrington, Conductor.

Harpsichord recital by Donald Angle at First & Second Church.

**Saturday, June 13**  
Bodky Competition Winner's Recital by Sophie Yates.

The Hilliard Ensemble: "England — New England," First Baptist Church. Amsterdam Loeki Stardust Quartet, Jordan Hall.

**Sunday, June 14**  
Harpsichord Recital by John Gibbons in Remis Auditorium, Museum of Fine Arts.



Donald Angle

sub-miniature *gar klein Flötlein*. Their playing is utterly fluent and perfectly in tune, giving them the ability to present their ensemble as an orchestra of many and varied colors.

While playing Frescobaldi they became four pipes of an organ, the fusion of their different pitches creating a fugal effect of depth and purity. Geysen's *Periferisch, Diagonal, Concentrisch* provided an incisive study in symmetry. The other contemporary work presented, Karen van Steenhoven's *Wolken*, was done with equal brilliance. They showed a similar facility in their version of Mancini's "Pink Panther."

The Loeki reserved for their finale a breathtaking performance of Vivaldi's *Concerto for Flautino in C, RV 443*, displaying immense virtuosity in the *Allegro*, a concentrated capacity for mournful reflection in the *Largo*, and a jubilant concluding *Allegro molto*. Their arrangement of *Für Elise*, given as an encore, ensured that everyone left smiling.

**S**OPHIE YATES, newly-minted winner of the 1987 Erwin Bodky Award, was drawn to the harpsichord because of the repertoire, she said in a post-concert interview. She finds Romantic music to be "overt" in its "piling on more and more things, whereas Baroque music has great clarity," working through harmony — "Couperin has some incredible harmonies" — rather than on the level of the gut. "And I think there's a great sense of humor in Baroque music."

In her winner's recital on June 13th, the 24-year old Mancunian who trained at London's Royal College of Music, showed why she had a special relationship with this repertoire. Her playing, alert and crisp, also displayed elegance and the ability to develop interest from the slightest of nuances.

Sweelinck's *Unter der Linden grüne* had an ease of style but thoughtfulness of execution, and two Scarlatti sonatas were

bright and airy. But it was in the French repertoire — and particularly in Rameau — that Yates especially excelled. Her exploitation of harmony in *L'Egyptienne*, *L'Enharmonique*, and *La Dauphine* gave the music a powerful drive, yet the subtlety exercised in ornamentation was quintessentially French, the attention to detail thoroughly Baroque.

**T**HE SUN is hot on Commonwealth Avenue where the throngs sweatily congregate to gain admission to the Hilliard Ensemble's Saturday afternoon concert in First Baptist Church. The temperature inside was cooler, but by concert's end the crowd's enthusiasm could have burned the walls down.

The Hilliarders sang with precise diction, great expressiveness, and more than a slight penchant for naughty innuendo. David Jones has an unusually natural countertenor voice that made for a pleasant balance with his lower-pitched — if not lower-strung — colleagues.

Among the early offerings, Ravenscroft's "A Round of Three Country Dances in One" was particularly entertaining, but the catches with which the recital ended stole the show. We heard about Sir Walter Raleigh "enjoying his damsel one night" and clever word play supplied more than enough clues as to the foreplay of Innigo Jones. On a more profound level we also heard Purcell's "Joy, Mirth, Triumph, I do defy," sung poignantly and illustrating the Hilliard Ensemble's inexhaustible range and talent.

**T**HIS YEAR'S FESTIVAL included ballet performed by the New York Baroque Dance Company, but at the Sunday night performance I attended standards were disappointing. Perhaps it was that orchestral parts had arrived late. Maybe it was that this extra performance had been poorly advertised (Please turn to page 7)

## ARTS

# LiveOak makes Early Music today's music

## FESTIVAL FRINGE

Events concurrent to the  
Boston Early Music Festival & Exhibition

By JONATHAN RICHMOND

**B**YOND ALL THE SCHOLASTIC TALK of making "early music" true to its time, the litmus test of art from any period is its ability to touch us today. LiveOak & Company demonstrated this simple truth in a fringe



LiveOak & Company — Frank Wallace, Nancy Knowles and Steven Yakutis

### Three-Legged

(Continued from page 6)

and was done in an almost empty New England Life Hall, but Catherine Turocy's dancers and Nicholas McGegan's musicians were not at their best. *Les Caractères de la Danse*, by Jean Féry Rebel, for example, had been a smash hit when danced by Turocy recently at the University of North Carolina, but it lacked sparkle when recreated in Boston.

The evening was not altogether without delight, however: The anonymous *Commedia dell'Arte Suite* of 1716 generated many laughs. "Peasant in a Bucket," the third movement in the suite, was hilarious; while the "Three-legged dance" brought shades of Monty Python to Early Music.

**T**HE FESTIVAL ENDED with John Gibbons breathing life into the newly-restored Henri Hemsch harpsichord at the Museum of Fine Arts. His approach to Rameau's *Suite in A* from *Nouvelles Suites de Pièces de Clavecin* made the elaborate sound easy and therefore more compelling. His playing was stylish as always, and especially vivid on the forward-sounding Hemsch. The *Fanfarinette* was particularly brilliant, and the suite ended with a wonderful grand flourish.

Gibbons' intricate Bach was full of suspense. At Gibbons' hands the *Ouverture nach Französischer Art*, BWV 831, from *Zweyter Theil der Clavier Übung* came across as an intricate work, displayed with clarity and drive. There were moments to slow down and think, passages bright and bold, and — Sophie Yates would approve — a subtle and enjoyable wit to boot.

event concurrent with (not actually a part of) the Boston Early Music Festival & Exhibition, attended by a small (but highly enthusiastic) audience.

Their entertainment, "The Lost Spindle: A Comical Romance," which cast Renaissance songs into a dramatic framework based on *Commedia dell'Arte*, reflected humor in sorrow and vice-versa, reaching to the essence of the music performed and the message it contained.

It only takes a few bars of full-blooded

ing issued the most wicked of chuckles as her calculating mama, now transformed himself into the rich moneylender, taking the art of the grotesque to its limit. Desperate and disconsolate, there was anger in shepherd Juan's voice, thanks to particularly affecting singing from Wallace. *Digas Tu, Ell Amor d'Engano*, "Tell us, Love, about Deceit," ended the second act, sung sadly and penetratingly by all three.

Ursula is seen wearing a mask in bed with Toribio. Masks were used several times during the performance, providing for a closer association with the protagonists than one might expect on paper: the unmoving expression of the masks provided a surface upon which to reflect one's own inner feelings and become one with the drama being enacted. Ursula absconds to find Juan and lifts the mask; both Knowles and Wallace then sing sensually as the moon rises in the sky.

Back home, Ursula sings *De Ser Mal Casada* bitingly and is hit over the head and killed by her husband. After the black humor has died away a plaint of untold profundity is played on the guitar that sends the audience onto the street cleansed, refreshed, and elatedly happy.

In *The Lost Spindle*, you laughed, you cried, then you laughed some more, having discovered that the one emotion is a metaphor for the other. LiveOak & Company is one of New England's most precious musical and dramatic organizations. They make Early Music today's music and relevant to our existence right now. Their world of artifice is truly alive.

**T**WO of the other three fringe events I attended were also of excellent quality. Trio Montparnasse put on a lively program of French music on the theme of "Les Plaisirs." The pieces were organized to provide both continuity and contrast, and the effect was rapturous.

Anne Azéma showed off the flexibility of her voice, sweet but focused, easily making the transition from moods of intimacy and charm to that of precious innocence, and on to contemplative plaint. She was at her finest in excerpts from Marais' *Alcione*, passionate, elegant, and poignant in succession.

Exquisite bowing on the gamba by Carol Lewis and eloquent lute work by Olav Chris Henriksen made for the best of ac-

## India — Touring Festival visits Boston, captures essence of science and craft

### INDIA: A FESTIVAL OF SCIENCE

Museum of Science, Boston.  
Until September 7.

By SARITA GANDHI

**I**NDIA: A FESTIVAL OF SCIENCE is currently on exhibit at the Boston Museum of Science. Making its last stop in the United States, this international exhibition incorporates films, displays, demonstrations, lectures, performances, and workshops to capture the essence of the historical intertwining of art and science in India.

India is a country filled with what appear paradoxes to the Western observer. The tenth largest industrial nation, India uses oxen-driven plows while boasting a research station in Antarctica. India, the world's largest (by population) democracy, is almost self-sufficient. Culturally, India is diverse, hosting over 16 languages and 250 ethnic dialects.

The exhibit's displays feature panels on ship-building, astronomical achievements, energy and nuclear science, architecture, iron-casting, the extensive railway system, and textiles.

A hands-on display attributes the recognition of several fundamental mathematical concepts, such as "zero" and the Sulba-Sutra (Pythagorean) Theorem, to Indian mathematicians and philosophers as early as 1200 BC.

Other hands-on displays show perfumes, weaving, and medicinal plants and early surgical instruments in the shapes of animals' jaws in use ca. AD 200.

Ten master artisans accompany the exhibition, demonstrating ancient crafts. All of them are award winners and recognized for their skills by the Indian government. The crafts they represent include marble inlay, silver filigree jewelry design, lost wax

### LiveOak & Company



companiments and an ambience of serenity and revelation.

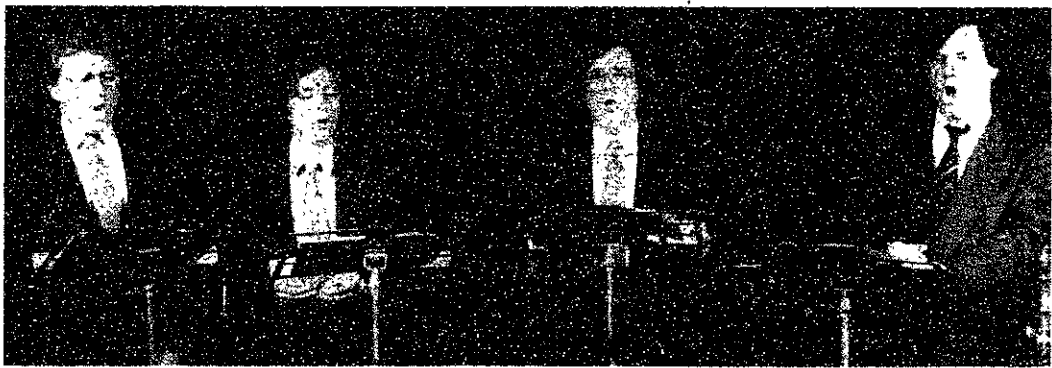
**T**HE DUNSTABLE SINGERS got over the hurdle of a last-minute cast change and brought off a lunchtime recital of music from the Italian High Renaissance and Early Baroque with panache. Their *a capella* singing of Cipriano de Rore's *Ancor che col partire* was characterful; the separate parts blended blissfully.

Alessandro Stradella's *Clori, son fido amante* had a mind-sharpening, cleansing effect, while the gently flowing lute in Stradella's *Piangete, occhi dolente* highlighted the work's pathos. The involved singing of Andrea Gabrieli's *Che giova posseder* made it perhaps the most heavenly number. Who needed mortal food after this spiritual lunchtime feast?

**T**HE ITHACA BAROQUE ENSEMBLE lacked the sparkle of other recitalists and their concert sounded uncommitted, even bland. There were moments to cherish, though, with an attractive *Largo* from Vivaldi's *Concerto in G minor*, RV 107. Vivaldi's slow movements are his most revealing, and as the soft sunset illuminated the stained glass of Lindsay Chapel of Emmanuel Episcopal Church it was easy to float into daydream reverie and imagine oneself gliding down the Grand Canal of Vivaldi's Venice.



John Gibbons



The Hilliard Ensemble

**"G**OD SAVE THE QUEEN" or "My Country 'Tis of Thee?" Who was to say what the organ was playing. The Early Music Exhibition attracted instrument-makers from all over the world and their handiwork sounded tunes from as many sources as their places of origin. In The Castle, at the corner of Columbus Avenue and Arlington Street and in the Boston Park Plaza Hotel, dazzling harpsichords vied for attention with more types of recorder than one could possibly imagine existed while calmer-sounding viols had a hard time making themselves heard through the some-

times eloquent but often amateur cacophony. There were some amazing contraptions awaiting the dance of inquisitive fingers — my favorite was a small organ with a huge expanding fan on top.

Not all exhibitors were displaying wares for music of European origin. One craftsman brought several samples of Japanese flutes, each a work of art. Many passers-by picked them up but failed to coax them into yielding their secret. But after each flop, the Japanese master would take up the instrument and make it sing with a dark purity and haunting beauty.

— Jonathan Richmond

# Local Rock and Roll RRRRumbles into Boston's Spit

**WBCN ROCK AND ROLL RUMBLE Preliminaries, at Spit.**  
Monday, June 15 to Saturday, June 20.

By PETER DUNN

**W**ITH CRIES THAT THE LOCAL rock scene in Boston is slowly dwindling in quality and quantity, that perennial summer bastion of raw rock 'n roll exhuberance — the nine nights that make up the annual WBCN Rock and Roll Rumble — answered those cries with a resounding "We ain't down for the count yet!"

While counting up the tallies at the Rumble contest recent setbacks in the Boston local scene (such as the fire at Jack's and the announcement that the Conservatory would convert from live band to DJ-only format) seemed far from anybody's mind. Hot rock on stage at Spit was the order of the day.

Each year the rites of summer are initiated at Spit as 24 local (and nowadays not so local) rock bands vie for the eight spots open for the semi-finals of the WBCN Rock and Roll Rumble contest. Four bands compete every night over a span of six days with the winner of each night and two "wild card" bands moving on to the semis. The semis take place over two nights at Metro with the winners facing off for the finals at the Orpheum. The only prerequisite to enter the contest is that the band have had airplay on WBCN, have no national recording contract, and be good enough to be chosen by the WBCN screening committee.

The preliminaries of the Rumble took place last Monday to Saturday with the semis tonight and tomorrow at Metro and the finals on Friday at the Orpheum. In keeping with the history of the Rumble, the prelims were held at Spit, a spot remarkably similar in atmosphere to the dark, claustrophobic Rat in Kenmore Square where the Rumble, at its inception, first took place. Spit, with its stark black walls, minimal lighting, anti-conservative dress code ("When in doubt wear black"),

and tiny stage, set the mood perfectly for the gritty, no nonsense, no flash rock and roll that is distinctly Bostonian. And despite the fact that the semis at Metro were made 18+ age shows and the finals at the Orpheum all ages, it still required a Mass. liquor ID to get into Spit, making the week-long event a blissful reprieve from the teeny-bopper crowds that populate any major rock concert in the Boston area.

Monday — Day 1

*Tom Keegan and the Language* unfortunately suffered from being the first band of the first night of the Rumble, the most unenviable spot in the 24 band lineup since it unavoidably draws the smallest crowd of the week. Despite a hard, layered guitar sound and Keegan's strong lead vocals, the band's songs showed only a smattering of upbeat originality. Some tunes, such as "Watching Them Go" and "Jimmy, Jimmy, Jimmy," started the audience shaking with the music as Keegan galavanted about the stage, but not until half way through the set. The band's biggest setback, however, was the stiff competition they had from the remainder of the lineup for the night.

*Big Dipper*, favored as a strong contender to make it to the finals, played the second set of the night. Bassist Steve Michener defined clearly the band's intentions when he announced up front, "We're tickled punk to be here!" Dressed in pastel dress shirts and dress pants, the band members looked more the part of clean-cut nerds than hard rockers. But looks can be deceiving — on top of a slow, hard backbeat, guitarists Bill Goffrier and Gary Waleik created a wall of sound up front, not so much playing their instruments as attacking them (they went through an average of about one guitar string per song), while flailing about on stage.

The injustice of WBCN's random method of choosing who meets whom in the preliminaries made itself clear as *Treat Her Right* took the stage for the third set of the night. *Treat Her Right* is another

band highly favored to make it to the finals, with their tune "I Think She Likes Me" getting a fair amount of airplay and not excluding the fact that they are a sentimental favorite since losing their equipment at the fire at Jack's. The heavy blues influence, intermingled with a hard rock edge, shone through with David Champagne's wailing slide guitar and Jim Fitting's crying harmonica. Confident and charismatic, *Treat Her Right* drew wild yells from the large, partisan crowd.

*The Catalinas* finished off the night but could do little to follow up after the two preceding acts. Most of the crowd had already left and there were few to listen to their straight ahead rock mixed with a slight twang of country. Unfortunately, *The Catalinas* showed little variety in their songs. *Treat Her Right* took honors for the night, in large part because of charismatic stage presence.

Tuesday — Day 2

The lopsidedness of the WBCN selection process once again reared its ugly head as the second night of the Rumble rolled around. While Monday had seen two top contenders come head to head in an exciting night of music, Tuesday's lineup did not show as much promise.

*T.H. and the Wreckage* opened the night in a style which had proven favorable to *Treat Her Right*. With the drums at stage front setting the hard, driving tempo, the band settled into breakneck speed rockabilly and boogie woogie tunes. The group showed some of the same blues influence as *Treat Her Right*, with more drive and more guitar harmony, but was less charismatic on stage.

*Al Halliday and the Hurricanes* followed, a group made up largely of Berklee students. Despite the most vocal fans in the Rumble so far, the *Hurricanes'* attempts to mix synth music and hard rock fell dismally flat — turn down the volume and the music was nothing more than Neil Diamond. One could only wonder what all the whooping and yelling was about.

Following along the same lines came *The Rain*, another mainstream hard rock band but with more speed and less pomp than the *Hurricanes*. With better harmony and a faster beat, *The Rain* clearly outshone the *Hurricanes*, but failed along the same lines: blandness and repetitiveness of their music. It seemed that the judges would not have much of a choice from the evening's performances.

The final group of the night, *The Taint*, sank the last nail in the coffin: sporting attire à la Miami Vice, they were the most pop oriented band of the Rumble yet, out of place on the hard edged Boston rock scene. In spite of their different look, *The Taint* displayed no more originality than the other three bands for the night: poor harmony and weak, straightforward tunes buried them in the quagmire.

The judges chose *The Rain* as the winners for the night although *T.H. and the Wreckage* might just as easily have won.

Wednesday — Day 3

After the disparity of the first two days of competition, one was unsure of what to expect on the third. Fortunately the Rumble settled down to more consistent lineups of bands.

*The Wicker Men* opened Wednesday's show with their brand of funk based rock. The strong bass line and complementing guitars mixed well with Bob Gifford's syncopated talk-sing vocals. In addition, Gifford was spellbinding on stage in a Mick Jagger sort of way: it would be impossible not to notice his oversized mouth, long face, and huge bushy eyebrows. Again, *The Wicker Men* had to deal with the small crowd associated with being the opening band, but this only allowed more freedom for the many dancers near the front of the stage.

*Moving Targets* followed, the second hard core band after *Big Dipper*. Another set of cherub faced choirboys, these boys were revved up for speed: they even let loose with a faster, more furious version of Led Zep's "Rock and Roll" (if faster is at all possible). And their lyrics and singing were even intelligible, instead of just screaming above the volume. Unfortunately for the band, the crowd was not really into their type of music.

In stark contrast to *Moving Targets'* no nonsense music, *Gotham City's* slick hard

rock show took the stage for the third act of the evening. The biggest attraction of *Gotham City* has to be its leggy lead singer with the soaring voice, Lois Holcomb. The band's straight ahead hard rock seemed mostly streamlined to show off Lois' powerful vocals and when the music took over it seemed hollow. Lois, scantily clad in sequined dress, seemed dressed to kill with *Gotham City* dressed to win.

*Dr. Black's Combo's* artful, very different tone closed the night in yet another musical style. The high pitched, wailing lead guitar, combined with slow, deep bass and drums, and added to the twanging of a second guitar, all mixed to form *Dr. Black's* distinctive, stilted hard rock. Despite the thinned out crowd that remained until almost 1 am to see *Dr. Black's*, the band's unique style seemed to have impressed the judges who picked them as the winners for the night.

Thursday — Day 4

The first real synth/pop band of the Rumble, *Rapture of the Deep*, opened the fourth day of competition at the Rumble. Drawing the smallest crowd to date, the band was not very impressive in its many attempts to mix the sweet sounds of its keyboard with a steady drumbeat and the gritty, soaring voice of lead singer David Wildman. Displaying little energy on stage, *Rapture's* lyrics could not carry the lack of innovative music. Only towards the end of its set did *Rapture* finally get some of the crowd moving with harder rocking tunes.

*Vasco Da Gamma*, another synth/pop band, soon followed with a slower, more measured beat and more originality in musical arrangement: with two drum sets and a lead violin instead of a lead guitar, the band looked set to produce original music. Quite the contrary, *Vasco Da Gamma* seemed arty and self-conscious, prime candidates for teeny-bopper heaven. Their sound was buried beneath the drum line, making it difficult to make out the melody and lyrics. Still, they displayed more originality than *Rapture of the Deep*, although that might have been more show than substance.

All this soon gave way to *The Cavedogs*, who lived up to the images brought to mind from their name with gritty power rock. Starting off from a hard rock version of "Fame," the band pushed onward with a sound somewhere between heavy metal and hard core. Slow lyrics over hard strumming guitars brought to mind '60s type hard rock recently reincarnated by the likes of *Power Station*. But despite the respite from the previous stagey synth/pop bands, and the looser stage presence as band members ad libbed jokes back and forth, the music seemed dated.

*Childhood* finished off the night with their tight mainstream rock. Slick, clean-cut, and very energetic on stage, *Childhood* got the audience grooving with their harmonious vocals and danceable, catchy tunes. The band really let loose as the set progressed, bopping all about the stage to the beat of their own songs. *Childhood* could do well to let their music come out a bit more over the lyrics but the judges were impressed enough by the energy of the band's songs to give them the nod for the night. In a mostly pop oriented evening, *Rapture of the Deep* also scored enough points to move on to the semi-finals as a wild-card band.

Friday — Day 5

The fifth night of competition at the Rumble returned to some of the mediocrity that plagued Tuesday's performances. It also proved to be metal night with the only two heavy metal bands of the Rumble coming head to head.

*Ammo*, fronted by lead singer and lead guitarist Joey Ammo, began the onslaught with his brand of bass heavy hard rock. But Ammo's high pitched voice seemed at odds with the band's slow, deep bass sound and his vocals were out of sync with the music. To make matters worse, Ammo insisted on making contorted, googoo eyed facial expressions as if he were on drugs. Basically a whole lot of noise and leering.

*Struggle* gave the audience's ears a breather from the volume, with a more mainstream sound added with a slight twinge of reggae. The band's music involved a lot of melody from the keyboard, several tempo changes, and demanded

(Please turn to page 9)

## Dario Fo's "Pinball" only at times lights up spectacularly

**ARCHANGELS DON'T PLAY PINBALL**

Written by Dario Fo.  
Directed by Dario Fo and Franca Rame.  
Starring Geoff Hoyle, Harriet Harris, Peter Gerety, and John Bottoms.  
At the American Repertory Theatre.

By JULIAN WEST

**A**FTER A SEASON which ranged from disappointment to disaster, the American Repertory Theatre could rely on Dario Fo to help them finish the season on a positive note. The veteran Italian director, actor, and comic came through, but less spectacularly than one would have hoped.

One cannot fault Fo's talents as a director, or the abilities of the company. It is clear, however, that a few mistakes were made early on, notably in the choice of the material. "Archangels" was a big hit around the world in the 1950s, but scandalously was never performed in the United States — owing, doubtless, to the political climate of the time. (Restrictions placed on Fo's entry into the country were only lifted last year, at which time he promptly showed up in Cambridge.)

Redressing this ancient wrong is not sufficient reason for staging this particular play, however.

The sad truth is that "Archangels" has neither aged nor travelled well. Certainly its pronouncements about the arbitrary perversity of bureaucracy and the universe in general have the ring of truth. But it is also a memory of a more innocent time, before video games, the Iranian revolution, the Thatcher revolution, the oil shocks, or the AIDS scare.

It may still have played well as a period piece, but the producers seem to believe that the play is simply transferring to Boston after a successful run in Milano — in 1959. They have made a few changes, of course, in both place and time. The action now takes place in Boston and Washington, which makes sense: canelloni can be found in the North End, and bureaucracy in abundance in DC.

But while the play remains stylistically in the fifties, the political humor has been updated with references to Chernobyl, Three Mile Island, Matthias Rust, Fawn Hall, Gary Hart, Vanna White, the New Jersey garbage barge, Imelda Marcos, condoms — well, you get the idea. You have probably also realized that there are a right way and a wrong way to do this. The wrong way is not to bother to make up terribly good jokes but to rely on surprise and incongruity for humor, exploiting the audience's readiness to laugh at the expense of President Reagan or Ayatollah Khomeini. By and large, this production heads the wrong way.

It seems that Fo cut the headlines out of the papers over the last six weeks and pasted them into the script. A blow for topicality — what other major production could possibly have mentioned Donna Rice yet? — but not for humor.

I do not fault Fo. It is hard for him to tell when jokes are falling flat — he speaks no English, and relies on a translator to converse, make speeches, and direct. And the audience does not help by tittering appreciatively whenever there is a gratuitous sex scandal reference.

Translator Ron Jenkins deserves to catch a share of the flak, however. He does a fine job of providing a real time interface between Fo and the English speaking world. But plays should be translated by playwrights, not academics. Many of the jokes have been misplaced, and the overall tone is a little stilted.

But enough griping: the production is a disappointment but not a disaster. The plot, which I will not try to describe, bounces around like a pinball, occasionally lighting up spectacularly or making entertaining noises. It does have a habit, however, of suddenly flying out the nearest outlane, leaving us with the feeling of having lost a quarter.

As the farce runs through a series of disconnected vignettes, it seems to make little sense. But those who manage to pay attention to the end will be rewarded by a clever twist ending which makes sense of

(Please turn to page 9)

## ARTS

## Ostrovsky's "Scoundrel" exposes artificiality of society

## THE DIARY OF A SCOUNDREL

Written by Alexander Ostrovsky.  
Directed by Larry Carpenter.  
Starring Jim McDonnell, Etain O'Malley,  
Louis Turenne, and Michael Connelly.  
At the Huntington Theatre Company.

By JULIAN WEST

Ostrovsky's 1868 farce effectively attacks the foibles of contemporary Moscow society: the aristocrats, the nouveau riche, the military, religion, and superstition. All are happily falling into smugly complacent decay. Then along comes an imaginative, upwardly mobile, and unscrupulous young man determined to shake up the system — to his own advantage.

The eponymous scoundrel is Egor Dmitrich Glumov (Jim McDonnell), who has set his sights on a felicitous marriage to an exquisitely eligible young woman — she is beautiful, charming, and rich. The difficulty is not that Mashenka is unwilling; she is all too ready to be married, and none too particular to whom. However, the match is far above Glumov, who is an

unknown in smart Moscow society. Therefore he sets about to curry favor with the right people, who will spontaneously provide him with references.

Jim McDonnell's performance as Glumov is both extremely comic and excellently crafted. While refusing to bow to society, his character is not immoral. He is an honest man in a hypocritical society, and it is perfectly in keeping with his sense of ethics that fools are hypocrites who are there to be manipulated.

For his first conquest, he hits upon a wealthy relative, Nils Fedoseich Mamaev (excellently played by Louis Turenne). Glumov proves that it is easier for a clever man to act as an idiot than for an idiot to act shrewd. By acting the part of an honest simpleton, he gains immediate sympathy, and the glib old man quickly takes him under his wing. Glumov is on his way.

For the rest of the play, he drifts through Moscow society, and through a series of brilliant sets (designed by James Leonard Joy) which resemble the pages of a giant pop-up book. The scenery, predominantly brightly colored flats exploding awkwardly into the third dimension,

looks so much like a pop-up book that I thought of the set changes as a turning of the pages into the next chapter of the play.

The set changes took just long enough for us to remember that we were in a theater, and to wonder what the next set would look like. Together with the wonderfully gaudy curtain they provoked a sense of being in a theater or opera house for the sense of being seen; the gasps which always accompanied the raising of the curtain would not have been out of place in the opera either. Each set surpasses the last: the Moscow apartment; a convincing peasant interior complete with orthodox and unorthodox shrines; a colonel's office crammed with swords, globes, a bearskin, and a cannon; and a gorgeous garden exterior.

Through the pages of the storybook wander a succession of storybook characters. They are so obviously unreal that they do not attempt to fool us with artificial speech, but turn their speech into spectacle. Every line, from "hello" to "goodbye," provides an opportunity for a laugh. Even between lines, a pregnant pause or a precisely orchestrated knowing

look speaks pages about the characters.

And, for the best running joke of the lot, all the characters — not just Glumov — are almost painfully obvious in their artificiality, but no one on stage gets it. One supposes that "Diary of a Scoundrel" is not nearly so entertaining on paper, given that much of the humor has been attached to what would ordinarily be throw-away lines. But on the Huntington's stage, it blossoms into hilarity.

If all this seems a little staid and artificial, that is exactly the point. Both Glumov and Ostrovsky have set out to expose the artificiality of society, to strip off the theatrical masks behind which their contemporaries hide. In staging something which is so obviously a performance, Carpenter has found a tone which betrays that society to us. And while it places us, in a Brechtian fashion, above and outside the action, it leaves us with the uncomfortable feeling that we do not deserve such exalted treatment. We too are guilty of acting.

Not that the profession is without virtue. A fine collection of actors graced this production, beginning with McDonnell, who brought to Glumov the star qualities of a talented natural ham. One of his best scenes is when he is alone and searching for his "misplaced" diary, repeating to himself that "this is not happening." His behavior typified that of a man who knows himself to be alone — but alone in the presence of an audience.

Humbert Allen Astredo is an astonishingly pompous old colonel called Krutitsky, who embodies the idiotic conservatism of his class. We first see him didactically holding forth about nothing, and manipulating furniture in a futile attempt to demonstrate the undesirability of monkeying with the established social order. (Thereafter, other characters who wander past his inverted table do a brief but effective double-take.) Eventually this monument to twaddle employs Glumov to help him write a "Treatise on the Harm of Reform in General."

It is easy enough to see whence the revolution sprang. As Glumov exclaims at the end of the play, "you need me, ladies and gentlemen; you can't live without me." The momentarily thwarted scoundrel turns his back on society, leaving them to continue their slow slide into paralysis.

## Hey, witch way to the nearest good movie in town?

## THE WITCHES OF EASTWICK

Directed by George Miller.  
Screenplay by Michael Cristofer,  
based on the novel by John Updike.  
Starring Jack Nicholson, Cher, Susan  
Sarandon, and Michelle Pfeiffer.

By KATIE SCHWARZ

WHAT IF you could make your fantasies come true? What if you found your innermost lusts, cravings for luxury, and urges to dominate, turned inside out and standing in front of you? Three small-town women — a widow, a divorcee, and a deserted wife — find out in "The Witches of Eastwick." And while the film may not reach a philosophically profound answer, it takes you on an entertaining ride looking for it.

Stuck in the staid, stereotypical New England of Eastwick, the three reach out for something dangerous, something liberating, something wild, summoning up first a thunderstorm and then a mysterious dark stranger — a coarse, conceited, yet oddly fascinating man blowing in from the inferno of New York. Suspense and hilarity build as the town senses the animal magnetism in the brash newcomer taking over one of its ancestral mansions, snoring raucously at a chamber music concert — and refusing to shed his mystery, for people find it strangely difficult to remember his name.

Soon the three witches are delightfully entangled with this strange dark prince, rejoicing in themselves, in their peculiar newfound powers, striking back at the prudish civic leader who rails against them. And soon supernatural forces get out of control and they are embroiled in a rather drawn-out, melodramatic climax. Meanwhile, there are plenty of chances for the audience to wonder just who is bewitching whom in this curious battle of the sexes.

Jack Nicholson plays the dark stranger, with a mobile brow contorted with smirks and sneers. His three co-stars, however, are not about to let him steal the movie out from under them, and they have sultry replies to his every lascivious purr. Susan Sarandon and Michelle Pfeiffer are enthralling, but Cher is on the wooden side. Even while Nicholson is talking her into his bed her expression remains frozen; one wonders what she is thinking and feeling, but she gives no indication.

After the delicious opening the story slows down and unravels a bit, making stabs at comments on sex roles and the incomprehensibility of life, but short on emotional bite. The filmmakers have not so much adapted John Updike's book as culled details from it, leaving behind vast chunks of plot, characterization, and the entire second half of the novel.

Nevertheless the details are skillfully chosen and work in combination with new ones. Where the novel is shadowy and

many-layered with the witches confronting gray hairs and mundane lovers along with the supernatural, the film is polished, showing much less of prosaic Eastwick and more of high-tech luxury in Nicholson's pad. Instead of Updike's thoughtful meanderings, director George Miller prefers brief, clear scenes like road signs pointing out specific bits of character.

Miller evidently set out to make a glossy, visually exciting film, and he certainly knows how, putting together transitions and cross-cuts between subplots in a carefully orchestrated clockwork. Even when the scenes make a point a little too obviously, they are attentively crafted and keep the eyes busy. There's an amusingly sensual image of cheese spread being squeezed onto a cracker and a tumultuous scene where the witches squabble, the camera flashing from one hectoring face to another. It all makes for a beguiling two hours.

## WBCN's Rumble, bastion of Boston rock and roll

(Continued from page 8)

much from the lead singer's voice. Unfortunately the keyboard was mixed too far back to bring out the melody in the music, the tempo changes came so often that they became tiresome, and the voice of lead singer John Ryerson did not measure up to the music. The band looked tired on stage and their music sounded tired.

*The Tears*, the second heavy metal band, brought the audience out of its lethargy with their well orchestrated and glitzy stage show. Summertime rock pervaded as *The Tears* performed at breakneck speed. But in spite of the well paced music and good lyrics, the band seemed too well rehearsed to display any real spontaneity on stage. As lead singer Chris Vee removed his sequined shirt to bare his chest for the screaming girls in tight leather miniskirts

at the front of the stage, the music began quickly to lose its flavor and I quickly started to get a headache.

My headache just as rapidly disappeared when *Nova Mob* took the stage — finally a band that did not seem pretentious. The band's wall of sound style — steady, pervasive guitar music and reverberating vocals with just enough drums to keep the beat — had the crowd jerking back and forth. The simplistic, driving sound gave a haunting air to *Nova Mob*'s music and despite every song sounding very similar, all had a distinctive quality that made each unique. The judges' choice was crystal clear as they picked *Nova Mob* the fifth night winners.

Saturday — Day 6

The largest opening band crowd greeted *Shake the Faith* for the final night of the preliminaries of the Rumble. Pared down

hard garage rock was the order of the day and band members looked the part in jeans and white T-shirts. At their best when playing at breakneck speed and allowing Casey Lindstrom to show off his guitar skills with solos, *Shake the Faith*'s slower tunes could not sustain the energy of the faster paced ones. Fortunately the band only advanced to faster and more frenzied songs as the set progressed, with the audience thrashing away by the time they left the stage.

*Moose and the Mudbugs* then entered for the most unusual set of the week. Imagine what Al Yankovic would be like if he played the kazoo instead of the accordion and if he mixed in the hard edge of Boston rock with his music instead of doing mostly parodies. Then you'd have the looney tunes hard rock of *Moose and the Mudbugs*. But the *Mudbugs*' deep drumbeat, raspy lead guitar, and raspy-voiced, thin, short lead singer, Ed "Moose" Savage, quickly outlived the initial appeal of their cuteness. Their first few songs were good for some laughs but one soon yearned for some serious music.

The thrashing music of *Unattached* followed and soon got the audience frenetically jerking to the music. Somewhat a cross between metal and punk, *Unattached* combined straight ahead rock with catchy lyrics to somehow make the thrashing danceable. The music is hard to describe and somehow didn't fit the image the band showed on stage, but it got the job done. And with a hard driving vengeance.

*Powerglide* finished off the Rumble festivities with more bland synth/pop. With repetitive lyrics, overextended guitar solos, and mediocre vocals, *Powerglide* seemed a poor end to a good week of local rock. *Unattached*'s energetic performance gained them a place in the semi-finals while *Shake the Faith*'s bare-to-the-bones rock also earned them a spot as a wildcard contender.

## ART's production of "Pinball" is a dated updating

(Continued from page 8)

all the rest. Be warned, however, that the play seems to have little to do with either archangels or pinball.

What really saves the show, however, are a handful of very talented actors and Fo's willingness to cut them loose. Cast members sing the praises of Fo's free directorial style, which successfully enabled the ensemble to come together and improvise entertaining business, sight gags, and even speeches. Changes, and not simply cosmetic ones, were made every evening through the previews and up to opening night.

Geoff Hoyle, an accomplished veteran of two other Fo plays in San Francisco, plays the lead role of Tiny. Fo himself created the role, and Hoyle finds Fo's shoes a little wide, but wearable. He is an energetic and versatile comic: quick with a joke, but able to play the stooge to good effect. He is at his best when Tiny finds himself transformed into a dog. Hoyle's barking is

wonderful, and the contrast between obedient canine and rebellious human is well drawn. In his final long speeches, in which he might as well be barking, he makes the best of awkward material.

Harriet Harris caps her year at the ART with the role of Blondie. If she seems a little ditzy at times, it is never carried to excess, and the role is well drawn. She is comfortable on stage in all manner of strange situations and getups. Her finest scene finds Blondie alone in a hotel room, acting out a scene between herself and Tiny for the benefit of the senator in the next room. She injects just the right amount of humor and pathos as she switches back and forth between two deliberately bad performances. (The female lead was first played by Franca Rame, Fo's partner, wife, and co-director, whose name deserves much more prominent mention than I have given it.)

Stealing several scenes, and almost the show, were Peter Gerety (of the Trinity

Rep) and ART stalwart John Bottoms. Each appears in at least five roles. Bottoms is particularly good in a role as a slightly maniacal, slightly senile illusionist, and in an hilarious interrogation scene with Hoyle and Richard Grusin. He also makes the best of an unusual monologue, an effort at stand-up comedy added at the last moment.

The set, designed by master-of-all-trades Fo, is a show in itself. What can you make out of a collection of modular stage elements in the shape of triangular prisms? Well, an apartment, sure, or a hotel room riddled with secret passages, or even a row of ticket wickets. But can you make a dog pound? How about a train carriage? Yes!

Can you make a giant pinball machine? Well, actually they gave up that idea. But the fact that I found time to examine the clever set modules so closely suggests that there too infrequently was anything interesting happening between, on, and under them.

# MIT files charges against Penn and Fernandez

(Continued from page 1)  
 first time MIT paid attention to one of [our] protests." By filing the charges "Gray has given us the stamp of approval we couldn't gain ourselves," he said.

William Cavellini, head of the Simplex Steering Committee, agreed. He said his group had been protesting for 14 years with-

out any arrests. The charges could not simply be attributed to an "escalation in tactics," he asserted.

## Olivieri decided to press charges

Olivieri said he made the decision to file charges against Penn and Fernandez on June 2 without consulting others in the MIT ad-

ministration. He said he notified Senior Vice President William R. Dickson '56 and Dean for Student Affairs Shirley M. McBay of his decision the same day.

"When you take it upon yourself to disrupt commencement exercises, you bring [charges] upon yourself," Olivieri explained.

Dickson agreed, noting that

whistle-blowing "interferes with the rights of others" to listen to the commencement address. There was no question that the whistle-blowing disrupted commencement, and Olivieri had made a "sound" decision," Dickson said. "If whistle blowing is all right this year, than next year something even more disruptive will be allowed," he explained.

But Penn said the charges will not dissuade him from protesting, and members of the coalition vowed to be back in force at next year's commencement.

Gray said that while he was not involved in the decision to press charges, he "would have encouraged it." The protest was "juvenile, adolescent, dumb, and silly" and only succeeded in "making a substantial set of parents and family upset," Gray said. MIT had to take this action to show it "has the right to conduct this kind of ceremony." The whistle-blowing was "the only occasion I can recall in the past 15 years that there was an effort to disrupt commencement," he said.

## Students never asked to stop

Both Penn and Fernandez said the protesters planned on stopping their whistle-blowing as soon as they were asked. But they asserted that the Campus Police did not ask them to stop until Gray's speech was nearly over.

Bozzotto and Cavellini agreed. Cavellini said he was "quite surprised that no MIT official" asked him to stop whistling.

Olivieri refused to turn over the police report filed by Officer Stephen Daley. But the report, obtained from Penn, claimed that Penn was asked to stop blowing his whistle on three separate occasions, and he ignored the requests.

At a hearing before a magistrate, Sergeant Edward D. McNulty asserted that he saw Fernandez blowing a whistle. The magistrate set arraignment for tomorrow morning. Because Daley was not present at the hearing, Penn did not have an arraignment date set. His hearing was postponed until July.

## Councilmen offer support

Cambridge City Councilman David E. Sullivan '74 said the charges were "a gross reaction by MIT to a very innocent act." He said they "reflect the unfortunate oversensitivity of MIT to criticism." Sullivan said MIT was not living up to the high standards of a tax-exempt organization in the community.

Deputy Mayor Alfred Vellucci also offered his support to the arrested students. He said he would appear at Fernandez' arraignment to try and get the charges dropped.

But if the cases go to court, Cavellini vowed to make the trial a "showcase" for the issues the coalition was protesting (South African investment, racism, pension rights, use of the Simplex property, and military research). "We're going to make this a big case," he claimed.

# SCC petitions for better location

(Continued from page 1)  
 used as multi-purpose space, for student events and conference meetings.

Dean for Student Affairs Shirley M. McBay, Associate Dean for Student Affairs James R. Tewhey, and Immerman all said the appeal was "poorly timed," coming very late in the planning process — five months after SCC first learned about the move to the basement. But the officials said they understood SCC's delay and attributed it to a change in SCC's leadership in April.

## SCC fears security risks, commercialization

Immerman said that he is trying to steer the Student Center toward self-sufficiency, in order to reduce the impact of its operating costs on the academic budget. One way to effect this is through income-producing, leased spaces on the first floor, he said.

Emerson and Russell, on the other hand, view the original plans as symptomatic of an increasing commercialization of the Student Center, one that encroaches upon the enhancement of student life. Specifically, Emerson and Russell questioned the administration's decision to relegate such a student-run business to the basement — which they felt would be cut off from the rest of the building — while allowing retail stores to occupy the first floor, the MIT Food Services to occupy the second floor, and meeting rooms to occupy the third floor of the Student Center.

Emerson and Russell also claimed in a report sent to various administration members that a move to the basement would result in a security risk, a change for the worse in environment, and a loss of business.

Long hallways, blind corridors, and unlocked back doors would allow vagrants to enter and hide in the area, Emerson and Russell wrote. This would be dangerous for coffeehouse workers and customers. The isolation of the coffeehouse would also make it easier for a robbery to occur without anyone to hear the struggle.

Tewhey said it is hard for people not involved in the renovation process to see what each floor

will look like. He said he is afraid that SCC could be making a decision to jump to the third floor based on current conditions.

Julio Friedmann '88, former SCC chairman, said that SCC had been led to believe that a basement-move would allocate more space to the coffeehouse and gameroom, space that could be used for performances, pubs, movies and other events.

Friedmann said that when he had spoken to customers about the move, he had tried to explain to them that the "new basement" would not be as closed-off and poorly-lit as the basement is now. But he began to have doubts when he learned that the open stairwell that was to connect the basement, first and second floors was scratched in favor of an open stairwell that would instead connect the first, second and third floors, he said.

An influx of student feedback against such a move antagonized these doubts. Eventually, Friedmann said he came to view the proposal as a "bankrupt venture," one that was not useful to the MIT community.

When Emerson first learned of the plan in February, she protested the move, but she said that Campus Activities Director Barbara M. Fienman replied that the option was pretty much set.

SCC members knew about the move as early as last January, according to Fienman, who attends SCC's weekly Sunday meetings. She said that she told the members in January to come up with alternatives at that time if they did not want their operations moved to the basement.

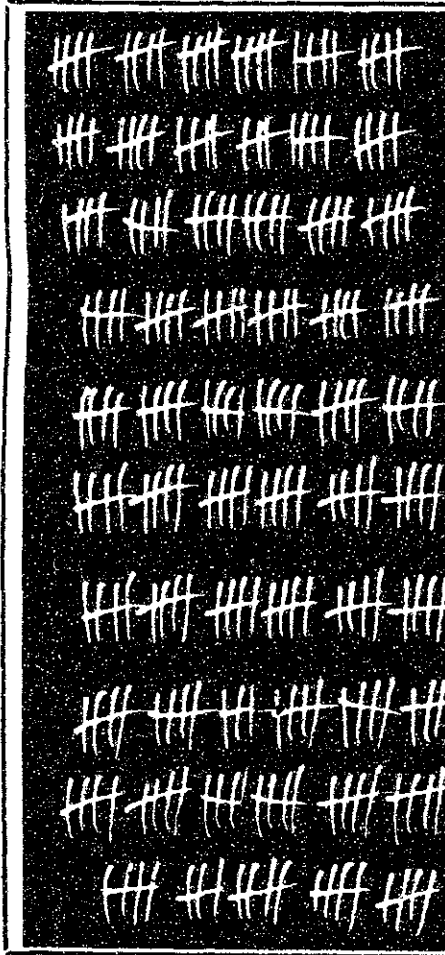
She said she told them to send representatives to bi-weekly meetings held by a client team, a group of faculty, staff and students that guided the decisions of the planners. She acknowledged that she presented to SCC the basement-move as the best option open to the group.

Jim Johnston G, the SCC representative who volunteered to sit on the client team, did not relay to SCC any new information he may have gathered concerning the renovation, according to SCC representatives.

Studying the survey, which had 928 returns, SCC determined that its customers favored a location on the second floor most, first floor next, then third floor, and a location in the basement least. According to Emerson and Russell, Immerman "basically said, 'We'll do what the survey says.'" But they said when they showed him the results in early May, no change in proposals followed.

Frustrated, they took their case to other administration officials, including Tewhey. Last Thursday morning, McBay called Immerman and Fienman into a meeting. McBay said she told them that some students had approached her with concerns about the coffeehouse and gameroom being moved to the basement, and that they felt they were not being heard.

Both Immerman and Fienman maintained that they strongly welcomed input from SCC, although Immerman conceded that "we did not chase them for input."



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# Biden condemns Star Wars

(Continued from page 1)

Such a stance has provoked Western allies to question Reagan's reliability as a leader, said Biden, who is chairman of the Judiciary Committee and ranking Democrat on the Foreign Relations Committee.

"They don't doubt our capability, but our judgment," he said. Such a "Star Wars" defense would encourage the Soviets to expand their strategic defenses and offensive weapons, just as it remained an obstacle to arms control, Biden said. Moreover, the defense would not work, as it would allow a high percentage of missiles through, he claimed.

Earlier, he had said: "America cannot retreat from the world. We cannot succumb to the isolationist instincts of those who would put up trade walls to keep out the world, or others who would pull a 'Star Wars' cover over our heads — a modern Maginot Line. . . ."

In the future, MIT, as a research institute whose major grants come from military funds, will play a vital role in striking the balance between military security and economic vitality, he said.

To do so, it must not be fooled into thinking that defense contracts stimulate American technology through "spin-offs," he said, for the "reality of competition doesn't substantiate this illusion."

Three-quarters of all federally-funded research and development in the United States is linked to the military, he claimed. Seventy percent of the research in lasers, advanced materials and artificial intelligence conducted in this country are military projects.

None of this boosts American industry's ability to compete, according to Biden. He strongly implied the Japanese will swiftly gain the competitive edge by converting new technologies into economic strength, free from the diversion of military spending.

America will ultimately become a dual economy, like the Soviet Union, in which the civilian sector scrambles for the leftovers, he said.

Biden contended that America stands at a watershed. He said that the decisions the nation makes now — in education, social justice, foreign policy, and economic endeavors — will determine whether or not it will be able to control its own destiny in the next century. In many of his previous campaign speeches he has alluded to this watershed, and the 1988 election that stands at that very divisive high ground.

The last time the United States stood upon such a critical point came during the Depression and World War II, he said, when the country emerged with many different obligations, many different responsibilities, and many different opportunities.

At the end of his speech, Biden answered several questions from the press and the audience.

● **Abortion.** He has voted against federal funding of abortions, but has not voted to abridge the right to an abortion. He would not veto any congressional authorization of public funds for abortions.

● **Acquired Immune Deficiency Syndrome (AIDS).** To combat the disease, he would "target resources" in research, engage in education, and back mandatory testing of immigrants, those who give blood, and sperm bank donors. He would appoint one person to coordinate the federal government's program against AIDS. He would move against discrimination in federal hiring practices against homosexuals.

● **Nicaragua.** He would not arm the *contras*. He would not act against Nicaragua as long as that country did not change the "geo-political balance."

● **Budget deficit.** He felt that a balanced budget at this point is highly improbable. He would, instead, work toward reducing the deficit year by year.

In Wilmington, announcing his candidacy the day before, he spoke of a national agenda that called for "public confidence in our political institutions; the threat to our environment; the danger of ideological foreign policy; the dwindling commitment to education; the pressing needs of our unemployed and poor; and the crisis of drugs confronting our children."

He has emphasized that the president should work to inspire Americans to take responsibility for the nation's future. "Our future cannot depend on the government alone," he said in Wilmington. "The ultimate solutions lie in the attitudes and the actions of the American people."

## Olsen talks about his experiences with DEC

(Continued from page 1)

warnings regarding the launching of the space shuttle *Challenger* and the participation of Robert Owen, aide to Oliver North, in the Iran-contra affair.

Protesters in the audience section blew whistles through much of Gray's address. This was a part of a protest to "blow the whistle on President Gray and MIT."

### Olsen speaks on entrepreneurial spirit

In the commencement address, Kenneth H. Olsen '50, president and founder of the Digital Equipment Corporation, discussed the importance of the entrepreneurial spirit to American business.

"The traditional enterprises do not or will not, or are reluctant to try new ideas and new approaches, to gamble, to risk, to pay the price for competition," Olsen said. It is the place of the entrepreneur to introduce new ideas, new products and new approaches."

Olsen talked about many of the problems and advantages of entrepreneurship by tracing the development of DEC.

Success is one of the major challenges to the entrepreneur, Olsen added. With success comes an unwillingness to make changes and take risks. While there is much entrepreneurial competition between companies, the same is not true within many successful American companies, Olsen claimed.

Recapturing the entrepreneurial spirit within a company can prove very profitable. Olsen said that DEC doubled its profit in one year just by instituting a program to encourage risk-taking within DEC.

Registrar Warren D. Wells coordinated the passing out of diplomas for the last time this year. Wells retires this summer. In honor of Wells' 36 years of service to MIT, MIT Chairman David S. Saxon '41 presented Wells with "a crystal version of MIT's mascot — the beaver."

Grace W. Ueng '87, president of the Class of 1987, presented the class gift to Gray. The Class of 1987 has collected \$4895 for the purchase of a map and announcement board which will be placed across Massachusetts Avenue from the main entrance to MIT. These funds will be matched by the Class of 1937.

### Protesters "blow the whistle" on MIT

Members of the Coalition to Blow the Whistle on President Gray and MIT handed out copies of a "Commencement Program . . . For Change" at the entrance of Killian Court. This group protested MIT's investment in companies doing business in and with South Africa, racist policies at MIT, the termination of pension accruals for Food Service workers, the development of Simplex land, and MIT involvement in military research.

Protesters picketed and held banners throughout the ceremonies, but except for chanting "MIT out of Cambridgeport" prior to the Procession and the whistling during Gray's speech, the protests were fairly quiet.

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# Text of Gray's commencement address

(Editor's note: The following is the text of the charge to the graduates delivered by President Paul E. Gray '54.)

Thank you, Ms. Ueng, Dr. Saxon, Mr. Olsen, ladies and gentlemen — and especially the graduates.

This is the moment. You have just completed the most rigorous and demanding university education in the country. Today, we all gather to celebrate your accomplishments and to welcome you into that legendary band of survivors known as MIT alumni. Congratulations!

Now anyone who has successfully completed this intellectual tour de force may well consider that experience the ultimate test of the individual. But you know and I know that you have not reached this moment by yourselves. We are joined by those remarkable people who have been stalwart members of your winning team over the past four — or more — years. I speak in the same spirit of your senior class president, of course, of your families and friends. You and MIT owe them a profound debt of gratitude.

And so I would ask the graduates to please stand and face the audience, so that you can join with me and the faculty in applauding those whose sacrifices and loving support have made this day possible.

There is much debate today — at MIT and in the society at large — about the role of higher education, and about its relation to the knowledge and values necessary to sustain you far into the next century. I suspect each member of the faculty would come to this debate with a slightly different view. But let me offer you, briefly, my own thoughts on this matter.

As you leave here, you will spend your professional lives working under circumstances in which the linkages among science, technology, and human affairs bear directly on your work, and in which the ethical and moral consequences of your decisions will be part of what it means to be a professional.

What does this future require of your education? My own view is that education should enable an individual to live fully, and freely, and responsibly in the world. An education for our times — for the future — must include the many ways of perceiving, understanding, and communicating that at any time and in any place allow access to the world in which we live. The power of education comes not only from a variety of perspectives, but from an ability to integrate, easily and self-consciously, the knowledge gained from those explorations. Such an education will give you freedom. And it will give you the power to act responsibly.

Now the key here, I believe, is this matter of integration, of intellectual integrity. The ability to deal with your world, personally and professionally, in an integrated, holistic manner is of paramount importance, for you and for the rest of us, whose lives will be influenced by your ambitions and achievements.

As I look at the condition of our society today, read the papers and watch the news, I am struck over and over by the need for integrity. By this I mean, first, the intellectual integrity that stems from the best in scholarship and scientific inquiry: the clear vision and honesty that comes from examining questions with an open mind, of following the evidence rather than finding data to support a preconceived idea, of incorporating the dissonant information and learning from it, rather than ignoring it because it doesn't fit.

An important part of what you have learned here is how to isolate problems, how to disaggregate complex matters into simpler elements, and how to develop models to test your ideas and theories. You have learned how to simplify problems for the purpose of study, to get a clear view. But these very same skills can also be a trap — a trap that illustrates a second aspect of the need for integrity.

The simplified problem, after all, is rarely the real problem. The reality of the world is that the problems of the world are woven together in the fabric of day to day life. Technical and ethical issues are integrated. The isolation of problems is a useful and necessary construct, but it is a construct nonetheless. The challenge to the practitioner is to comprehend the problem in its larger, more complicated context — in short, to view the problem, its possible solutions, and their consequences in a comprehensive manner, and in a manner that is intellectually honest. This requires the ability, and the inclination, to tie together various domains of knowledge and experience — to draw the connections and analogies, and to act on the logical consequences.

Now why do I see this as so important to your future — to our future? Well, let's get back to the news. It is filled these days with examples of institutions and people who have failed — in some cases betrayed — the pub-

lic good. I submit that this failure stems from an absence of the kind of intellectual integrity I have been talking about. Let me give you just two examples.

The first is the agony and the tragedy of Roger Boisjoly, the Morton-Thiokol engineer who worked on the seals for the space shuttle *Challenger*. In a talk here last winter he described the conflict between the company management and the engineers who were urging delay of the rocket launch because of the possibility that the seals could fail under low-temperature conditions. The engineers' warnings were resisted by NASA officials and dis-

# Text of Olsen's commencement speech

(Editor's Note: Following is the text of the Commencement Address given by Kenneth H. Olsen '50, president of Digital Equipment Corporation.)

When I left MIT 30 years ago to start a business, I'm not sure I could pronounce the word entrepreneur. Today, entrepreneur is a hot word. It's a challenging word, a fascinating word.

I'll try to tell you in a few minutes all that I learned in 30 years about entrepreneurship.

We received a good education at MIT, a surprisingly pertinent education. I can even say I learned double entry bookkeeping from Samuelson's economics book. But there was one thing missing: we were never taught any theory of work, any philosophy of work, anything about job satisfaction or what to look for. Ed Schein, industrial psychologist at the Sloan School once said that work is the most important thing in a person's life. Yet the job was one thing we very rarely talked about. I can't in 20 minutes answer that need, but entrepreneurship does give an interesting vehicle around which to think about one's job and one's goals in a job.

The place of entrepreneurship in our society is obvious. The traditional enterprises do not or will not, or are reluctant to try new ideas and new approaches, and to gamble, to risk, to pay the price for competition. It is the place of the entrepreneur to introduce new ideas, new products and new approaches. Few entrepreneurs survive very long, either because of success or because of failure. But out of many approaches comes good as with evolution, improvements come with many attempts, better things arrive.

When I left MIT 30 years ago, I had attained just about everything I had dreamed of. I had an opportunity to do much more research, much more elegant research with much more resources than I had every dreamed. At \$12,000 a year I was able to feed my family. I had everything that I wanted. But one thing was missing. Nobody cared. The industrial world didn't care, they said we were too academic. I'm afraid that's what we say about MIT today. We felt we had to prove something to the world and we wanted to try our dream out. We had a dream at that time which was demonstrated by MIT and that was the place of interactive computing. Normal computing at that time was considered big, expensive, awesome, beyond ordinary people. Interactive computing was exciting and fun, and people could interact directly with the computer. We had demonstrated the usefulness of this at MIT. It was our dream to show the world what it could do.

We saw at MIT a trusting, generous attitude, and at the same time, a tremendously competitive intellectual atmosphere which was very productive and a great deal of fun. There was a team spirit which meant everyone knew the goals and everyone worked towards them. We had technical ideas to demonstrate but also wanted to prove that this environment could work outside MIT.

When we decided to start a company we went to the American Research and Development Corporation which was just across the river. That was not the right time for starting a company. A recession had started. Electronic companies started during the Korean War were not doing well. They did invite us to make a proposal to their board of directors, but they gave us three pieces of advice.

First they suggested that we don't use the word computer because *Fortune Magazine* said no one was making money at it, nor was about to. So we took the word computer out of our proposal. The lesson there of course is that you have to be adaptable and you have to sell your ideas.

Secondly they suggested that the promise of five percent profit on sales was not high enough for someone to risk their capital on. We had studied in the Lexington Library that all good companies seemed to make five percent profits so we promised 10 percent. And we made 10 percent most of the time. The lesson there, of course,

missed by the management of their own company. We will never forget the consequences. Why, we should ask, didn't the company management encourage — rather than overrule — Dr. Boisjoly and his colleagues? What kind of message did that send about professional responsibility? As engineers, as managers, as professionals in any domain, our responsibility must encompass the public good. If we are in the service of the public good, then professional practice requires us to be concerned with the consequences, ethical, and technical, of the information we develop and the decisions we make. It is a question of integrity — for individuals, to be sure, but for institu-

tions as well.

The second example, more recent, is that of Robert Owen, the aide to Oliver North who recently testified before the Congressional panel investigating the diversion of secret information and funds to the *Contras* in Nicaragua. Here is a bright, sincere, idealistic young man who truly believes in the cause of the *Contras*, who believes that he himself was fighting for the cause of democracy in that country. Because of his conviction in the rightness of his cause, he took part in activities that subverted the process of democracy in this country! Incredibly, he did not see the contradiction. He did not see the connections or the

and religion today feel that any show of humility or lack of self-confidence makes it hard to get money, and without money, there is no religion and no science. However, it does seem to me that humility that comes with the spirit of learning, probing, experimenting, trying, doing, redoing, and redoing again, is the only way to keep improving most things, particularly in the world of elegant technology.

After a small number of years, we had to face the question of how to introduce entrepreneurship throughout the company. We were doing well. We had become a \$14 million company. No one wanted to make changes. We had become a company of people who were full of ideas of what other people should do, full of ideas of where we should spend money, what products we should do but with only one entrepreneur at the top.

We then broke the company up into a number of entrepreneurial product lines. Each one had a manager with complete responsibility for his segment of the business and everyone else served him. This went over like a lead balloon. Many quit; some of the board quit. Everybody thought they were demoted. You can't mathematically demote everyone. But the results were magnificent. Within a year we had doubled our profit without hiring anybody. For many years afterwards we grew 20, 30, 40 percent a year and made very good profit. The reason is obvious. When people have complete responsibility for their part they do very well. When they make mistakes they correct them. And the effectiveness of people in charge feeling responsible, feeling creative, is truly impressive.

One of the warnings that we had with entrepreneurial attitude when people were competing with the outside world and competing with those inside there would be a tendency to sacrifice ethics in order to succeed. I was somewhat surprised, I must admit, to find that, to an overwhelming degree, most people want to be ethical and work for an ethical company if the standards were clear and honesty and ethical activity were expected. People are honest with the company when the company is honest with them, and people are honest with the suppliers and the customers when they realize that the company is not interested in any short-term goals and with any other activity that might take place.

When given the opportunity people are willing to sacrifice the short-term pressures, which the financial community puts on so strongly, in order to look for the long-term good of the company and for society.

Now no one told me about the long-term problems with entrepreneurship. And they're kind of obvious.

First, humility does not come easily with the successful entrepreneur. It is almost contrary to his nature. Without humility it is hard to learn new things and hard to grow with the job.

Secondly, with success and with growth, it is easy to let the planning, the P&L statement be done by staff. An entrepreneur without the P&L in his head and his heart has no power. The frustration is put on other non-teamwork activities.

Thirdly, an entrepreneur is the last person on earth to give entrepreneurship to someone else.

The challenge I face today is to have more than 100,000 people working together in one direction and still maintain the entrepreneurial spirit.

The challenge we as a society have is to do that in all our organizations.

After we were in business 12 months, we indeed made a profit, not much, but a profit. We very proudly went down to show it to General Doriot, president of American Research. He looked it over and looked up and scowled and he said no one ever has succeeded this soon and survived. The challenge was obvious. He had watched many people start companies and success almost completely destroys entrepreneurial spirit. It stops one from taking risks; one delegates the P&L statement to staff or a computer, and one loses the humility necessary to learn.

Traditions of science and of the church are that humility is necessary to learn, to explore, to search for truth, and knowledge. So much of science

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I give you these examples because they are current, and all too real, symbols of the world you are about to enter. It is a gritty, complex, paradoxical place. It is exhilarating, messy, filled with joy and pain. It is the only world we have. If you engage this world with the full measure of your integrity, you will live fully, and freely, and responsibly. We can ask no more of you — and we can wish no more for you.

Good luck and Godspeed.

For a number of years now we in the western world have been in competition with communism. Our economic freedom versus their controlled economy. We won the contest hands down. No thinking person will argue for the communist approach. But yet we've won the contest and yet we're in disarray. Can you imagine someone arguing with Congress that they want to take risk, to tolerate duplication, to pay the price of competition, to allow people to try new ways? Can you imagine newspapers allowing this to go on without terrible criticism? When American business people get together it's quite common to snicker and laugh at the failure of communism — their central planning, their absolute intolerance of duplication, or competition, their fear of risk-taking, their lack of motivation and no direct rewards devastate the communists. But back in the American company, within the company itself there is central planning, aversion to risk-taking, no duplication, no competition and rewards are not directly tied to risk-taking.

Many of us, as we read, like to think that Gorbachev would like to explore economic freedom for his country. We realize that he has limitations. He has to convince his staff first. We wish he had more freedom. The American business leader sometimes would like to try duplication and competition internally. But as you can guess he, too, has staff who are very well educated, taught all the analytical skills, know how to use computers, taught to be brilliant in the conclusion they come to, but are absolutely adverse to risk-taking, internal competition or any of the entrepreneurial activities that are so fruitful.

A few weeks ago I was sitting between a minister and a translator in the Great Hall in China and none of the conversation was done without going through the translator except when I asked one question. How is it that China has gotten so quickly from having a shortage of food to having a surplus of food? And with that question the minister came back and said, "We have reforms." He knew how much a farmer got for a chicken, how much a farmer got for an egg and how many chickens he needed to make more than a minister made.

We have very little of that spirit in our country which claims economic freedom.

I think many of you have demonstrated that many people who don't want to run their own businesses will often jump at the chance to take responsibility for a segment of a business or a school if the goals are clear and they can take part in planning and are given the freedom to take risks.

I would like to say that running a business is not the important thing but making a commitment to do the whole job, making a commitment to improve things, to influence the world is. I'd also suggest that one of the most satisfying things is to pass on to others, to help others to be creative to take responsibility, to be challenged in their jobs and to be successful in the thing which, if not the most important, is almost the most important.

Sometime, hopefully a long time from now, when I have to tell people that I'm leaving, they will say to me, "Ken, why don't you stay another year, it has been so much fun, so challenging working for you." My ambition is to leave when they are still saying that and I can be remembered as someone who challenged them, who influenced them to be creative and enjoy work and have fun for a long time.

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