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## in the news

### INSIDE

The Boston Symphony Orchestra began last weekend what looks like another fine winter season.

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*The Boys from Brazil*, a new movie starring Gregory Peck and Laurence Olivier, deals with cloning and Nazism in a fashion that is sure to be remembered when the Academy Awards roll around.

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The MIT Women's Rugby Team continues undefeated with a tie in the third match of the season.

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### WEATHER

Generally dismal weather in store for Cambridge today. Mostly cloudy with scattered thunderstorms embedded in a wide area of lighter rain. Highs today in the upper 50's. Clearing tonight with a low near 49. For Saturday, just a few lingering clouds with northerly winds and cool temperatures. Highs Saturday only in the middle 50's. Cool Saturday night with lows in the mid 40's. For Sunday, fair and cool. Highs in the 50's, lows near 40. Rain probability near 100% today, 50% tonight, 20% Saturday and 0% Sunday.

### EXCERPTS

In juxtaposition with this report on unionization was the organic chemistry class story. In this particular organic class the students had the right to select when the exams would be scheduled, as long as they scheduled three allowing for the semester's material to be completely covered.

It was not until late in the semester, around midway through, that someone made a motion to schedule an exam. Heated discussion ensued during which alliances were formed and stands on the issue were determined by class (academic not economic) schedules. The decision was put off many times for flimsy reasons, and the first exam has yet to be scheduled.

At one point during the debates one woman suggested to the professor that he set a date for the exam because the class could not come to an agreement. When you give people a democracy, they always want someone else to make the decisions for them, he responded.

— Jerry Rogery  
UMass Collegian

## Grading proposal opposition seen

By Kent Pitman

The Committee on Educational Policy (CEP) will "strongly support the effort of the Grading Committee to improve the clarity and quality of grading but . . . not support the actual proposals" at the upcoming faculty meeting,

tion, the first proposal, the vote was more divided, but by a majority vote it was decided that the CEP would "not support" this motion either.

The CEP will recommend that the grade definitions suggested by the Grading Committee be trun-

'79, the meetings organizers.

Hakala explained that hundreds of posters had been distributed about the campus advertising the event. "Maybe the rain had something to do with it but . . . I'm really disappointed."

He expressed his belief that, "A lot of students are confident that these proposals will be beaten and that they don't have to involve themselves in it. . . ."

Things are not that sure, Hakala emphasized. He said that he had talked with many faculty members last year who had been unsure of whether or not to vote in favor of the new grading proposals, and had finally

decided to oppose it since the students were so strongly opposed to the changes.

Student opposition to the grading proposal changes is about 90 percent according to a survey taken at the end of last year. Hakala pointed out that students this year have been very apathetic toward such issues, and that if this trend continues, the grading proposal changes could pass virtually unchallenged.

The faculty will vote on the grading proposals on Wednesday, October 18 at 3:15pm. Any member of the MIT community may attend that meeting as an observer.

"A lot of students are confident that these proposals will be beaten and that they don't have to involve themselves in it. . . ."

Professor Robert Hulsizer told *The Tech* yesterday.

The Grading Committee's proposals for the changes in the grading practices at MIT was a key topic of discussion at yesterday's CEP meeting.

According to student CEP member Brian Rossini '79, there was an overwhelming majority of the members in favor of a motion that the CEP "not support" the second proposal of the committee which would place grade distributions by subject on students' grade reports, and there was similar support for a motion to "oppose" the third proposal which dealt with the placement of cumulative grade distributions on the grade card.

On the issue of grade redefini-

cated after the first short description, resulting as simply: "exceptionally good performance," "good performance," "adequate performance," and "minimally acceptable performance."

Rossini commented that he felt a sense of compassion among the CEP members for all the hard work done by the Grading Committee in the last year, and that this might have induced a certain amount of reluctance in the CEP about rejecting all of their proposals.

The UA Student Participation in Institute Affairs (SPIA) Committee held a meeting Wednesday to discuss these same issues, however only 12 students showed at the actual meeting other than Alfred Geller '79 and John Hakala

## Protein work wins Schimmel award

By J. G. Harrington

Dr. Paul Schimmel, a professor of biochemistry and biophysics, received the Pfizer Award in Enzyme Chemistry at the annual meeting of the American Chemical Society on September 12 for his research in protein synthesis. The award is given for outstanding research accomplishments by a biochemist under forty years of age.

In an interview, Schimmel explained that the award was really given for two separate accomplishments, both in protein synthesis. The first area of research concerned mechanisms certain enzymes use to correct mistakes in protein synthesis. Schimmel's team published the basic papers in this area, and then moved on to the second area, the problem of recognition. He explained that some proteins have the ability to distinguish between different types of one nucleic acid,

transfer RNA, with great accuracy. Schimmel studied how these molecules, which he described as "wizards" at differentiating between transfer RNAs, bind to these RNAs, and which parts of the RNAs they sensed in order to recognize them.

Schimmel started his work on the correction apparatus in 1969, and moved on to the recognition problem in 1972. His work on recognition continues now, along with research in other areas.

When asked how he got involved in this work, Schimmel said that after completing seven

months of medical school he decided that he would rather get a PhD. After doing some post-doctoral theoretical work in physical chemistry, he came to MIT to bring a more molecular approach to biochemistry. He found the area of protein synthesis to be one with opportunities for basic research, as well as one in which he could apply a more molecular approach.

Schimmel said he was surprised to hear he had won the award. He explained that when he received a phone call from the editor of a journal he works on, he expected

it to be about work for the journal, but to his surprise it was about the award instead. Schimmel also stated that the award, which has been won by many who went on to receive Nobel prizes, "would never have come to me without graduate students." He explained that most of the actual work was done by graduate students.

Presently, Schimmel is engaged in gene regulation research, as well as continuing his recognition work. He also teaches 5.64J (7.71J), a course in biophysical chemistry.

## Department approaches related

By Lenny Martin

*Editor's note: This is the second article in a three-part series on MIT Department Heads. In this article, the department heads discuss the special characteristics of*

*their departments.*

"The big thing about our department is the emphasis on fundamentals," stated Professor of Electrical Engineering and Computer Science Gerald Wilson

'61, one of many department heads who have told *The Tech* what they think sets their departments apart from others.

Samuel Jay Keyser, Head of the Department of Linguistics and Philosophy, called combining linguistics and philosophy into one department "a unique experiment," and one that is working extremely well. "It's exactly the kind of visionary move you might find at a place like MIT," he added. "The merger is a very, very pleasant one."

Leaders in MIT aeronautics and astronautics have traditionally been leaders in the aerospace industry, noted Jack Kerrebrock, Head of the Department of Aeronautics and Astronautics.

Herbert Richardson '53, Head of the Department of Mechanical Engineering, recalled that the Engineering Internship Program grew, in a sense, out of a recommendation made by his department. The program combines

## Dance Club runs disco classes

By Michael Taviss

"If stayin' alive means gettin' down, then gettin' down is where I'm at!" So spoke Zonker Harris, one of the Doonesbury crowd, as he made his way to the famed Studio 54 in New York City to strut his stuff. Zonker is not the only one by far who has caught boogie fever. If the popularity of the movies *Saturday Night Fever* and *Grease* means anything at all, several thousand people of all ages and all backgrounds have also caught the fever.

These thousands include more than 250 students on the MIT campus who would like to learn more about how to disco. Due to such popular interest the Ball-

(Please turn to page 5)



Two sections of 40 students learn disco dance movements every week in classes sponsored by the Ballroom Dance Club. Kelley Gamble, the club's president, plans to schedule classes next term. (Photo by Robert Nathaniel)

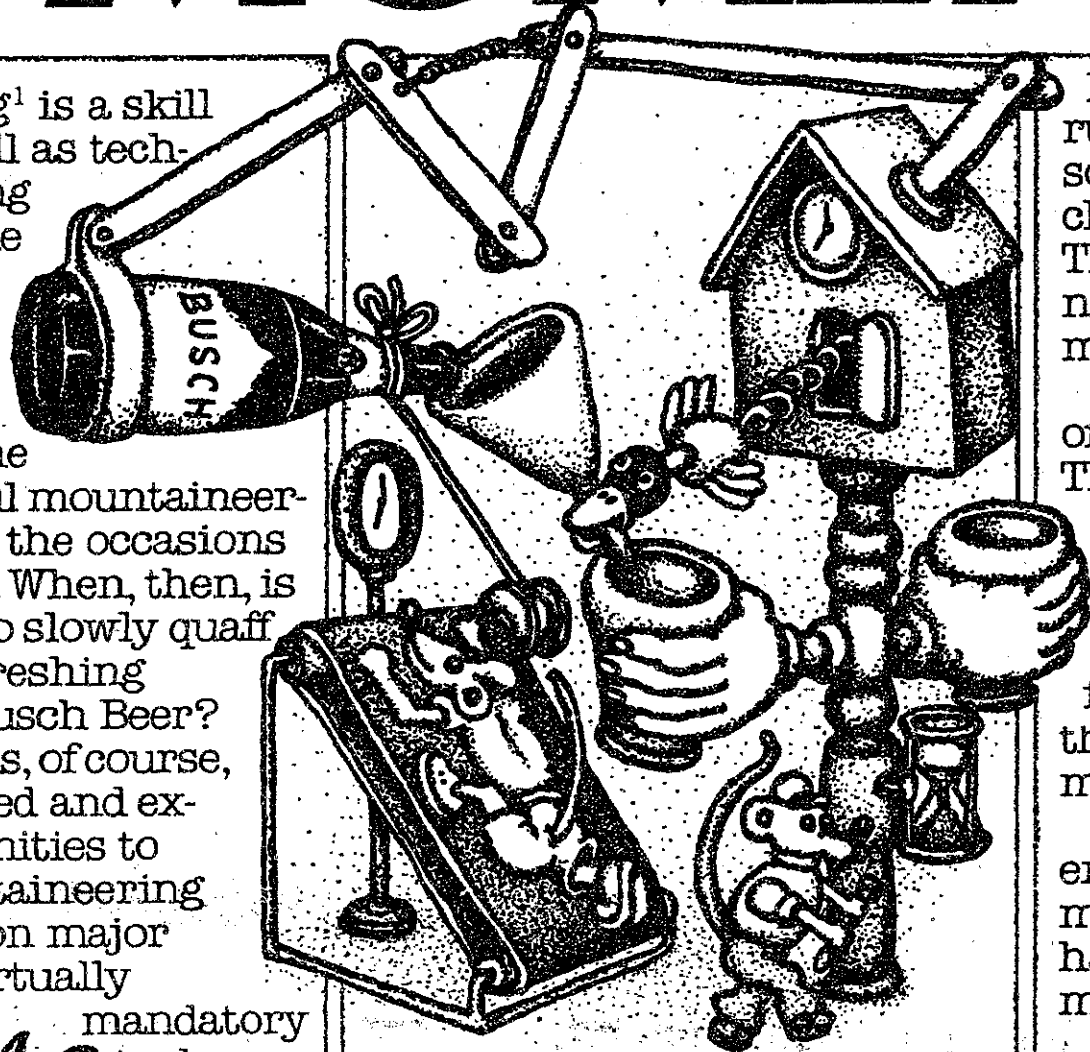
(Please turn to page 3)

## Mountaineering #4.

# THE OPTIMUM MOMENT

Mountaineering<sup>1</sup> is a skill of timing as well as technique. The wrong moment, like the wrong method, marks the gap between amateur and aficionado. So the key to successful mountaineering is to choose the occasions wisely and well. When, then, is it appropriate to slowly quaff the smooth, refreshing mountains of Busch Beer?

Celebrations, of course, are both expected and excellent opportunities to test your mountaineering mettle. Indeed, on major holidays it is virtually

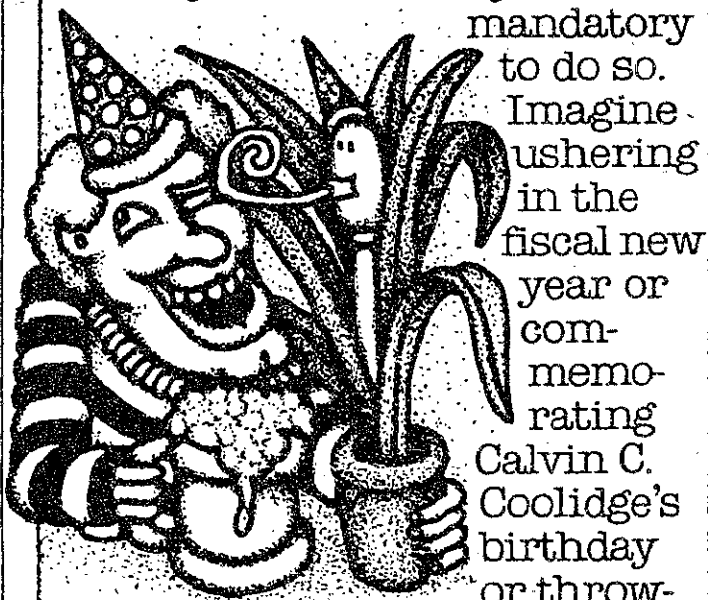


mandatory to do so. Celebrations, of course, are both expected and excellent opportunities to test your mountaineering mettle. Indeed, on major holidays it is virtually

mandatory to do so. Similarly, the ambience of an athletic afternoon (e.g. The Big Game) is another ideal moment. Downing the mountains elevates the morale of the fan and, hence, the team. Therefore, if you care at all about the outcome, it is your duty to mountaineer.

When should one not enjoy the invigoration of the mountains? Here, you'll be happy to learn, the list is much briefer.

Mountaineering is considered declassé with dessert, improper during judicial proceedings and just plain foolish while crop dusting around power lines. Otherwise, as the hot-heads of the sixties used to say, "Seize the time!"



Imagine ushering in the fiscal new year or commemorating Calvin C. Coolidge's birthday or throw-

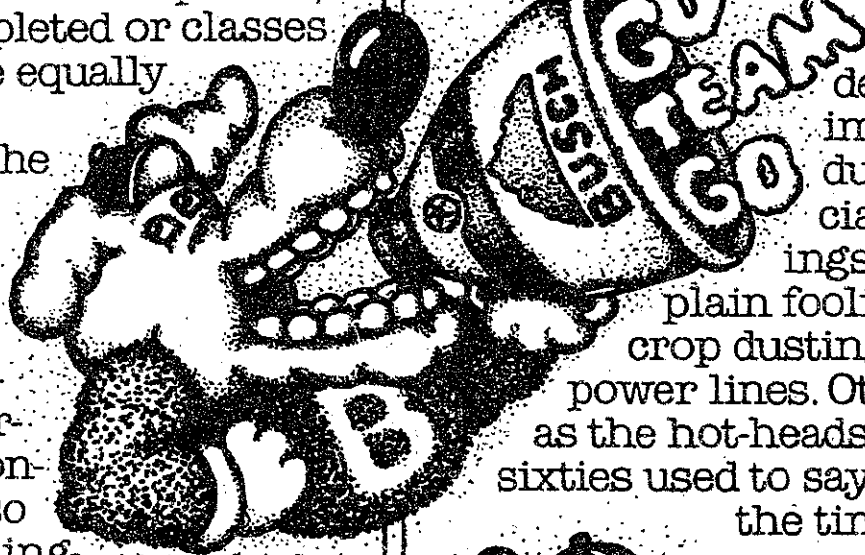
ing caution to the wind during Take-A-Sorghum-To-Lunch-Week without the benefit of Busch. A disturbing prospect at best.

On the other hand, not every event need be as significant as those outlined above.

Small victories like exams passed, papers completed or classes attended are equally acceptable. Remember the mountaineer's motto: matriculation is celebration.

Interpersonal relationships are also

meaningful times. There are few things finer than taking your companion in hand and heading for the mountains transcending the hum and hum-drum in favor of a romantic R & R. Naturally, couples who share the



<sup>1</sup>Mountaineering is the science and art of drinking Busch. The term originates due to the snowy, icy peaks sported by the label outside and perpetuates due to the cold, naturally refreshing taste inside. (cf. lessons 1, 2 and 3.)



Don't just reach for a beer. **BUSCH** Head for the mountains.

# MIT students are enthusiastic over disco

(Continued from page 1)

room Dance Club is sponsoring a series of disco lessons which are now being given each week in the Sala de Puerto Rico by dancing instructor Randy Deats.

Kelly Gamble '79, president of the Ballroom Dance Club organized the lessons. "I was approached by Tom Holton G with the idea and we decided to give it a try. We had about 280 people

show up at the open class," she said. "We took an exactly even class of 40 men and 40 women. Next term Randy has said that he would be perfectly willing to teach more sections and even advanced sections." Those 80 people, who were admitted on a first come, first served basis, are split into two sections of 40.

Deats, who gives instruction in ballroom, latin and disco danc-

ing, said that "there are no formal qualifications for disco, or any other type of dance instructor. I've been teaching ballroom dancing for five years. There is a real parallel between Latin American dances and disco." He added that the class is going well, and that "people are picking it up very quickly."

The students are apparently having fun while they learn. "I think it is one of the most painless ways to learn to dance," Liz Moberg '80 said. "You can pick disco up from a friend," she continued, "but you don't learn all the movements and finer nuances

of dancing that way." She thought that "the guy who is teaching us is an excellent teacher." Jill Shirley '80 agreed. [His] teaching style is very amusing and he keeps the class's interest up."

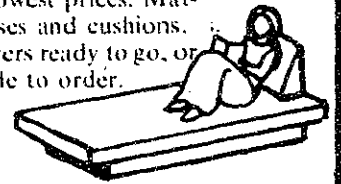
Shirley also said, "I'd like to go to a disco now that I know how to dance." Other students had similar desires, and some are planning trips to Boston's better discos in a few weeks time.

The general concensus is that the classes are an excellent idea. Gamble remarked that they will almost certainly be continued in the future.

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## news roundup

### World

**Pope paid respects** — An estimated 100,000 people attended a funeral Mass for Pope John Paul I on Wednesday outside Saint Peter's Basilica in Vatican City. A closed conclave of 114 cardinals to elect a new Pope begins October 14.

### National

**ERA makes progress** — The U.S. Senate rejected on Wednesday a proposal that would have allowed state legislatures to reverse their votes on the proposed equal rights amendment to the US Constitution. Further, the Senate was expected to join the House today in approving a 39-month extension of the ratification period. ERA would then need the support of three more states by June of 1982 to pass.

**700-page bill fails** — The House killed a comprehensive US criminal code revision on Wednesday as many Representatives felt they had too little time in the current session to debate the legislation. Senator Edward Kennedy, the bill's main sponsor, said he would try to get it passed next year.

### Local

**Democrat defects from camp** — Barbara Ackermann, defeated by Edward King in the Democratic primary, has decided to support Republican gubernatorial candidate Francis Hatch Jr. Ackermann blamed differences in principles and philosophy of government between herself and King for her Wednesday announcement.

— Lenny Martin



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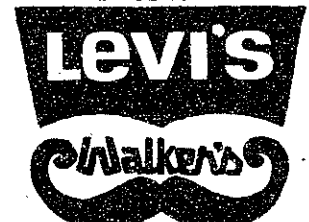
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# opinion

## MIT's acronyms are letter perfect

By Bob Wasserman

It had been a hard night for Jim, class of '80, and it was almost 3am when he drifted off to sleep. His repose was not to be restful, though. He soon began to dream. . .

"I'll never get this problem done," thought Jim, "I guess I should take it over to my TA and see what he can do for me."

Jim walked over to the CAES building and approached the TA, who doubled as an RA. "What's your gripe?" the TA asked.

"I can't solve this problem here," Jim answered meekly.

"You're in EE&CS and you can't figure this out?" the TA growled. Seeing Jim shake his head negatively, the TA went on. "Well, what are you in? ME? CE? MS&E?"

"Anyway," he continued, "it's as easy as ABC. You just use the SAS theory, i.e., where  $F=ma$ , e.g., in the HOH molecule. QED."

"Wait, wait," pleaded Jim, "I'm lost. I can't follow all the abbreviations, and you still haven't helped me with No. 2.574b."

"I thought you were an AI student, Jim," said the TA. "Well, maybe you should grind it out on a PDP or an IBM. Why don't you go over to the IPC right now, or maybe talk it over with the SIPB and use the CTSS."

Jim gasped. "I can't figure out all the acronyms. You're giving me the run-around."

"You've really got a serious problem, then," said the TA. "You better go over to the DSA office."

Fortunately, the TA pointed the way to Jim, who walked across Lobby 7 to the office.

"Yes, can I help you?" a woman in the office asked Jim. "Oh, you're a freshman," she observed incorrectly, "you want to go to the OFA, which used to be the FAC."

"No, no," answered Jim, "I just . . ."

"You're on the IFC, then. Aren't you in LCA, or is it TEP, or TDC? Oh no, you're in the NRSA, aren't you?" she concluded.

"That doesn't matter," cried Jim, "I just have a little question."

"Here's the DSA now," said the woman, "I'll see if he wants to talk with you."

Jim confusedly followed her in and sat down next to the DSA.

"Hello, Jim," the man said reassuringly, "It seems as if you've got a little problem here." The man thought further. "Have you considered going into the ESG? Or maybe the JYA program might be just the thing for you?"

"Huh?" queried Jim.

"Well, anyway, IAP is right around the corner. For the meantime, you should consider joining one of the student activities. They might just be the thing you need."

Hmm, Jim thought, that might be good. Maybe something like football or drama.

"You look interested, Jim," the man observed. "Great!! I'll get you in touch with someone in the ASA right away. There are some really good extra-curriculars, like APO, SCC, TCA, and even MITSFS."

"Save me, save me," groaned Jim, "I just want something simple. I can't understand all the letters."

"Your problem is graver than I thought" said the man sternly, "I better send you to the Chairman of the CAP. He'll know what to do with a student who doesn't like acronyms."

Dazed, Jim finally stumbled into the office of a scholarly man, though younger than he had imagined.

"We here at the CAP empathize with you, Jim. We're trying to clarify the meaning of certain letters ourselves. But acronyms are an American way of life. Why, such great men as FDR, JFK, and even LBJ believed in abbreviations."

"But, but, there's just too many of them. I can't follow any conversations around here at all," complained Jim.

"Jimmy, you'll have to accept these things. You're not at any old college, like UCLA or RPI, you know. You are attending M-I-I!!!"

"IHTFP, IHTFP, IHTFP. . . ." muttered Jimmy under his breath when he was suddenly shaken awake.

"Jim, buddy, wake up, you must have had a nightmare," said his roommate. "Are you hungry? You slept through breakfast already, but I can make you some lunch."

"Wow, I'd love something to eat," replied the much-relieved Jim, "what've you got?"

"Alphabet soup," replied Jim's friend.

"No thanks," said Jim.

*Editor's Note: In case you had trouble following Jim's long abbreviated odyssey, her's a glossary:*

ABC: (we hope you know these)

AI: first-rate

APO: Alpha Phi Omega, National Service Fraternity

ASA: Association of Student Activities

CAES: Center for Advanced Engineering Study

CAP: Committee on Academic Performance

CE: Civil Engineering

CTSS: Compatible Time-Sharing System

DSA: Dean for Student Affairs

EE&CS: Electrical Engineering and Computer Science

e.g.: *exempli gratia*, for example

ESG: Experimental Study Group

FAC: Freshman Advisory Council

FDR: Franklin Delano Roosevelt

HOH: hydrogen hydroxide

IAP: Independent Activities Period

IBM: International Business Machine

i.e.: *id est*, that is

IFC: Inter-Fraternity Council

IPC: Information Processing Center

JFK: John Fitzgerald Kennedy

JYA: Junior Year Abroad

LBJ: Lyndon Baines Johnson

LCA: Lambda Chi Alpha

ME: Mechanical Engineering

MITSFS: MIT Science Fiction Society

MS&E: Materials Science and Engineering

NRSA: Non-Resident Student Association

OFA: Office of Freshman Advising

PDP: Programmed Data Processor

QED: *quod erat demonstrandum*, which was to be demonstrated

RA: Research Assistant

RPI: Rochester Polytechnic Institute

SAS: Side-Angle-Side

SCC: Student Center Committee

SIPB: Student Information Processing Board

TA: Teaching Assistant

TCA: Technology Community Association

TDC: Theta Delta Chi

TEP: Tau Epsilon Phi

UCLA: University of California at Los Angeles



## feedback

## MIT: overcrowded but worth it

To the Editor:

I wish to respond to Mr. Wasserman's comments on the overcrowding in the housing system. I am a sophomore. My first semester, I had a double in East Campus. My second semester, I had a single there. Therefore, I cannot really speak for those who live in crowded rooms. But I think I may speak for those who would have liked to come to MIT, but were not admitted. Many of them, and I, would gladly have lived in crowded conditions if it meant that we could have the education and opportunity which is here. Therefore, Mr. Richardson is to be praised for admitting as many students as possible. If I were living in a crowded room, I could always go to the library to study. If my roommates partied or talked or played the radio, and kept me from sleeping, I should be angry at them for their rudeness, but not at Mr. Richardson for admitting me or them.

I also wish to respond to Mr. Wasserman's assertion that MIT can raise more money by admitting more students. In my case, and, I am sure, in very many cases, MIT has lost a great deal of money in admitting me; I should say, MIT has spent a great deal in providing me with a very generous scholarship and loan, and work opportunity at well above the minimum wage, which I would probably be receiving if I

did the same work elsewhere. This is not to say that MIT does not gain money by admitting most students. But it would take a far more careful examination of MIT's finances than that made by Mr. Wasserman in his comments to convince me that tuition monies played a very important role in determining the number of students to be admitted.

Rather than criticizing MIT constantly for matters about which I understand very little, I have found it better to work as hard as I can to be worthy of the

honor and opportunity which MIT has afforded me. This is not to say that MIT is right in everything, or that most students should not be interested in how MIT is run. Part of our responsibility here is the betterment of MIT. Mr. Wasserman's concern for the comfort and welfare of his fellow students certainly deserves our praise and recognition. But our criticisms should be well thought out and constructive, rather than antagonistic.

Robert Purington '81  
October 3, 1978

Paul Hubbard

by Kent C. Massey



## Soccer deserves better press

To the Editor:

I was very disappointed in *The Tech's* article of Friday, Sept. 22 concerning our great win over Harvard. It was certainly one of the most outstanding varsity athletic team achievements in many years, yet it was presented as a routine one.

There were many outstanding performances in the game, but none were more crucial than goalkeeper Tom Smith's job in the goal. Besides 15 saves during the game he made the play of the day stopping a Harvard penalty kick with 1:40 left to play in the game (penalty shots are scored 90 percent of the time!). However, there was no mention of this feat in the article.

Walter Alessi  
Varsity Soccer Coach

## The Tech

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# BSO opens season with Bach, Brahms

By Joel West

The Boston Symphony Orchestra is one of the world's finest orchestras, arguably the best on this continent. In the opening concerts of their 98th season, performed last weekend at Symphony Hall, the BSO lived up to its reputation.

The program was typical of the fare offered during the symphony's 22-week winter season: one light opening piece, one post-World War II composition, and one romantic warhorse from the concert literature. In this case, the pieces were J.C. Bach's *Symphony in E* for double orchestra, *A Symphony of Three Orchestras* by Elliot Carter, and Brahms' *Piano Concerto No. 2*, featuring pianist Peter Serkin.

The Bach was written in the 1770's while J.S. Bach's eldest son was in London. This work is that of a mature J.C. Bach, contemporary with some of Mozart's earlier work. It is scored for two string orchestras, the first accompanied by oboes, horns and bassoons, the second joined by two flutes. The work, as played by the BSO, rests on

the strength of the strings. The BSO has an excellent string section, and this piece served as a showcase for their ability to play with unity and clarity.

The choice of the piece itself seems inappropriate; perhaps the management or conductor/music director Seiji Ozawa himself feels that he should conduct 17th and 18th century music to maintain his credentials in the musical world. However, the 60-odd string players totally overwhelmed the 2 flutes, 2 oboes and harpsichord during the tutti passages, allowing the winds to be heard distinctly only when the strings exhibited great self-restraint during a few wind solos. And there is no way that the 17 Violin I's could simultaneously execute a trill with the precision of 8 or 10 equally talented violinists.

Elliot Carter (1908-), a student of Walter Piston and Nadia Boulanger, has to rank as one of this country's best-known living composers. Best known for his String Quartet No. 1, Carter was one of six composers commissioned in 1976 by the National Endowment for the Arts to write



works for the New York, Boston, Philadelphia, Cleveland, Chicago, and Los Angeles orchestras. Like most twentieth-century composers, Carter makes liberal use of percussion — vibraphone, chimes, xylophone, marimba, anvil, tam-tams, and triangle are but a few of the various instruments played by the three percussionists.

The performance of such a contemporary work must be criticized side-by-side with the work itself. Beginning with the sheen of the high violins, Carter shows himself a master of orchestral texture and color. However, in terms of structure and form, Carter's piece left the audience desiring something more easily comprehended; their restlessness during the piece was followed by polite applause. Emanuel Borok, the assistant concertmaster, was given the opportunity to display his fine talents during several solo passages written for the principal violinist of Orchestra II. And, as usual, Seiji Ozawa showed himself to be one of the most capable conductors of modern music.

In the Brahms, the string section again

played with remarkable clarity for their size. Ozawa and the BSO do an excellent job with Brahms' symphonic works, as demonstrated last year with Symphony No. 3 and last weekend with Piano Concerto No. 2; one can hope that Deutsche Grammophon will have them record the symphony cycle after the BSO's performance of the 4th this year.

Peter Serkin, the 31-year-old son of Rudolf Serkin, has received frequent critical acclaim since his debut 19 years ago at the Marlborough Music Festival. His tender and sensitive performance of the Brahms was excellent at times, notably at the opening of the fourth movement. However, his interpretation of the work seemed at odds with Ozawa and the orchestra during most of the work, lacking the power and presence necessary for the soloist to maintain equal footing with such awesome forces.

The BSO continues its season this afternoon and tomorrow evening with the Fauré *Requiem* and Messiaen's *Trois Petites Liturgies*.

Klavier



## Girl Friends: A compelling study



Susan Weinblatt (Melanie Mayron), left to fend for herself, wanders through New York City.

**Girl Friends**, a Warner Bros. release, starring Melanie Mayron, Anita Skinner, Eli Wallach, and Christopher Guest; produced and directed by Claudia Weill; now playing at the Sack Pi Alley theatre; rated PG.

By Al Sanders

When a young person is suddenly confronted with the situation of having to face the world alone for the first time, it is a frightening experience. Several films have explored this topic, usually involving young men fresh out of college, as in *The Graduate*.

It was movies such as these that gave Claudia Weill the inspiration for *Girl Friends*. Already acclaimed as a producer of documentaries, she originally set out to film a 30-minute short subject. As she described it, the idea was to make "sort of a female equivalent to *The Graduate*."

However, after fourteen months of frantic shooting schedules and the continual trauma of trying to raise money, the project evolved into a full-length feature. Through even more determination, she was able to get a major distributor, Warner Brothers, to pick it up.

With these inauspicious beginnings, *Girl Friends* must have something going for it, to achieve major release status. It does, namely a very creative filmmaker in Ms. Weill and some memorable performances by some less than well-known actors.

Despite the dominance of women in the film, on both sides of the camera, the film should not be thought of strictly as a "woman's film." This was not the producer's intent. *Girl Friends* portrays emotions that both sexes can relate to.

The story revolves around Susan Weinblatt (Melanie Mayron), a struggling photographer who is forced to live alone for the first time in her life when her roommate, Anne (Anita Skinner) decides to get married. Although outwardly happy for Anne, Susan somewhat selfishly feels betrayed by her.

Such feelings place a strain on their relationship, creating a deeper and deeper rift between them. Susan comes to admire the security of Anne's married life while Anne similarly envies Susan's newfound independence.

During a climactic confrontation these inner thoughts come out into the open.

Only then are Susan and Anne able to become true friends, even more so than at the film's beginning.

Accompanying Susan's growth in maturity is a growth in personal confidence achieved via an equally rocky road. This road takes her from photographing bar mitzvahs and weddings up to her first display of work at a gallery.

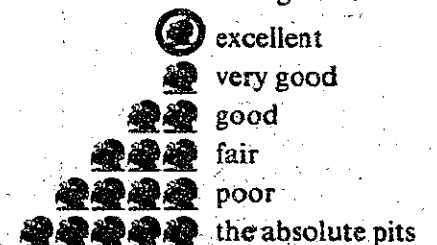
Along the way, Susan gets involved with several interesting characters. Among them are Eli Wallach as a fatherly rabbi who proves to be anything but a bedrock of emotional security, Amy Wright, portraying a spaced-out hitchhiker who becomes Susan's temporary roommate, and Christopher Guest as a boyfriend of Susan's whose sense of humor helps make up for his self-centered tendencies.

*Girl Friends* gets off to a rather disjointed start. We see bits and pieces of Susan and Anne's life together that create a mood more than tell a story. Once the film settles down it acquires a continuity that is remarkable considering how often filming was forced to stop due to lack of money.

If one must look for faults, any flaws in the movie would probably be found to stem more from its low budget, than from any poor judgment on the producer's part. However, the lack of money was not always a disadvantage. Often Weill was forced to reach way down into her bag of creative tricks coming up with scenes having much more impact than more straightforward (and more expensive) ones would have had.

Elements such as Melanie Mayron's compelling performance in a demanding role and the emotional, close-knit screenplay more than make up for the lack of visual extravaganza that movie goers have become so used to these days. With the countless number of multi-million dollar turkeys of the past few years, it is refreshing to find a low-budget gem.

The Tech's movie rating scale:



## arts cont.

# The Boys (from Brazil) are back in town

② **The Boys From Brazil**, a Twentieth Century Fox release, starring Gregory Peck, Laurence Olivier, James Mason, and Lilli Palmer; directed by Franklin J. Schaffner; now playing at the Sack Pi Alley theatre; rated R.

By David Solo

"A mystery melodrama with science fiction thrown in," is how director Franklin J. Schaffner describes his latest film, *The Boys From Brazil*. More than that, it is an archetypal suspense film. In what may be his best work to date, Schaffner has created a masterpiece that allows the audience to mesh with the characters at an intimate level.

The film is set in the present; a young investigator, Barry Kohler (Steven Guttenberg), discovers that there is an uncharacteristically large gathering of Nazis in Paraguay. The group is led by Aushwitz's "angel of death"—Josef Mengele. Mengele is portrayed by Gregory Peck as the epitome of evil, a foil for Sir Laurence Olivier's Ezra Lieberman. Kohler learns that the group, a part of an international Nazi organization, plans to kill 94 men around the world during the next 2½ years, civil servants who are in their middle 60's but who have no apparent

common denominator.

After learning of the plan, Kohler contacts Lieberman, a famous Vienna-based Nazi hunter patterned after real-life counterpart Simon Wiesenthal. Lieberman is old; in his late 60's he is no longer as active as he once was, although his mind is as sharp as ever. Skeptical at first, he is convinced when Kohler is cut off, killed by the Nazis who discovered his spying. Thus the film is launched. Lieberman has only the slightest of clues and the smallest amount of money, yet he sets out, across several continents, to resolve the mystery posed by the shreds of evidence he has collected. Why do the Nazis want to kill 94 civil servants? This is the puzzle Lieberman must solve during the film's fast-paced two hours.

Schaffner maintains the high level of excitement throughout the film without resorting to graphic violence, thereby setting up the final encounter as especially vivid. It is a film that takes itself very seriously; humor will not be found in *The Boys From Brazil*. Any laughter by the audience is nervous laughter resulting from the steadily increasing tension in the characters, the fears of Lieberman, Mengele, and Siebert (James Mason),

another prominent Nazi.

The highlight of the film is the characterizations given by some of the best actors in the industry. Gregory Peck portrays a character that is the antithesis of the usual Peck role. In every speech, in every nuance, in every action he radiates evil. Olivier's Lieberman is a more complex character. A Jew in his late 60's who has been hunting Nazis since WWII with varying success, he is now in a state of decline, barely able to afford to live. His quest for Mengele is a final effort, a part of a desire to exit in a grand finale. His character is moderated with a pragmatic view of the world, exhibiting a mixture of wise old man and noted criminologist. The supporting roles are smoothly acted by a strong cast. James Mason and Lilli Palmer (Esther Lieberman) create roles lying between the extremes of Lieberman and Mengele.

The film also marks the cooperation of two men with very successful backgrounds, Schaffner and novelist Ira Levin. Levin, author of *The Stepford Wives* and *Rosemary's Baby*, both adapted to successful films, has had this best selling novel adapted to the screen in a version he considers one of the truest adaptations of his work. Schaffner, who won an academy

award for *Patton*, has also directed *Islands in the Stream*, *Planet of the Apes*, *Papillon*, *Nicholas and Alexandra*, and several other movies. As he is considered one of the best directors in the field, *The Boys From Brazil* may earn Schaffner another Oscar.

In combining two controversial topics, Levin and Schaffner have undertaken and met the challenge of not letting the controversial nature of the topics overwhelm the plot. Cloning occupies a central position in the film which raises serious questions about the morality of the process. Nazism is depicted as a problem that has not gone away, a problem that still presents itself and will continue to do so unless society is careful.

Overall, it is a technically excellent picture. Every aspect of film making is executed with a grace and precision that makes *The Boys From Brazil* an exceptional work of art. The same abilities that Schaffner used to make *Patton* such a strong, effective film are brought to an even sharper focus in this film. Each member of the cast and crew contributes a special talent that combines to make this not only a near perfect production but a film that is likely to be prominent at Oscar time next summer.



Melanie Mayron and Christopher Guest find love and togetherness as they both search for happiness in "Girl Friends."

## happenings

### AROUND MIT

**Informal Dance** sponsored by the MIT Ballroom Dance Club, Fri., Oct. 6, 8-12pm in the Sala, admission \$1. For information call Teri Weston x5-8514 or Kelly Gamble x5-7336.

**Strat's Rat** Friday, Oct. 6. Music and dancing all night with a live DJ. Admission is free, with beer, wine, and soda available for 35 cents a glass. 8:30pm to 1am in the Sala; MIT or Wellesley ID required.

### AT THE MOVIES

**Animal Farm** Off The Wall will present a feature length animated version of George Orwell's political allegory from Oct. 4-10. For program and price information call: 354-5678.

**Start The Revolution Without Me**, The SCC MidNite Movie, Sat., Oct. 7, Student Center.

*This weekend's LSC lineup:*

**The Grapes Of Wrath** (Classic Film Series) Fri., 7:30pm, 10-250.

**Gone With The Wind** (Fri.) 8:00pm only, Kresge.

**Science Fiction Double Feature:**

**The Day The Earth Stood Still** (Sat.) 6 & 9:30pm, 26-100.

**The Time Machine** (Sat.) 7:45 & 11:15pm, 26-100.

**(Olivier's) Hamlet** (Sun.) 6:30 & 10pm, 10-250.

### IN THEATRE

**Machett**, Ionesco's absurdist reworking of Shakespeare, opens Oct. 5 at the Boston Arts Group Theatre, 367 Boylston St. Tickets are \$4.50 & \$4.00; showtimes are Thurs.-Sat. at 8pm and Sun. at 3pm. For information call: 267-8518.

**Hamlet and As You Like It** performed by the Boston Shakespeare Company, Oct. 6 — Nov. 11. *Hamlet* runs on Thurs. & Sat., *As You Like It* runs Wed. & Fri., both are at 7:30pm. Ticket prices: \$6, \$5, \$4; Wed. & Thurs., \$6.50, \$5.50, \$4.50; Fri. & Sat. The Boston Shakespeare Company Theatre is located at 300 Mass. Ave. For information call: 267-6000.

### IN TOWN

**Jethro Tull** at the Boston Garden Fri., Oct. 6, 8pm. Tickets \$10.50 - \$7.50.

**U.K.** at the Orpheum, Sat., Oct. 7, 8pm. Tickets \$6.50 - \$7.50.

**The Boston Musica Viva** in concert Tues., Oct. 10. The program consists of Bartok's *Contrasts*, *Time Cycle* by Lucas Foss, *The Viola In My Life* by Morton Feldman, and *Alarums And Excursions* by Joyce Mekeel. The concert will take place at the Longy School of Music, 1 Follen St., Cambridge, at 8:30pm. Tickets \$5. For information call: 964-7648.

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# sports

## W. rugby begins with roar

An 8-8 tie in the third match of the season against Brown has brought the Women's Rugby Club's record to 2-0-1. The Engineers have already brought home a shut-out in the season opener and an upset victory against an experienced Boston club, showing their potential to be one of the strongest teams in New England.

Scrum-half Barbara Kasting quickly converted a penalty play from three yards out into Tech's first score in the game against Brown. MIT maintained their lead throughout the first half, but an inspired Brown came back early in the second half to tie the score at 4-4.

Kasting put Tech once more in the lead when she grabbed the ball from a five-yard scrum and dashed across the goal line before Brown could set up an adequate defense. MIT held their 8-4 lead until the closing minutes of the second half when Brown's outside center broke free and tied the game at 8-8, its final score.

The club had opened its fall season with a 12-0 victory over Sienna College in Albany, New York. Both teams had trouble getting organized for their season opener, and neither team scored during the first half of the game.

During the second half, however, the MIT ruggers began to settle down. Tech's first score resulted from a drive down field by the MIT backs that Sienna finally stopped on the ten-yard line. Recovering the ball from the scrum, Captain Bonnie Cepko G crossed the goal line for the try,

and Laurie Spillane's conversion kick gave MIT a 6-0 lead.

Not to be outdone, the MIT forwards drove upfield to set up Tech's second score of the day. In a scrum down on the one-yard line, the Tech scrum pushed Sienna off the ball, and Cepko touched it down for four more points. The conversion kick was again successful and MIT maintained its 12-0 lead for the remainder of the game.

In a scrimmage against veteran Beantown's Women's Rugby Club from Boston, MIT again came out on top, defeating a surprised Beantown 6-4. Beantown scored first on a long run by their fly-half, but Tech came back to tie the game at 4-4 when inside-center Nancy Breen '80 crashed through three defenders to cross the goal line. MIT's conversion

attempt was good, and Tech's defensive play kept Beantown at bay for the rest of the game.

\* \* \* \*

Women interested in playing rugby at MIT are invited to join the team at any practice, Mon., Wed., or Fri. from 5 until 7pm at Briggs Field.

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### sporting notices

Varsity Ice Hockey will have a preseason organizational meeting Thurs. Oct. 12 at 5:30pm on the fourth floor of the student center. Graduate students are eligible. Ice practice starts Oct. 16. Messages may be left in the Athletic Headquarters for Tom Stagliano or Wayne Pecknold at x3-4498.

\* \* \* \*

The MIT Nautical Association needs sailing card holders to help make some important decisions. A general meeting will be held on Tues. Oct. 17 at 6pm in the Shore School of the Sailing Pavilion. All sailing card holders are urged to attend.

### classified advertising

**For Sale:** Panasonic all-in-one turntable, AM/FM radio and cassette recorder with speakers. Sold for \$300 new — will sell for \$125. Call 623-5065 and leave phone number.

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