Harbison wins MacArthur fellowship

By Irene C. Xoo
Professor of Music John H. Harbison, winner of the 1987 Pulitzer Prize for musical composition, received a $305,000 fellowship from the John D. and Catherine T. MacArthur Foundation on July 17. Harbison, who joined the faculty in 1969, is the eighth person affiliated with MIT to have won a fellowship in the nine-years the program has existed.

Often called “genius grants,” the fellowships were created to “allow extraordinarily talented individuals from all walks of life to work at their highest potential, without interference and free of financial constraints,” said Adele Simmons, foundation president.

This year’s 29 winners may use their financial grants to do. The fellowship is a real luxury.”

Harbison hopes to reduce his teaching load someday in order to pursue these interests. He could not do so this fall, when he taught Schubert to Mahler (1987) and Music Composition (2881), because of special arrangements Boston University students had made to come to MIT.

He said he would like to keep his “connection” with the institute. “I enjoy teaching at MIT or I would not be here.” He added that, from encounters with recent students, he approved of Admissions Director Michael C. Behrke’s skill at “breaking the ice.”

A “composer, performer, conductor, writer, organizer, and promoter of contemporary music,” in the words of the awards announcement, Harbison received a Guggenheim Fellowship in 1977 and has been a resident composer for the American Academy in Rome, the Santa Fe Chamber Festival, the Pittsburgh Symphony Orchestra, and the Los Angeles Philharmonic to perform as a jazz pianist; and has been co-ordinator of College, a new music ensemble in Boston.

Harbison plans to conduct cantatas at Emmanuel Church until January, 1988, and to form a concert with Collage next February. He said he hopes to recruit students at MIT to join the performance series when he performs the Bach Cantatas next spring than he has in the past.

Higgins might have headed NROTC

Marine Lt. Col. William Higgins, the American hostage beheaded executed by his pro-Iranian captors in Lebanon, had hoped to come to MIT when his assignment in Lebanon ended. Higgins wanted to head the Naval Reserve Officer Training Corps program based at the Institute.

“I have decided to ask the Marine Corps that I be stationed at the Navy Yard as the commanding officer to the NROTC at MIT in Cambridge,” Higgins wrote Suzanne Berger, head of the Department of Political Science, in January 1988. The letter was written one month before Higgins was abducted while serving as part of a United Nations peacekeeping force.

Berger and Higgins met when he was a fellow in 1986-87 at an MIT program in Washington that gives senior military and civilian officials insight into foreign cultures.

Bexley residents warned about roof

By Andrew L. Fish and Annabelle Boyd

The Office of the Dean for Student Affairs/Residence and Campus Activities Section of the ODSA said that while sanctions had been imposed on the student who threw the cocktails, “the community of a house bears some responsibility in this behavior within that community and towards in members.”

The letter, signed by Senior Staff Associate for Residence and Campus Activities Andrew M. Eisenmann ’75 and Assistant Dean for Student Affairs Steph- anie Harrington-Diggs, concluded that “given the nature of this incident, that responsibility has not been accepted by the house.”

William O. Johnson, Bexley’s housemaster, said a number of students were on the roof when the incendiaries were thrown. “It became apparent during the hearing that MIT held on the incident that these people were members of Bexley,” he said.

Harrington-Diggs said the pitch- ing of the Molotov cocktails off the roof represented “inappropriate behavior, regarding the issue of the roof.”

“Students at Bexley knew the roof was off-limits, and someone should have intervened before the roof was blocked off without any student caught on the Bexley roof wastoff-limits, and someone some students were on the roof roof, and put a lockable grating Athena Director Earll M. Orchard said. Bexley residents have to explain why they were on the roof last week. Some residents were upset that the Bexley Hall roof into the alley partitions, Johnson said. Project-Athena personnel will be here.”

“Stud- ets at Bexley knew the Office,” Orme-Johnson said. Graduate accounts must be re- stored an important McCabe to other groups to follow.”

Project Athena to be open to grad students

By Annabelle Boyd

Graduate students have full access to Project Athena in September, according to Project Athena Director Earl M. Murman. Currently, one-third of MIT graduate students have Athena accounts.

By the end of summer break, project Athena personnel will have deployed approximately 250 workstations in library and departmental clusters to facilitate the new graduate student accounts. As of the end of September, graduate accounts will be re- leased every second Saturday. Each graduate account will be provid- ed 1.2 megabytes of backed-up space for each term, as well as use of non-backed-up space. In addition, each graduate student may request limited amounts of extra backed up space.

Graduate student accounts will (Please turn to page 2)
Athena opens to graduate students

The Student Center Athena has received new workstations in anticipation of the increased demand from graduate students. (Continued from page 1)

The book program was added to freshman orientation three years ago in an effort to get incoming students to think about social and political issues. MIT's choice of homelessness to be this year's issue has generated some controversy because of the Institute's strained relationship with the city's homeless and their advocates. The $250 million University Park development on the Institute-owned Simplex site has particularly drawn fire from critics who allege that the project ignores the city's housing needs.

This is the third year in a row that MIT has sent a discussion book to the incoming class. Last year's selection was Beloved, Toni Morrison's Pulitzer-Prize-winning novel. In 1987, freshmen received Professor Leo Marx's 'The Machine in the Garden, a study of the impact of industrialism on American life and values.

The Undergraduate Academic Support Office in conjunction with a student committee will mail a copy of Rachel and Her Children, Jonathan Kozol's story about homelessness, to each incoming freshman. Discussion groups during Residence/Orientation Week will focus on the book and on the issue of homelessness.

The book on homeless sent to freshmen

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**World**

Higgins dead, FBI concludes

The Federal Bureau of Investigation has reportedly con-

cluded that Marine Lt. Col. William Higgins is dead. A

Pentagon official said analysts now believe the body

shown hanged from a rope in a videotape released by

Lebanese extremists is that of Higgins. According to

sources, pathologists who examined the tape could not

determine how or when Higgins died.

Higgins was abducted in South Lebanon in 1987 where

he was in command of a United Nations peacekeeping

force. A week ago the group holding Higgins claimed to

have hanged him after Israel refused to release an

abducted Marine colonel.

President Bush remembered Higgins during ceremonies

yesterday marking the 200th anniversary of the old War

Department. Bush, his voice choked by emotion, said

Higgins is a "symbol of courage" for all American

servicemen.

Britons try out for Soviet space program

About 150 candidates are still in the running to become

Britain's first astronaut. They have started medical testing

to determine physical and psychological stamina. Finalists

are expected soon but no new negotiations have been set

between strikers and management.

Congressman's plane missing

A spokesman for Democratic Rep. Mickey Leland (TX) said

last night that it is "very premature" at this point to be worried

about his plane missing in Ethiopia. The plane carrying

Leland and his party failed to arrive at the international

airport in Addis Ababa yesterday following a "routine

flight." He added that a new long-term grain agreement

would help stabilize the trading relationship between the

two countries, and "hopefully serve as a mechanism for

additional sales." Negotiators failed to reach such an

agreement during earlier talks last year and instead extended

the 1983 version, which now will run until the end of next

year.

**US, Mexico discuss drugs and economics**

The drug war and economics are among the items on the

agenda of talks between top US officials, including

Secretary of State James A. Baker, and Mexican leaders.

The talks are expected to focus on the need for a new

program to combat drug trafficking.

At a Mexico City news conference, Treasury Secretary

Nicholas Brady also had praise for Salinas' efforts to re-

organize his country's debts.

**Shuttle launched deemed likely**

Weatherwise, chances for launching the space shuttle

on time are improving. Forecasters say there is now only a

slight chance bad weather will delay this morning's launch

of the Columbia and its secret payload. It is thought to be

a spy satellite, but the five-man crew will launch into orbit.

Columbia — NASA's oldest shuttle — is making its first

flight in more than three years.

**Nation**

Phone strike affects 15 states

Callers in 15 states seeking operator or directory assis-

tance are likely to wait longer than usual for service.

One-hundred-fifty-seven thousand workers are on strike

against three regional phone companies. The stoppage has

apparently affected some repairs and installations, as

well. Heavy business phone use on this first full day of

the strike has reportedly caused the delays. Informal talks

are expected soon but no new negotiations have been set

between strikers and management.

Utah to fund cold fusion

Cold fusion is not getting the cold shoulder in Utah. A

state panel has voted to release $4.5 million to the Univers-

ity of Utah for research into the phenomenon. Two

chemists at the school claim they have sustained a fusion

reaction at room temperature. But the scientific

community has been generally skeptical.

NYC recognizes unmarried couples

Unmarried couples now have official status in New

York City. Mayor Edward Koch has declared that city

workers who have lived together at least a year with an-

other unmarried adult will be recognized as "domestic

partners." That entitles them to the same bereavement

benefits as other unmarried adults.

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agreement during earlier talks last year and instead extended

the 1983 version, which now will run until the end of next

year.

**Sports**

Rose asks for court delay

Attorneys for Cincinnati Reds manager Pete Rose have

asked a federal judge to delay scheduled August 17 meet-

ing between Rose and baseball commissioner Bart

Wray, a former US District Judge. The hearing was to

take place yesterday in Columbus, Ohio. The Rose case

is one of many that will pit the US government against

three regional phone companies. The stoppage has

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the 1983 version, which now will run until the end of next

year.
Institute should improve access for the handicapped

(Editors note: The Tech received a copy of this letter to President Paul E. Gray '54.)

Dear President Gray,

I am a student worker in the MIT Libraries Acquisitions Department. On Thursday, July 20, I had to deliver a bundle of computer printouts on a handtruck to Dewey Library. I planned on using the handicapped access ramp to enter the building, assuming that it could be easily located. When I reached the building, however, not only was I unable to find the ramp, but no one I asked seemed to know how to enter either. Finally, someone suggested using the ground entrance on the east side of the building. Upon going through the door, I discovered that I would have to go down a flight of stairs to reach the elevator. I was forced to leave the cart behind and carry the printouts the rest of the way. Although I was not terribly inconvenienced, I realized the difficulty this would pose to a handicapped student.

After I left the building (again with the cart) and walked through the parking garage to Sloan and Dewey, I saw what must be the handicapped access ramp—a set of double doors and ramps hidden behind a tall concrete slab. Even if I had known the entrance was located in the garage, I would have had a hard time finding it, even if I knew that it could be easily located. People in wheelchairs cannot carry their chairs across the grating as I carried across the cart.

When I returned to work, concerned about this problem (and the problem of the Sloan entrance, located in the same garage in an area marked "deliveries here"), I called the Information Office to voice my frustration. I was transferred to the Planning Office, where I repeated my story and was again transferred, this time to the Physical Planning Group. The woman who took my call was polite, saying that she was aware of the problem. Her office had once researched the access method for a handicapped student who had to use the library. When I asked her why there had not been any sort of signs posted to help the handicapped student who had to use the library. When I asked her why there had not been any sort of signs posted to help the handicapped student who had to use the library.

I do realize that the Physical Planning Group is willing to re-search routs for MIT's handicapped students, and I am certain that MIT has a guide to handicap accesses for its students. However, I am concerned that a visitor to our campus would not know where to get that kind of help. Posting signs with arrows and pointing a pathway over grating would be an inexpensive and quick way to show guests that MIT believes in equal access to all.

Paula Cucurullo '91

Editorial and letters policy

Editorials, marked and printed in a distinctive format, are the official opinion of The Tech. They are written by The Tech’s editorial board.

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

The Tech welcomes letters from its readers. All letters are subject to editing and are published solely at the editor’s discretion. Authors must sign their letters and include their phone number, and MIT affiliation, if any, for verification. Letters should be kept under 500 words. The Tech publishes letters anonymously only in rare circumstances at the editors’ discretion. Bring letters to The Tech’s office on the fourth floor of the MIT Student Center or send them to Letters to the Editor, The Tech, F.O. Box 39, MIT Branch, Cambridge MA 02139, or to tech@postbox.com by interdepartment mail.

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"Young Einstein" was released last December in Australia, where it rivalled "Crocodile Dundee" and "Star Wars" in box office popularity. This isn't surprising, considering how thoroughly Australianized the film is. (For starters, Einstein is born in the backwoods of Australia.)

At a press luncheon last April, though, Serious acknowledged that he wanted to relate to all possible audiences. Consequently, he employs flashy special effects, dazzling scenery, cartoonish sound effects, wild stunts, and a fantastic soundtrack (ranging from lockdown to classical music). Unfortunately, this strategy makes the film only marginally satisfying for any particular audience type. There are many scenes that are overly drawn out or simplistic, and others have a complicity that seems out of place in a screwball comedy.

Unquestionably, the film's plot (or rather, the lack thereof) is a drawback. The blatant disregard for all historical facts and common sense strips all seriousness (no pun intended) from the movie. On the other hand, certain themes dreamed up by Serious (such as Einstein's romance with Madam Curie or the descriptions of various scientific theories) are carefully developed in the manner of a drama. But the pace of the film varies wildly, and the lack of continuity from scene to scene is unsettling.

Any advance description of the storyline would detract from the comedic shock value of the film. Even an exact historical knowledge of the details of Einstein's life has given no indication of the countless plot twists. Similarly, the only purpose of the acting is to create unbelievable characters personifying the extremes of human behavior. Stereotypes and anachronisms abound.

If the viewer is able to throw all dependency on reality to the winds before entering the theater, then "Young Einstein" might be very enjoyable. The camerawork is superb, and the reputed Australian accent is appealingly photographed. The soundtrack, which was platinum in Australia, is first rate, except where it is eclipsed by inane sound effects. The stunts are all performed by Serious himself, and the sequences are amusing in their impossibilities. But although the jokes and plot can be very funny at times, the audience spends more time laughing at the film than with it.

Film explores terminal illness with integrity, intelligence

HERSCHENSCHIMMEN [MIND SHADOWS]

Directed by Heddy Honigmann.

Screenplay by Heddy Honigmann and Otaker Votocek.

Based on the novel by J. Bernlef.

Starring Joop Admiraal, Marja Kok, and Melanie Doane.

Playing tomorrow at 6 am and 8 pm at the Museum of Fine Arts.

By MANAVENDRA K. THAKUR

H erschenschimmen ("Mind Shadows") does not provide its audience with any easy escape. The whole film is dedicated to portraying the twilight years of Maarten and Vera Klein, an elderly Dutch couple living in a hospital, where Maarten develops Alzheimer's disease — a mental affliction that causes premature senility — and his wife Vera (Marja Kok) has to take care of him and learn to cope with the strain and difficulties that enter their life. Despite some problems in the film's construction, the sheer power of this material forces its viewers into stark confrontation with human mortality.

Joop Admiraal, who plays Maarten and whose mother in real life suffers from the disease, gives a performance that is the bedrock anchor of the film's success. He brings home the full impact of Alzheimer's disease on an aging brain, drawing the viewer into the world of Maarten, a man with mental nos assorts and discontinuities. He also convincingly portrays a spectrum of symptoms that range from Maarten's incipient absentmindedness to his paranoid tendencies when he finds himself in a nursing home at the end of the film.

The performances of the other actors, however, range from the merely adequate to downright problematic. On the one hand, Marja Kok's portrayal of Vera does not do justice to the role, though it is clear that the sad and difficult direction her life has taken. On the other hand, Rick Collins' role as the owner of a bookstore calls for him to be onscreen for only a few moments, but these moments are enough to make him an effective foil to the main characters. Perhaps these lapses can be ascribed to elements of regional filmmaking context pop up from time to time in the film.

For the most part though, the other actors don't shine because the script simply doesn't allow them to do so. Melanie Doane, for example, is a beautiful young Canadian actress making her feature film debut. She plays Phil Taylor, a live-in nurse hired by Vera to take care of Maarten during the day. The role of Taylor, as provided by the screenplay, is too limited to allow Doane to exercise any acting talent she may possess. The same goes for other characters, most of whom are characteristically overwhelmed by Maarten's persona and story.

That is why director Heddy Honigmann's strong focus on Maarten is such a mixed blessing: The other characters are not very satisfying because they are not fully articulated characters in their own right. They exist primarily as foils for Maarten's, and the acting is to create unbelievable characters personifying the extremes of human behavior. Stereotypes and anachronisms abound. Nevertheless, Honigmann's direction is good enough to bring the issue of Alzheimer's disease to the screen, and she has done so with sensitivity, intelligence, and care. In particular, she has coupled Admiral's starting performance with the inherent power of the film's subject matter. Considering that this project was markedly different from any that Honigmann tackled before (her background is in short, experimental films), her direction of this film is enough to raise hope for her future efforts. One can only admire the integrity of a filmmaker who willingly takes on a topic with as little popular appeal as Alzheimer's disease.
COMMUNITY THEATER CARRIES ON GILBERT & SULLIVAN CRAZE

RUDDIGORE
By Gilbert & Sullivan
Presented by the MIT Community Players
Directed by Ronni Marshak
Kresge Little Theatre, August 4-6, 10-13 and 17-19.

By KATIE SCHWARZ

A N EXUBERANT GILBERT AND SULLIVAN extravaganza would be a refreshing distraction from the dog days of August. Unfortunately, Kresge Little Theater just can't accommodate the huge, entire-cast-prancing-around-the-stage numbers I expect from Gilbert and Sullivan. What this Community Players production has to offer instead is funny individual performances and a string of small funny moments coming from great attention to detail.

Whoever becomes baronet of Ruddigore inherits a curse: he has to commit a crime every day or die in agony. The Community Players have lured many Gilbert and Sullivan fanatics to the cast from outside MIT. All of the leads are good singers. The choreography was too confined space. Fortunately only a few actors are needed to sing "This- particularly with rourMd, rolling eyes and jumping-broad, rolling eyes and jumping-broad.

Richard (Spencer Klein) and Robin (Henry Kettell) reunited after Richard has been at sea.

Kawaguchi’s unimaginative images are disappointing

KAWAGUCHI/MACHOVER
Images by Yoichiro Kawaguchi.
Music by Tod Machover.
The Cube, August 3.

By JONATHAN RICHMOND

IN TOO MACHOVER WISHES TO ADVANCE his well-earned reputation as an innovator in electronic music further, he will find people of greater talent than Yoichiro Kawaguchi with whom to collaborate in the future.

Last Wednesday’s performance in the Cube, with images by Kawaguchi and music by Machover, began with a piece called Milkly. Kawaguchi’s images here wererasing in a hallucinatory sort of way. If rather lacking in imagination. But with Morphogenesis, the show turned to the grotesque, with large ugly objects and shifting tentacles coming and going across the screen as if we were witnessing early Monty Python graphics on a bad day.

Kawaguchi’s images are sometimes brash and psychedelic, but seem to come out of the 1960s and have little that is either fresh or new to offer. Aquatic themes predominate in his work, but the marine life flows across the screen with an artificially programmed facility which suggests nothing of real life. It became clear before the first part of the show ended that Kawaguchi has few ideas, and that they are all rooted in displaying technical virtuosity rather than developing artistic content.

The major item on the program was the world premiere of Flora, a collaboration between Machover and Kawaguchi. This piece is supposed to connect together the organic and the artificial, and a computer processed human voice plays a central role. Machover used the voice in dramatic ways, transforming and shaping its sound to produce a variety of quite compelling effects. The screen unfortunately offered little more than a display of more grotesquely undulating surfaces and Monty Python writhing shapes, the product of a computer hacker immersed in the cleverness of his machinery and blind to the wonders of the real world. The inventiveness of Machover’s score deserved something much better.
You're right. It's still there.

Bennie Dreams!

But it's still not safe to be here. But don't you see? Without that contraction, she's just a powerless little girl...

Excuse me... fellows...

Here goes. Stand back now.

Go here...

Benjie, tell me once again. Let's call it a great big rip here.

Don't you see if we fell in the hole, she'll never be able to get her scooter out...

With the scooter stuck in the hole, we have a chance for a relatively normal childhood... we can grow up in peace... we can...

Concentrate? Yeah, use the opportunity. Set your life in order. I've got no directions. I've got to drive this... before...

Eh, Mr. Jones. I'm trying to clean up my room. What do you want to give me a hand?

Well, uh...

Yeah... um...

Hey, robot - get a job!

Aw, put a plug in it. Iron-breath!

Joe's Appliance Repair

What a sicko! How could he even say such a thing? Gee. Suddenly I don't feel so...

Hey, robot. Get a job!

I sure hope the boss is at lunch.

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Joey, I don't know about you but I'm going to grab my best stuffed. This reminds me. Pack back and watch Seagram's Street!

One more time. Today...