Grad housing policy revoked

By Harold A. Stern

A controversial housing policy which set aside "untutored" rooms for first-year graduate students has been cancelled by the Office of Housing and Food Services before the one-year leases of the affected students expired.

In a letter sent out to all untutored residents of 7 Westgate and Tang Hall, the Housing Office stated that "All assignments made to campus housing which were previously designated untutored have automatically been changed to tenured ones." Had the policy remained in effect, untutored residents would have been forced to move out of their apartments by August 31.

The Housing Office decided to revoke the policy after consulting with the Associate Dean for Student Affairs James R. Hewett and SGC President Jeffrey A. Morishita, said Linda L. Putnam, manager of housing services. They viewed the policy as "too difficult to administer," she explained, attributing the cancellation to "two major events" that occurred last year.

The Student Council had proposed the policy last year in an attempt to give incoming graduate students a greater chance of getting housing. At the time, MIT was able to house only 18 percent of first-year graduate students. The policy -- which was to be phased in over a three-year period -- called for MIT to reserve 1/6 places for incoming graduate students the first year. Eventually 400 on-semester assignments would be made.

Giving housing to students who are new to the Boston area would be of "tremendous benefit," then-SGC President Norman G. Wexler said last year. The housing problem has been increasingly mentioned by accepted graduate applicants who turned down MIT's offer of admission in 1986 and the housing situation was a negative factor in their decision, according to a GSC Letter to Dean of Graduate School Frank E. Perkins '55. One of ten MIT graduate students would have been dissuaded from coming had they

MIT spends $10,000 to send book to frost

By Annabelle Boyd

A copy of Beloved, the Pulitzer Prize-winning novel by Toni Morrison, has been mailed home to each incoming freshman, constituting a practice started last year when the Undergraduate Academic Support Office in affiliation with the student Residence/Orientation Committee mailed the Professor Leo The Machine in the Garden to freshmen.

Since Beloved has not yet been placed in paperback, the USAO went to great expense to purchase over a thousand hardback editions for the class of 1992, spending an estimated $10,000, according to SGA Committee member Curt Jones '89.

Some had considered the USAO's choice of the book, The Machine in the Garden a failure, as few freshmen actually read the book over the summer. Travis R. Morrison, associate dean for student affairs, acknowledged that "few freshmen demonstrated intimate knowledge of the themes written about by Professor Marx during the freshman book discussion session last year."

But Beloved was chosen because it is "exciting and thought-provoking."

Groups look at the COD

By David P. Hamilton

Two institute bodies are preparing reports examining the policy and procedures of the Committee on Discipline, Dean for Student Affairs Shirley M. Molloy has commissioned a draft memorandum examining the role of the COD and its relationship with the Office of the Dean for Student Affairs, while a subcommittee of the Faculty Committee composed of Associate Provost S. Jay Koop, Professor J. Kim Vanderveel PhD '75 has been charged with studying the operation of the COD and making recommendations for improvements.

So far, the subcommittee has only conducted interviews with eye to defining the problems facing the COD, Koop said. 

"The system did not work well last year," he admitted. "Some cases were held over a year, while others caused quite a fuss.""}

Graduate students reaction to eliminating of untutored housing

Page 2

Graduate students reaction to elimination of untutored housing.

Much Ado About Nothing found lacking

Page 9
Commencement address of A. Bartlett Giamatti

"I wish to announce that hecatoemph as a matter of University policy evil is abolished and paradise is restored."

From Milford to his parents in the Yale library. The Washington Post ran a picture of the memo in the "Letters to the Editor." This was written and a sister in a box quoting a Food and Drug Administration lawyer of Collier's, and a telephone that doesn't call anymore. There is of course no ashtray. The first receptionist is reading her high school yearbook and drinking a Diet Sprite so I approached the receptionist and nobody he knew in University. There was a junior in Yale who asserted that evil had been abolished three years earlier; the regulations of the year after all, all been printed in the Federal Register, and nobody he knew in Washington thought evil was bad for you in any case. The Wall Street Journal ran a very pedantic editorial pointing out that fat, liberal, effem, Marxist, oriented eastern universities — and Stanford too — were all in a plot to undermine the Republic and free enterprise. "What we need," they in the Journal, "is not more talk about evil but some sort of point of view." The San Francisco Chronicle in an article in the Chronicle. Google wrote an editorial about me. Its opening sentences were these: "Giamatti's administration comes to the college newspaper with "Republic of China" written across the bottom.

"Doctor," he says, "How are you?" It's a pleasure. Please sit down. Let me get you some coffee. What brings you to Washington?" Of course he has not yet looked up. I would like to get a picture of us, I'll find a photograp- pher." Suddenly he is gone, out the door, and then he is back with a photographe, and with a tall, slim woman, around 30, in a black skirt, white blouse, denim vest, boots, her hair pulled back in a bun. "Doctor," he says, "This is Ms. Incomparable Worth, my legislative assistant for education. She will sit in." A flash goes off.

"University today is... a constant conversation between young and old, between students and among faculty, a conversation between past and present, a conversation the culture has with itself, on behalf of the country."
**UN to debate Persian Gulf incident**

The United Nations Security Council is scheduled to convene today to debate the "Vienna" actions in the Persian Gulf. Iran wanted the council to condemn the United States for the attack. The United States, Great Britain, and France are expected to use their votes as permanent Council members to halt any unnecessary resolution or any demand that the US fleet leave the Gulf.

**Philippines, US negotiate fate of bases**

Secretary of State George P. Shultz PhD '69 is in the Philippines for talks with President Corazon Aquino, a key issue being the future of strategic US bases in the Philippines. Central to that is the amount the United States must pay to hold on to its leases on those bases. Shultz says if there is no agreement, the United States has other options for basing its forces in the Pacific. He did not elaborate what these choices might be.

**Send them William Bennett**

Bennett, President-elect George Bush's choice to head a policy that keeps its schools from teaching Shake- speare this fall will not settle the debate.

**Sports**

**Football players lose anti-trust suit**

Players such as Carl Banks and Mark Barofo of the New York Jets, Randall Cunningham of the Philadelphia Eagles, and Bill Maas of the Kansas City Chiefs will now be eligible to negotiate with any team in the league. The National Football League players had refused to grant an injunction that would have allowed some 300 league members to peddle their services to the highest bidder without respect for their old clubs. Dallas Cowboys coach Don Coryell, who ruled on the case, said granting such an injunction could have potential harmful effects on the league, citing destruction of the current salary bal- ance and the possible demise of some franchises. Coryell has had jurisdiction in the case since the Players' Association filed an anti-trust suit following an unsuccessful 24-day strike in October of 1987.

**Weather**

I'd still rather be at the beach

Some - but not much - relief to the heat wave that pushed the mercury over 100° in much of Massachusetts yesterday is on the way, in the form of a cold front from the north coming down from New York State. Relatively cooler temperatures will arrive today, but there is no relief in sight for the high humidity.

**Gooden vs. Viola in Summer Classic**

Tom Kelly, manager of the Minnesota Twins against the American League's All-Star team, announced yesterday that Dwight "Doc" Gooden will start in Saturday's 75th All-Star Game. The left-hander, who leads the American League in wins and earned run average, has said he will return to the field if the Yankees fail to impress him with a big-time offer. The Yankees want to return to the field. If the Yankees refuse to grant an injunction that would have allowed some 300 league members to peddle their services to the highest bidder without respect for their old clubs. Denver Broncos coach Don Coryell, who ruled on the case, said granting such an injunction could have potential harmful effects on the league, citing destruction of the current salary bal- ance and the possible demise of some franchises. Coryell has had jurisdiction in the case since the Players' Association filed an anti-trust suit following an unsuccessful 24-day strike in October of 1987.
Column/Michael J. Garrison

Life and death in the jury box

As I remember from high school, every resident of the United States is entitled to certain rights, such as protection against unreasonable search and seizure. But only US citizens are allowed such privileges. I even have the right to serve on a jury. A jury is a group of citizens (selected randomly) required to exercise the latter. It is a very important function. I picked up my mail and found a summons to jury duty. I was not especially happy. "Why is that some people without children get summoned and some people with children have to go twice?" "It is going to be fun." For the next two hours I watched a comedy video about court procedures, then The Glove, and Tudor's Indians.

About 30 minutes in and receiving a magic major serial number (-43, or something like that), I took a look near the 5th or 6th minute. It started.

The policeman also came with a baby in tow. As one of the lawyers for the lawyers who would eventually have to come in with a baby, and the clerk told her she would have to come back some other time when she could arrange it, she was not very happy. "Why is that some people without children get summoned and some people with children have to go twice?" "It is going to be fun."

So, early Monday morning, I slipped on a tie and my best clothes and walked over to the Courthouse. Fortunately I knew where it was, having covered the infamous Courthouse-Koldenberg Stanton trial for The Tech. Awaking me for the fifth floor was a crowd of people in the bathroom, the lawyers with the famous jury call-ins on the jury box.

Some professors argue that science, or "morality, and the pursuit of knowledge for its own sake," would be the same no matter what the access to knowledge was. But that is now how the system works today. Science and technology funding are regarded as instruments for national security and the pursuit of national security through military power at the heart of the government's agenda. Decisions to increase or cut back on science funding in universities (while cutting research which pursues national security through cooperation and arms control) are strongly influenced by the future needs of military laboratories for mathematicians and physicists.

That science is political is not the problem; the difficulty is that we are increasingly affected by scientists in the modern world, it is natural and proper that they be subject to political pressure.

The problem - as The Tech's weekly news and decisions affecting science and technology are understood. They are too often made without the participation of the students. They are made by professors, deans, and the Provost Dechter's of the world without the students. Washington, lab administrators, and corporate executives whose actions may be hidden by a veil of military secrecy.

As a result, the university lets its ability to help set directions for science and policy ride the crest of external forces. MIT fails to meet in its potential to promote the ideals by keeping it hidden from the informed on critical issues. To linden: Are we the military and technology members of the defense establishment, can only increase their participation in the intellectual advocacy and architects of the war machine.

Continued coverage of the military research issues in The Tech will give MIT students a better understanding of the Pentagon's role in shaping science policy in the United States. This will not only enable students to learn about different scientific disciplines before they invest time and money in those fields, but also ensure that the money and influence channeled into research by MIT. The university is not only funding this particular group of scientists, but also the research agendas. In addition to that, we are also involved in the make-up of the research funders and the decisions of the decision-making process affecting research funders.

The Thistle, for instance, is essentially false news reporting where self-promoting "pre-progressive" list of unfunded demands as they have been fulfilled. Including this lead story in a document which calls for tolerance of "free speech" is hypocritical. Freedom of speech does not mean freedom to publish outright falsehood, what it does imply is that MIT students should not be forced to fund a disinformation operation.

To the Editor:

I am sorry that Jonathan Richman didn't get off as the "onanistic" collaboration between science and technology and the Graduate Student Council (TUESDAY, JULY 12, 1988) is an editorial cartoon that was published in a document which students should not be forced to publish outright falsehood and thereby support.

Perhaps the Provost could disjoint himself by resigning from the corporate boards on which he sits or at least by turning over to the students the control of student activities at MIT. The Provost deserves more attention from the MIT community and demands some explanation from Dr. Dechter.

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Feedback

Science should serve public interest

To the Editor:

The Tech is to be congratulated for its Convocation issue on coverage of biological warfare research. Indeed, theProvost John M. Deutch's influence. Thomas T. Hau's articles offered a rare glimpse into the hidden politics behind the institute and help to create awareness that will be necessary to redirect science to serve the public interest.

Some professors argue that science, or "morality, and the pursuit of knowledge for its own sake," would be the same no matter what the access to knowledge was. But that is now how the system works today. Science and technology funding are regarded as instruments for national security and the pursuit of national security through military power at the heart of the government's agenda. Decisions to increase or cut back on science funding in universities (while cutting research which pursues national security through cooperation and arms control) are strongly influenced by the future needs of military laboratories for mathematicians and physicists.

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Rich Cowan '88
Jurors have important duty

(Continued from page 4) until that day called, "Judge four, panel four, assemble in the hallway." Here I go.

About 30 of us met outside. "Oh boy, you poor gees are in for a bad one," the bailiff kidded. "I wouldn't want to get stuck with this case." What does he mean? It is one of those three week murder trials or something? Might be this isn't such a good idea after all.

We sat down in the seats outside of the bar (where the bloodthirsty crowd sits in the lawyer film) and the judge told us we were about to serve in a "common vehicular tort case." He asked us if we knew the lawyers, the witnesses, or the parties involved. Then he led us in an oath to be impartial. Where's the "So help me God" part? I guess they don't do that anymore.

Then twelve jurors got called up to the stands. "X1, X2, X3,..." No surprise who's next, anyway. They sat down, in turn, looking rather unsure of themselves. "Is the plaintiff satisfied?" the judge asked. "We challenge jurors one, five, seven, and twelve," the lawyer answered.

That was when they got around to "4-3." The case lasted two and a half days. For how much, you ask? I was more than a little surprised when we asked the lawyer to explain how much the plaintiff was seeking. "Compensation for the loss of the rider's reasonably expected lifetime net salary and the loss of companionship and aid of the rider," that was our only guideline.

At first, it seemed like I was the only one who wanted to be there. We did listen to all of the evidence very carefully, but in our own room we couldn't help but make jokes. We made jokes about Twelve Angry Men. We made jokes about our "field trip" out to see the site of the accident, jokes about the cafeteria, and jokes about the lawyer's manner of speaking to the lawyers.

We especially made jokes about the lawyer who didn't understand radius of curvature and repeatedly asked the expert witnesses (an MIT alumnus) which point on the curve was the center of curvature.

But as the trial went on, it became harder to make jokes. The same people who on Monday had bitched about how silly all the witness' things were were asking the expert witnesses (an MIT alum) what point on the curve was the center of curvature.

Suffice it to say it involved a fatal accident between a bike rider and a large vehicle. The case of the rider was using the driver's side mirror. Not me! I'm on the jury.

The plaintiff was satisfied, the defense argued. "That was when they got around to "4-3." That was when they got around to "4-3." The plaintiff was satisfied, the defense argued. "Compensation for the loss of the rider's reasonably expected lifetime net salary and the loss of companionship and aid of the rider," that was our only guideline.

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The decision was not easy. We took a day longer than the judge expected, and we came near to being a hung jury. Nobody wanted that. But I think we all felt the burden to be right - we were responsible for representing the entire force of law and deciding what the just resolution should be.

It sounds strange to say, but in that jury room we were the law of the United States of America. You remember the bit about "the Judicial Branch interprets the laws?" Well that wasn't the Supreme Court, or some wise old judge. We were the Judicial Branch. Just twelve ordinary people who had been selected by random chance to come into the Courthouse early Monday morning.

The foreman of the jury summed it up best: "I have learned more about civics these four days than I ever learned in any classroom." Or anywhere else, for that matter.

Michael J. Guinnane, a graduate student in the Department of Aeronautics and Astronautics, is a senior editor of The Tech.

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The Tech's been keeping in touch with the Institute for over a century — covering issues from off campus that affect MIT students. From the future of student loans to the future of pass/fail grading, from fun on the football field to fun in and around Boston and Cambridge. The Tech has kept its readers informed and entertained since 1881. There's no better way for parents (and aunts and uncles and brothers and sisters and goldfish) to keep in touch with what's going on at the Institute. Subscribe to The Tech — join 15,000 readers who keep in touch...

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Zeta Psi Fraternity

The Shakespeare Ensemble
at MIT
welcomes the
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and extends an open invitation to drop by our booth at the Activities Midway

Friday night Rush activities
Traditional Steak and Lobster dinner followed by our 1st Annual Car Bash
BOSTON:
People, places, and things.
A Photo Essay
by
Kristine
Au Yeung
Wacky comedy mis-stereotypes southern aristocracy

STARS AND BARS
Novel and screenplay by William Boyd.
Directed by Pat O’Connor.
Starring Daniel Day-Lewis and Harry Dean Stanton.
At the Nickelsdome Theater.

By MANAVENDRA K. THAKUR

STARS AND BARS is a remonstrating disappointment. The ramshakles and wide-ranging acting talents of Daniel Day Lewis (My Beautiful Laundrette, A Room with a View, The Unbearable Lightness of Being) and Harry Dean Stanton (Repo Man, The Missouri Breaks) are wasted in this mortally mindless comedy.

The young Englishman Henderson Dores (Day Lewis), who works for an art dealer in New York, wants to shock his parents and proper upbringing by becoming more American. An assignee to visit Lanora Beach, Georgia, to authenticate a Rembrandt painting that the eccentric Loomis Gage (Stanton) hopes to sell, provides a perfect opportunity for Dores to expand his horizons. Just before leaving, he meets an attractive and dynamic woman named Jessa (June Carter) who is everything his fiancée Melissa (who happens to be the daughter of Dores’ boss) is not. Thus the stage is set for the entirely predictable confrontation between the two women and Dores.

The film portrays the South the way an ill-informed European director might have, which is to say that the Southerners in the film are caricatures rather than characters. The galling surprise is that Pat O’Connor directed the film. O’Connor has made two extraordinarily understated and lyrical films (Cal and A Month in the Country) that captured the heart of Irish and English sensibilities, respectively, with great intelligence and subtlety. O’Connor seems to have thrown all his sensibilities out the window when making Stars and Bars.

Apparently, four years at UCLA while studying for a BA didn’t educate him sufficiently to not greatly misportray the American South.

Day Lewis, as otherwise highly trained and polished actor, doesn’t have a feel for slapstick comedy. The only scene that seems to really work is when Dores drops all his genteel ways to make faces at Cora, whom he thinks is blind. Of course, she isn’t blind, and the look on Day Lewis’ face when she answers his mouthed taunts is genuinely funny. But it’s all for naught, given the wide disparity between what the film could have been and what it is. Not only is the film disappointing, it’s sad to see such excellent talents being squandered away.

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FREE SNEAK PREVIEW

A Fish Called Wanda
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DAY OF SHOW

PRESENTED BY MIT LECTURE SERIES COMMITTEE
many good points in Much Ado, but production uneven
MUCH ADO ABOUT NOTHING
By William Shakespeare
Directed by Andrew Borwick-Leslie ’87.
(Graven Productions,
Alley Theatre.
Jordan Square, Cambridge.
July 7 - August 6.
Monday - Thursday at 8 pm, Saturday Mixed at 2 pm.

by JONATHAN RICHMOND

There are many good points to Anthony Borwick-Leslie’s new production of Much Ado About Nothing, but unfortunately there are problems too. The evening is unbalanced, with some scenes that work, others which don’t and the overall feeling is one of dragging: the pace, until the intermission at any rate is too slow to keep one’s interest.

Some of the best acting came from Robert McCafferty as Benedick and Steve Maler as Claudio. McCafferty channeled up some wonderful expressions, especially with his wild-looking eyes, and was snappy with his lines too. Maler showed flexibility in his acting moving between moods of sheepish embarrassment, youthful lust, and anger and fearlessness with facility. He played the role of an innocent being manipulated and did so with simple, intense emotions colorfully painted. Like McCafferty Maler displayed a keen feel for humor.

David Frank provided a major contribution to the laughter, in the role of Master Constable. Theoharis Theoharis did quite well as a slippery smooth Dan Pedro, while John Laskas came up with a witty with his singing of “Sigh No More Ladies” which has no air conditioning – was hot to the point of torture. If you go to this production, choose an evening when it’s cool.

Lee Higgins’ costumes contribute to zanier aspects of Much Ado About Nothing production.

And Sandra Derian, as Hero, stayed too far in the background.

Lee Higgins came up with some imaginative costumes; they went well with the zanier moments of the show. Borwick-Leslie also displayed powers of observation and observation in the many colorful vignettes during the course of the evening. The opening, complete with ghetto-blaster playing did speed up after the intermission, it did not quite gel. And the Alley Theatre – which has no air conditioning – was hot to the point of torture. If you go to this production, choose an evening when it’s cool.

Potent ninth from marks naming of Koussevitzky Shed

The Tanglewood audience relaxes on the lawn outside the Serge Koussevitzky Music Shed.

BOSTON SYMPHONY ORCHESTRA
Conducted by Seiji Ozawa.
Serge Koussevitzky Music Shed, Tanglewood, July 1.

by JONATHAN RICHMOND

It was almost as if the elements had conspired to emulate the 1937 downpour that had prompted construction of Tanglewood’s Musicshed. For this July Ist celebration of 50 years of the Shed, the skies remained grey before they turned black, there was a nasty drizzle, and it was cold.

The Shed’s debut concert in 1938 was led by Serge Koussevitzky with Arthur Fiedler directing the Cecilia Chorus in Beethoven’s Symphony No. 9. The symphony, Koussevitzky said on a recording replayed to the audience at this year’s celebration, was selected “not only because it is the greatest masterpiece in the musical litera-

Volunteer Opportunity!

When Women’s Health Education Network

The MIT Medical Department’s Health Education Service is forming a small group of undergraduate women, interested in women’s health, to be known as the Women’s Health Education Network (WHEN). After training, members of the network will offer information about women’s health and health-related decision-making to interested students and small groups on campus. If you want to become a member of WHEN or would like more information, please contact Anne Gilligan at 253-1316. Interviews will be conducted in September; training in October.

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An entertaining documentary on heavy metal rockers

THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS
Directed by Penelope Spheeris
With Joe Perry, Steven Tyler, Gene Simmons, Paul Stanley, Lemmy, Ozzy Osbourne, Chris Holmes, and Pat Travers. Performances by Faster Pussycat, Lizzy Borden, London, Odin, Sirens, and Megadeth.

At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

IT IS A SUMMER full of mindless and idiotic sequels to equally moronic films, it is welcome — and surprising — news that this particular sequel is cohesive, intelligently constructed, and eye-opening. Although Penelope Spheeris has directed fictional films, she is best remembered for her 1981 documentary on Los Angeles punk music. Her fascination with music and documentary filmmaking pays off as she devotes her talents this time around to exploring the world that heavy metal rockers and their fans have created in the LA nightclubs.

In this film, Spheeris mixes MTV-style concert footage with lively interviews that appear to have been only minimally rehearsed, which not only enhances the sense of realism but also avoids the most conventional approach to the genre of real-time reports. The outrageous remarks made by many of the rockers make this serious and articulate than the relative unknowns.

Whereas the young set (such as Aerosmith, Alice Cooper, Kiss, and Osbourne) in the film are much more clear-headed and articulate than the relative unknowns, the outrageous comments about women, success, sex, sessions, drugs, and the sizes of their member have shot much of their concert footage in a decidedly MTV-style (growing bodies and gauze, flashy camera movements, angles, rapid editing, etc.).

Spheeris and editor Evi Glafecki do not let the film unfold as a satiric MTV show, however. They edit the music video segments together (and the whole film) haven't made it yet offer some pretty outlandish antics while still retaining hard core metal rockers. The film takes its most serious turn when Spheeris interviews a thoroughly intoxicated Chris Holmes (guitarist for W.A.S.P.), who is happily rotting his brain when Spheeris asks her whether Ozzy Osbourne speaks for the devil.

Spheeris lays that ghost to rest by next in- cluding a shot of Osbourne cooking breakfast in his home where he opens his eyes wide and with an evil and sarcastic grin answers "Yes!" to the same question. Of course, Osbourne doesn't come across very well, either, as he cooks what seems to be a pound of bacon and can't pour orange juice into a glass without spilling.

All the older rockers (such as Aerosmith, Alice Cooper, Kiss, and Osbourne) in the film are much more clear-headed and articulate than the relative unknowns. Whereas the young set is wholly infatuated with the image and perks of stardom and success, Osbourne's don't cross very well, either, as he cooks what seems to be a pound of bacon and can't pour orange juice into a glass without spilling.

Rocker Ozzy Osbourne, relaxing in his kitchen, candidly admits that he often speaks for the devil.

RIDE THE WAVES! (radio waves that is)

with wmbr

WMBR is MIT's student-run radio station, broadcasting to the MIT campus and the greater Boston area with programming ranging from rock to classical, news to comedy, jazz to new and local music.

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And of course, listen to us — we're at 88.1 on your FM dial!
Hanks gives best performance in the smash comedy Big

BIG
Directed by Penny Marshall.
Written by Gary Ross and Anne Spielberg.
Starring Tom Hanks, Elizabeth Perkins, and Jared Rushton.
At Assembly Square Mall, Copley Place, Harvard Square, and Cleveland Circle.

By MICHELLE P. PERRY

BIG IS NOT JUST ANOTHER boy-in-a-
man's-body movie. Instead, it is an extraordinarily perceptive portrayal of childhood rituals, puppy love, and adults as seen through a child's eyes. More importantly, it is a portrayal of a child as seen through adults' eyes; the adult characters are often at a loss to explain the behavior of an "adult" acting in "childish" way.

Big is a movie best enjoyed by post-
adolescents. Although children may appreciate the physical humor, adults can relate to these experiences long since forgotten. Big is a reminder of a time when $187.30 was a lot of money, when breasts were unexplored and the arm. No one told him that sequined hails a cab, or speak up in a business meet-
ing without someone to notice his raised hand. No one has taught him how to eat hors d'oeuvres, or prepared for the adult world. No one has taught him to date. He has demonstrated his gift for physical gags before, but his superb body control is put through its most difficult test yet as he adopts the loose, awkward carriage of a boy on the brink of adoles-
cence. Hanks also has a mobile, expressive face that openly reveals every emotion that flies through his character's mind.

Hanks delivers his finest performance to date. He has demonstrated his gift for physical gags before, but his superb body control is put through its most difficult test yet as he adopts the loose, awkward carriage of a boy on the brink of adoles-
cence. Hanks also has a mobile, expressive face that openly reveals every emotion that flies through his character's mind.

The now-adult Josh Baskin (Tom Hanks) giggles with his best friend Billy Kopeche (Jared Rushton.)

As expected, Josh finds that he is unpre-
pared for the adult world. No one has taught him how to eat hors d'oeuvres, or bail a cab, or speak up in a business meet-
ing without someone to notice his raised hand. No one told him that sequined hails a cab, or speak up in a business meet-
ing without someone to notice his raised hand. No one told him that sequined hails a cab, or speak up in a business meet-
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cence. Hanks also has a mobile, expressive face that openly reveals every emotion that flies through his character's mind.

The strength of Hanks's performance shows in his scenes with Jared Rushton, who plays his best friend Billy. Playing against a thirteen-year-old could have damaged his credibility, but Hanks and Rushton relate to each other as two kids whose friendship isn't as solid as it was in the past. They are still close, but their relationship has changed. Instead, it is a beautiful contrast between puppy love and the need for a serious commit-
ment.

Big is one of the best movies out this summer. Tom Hanks turns in a marvelous performance that certainly deserves an Oscar nomination. Go see it, if you haven't already.
Brilliant film explores humanity from angel's viewpoint

WINGS OF DESIRE

By MANAVENDRA K. THAKUR

The body of human experience, thinks one angel, is provocative enough to warrant a fall from grace. Wim Wenders' new film, WINGS OF DESIRE, explores the beauty and ugliness of human life from the standpoint of one choosing to become a human being; the brilliantly filmed result is about, and actually is, a monumental artistic achievement.

Wings of Desire takes place in modern-day Berlin, where numerous unseen angels walk the streets, lending a calming and soothing hand or ear to those troubled persons in the divided city. Although they are unable to directly influence events or persons, the invisible angels can empathically communicate feelings of warmth and security, and substantively implant thoughts in human beings. The angels use these abilities to calm flayed nerves, heal mental scars, and help to provide some inner peace.

Two angels feature prominently, Damiel (Bruno Ganz) and Casimir (Otto Sander). Damiel has grown weary of the eternal isolation of his immortal existence and longs to become human and be able to feel, laugh, and cry. He meets and falls in love with a trapeze artist named Marion (Solveig Dommartin) in a circus and decides to "take the plunge" and become human.

The film's story is brilliantly conveyed in extremely cinematic terms. Perhaps the most obvious tool in Wenders' repertoire in extremely cinematic terms. Perhaps the most obvious tool in Wenders' repertoire is the stunning black and white photography used to reflect the angels' monochromatic vision (color scenes represent human points of view). The b/w scenes are photographed with high-contrast lighting, which gives the angels' world a sharpness and clarity that is quite beautiful to behold, yet it also has a harsh edge to it that conveys the well-defined limits of their existence and purpose.

In addition, Alekan photographs Berlin's famous landmarks, such as the Gedächtniskirche (the Memorial Church) and the Siegessäule (the Statue of Victory), with such loving, lingering care that he manages to capture the essence and pulse of Berlin; the city becomes as much of a character as Damiel or Marion in Alekan's camerawork for the link between the tortured past of Berlin and its current political and social condition by including a few archival shots of Nazi atrocities and war bombings as well, Wenders suggests the fate of the world. For instance, the scene where Daniel first watches Marion practicing on the trapeze bar is perhaps more than any other city in the world.

Alekan's camera sweeps over much of the city, restlessly moving in all three dimensions to convey the wanderings of the angels. The camera movement is so fluid that Wenders need include only a single shot of Daniel with his angel wings. This way, the illusion of soaring high above a city and flying within circus tents and buildings is complete — and yet not once does the viewer question Wenders' up-up-and-away routine raise its campy head. The scene where Daniel first watches Marion practicing on the trapeze bar is particularly compelling to watch in this regard.

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- What is doing science?
- Should a scientist take grant money for a project that he or she thinks is unachievable?
- How is AIDS affecting scientific research and personal ethical choices?
- What is the relationship between automation and unemployment?

Fall Subjects

AIDS: Scientific Challenge and Human Challenge
D. Ballentine
M. Rowe

Life and Institutions of Science
C. Kayser
J. King

Systems
M. R. Smith
C. Kaysen

Negotiations in Engineering
D. Nyhart

Automation, Robotics, and Unemployment
L. Smullin

Brochures Available at:
Undergraduate Academic Support Office Rm 7.104
Undergraduate Education Office Rm 208-141

PAGE 12 The Tech TUESDAY, JULY 12, 1988
F🇮🇷> THERE'S ONE THING THAT GETS ME DOWN, Arthur York's opera based on Edgar's sophisticated and off-beat look at modern words "severed," "screaming," or "surf-gles on Hearthran records. A bunch of Thur at 2 pm and Sun at 3 pro. Tickets: Charles Playhouse, 74 Warrenton Street, Cambridge. Performances are at 3 pm & 6 pm. Tickets: $16 to $22.50. Performances are Tues-Sat at 8 pr, Sun 10 pm, and Sun 12-4. Telephone: 266-5152.

The Pittsburg Symphony Orchestra will perform at the Kresge Auditorium, MIT. Admission: $4 general, $3.50 for seniors and students. Tel: 267-9300.

The Tea House of the後 Lake, the world's largest tea house, is open with a new menu, including sushi, tempura, and sushi rolls. Located at 55 Davis Square, Somerville. Just by the Davis Square, Somerville. Located at 55 Davis Square, Somerville. Tel: 241-8282.

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try to find the superior vinyl of the Base Record, which imgaginable on CD, for those who insist on paying ex-
tra for "the best possible audio repro-
duction."

Pere Ubu: The Second Wave Press Conference

Well, shortly after Modern Dance hit the fan, Ubu resurfaced, producing less angsty fare and more up-tempo rock'n'roll. "The History of Sleeping, The Art of Walking, and New Picnic Time" found on both albums is available in tellectural lyrics and musical brilliance, while "The Second Wave" approached poetry-music. This isn't what the punx will like, but Ubu did re-
tain a cult following with lyrics such as those from "Make Hay" on New Picnic Time:

See where the time goes
Send it on its little way
(Dress it up in its little raincoat and galoshes
and send it off to school)

While all this was going on, Ubu mem-
ers participated in a variety of other pro-
jects, such as the so-called "Red" band which included drummer with the Red Crayola and All
over live together, the best example of this style, and released a bunch of material under such names as The Soapmakers and Art and Language.

On "The Second Wave," the only example is also the most recent; consider: All the dreams are paper crowns
Bloom in the white
Blowouts in the world fell down
Birds are havin' a party
Party when the sun goes down

Birds are havin' a party

When the sun goes down

Sing it:
My mah ny mah ny my ny my town
My-ay-ny my town"

Which is from The Wooden Birds, a group that includes Scott Asher, and uses the liner notes call "a song not for hu-

mana, but by and about birds," an actual creation with all the petty details of the essential of the best Louisiana bands and a few of their neighbors. The result is maybe the cult thing on, having their cribblett ticked by the hibiscus arum
I think all of them secretly wished for more rock in their poery.

When The Wooden Birds played Night-

stage a couple years ago, repeated requests for Ubu rockers set Thomas apologizing.

It was in the air that something was going to change soon.

Ubu Boi: The Return of the King

For those Ubu fanatics are back, and undoubtedly are what they hear. To be sure, if considering the additional size of the power grid caused by severe amplifier choice in any estimation. Wanna turn it down for a minute there? Thanks, friend.

Now where is 1? Oh yeah, the new record.

Well, last year, Pere Ubu re-emerged an

other time. Their mission: $3 general, $2 seniors and chil-
dren. Telephone: 495-5535.

The show was on the road, playing again.

The Wooden Birds: drummer Chris Center from Reckless Love and guitarist Jim Jones and "missing" Ubu R. Scott Krause, gui-

tar after Peter Lurie's death.

Now this was not the same as the old rock. Gone was the open, angry pain and the wild shrieks. Like a healed wound, they showed scab tissue in the form of more mature, more "worldly" sound. Ubu had learned from its experience and its pro-
gressions, and came back better ever. Well, we knew from the cover and the "My Town," that it was back, but it was a bit of a shock just how hard they'd hit. As good as that show was, the album (recorded shortly after the tour) is just plain monochromatic. While Da-

vid Byrne has given off all sounding like strings of notes.

The Wooden Birds performed "Naked" (the title of which is the only thing starting on that aren't), V premium DDD full digital release (ob-
hoy). David Thomas has created some psy-co-killer lyrics for Ubu's homegrown worldview. Consider this bit from "The Hollow Earth:

There's a hole in the bucket!
There's a rock in my shoe!
I'm working up a set of notions of how it would be to
biop, to live without
Wringing! Warning!

Here we have the deep water
Danger Strange Feelings
I woke up in a land of extremes
To find the worst that could be
That evenings would be

Just what it seems
There's still an abundance of art lyrics, but they are still just as

Dear and sweet

But

Mighty or humble

Wishes for the

Woodle or Old Man River

Flips slipping out of slots every which way.

Four and a half stars out of five for hard-hitting Ubu.

And when it goes
It starts rolling out of everywhere
Through footboards, crevices, holes
Down the chimney, heels

Something's Gotta Giv'e

Well, the kind of synesthesia warms me right on up to the apothetik, the apothetik with horror movie imagery to a march of the power grid of the world's striking targets (apparently produced with drums and guitar). Ubu even does justice to a genuine desire tune, with Ubu performing as a couple of legitamate garage snots, and the patented "Simplicity rocks!"

All in all, this record has a little of something for everyone, and still manages to be a coherent album.

But let's get right to the bottom line, as Joe-Bob would say. What we're talking here is sea shanties, dance rock, psycho-

killer music, anthems, cha cha, reggae, punk music, more vocal stylings than Four or Five. Ubu. guitars steamed with petty edges and thorns all over, guitar being bellowed alloy in 90 weight gear oil, synths that sound like birds, synths that sound like monsters from unst in laboratory tests, synths that sound like jungle inserts, more drums than you can shake a stick and rhythm, short wave radios being hit by shodgers, simulations of scratchy re-

developments, of course.

Recommended for Ubu-bands, Ber-
hard fans, and those who think that Music didn't go far enough, and others who are looking for something with anything they've every heard before. Four and a half stars out of a possible five. Billy-

Boo, say. Check it out:"
Wenders uses stereo sound’s capabilities to the fullest

(Continued from page 12)

In both music and sound, the film is a no-nonsense affair. The music score by Jorgen Kjipper fits squarely in the brilliant Aaron Copland tradition of fighting “a losing battle” under the film’s jazz and rock soundtracks. His score surrounds and envelops the film with angelic voices and love themes that connect Da- niel’s love for Marion with his longing for human passions and feelings. Kjipper even manages to make one of the rock songs heard by a band sound similar to the circus music heard earlier as Marion cavorts on the trapeze.

Similarly, Wenders’ awareness of the possibilities of stereo sound is vast, and he uses its capabilities to the fullest. For in- stance, the thoughts of people on the street barrage the viewer not from the front channels, but from the surround speakers in the back and sides of the theater. This disorients the viewer somewhat — just as the angels themselves would be disorientated by constantly rearranging their thoughts of all those around them.

Wenders also moves his camera intentionally to match the movement of the sound’s source on the screen. By manipulating the stereo sound in this fashion, Wenders not only explore the world visually but acoustically as well. The stereo separation also becomes a component of this film that is no less than a descendance of Werner Herzog’s *Aguirre: The Wrath of God*.

Braun illustrates beauty of words, and has talent at felicitous phrasing.

...but also to hear the voices of Tanglewood repeating Schiller’s great words calling all nations to brotherhood.”

—Torjo Otsawa conducted the program this year, which followed that of the 1980 concert. The concert began with the opening chorus from Bach’s Cantata No. 80, “Ein kirchliches Freudenfest” with Barbirolli conducting, at 2:30 on Sunday, but the concert went on to include excerpts from the complete Mass, including Bach’s “Ave Verum Corpus” in honor of the 250th anniversary of the composer’s death, as well as works byHandel and Sullivan. WIGRAM, Susan. (1969) at 3:30 & 6:30. Located at 55 Davis Street, Somerville, just by the red line. Tickets: $14.50 to $19.50. Telephone: 788-2222.

**FILM & VIDEO**

From the MIT Lecture Series Commit- tee on the occasion of the 160th birthday of the great composer Joseph Haydn, a film that is a must for all who love music. The film is a tribute to the composer’s life, work, and influence on the musical world. Tickets: $4.50 (good for double bills). Telephone: 413-637-1940.

**CLASSICAL MUSIC**

**STUDENT NEWS**

**JAZZ MUSIC**

On Thursday, July 30, the Blue Knights and the Blue Monster present a free jazz concert at the Charles Hotel, Harvard Square, Cambridge. Tickets: $6.50 to $52. Telephone: 413-637-1940.

**CONCERTS ON THE COMMON**

On Sunday, August 13, Israel Philharmonic Orchestra at 2:30 on Saturday. August 13; Israel Philharmonic Orchestra at 8:30 on Saturday, August 13; Emanuel Ax and Yo-Yo Ma at 8:30 on Wednesday, August 16; Emanuel Ax and Yo-Yo Ma at 8:30 on Thursday, August 17; Emanuel Ax and Yo-Yo Ma at 8:30 on Saturday, August 19; Emanuel Ax and Yo-Yo Ma at 8:30 on Sunday, August 20; Emanuel Ax and Yo-Yo Ma at 8:30 on Monday, August 21; Emanuel Ax and Yo-Yo Ma at 8:30 on Tuesday, August 22; Emanuel Ax and Yo-Yo Ma at 8:30 on Wednesday, August 23; Emanuel Ax and Yo-Yo Ma at 8:30 on Thursday, August 24; Emanuel Ax and Yo-Yo Ma at 8:30 on Friday, August 25. Located at Tanglewood, West Street, Lenox, MA. Tickets: $18.50. Telephone: 55 Davis Square, Somerville, just by the red line. Tickets: $3 to $5. Telephone: 356-4070.

**PLANT, FOX, BERLIN**

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THAT WAS A GOLDEN
TIME BACK IN
75-ON WE 51FITY
LET'S CAME IN
FLORISCN'T
PLANET, B-valid
OF AME
THIS TIME...
NOW, WHAT WOULD
GET TO A PLACE LIKE
BANU?

EMAIL, THESE
YOUR FEW WEEKS
PEOPLE TAKEN
BETH

JUST HOPE
I'M NOT
DOUBT
COOK OF GOOD
STORY TIME
THAT AND YOUTH
SITUATION.

SURE, SALLY, I'VE BEEN
DOING A LOT OF GOOD
THINK I'M OVER MOOR
THROUGH THIS CRISIS.

OH... I NOW REALIZE THAT
MY LIFE HAS BEEN... PRECIOUS
BETH, IT COULD TIMES
BEEN A LITTLE
CRUMP.

YOUR
HONOR...

WHAT ARE WE HERE TO
COME TO JUDGE OTHER
YOUR DECISIONS?

WHERE DO YOU
GOING WITH
THIS?

YOU KNOW, I CAN SEE US
NOW, MAKING COMPARISONS
IF I COULD
I COULD CALL UP
A LIST OF MONEY OR INJURIES
THOSE SAME

AND WE HAVE
IN MIND
SOMETHING LITTLE
FIVE, HIGH-POWERED
SENATOR
SHORT-TERM.

I DON'T KNOW.
THIS BARON CAN BE
WHO ARE WE
COME TO THE

WHO?

CO-BUSINESS.

THE MAN.

SO SALLY AND I WERE BEST
Buddies, IN THE THIRD AND FOURTH
GRADE, BUT EVER ONCE HE GOTT
INTO OUR SCHOOL. HE ONLY PLAY
WITH JERRY JACOB.

SALLY AND I WERE
Buddies.

CO-LOUD.

SALLY AND I WERE
Buddies.

CO-LOUD.

SALLY AND I WERE
Buddies.

SALLY AND I WERE
Buddies.

SALLY AND I WERE
Buddies.

SALLY AND I WERE
Buddies.

SALLY AND I WERE
Buddies.
Groups evaluate COD's role
(Continued from page 1)

The COD also experienced some difficulty in timely review of the COD and the ODSA are...
Commencement address of A. Bartlett Giamatti

"University is the place where the mind learns first how to make ideas which is the mind's most durable product. University is neither a paradise nor the worst spot we've ever been in. It is a good place which continues to want to make our children better."
TUESDAY, JULY 12, 1988

GSC defends housing policy despite opposition
By Harold A. Stern
The decision of the Office of Housing and Food Services and the Graduate Student Council to implement an affirmative action plan was buttressed by organized opposition. The Graduate Student Council invited comments for three weeks. The Residential Affairs Committee, directed by David S. Abbott, was the most vocal in its opposition. Resident Affairs Committee member Anne Latourette, a senior, called for the implementation of a lottery system for graduate housing. The ODSA indicated its opposition to the plan as well.

The ODSA and the Residential Affairs Committee were grappling with the issue of housing the large number of incoming graduate students. The ODSA opposed the plan because they believed that it was a violation of the rights of returning graduate students. The Residential Affairs Committee was concerned that the plan would favor incoming graduate students at the expense of returning graduate students. The ODSA's position was that the plan was a violation of the rights of returning graduate students and that the plan was not fair. The Residential Affairs Committee's position was that the plan would favor incoming graduate students at the expense of returning graduate students.

The ODSA and the Residential Affairs Committee were also concerned about the fairness of the selection process. The ODSA believed that the selection process was biased against returning graduate students. The Residential Affairs Committee believed that the selection process favored incoming graduate students at the expense of returning graduate students.

The ODSA and the Residential Affairs Committee were also concerned about the impact of the plan on the housing market. The ODSA believed that the plan would increase the demand for housing and lead to an increase in prices. The Residential Affairs Committee believed that the plan would decrease the demand for housing and lead to a decrease in prices.

The ODSA and the Residential Affairs Committee were also concerned about the impact of the plan on the living conditions of returning graduate students. The ODSA believed that the plan would lead to a decrease in the quality of living conditions for returning graduate students. The Residential Affairs Committee believed that the plan would lead to an increase in the quality of living conditions for returning graduate students.

The ODSA and the Residential Affairs Committee were also concerned about the impact of the plan on the future of the housing market. The ODSA believed that the plan would create a futures market for graduate housing. The Residential Affairs Committee believed that the plan would create a futures market for graduate housing.

The ODSA and the Residential Affairs Committee were also concerned about the impact of the plan on the future of the housing market. The ODSA believed that the plan would create a futures market for graduate housing. The Residential Affairs Committee believed that the plan would create a futures market for graduate housing.
Tools of the trade

All sorts of different things go into putting together MIT's oldest and largest newspaper (items not pictured include pizza and ice cream). You're welcome to come over and see how it all works — and we'd love to teach you to help. The Tech has openings in our news, sports, arts, opinion, production, photography, and business departments. Visit our booth at the Activities Midway, or drop by our offices on the fourth floor of the Student Center any Sunday, Monday, Wednesday, or Thursday night starting in September.