

Cambridge to elect officials

By Katie Schwarz

Analysis

Twenty-two candidates will vie for nine Cambridge City Council seats in elections next Tuesday. All nine incumbents, including Mayor Francis H. Dineen, are running for re-election. All nine council members are

chosen in biennial, at-large elections by a system of proportional representation. Under this system, voters rank candidates preferentially on their ballots.

Housing policy has been the dominant issue in this campaign, as it has in every other city election for the past two decades. Candidates disagree over whether Cambridge's rent control laws

should be strengthened, weakened or left alone.

Control of commercial and industrial development is also at issue: many candidates support one form or another of "exclusionary zoning" or "linkage" — plans requiring developers to build low- and moderate-income housing on a portion of their sites — but others oppose it.

The elections could affect students indirectly through city policies relating to cost and availability of off-campus housing, and may affect the long-standing debate over the development of the MIT-owned Simplex Wire and Cable Co. site in Cambridgeport.

This year's election may reshape the decades-old balance on the council between the established liberal Cambridge Civic Association (CCA) and the blue-collar oriented, generally more conservative independents. In past elections, CCA-endorsed candidates and independents have divided the council seats about equally; the council now includes four CCA seats and five independents.

But a slate of three newcomers, calling themselves Coalition85, is trying to draw support from voters it claims are disenchanted with the CCA, calling for loosening

government. CCA's endorsement helps candidates attract liberal voters, who represent roughly half the city's electorate, Levy said.

"The right to decent housing for all Cambridge citizens is the cornerstone of CCA's policies," states the association's platform. CCA supports controls on industrial development if it "threatens to erode neighborhood character and narrow the range of housing options," the platform continues. Tenants and property owners must be protected from speculative pressure on housing prices, which drives up rents and taxes, it asserts.

CCA sees a threat to tenants

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CCA slate endorses rent control, liberal platform

By Katie Schwarz

The Cambridge Civic Association (CCA), a long-established political force in the city, has endorsed six City Council candidates on a generally liberal platform supporting the continuation of rent control.

CCA candidates have traditionally run on abstract issues such as equal opportunity, rather than emphasizing service to particular neighborhoods, in contrast to the more neighborhood-oriented independents.

Outgoing CCA president Frederick Levy described the organization as "generally liberal, good government oriented" with a philosophy of "fairness, openness, decency and professionalism" in

Independents seek office

By Michael J. Garrison

Most of the candidates running for seats on the Cambridge City Council are not members of either of two local coalitions. These 13 candidates — including five incumbents — represent the entire local political spectrum.

The use of the term "independent" in Cambridge politics can be confusing. Technically, it re-

fers to candidates who conduct separate campaigns without a common platform, as the thirteen council hopefuls have.

But the word is also used locally to describe a group of established politicians with blue-collar roots, who run on their tradition of service to neighborhoods rather than more abstract issues. These independent candidates are

generally more conservative and pro-business than the Cambridge Civic Association (CCA), although their views are not uniform.

Traditional Independents

Thirteen-term incumbent Walter J. Sullivan is one of three councilors who voted against last year's linkage proposal. Linkage is a plan which would require developers to build medium- and low-income housing as part of each new construction project. Sullivan also said that downzoning — rezoning of an area to prohibit large-scale development —

(Please turn to page 2)



Tech file photo

Cambridge City Hall.

New progressive party to vie for council seats

By Charles R. Jankowski

Coalition85, a new, self-described "progressive" political party, will be fighting for three of nine seats on the Cambridge City Council in Tuesday's elections.

The coalition's three candidates — Hugh A. Russell, Geneva Malenfant and Karen Swaim — will run against 19 other candidates for spots on the Council on such issues as housing in Cambridge, regulation of development in the city and long-range planning.

Coalition85 was formed last summer by a group of 200 Cambridge residents. "An emerging sense among Cambridge voters that new faces are needed on the Cambridge City Council" prompted the creation of the coalition, according to its campaign literature.

Russell, a Cambridge architect, addressed low- and moderate-income housing and MIT's Simplex site, which is yet to be developed. "MIT wants to develop Sim-

plex to further its own mission in life," Russell said, "and that should be allowed. But they should develop a bit more housing than MIT currently plans."

The Institute should develop part of the Simplex land to provide student and faculty housing, he said. "If MIT gets the opportunity, they have an obligation to provide that kind of housing."

Russell commented on Cambridge City Councilman David Sullivan's "linkage" proposal, which would tie all new development in Cambridge to housing by forcing developers to include a certain amount of low- or moderate-income housing in their plans.

Linkage is a "good concept," Russell said, but it would "stifle development" in Cambridge. "David Sullivan doesn't understand development well enough."

"Linkage is essentially a tax on new construction," Russell said, (Please turn to page 19)



Tech photo by Ronald E. Becker

Businessmen visiting MIT last week got swept up in the spirit of Homecoming.

Ionson counters SDI disputes

By Steve Pao

Second in a series on the Oct. 21 Strategic Defense Initiative Forum.

Dr. James Ionson, director of science and technology for the Strategic Defense Initiative (SDI) Office argued against the effectiveness of measures that other nations might use to undermine SDI systems.

Ionson said that using solid rocket boosters could reduce a

missile's vulnerability by decreasing its time of exposure to defense systems. But missiles with solid boosters would carry fewer warheads, he said.

Missiles with thicker shells are another potential SDI countermeasure. But Ionson claimed that such missiles would be more expensive and massive than normal missiles. Each missile, again, would carry fewer warheads.

An increase in the number of

decoy boosters might also be detrimental to a "Star Wars" defense system, he said. Decoys, however, could be easily distinguished from real missiles, he argued.

Missiles that spin or that have shiny surfaces could reduce the effectiveness of the lasers. Ionson countered that lasers could also destroy missiles by "impact."

Ionson's final argument against SDI countermeasures lay in submarine launches. In the case of submarine launch, the missile trajectory would differ from the land-launched missiles, reducing SDI's effectiveness. Submarines, however, can carry only a limited number of warheads, he explained.

"We're not here to recruit support for SDI, but the viability of the concept is evenly split 50/50," he said.

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MIT to get new AT&T system

By Andy Fish

MIT has approved American Telephone & Telegraph (AT&T) Co. Information System's #5 Electronic Switching System (SESS) as the new telephone system for the Institute.

MIT plans to install the system by June 1988 — a more reasonable target date than earlier deadlines — said Director of Telecom-

munications Morton Berlan.

The new system will resolve two problems: the need to replace Dormline and the insufficient capability for data communications in the Centrex system, according to Director of Finance John A. Currie '57.

The replacement will be about \$9.1 million cheaper than making the same changes to Centrex, Currie said.

A \$22.4 million bond issue will fund the installation of the system, Currie said. This is "the sixth bond issue of its kind in the last 15 years."

Bond issues are used for "funding projects that are difficult to obtain gifts for," said Currie. "No one wants their name on a phone duct."

"The bond issue looks like a good deal," he continued. "I don't think it will be a burden to students."

The status of separate residential trunk lines, which connect MIT's switching system with outside lines, is still undetermined, said Berlan. "They [New England Telephone Company] have continued to say no," New England (Please turn to page 18)



Tech photo by Kyle G. Peltonen

Members of the MIT Concert Band perform in their seventh annual Halloween concert. Soloists played from the balconies to take full advantage of the acoustics of Lobby 7.

Independents discuss issues

(Continued from page 1)
lowers property values.

Incumbent Alfred Vellucci, seeking his 16th term, supports rent control in its current form. He also supports linkage.

Vellucci acknowledged MIT's previous housing efforts, including construction of 750 units of housing for the elderly. But "1986 needs" require MIT's cooperation on the Simplex issue.

"MIT should surrender the [Simplex] land to Cambridge," Vellucci said. He proposed a ten-year use of "emergency, temporary homes" on the property, for which MIT would receive a tax break.

"People who have kept their rents low are penalized" by limits on percentage rent increases, said Daniel J. Clinton, another incumbent councillor. Rents that were originally low remain low, while other rents which entered the system at a higher level are now over \$1000 per month, he claimed. Clinton opposed the linkage proposal which came before the council last year.

Incumbent Thomas Danehy supports a comprehensive, city-wide rezoning process. He said that Cambridge's plan for redevelopment should be cohesive, not piecemeal. He also voted against last year's linkage proposal.

Alfred LaRosa was installed in the council after Leonard Russell's death in June. His appointment was based on a recount of the 1983 ballots.

LaRosa supports linkage. His platform states, "rent control can fulfill its goal . . . only if it operates efficiently and fairly" for everyone.

Sheila Russell favors linkage in general, but does not support last year's proposal. Russell is running on a platform of balancing the development of Cambridge and the needs of its residential areas through the creative use of existing zoning laws, according to the *Cambridge Chronicle*. She also hopes to get more federal funding for housing programs.

Unaffiliated challengers

Among the remaining candidates are both strong attackers and strong defenders of rent control, as well as moderates.

Lewis Armistead is opposed to linkage. But he favors downzoning of residential areas, such as Kendall Square, which have already been impacted by development. "Talk of providing large amounts of new affordable housing is erroneous," he said. Cambridge has "a limited spatial situation."

Frank Budryk charges that "rent control is pretty much out of control." The current system subsidizes the well-to-do, he said. He proposed a "means test" to determine qualification for rent control, and suggested a head tax on universities for all students living off campus as an incentive for the schools to build new student housing, freeing housing units.

Elio Centrella told the *Chronicle* that rent control should not exist. "It's giving housing to those who can well afford it," he said.

He supports a free market for housing, which would enable the city to "set priority to those who need it the most." Centrella is against linkage, and in favor of downzoning in some areas: "Our homes are already being kicked out by the universities."

Vincent Dixon unsuccessfully sought the endorsement of the CCA, according to the *Cambridge Chronicle*. He backs linkage and municipal bonds for housing development.

Dixon also supports neighborhood development plans that are

created by local residents, and is concerned about a lack of open space in the city. He has some doubts about rent control, preferring to encourage homeownership.

Commercial development of land is not the proper role for a university, Dixon said. He predicted serious tax consequences for MIT and Harvard if they continue "creeping" through Cambridge. "I'd like to see a more positive approach" to housing problems from the universities, he said.

Michael Turk said he has a "much stronger emphasis on [limiting commercial] development" than does the CCA.

Turk, a spokesman for the Cambridge Rent Control Coalition, said rent control provides "indispensible protection for low and moderate income people in Cambridge." He feels that rent control should be strengthened, a low-interest fund for the rehabilitation of affordable housing should be established, and the rent control board should be elected to make it more accountable to the people.

He endorses a strong linkage program and the adoption of the Simplex Steering Committee

plan, which includes substantial amounts of low-income housing, for the development of MIT's Simplex property.

Candidate George Spartichino refused to answer questions about his campaign, according to the *Chronicle*.

William Walsh has waged an aggressive campaign on a platform of cutting back rent control and removing restrictions on condominiums. Rent control discourages construction and maintenance and shifts the property tax burden to housing that is not rent controlled, he charged in his debate with David Sullivan.

Walsh would institute a means test for occupancy of rent-controlled apartments and would de-control units when the current tenants vacate them, he said in the debate. Additional tax revenue generated by the higher rents would go for rent stamps to help the poor find housing on the open market, he continued. Sullivan's supporters questioned the constitutionality of the means test.

He does not approve of linkage and other restrictions on business development. "We've got to give positive incentives, not negative incentives," he said in the debate.

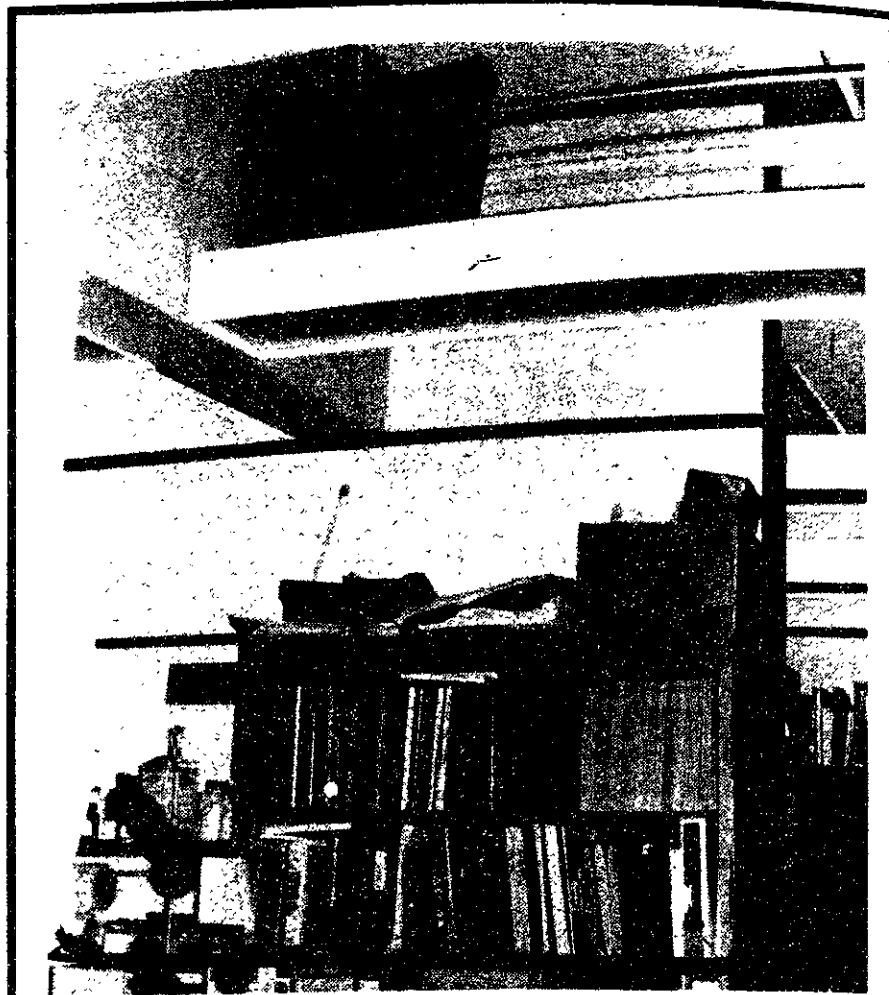


Photo by M.G. Finn

Attention, Drew B. Burns G: The seat of Dr. Steven Pedersen's office chair has been located. It has been in Room 18-454, above your lab bench since its mysteriously disappearance on September 1st. Our eagle-eyed scouts are still looking for the base of the chair. Sorry for any inconvenience.

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news roundup

World

Reagan speaks to Soviet journalists — President Ronald Reagan announced an arms reduction proposal yesterday that would halve the number of US sea-based nuclear missiles provided the Soviets reduced their land-based missiles by the same factor. Reagan revealed the plan in an interview he granted to four Soviet journalists at the White House.

Soviets allow Sakharov's wife to leave — The Soviet Union reportedly issued Yelena Bonner, the wife of Soviet dissident Andrei Sakharov, a visa to leave the Soviet Union. Bonner is allowed to spend about two to three months in the West, where she will undergo treatment for an eye ailment.

Nation

Spies plead guilty — John Anthony Walker Jr. and his son, Michael, pleaded guilty to charges that they sold classified documents to the Soviet Union. The Walkers were part of a spy ring that included John's brother, Arthur, and a Navy friend, Jerry Whitworth. Arthur had previously been convicted of espionage, while Whitworth still awaits trial.

Illegal marriage perpetrator gets busted — Bhagwan Shree Rajneesh was arrested in Charlotte, NC, on Monday as he was attempting to leave the United States. He has been charged with the cover-up of "sham marriages," used to allow illegal aliens to stay in the country.

Juan hits Louisiana — Hurricane Juan struck the coast of Louisiana Wednesday, killing at least three people. The storm caused extensive flooding before diminishing into a tropical storm.

Local

Dukakis approves seat belt law — Governor Dukakis signed a mandatory seat belt bill earlier this week, making Massachusetts the 16th state to require the use of seat belts. The law takes effect Jan. 1 and will carry a \$15 fine.

Sports

Celts win ordinary home opener — The Boston Celtics, led by Kevin McHale (25 points), beat the Milwaukee Bucks in the home opener in the Boston Garden. The Celtics are now 2-1 in the Eastern Conference.

Hagler postpones fight — "Marvelous" Marvin Hagler's broken nose and sore back will prevent him from fighting John Mugabi for an indefinite period of time. Hagler broke his nose in a sparring match on Tuesday and required three stitches. He also may have ruptured a disc in his back. The match will probably be delayed until as late as next February.

Weather

Chill out — Crisp autumn weather will continue through the next few days. Friday and Saturday will both be sunny, clear and cold, with temperatures in the 50s.

David Jedlinsky
Harold A. Stern

COMMENCEMENT 1986

The Commencement Committee invites recommendations for speakers and/or topic areas from all members of the MIT Community for a Commencement speaker at MIT's Commencement on Monday 2 June 1986. The Commencement speaker should be one who will be able to address topics of relevance to MIT. Written nominations and topic areas may be dropped off at the following locations:

**The Undergraduate Association Office
Room W20-401**

**The Graduate Student Council Office
Room 50-222**

The Information Center — Room 7-121

Deadline for nominations and suggestions is 6 November. In addition, suggestions may be filed with any member of the speaker subcommittee. They are John H. Slater, Chairman; Donald R. F. Harleman, Ex-officio and Chairman of the Commencement Committee; William J. Hecht, Executive Vice-President of the MIT Alumni Association; Vivienne Lee, Senior Class President; Walter L. Milne, Assistant to the Chairman of the Corporation and Assistant to the President; Mary L. Morrissey, Executive Officer for Commencement; and Janine M. Nell, President of the Graduate Student Council. The speaker subcommittee will review all suggestions and make a short list for submission to President Gray. The list will not be made public nor will it be rank ordered. The responsibility and authority for selecting a Commencement speaker and issuing an invitation will rest with President Gray.

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55 + 55 Watt Receiver \$259	3 Way (Floor Standing) \$99 ea.	AM/FM Car Disc Player \$149	AM/FM Dolby Waterproof \$129
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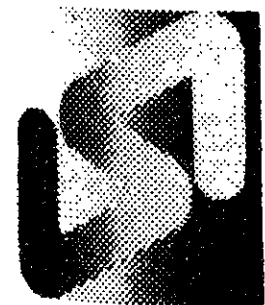
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opinion

Editorials

Reject amendment to rights ordinance

The proposed amendment to the Cambridge Human Rights Ordinance to define pornography as sexual discrimination strives toward noble goals. The proposal has sections that would make restitution easier for women who are harmed in the production of pornography, either because they were coerced into appearing in the production, or because violence was a part of the production. Suits by individuals who have pornography forced on them would likewise be facilitated.

The section allowing recovery of damages from those who "produce, sell, exhibit, or distribute pornography," however, undermines those goals and the amendment as a whole. This section would permit the censorship of materials that should not be censored and cannot be censored constitutionally.

The referendum defines "pornography" as "the graphic sexually explicit subordination of women through pictures and/or words." It continues in nine clauses to list specifics that comprise explicit subordination.

This trafficking clause requires neither proof that the material harmed anyone, nor that it is obscene — the only constitutional justification for censorship. Anyone who produces or distributes material that offends the bill's supporters is liable to suit at any time.

"Any woman has a claim hereunder as a woman acting against the subordination of women," the trafficking clause declares. A reasonable extension of this bill would allow claims by a member of any group against the producer or distributor of material that casts that group in a negative light.

The problems that some feminist artists could have with this clause illustrate its excesses. Sexually explicit representations of subordination are ideas that some create. These representations would violate the subsection including as pornography "women's body parts . . . exhibited such that women are reduced to those parts." Catherine McKinnon, an author of the referendum, concedes that the measure could be applied to such works.

The bill violates the First Amendment. It would suppress and punish speech that, even if abhorrent, is constitutional. Cambridge residents should vote "no" on the referendum Tuesday.

Reform committees: act on student input

The study of changes to the MIT curriculum has been underway for over a year. MIT has formed four committees to study and suggest changes to many areas of Institute education. Yet students have only just begun to enter this process. It is a disaster that the administration has taken this long to attract student involvement.

Students are taking a strong interest in the committees. Candidate interviews for Pauline Maier's humanities, arts, and social sciences requirement committee have been so much in demand that an extra date had to be scheduled.

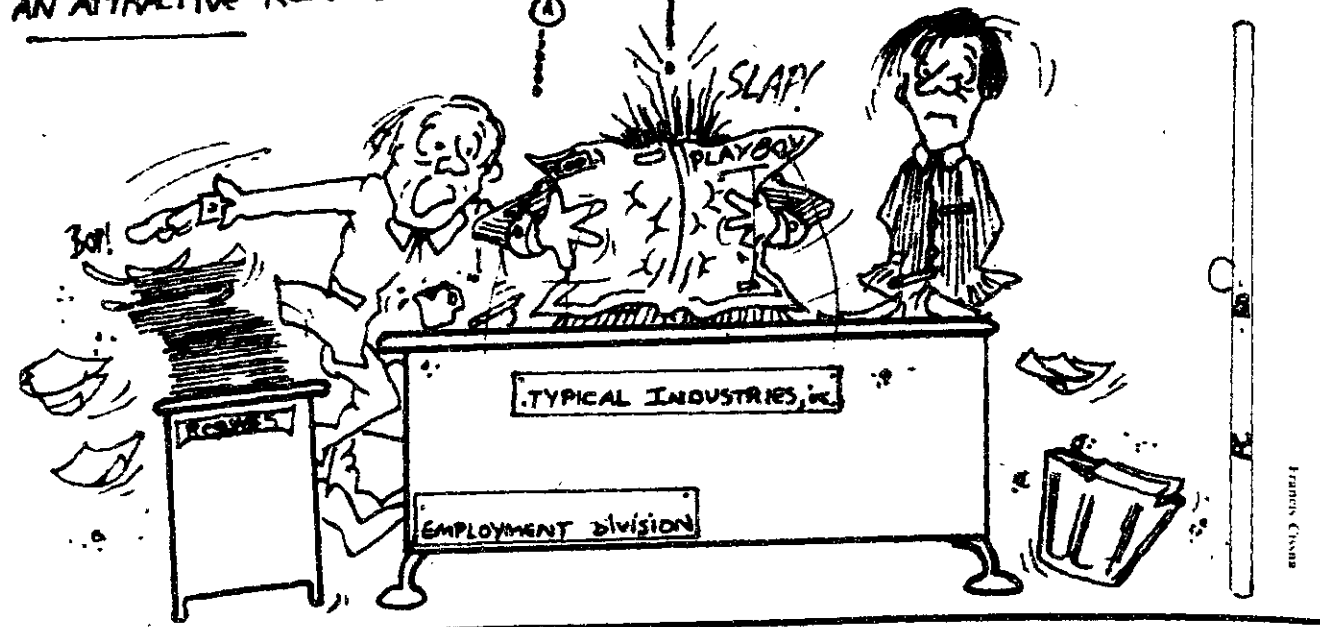
Leo Marx' integrated liberal arts and technology program committee will also take a student representative. But Jack Kerrebrock and Gerald Wilson's engineering education review committee still plans to include only faculty, although students are to participate in smaller intradepartment meetings.

The Institute should schedule open forums to present the committees and issues to the student body. Students will be most affected by educational reform. Undergraduates and graduates both should have a great say in creating the reform. Students must be involved in every step the Institute takes as curriculum decisions are made. As a team, students, faculty and administration can turn MIT into a more well-rounded, better educational institution.

The MIT administration failed for a year to stress student input in this process. An article in *The New York Times* about the Institute reform appeared before MIT announced the review to students.

Failure to accept and act on student input will undermine, if not destroy, the curriculum reform effort.

AN "ATTRACTIVE" RESUME



Column/Robert E. Malchman

Pornography bill dangerous

Among the questions on the Cambridge ballot Tuesday is an amendment to the city's Human Rights Ordinance that would define pornography as sex discrimination and permit victims to recover actual and punitive civil damages from producers, distributors and consumers.

[For the full text of the amendment, see *The Tech*, Oct. 11, page 7.]

The measure, while well-intentioned, is overreaching and poorly drafted to the point of violating the First Amendment's guarantee of free speech. It should be defeated.

The referendum defines "pornography" essentially to be "the graphic sexually explicit subordination of [people] through pictures and/or words." This definition must be taken at face value. Pornography is, of course, in the eye of the beholder. The bill's drafters have employed their arbitrary, subjective view.

That view is neither good nor bad by itself; what the drafters do with it is another matter. The referendum lists four areas that constitute sex discrimination through pornography:

- Coercion into pornographic acts: This section is reasonable. The law should and does protect people from being coerced into activities, pornographic or otherwise, in which they do not wish to engage.

- Forcing pornography on a person: Again, this section is reasonable. Anyone coerced into experiencing pornographic representations should have recourse in law.

- Assault or physical attack due to specific pornography: It would be difficult to prove a direct causal link between viewing

pornography and committing violence. Should such a link be established in a specific case, however, recovery against the seller of pornography might be constitutional.

Courts have allowed claims against liquor sellers by those injured by intoxicated patrons. A Maryland court recently found the seller of a handgun liable to the plaintiff who was shot with it during a robbery.

The Constitution does not protect producers and distributors of liquor or guns; it does, however, protect producers and distributors of words and pictures (or "speech"). The exception is speech that incites violent or dangerous action. Shouting "Fire!" in a theater, urging a crowd to riot, or explicitly insulting someone is not protected.

Each of these examples is of verbal speech with instantaneous effects and intention on the part of the speaker to create those effects. Court decisions punishing other forms of speech with less immediate results — such as Eugene V. Debs' conviction for urging draft evasion during World War I — are generally held in low esteem today.

For producers and distributors of "pornography" to be liable, an average person would have to consider the specific pornographic material to be an intentional or reckless incitement to violent action. Very little of the material listed in the definition's nine subsections could even possibly be so considered.

- Trafficking in pornography: "To produce, sell, exhibit, or distribute pornography, including through private clubs" would subject an individual to civil penalties. This clause renders the bill

unacceptable. The condition of specific injury that might render the assault clause constitutional is missing here.

Constitutionally, only "obscenity" is censorable. The definition of "pornography" avoids any mention of what is or is not obscene. The amendment makes no exception for works of "serious literary, artistic, political or scientific value," protected under the Supreme Court's test for obscenity.

The amendment's problems, however, would not be solved by the insertion of a sentence to the effect that pornography is, by definition, obscenity.

The First Amendment has a two-fold purpose regarding speech: to prevent government from censoring individuals, and to prevent individuals from censoring themselves. When laws exist that punish expression, people will be discouraged from expressing themselves for fear that their work might violate the laws.

Even a law prohibiting obscenity has this negative "chilling" effect on creators of expression. The cost to permitting obscene speech is much smaller than the cost of self-censorship of protected speech.

Pornography represents an expression, abhorrent to some, that others want to make or consume. As long as no one is compelled to associate with those people or their ideas, the government should not punish or censor.

If one would censor pornography, then one must also acquiesce to censoring any work abhorrent to the majority. That acquiescence is too dangerous to permit. The bill must be defeated.

Guest Column/Gay F. Lester

An outsider's view of MIT

I wonder how your basic MIT student would feel to know the opinions of an outsider who has been very familiar with MIT since 1968. This outsider fits all the basic ingredients of your usual MIT student's personality and intellect, but she lacks certain cognitive skills and has brain damage which will not let her understand things the way an MIT student would need to.

This has not yet and still has not and never will stop this unique person from continuing to come and socialize and be with people she has the most respect for, and if you're interested in knowing why, she's just about to tell you, so read on, because I know you really enjoy hearing what she's about to say.

And so on and so on and so on.

I first knew MIT in 1968 where my first really exciting date was with an honest-to-god graduate

student. He was okay for the most part, except he was heavy into the new sexual freedom and I wasn't. As soon as he found out that I preferred to remain as I was, he left. That was okay, because I wasn't about to be any man's whore. My other experiences from there on were great!

In my early years at MIT, I worked at both Ashdown House as well as East Campus, at the cafeterias. I met a lot of people with whom I had many discussions, but it also led to my being told I could work there no longer with the usual excuses given for being fired. Oh well! At least I tried!

The MIT Prom was the most exciting thing that ever happened! The guy that took me I met at an MIT Dance social. He was really sweet and the type who would've made a really good husband. The prom was a three-day weekend event. Friday, he took

me to a French restaurant and then to the actual prom which took place in a number of different rooms in the Student Center.

In six different rooms took place activities ranging from folk singers to a rock and roll band. We had the usual ballroom dancing in the Sala de Puerto Rico. That night I remember we were smoking pot using a hash pipe in my date's room. The father of a student who resided in a room down the hall was outside our door sniffing what he later exclaimed was pot. "These kids are smoking pot! I'm not going to let my son smoke something, something, something, the third stay here! (I forgot all the names he used by now. I forgot all the names he used that night, period!)"

Around this time, I took dance and choreography with one of the last of the real artists in dance who had achieved about

(Please turn to page 5)

TheTech

Volume 105, Number 46

Friday, November 1, 1985

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The Tech (ISSN 0148-9607) is published Tuesdays and Fridays during the academic year (except during MIT vacations), Wednesdays during January, and monthly during the summer for \$13.00 per year Third Class by The Tech, 84 Massachusetts Ave., Room W20-483, Cambridge, MA 02139. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 58720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 28, MIT Branch, Cambridge, MA 02139. Telephone: (617) 253-1541. Advertising, subscription, and typesetting rates available. Entire contents © 1985 The Tech. Printed by Charles River Publishing, Inc.

opinion

MIT students have non-elitist attitudes

(Continued from page 4)

the same level of expertise or as much of a celebrity in that area as Martha Graham. (I cannot remember names but I'm sure he's still alive and there are people in the Boston Ballet who still remember him. He was especially well known for being blatant and insensitive about the way he treated anyone he felt was less than graceful than he desired.)

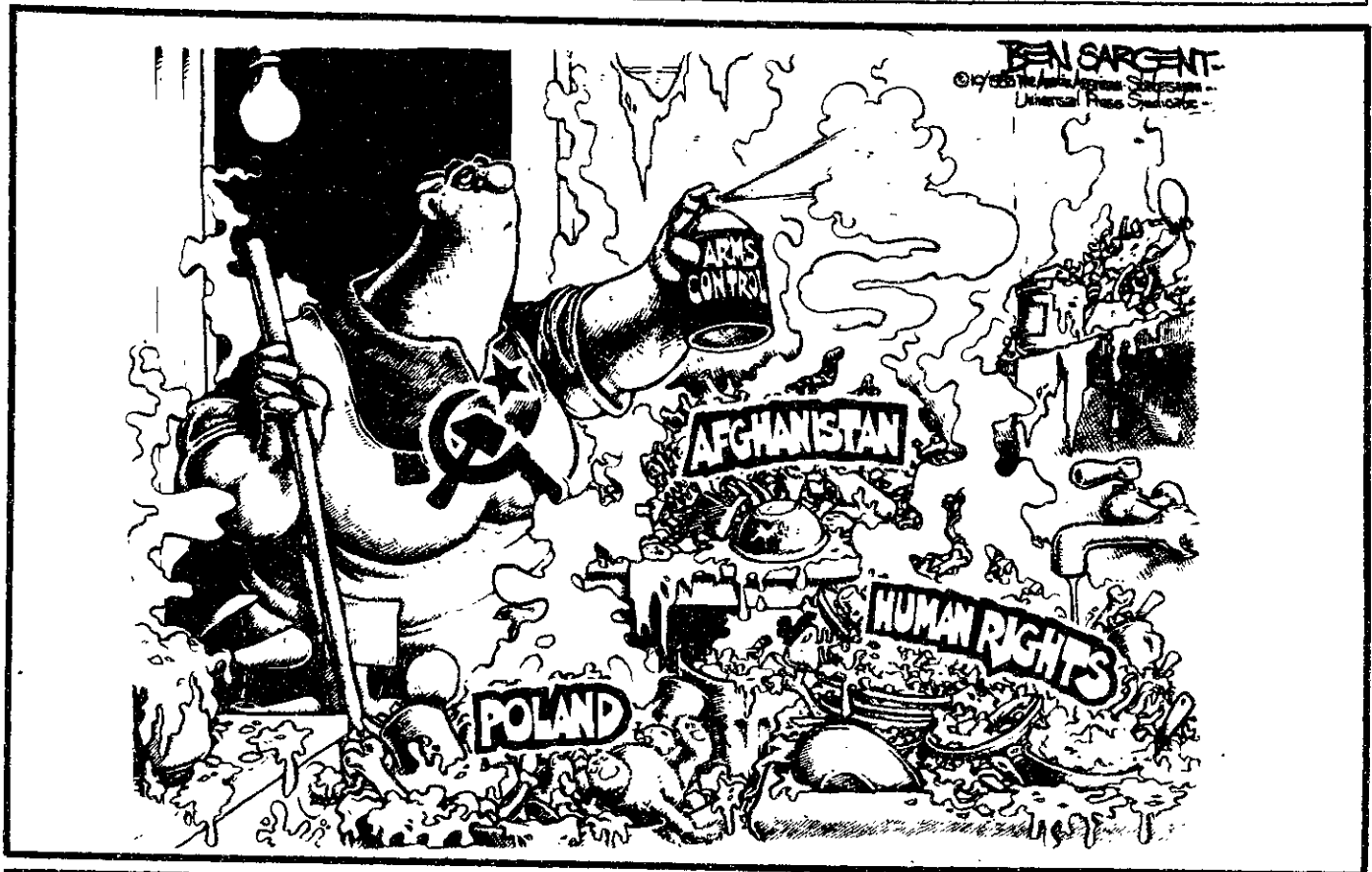
I was crushed when he called me clumsy in one moment of the class, but remained on cloud nine for a month at least when he praised one choreographic piece of work I'd done in his class.

I was always seen playing the piano in the room on the third floor or in the coffee shop I'd go to so much. There I talked to a lot of wonderful people I'd met with whom I learned so many wonderful things from as well.

I had a number of experiences where I met people who helped me with questions I had. I came tonight to find out about the answer to how to fit a skirt to a bodice by figuring out certain mathematical answers that would enable me to find how many folds I must make in the skirt to fit the bodice waistline.

Most of all, I found among MIT students a kind of unsnobishness, unlike the "better than thou" attitudes I found in so many others in other Boston and Cambridge colleges. I found a truly intelligent, accepting, unbigoted attitude I could find nowhere else.

I want to say I respect MIT people the most, because of their non-elitist attitudes. MIT people accept others as they are — in fact, despite what they are.



feedback

MIT provides interview opportunities impartially

(Editor's note: The Tech received this letter from President Paul E. Gray '54 addressed to Gretchen Ritter, a graduate student in political science.)

Dear Ms. Ritter:

I write in response to the letter ["Deny CIA recruiters access to MIT"] dated Oct. 5, 1985, which was signed by you and thirteen other persons. I address this response to you because you spoke to me on Oct. 8 about recruiting by the CIA at MIT and because you delivered the related petitions. Please share this letter with your associates in whatever manner seems appropriate.

It is the policy of the Insitute to provide interview opportunities impartially to all *bona fide* employers. This policy was affirmed most recently in 1970 by a faculty committee on placement services which reported in February 1970 to President Howard W. Johnson. This report stated, in part:

The Placement Office should continue its present policy of providing interview opportunities impartially to all *bona fide* employers. Further consideration of this recommendation has led to the firm conviction that all *bona fide*

fide employers should indeed be admitted to interview students at the Placement Office. This includes companies such as Dow Chemical, the General Electric Company, and the CIA. We can conceive of no reasonable criteria for selection which leads to any action short of welcoming all or excluding all. Placement interviews at the Placement Office are a service to the students and each student should have the opportunity to decide for himself which companies he does or does not want to interview. The Insitute should not make this decision for the student.

This policy seems to me to be precisely correct. And I have full confidence in the ability of MIT students to make informed, appropriate, personal choices.

With regard to how the Insitute's policy on nondiscrimination relates to this matter, let me say first that the policy seeks to ensure that no student is prevented from participating in MIT programs and activities. That policy states:

The Massachusetts Institute of Technology admits students of any race, color, sex, religion, or

(Please turn to page 9)

Star Wars is effectively limiting scientific freedom

To the Editor:

I'd like to compliment Tech editors for serious coverage of a diverse set of issues on Oct. 29. I particularly liked the placement of the Orwellian cartoon on page 12 ("post-1984 radical") next to a post-1984 letter ["Dissenting against ideas behind protests," Oct. 29], in which Perry Lee Anthony and Jennifer Wiseman imply that slavery is freedom and rewrite a bit of history to boot.

This new letter paraphrases their old one ["Action opposes individual freedom," Oct. 18]. "In the first paragraph we state that people have a right to protest SDI and the CIA" clearly refers to their original statement: "These (anti-SDI and CIA recruitment) people, of course, have the freedom to oppose freedom."

This reinterpretation equates freedom with SDI and the CIA. My letter ["Dissent is a large part of freedom," Oct. 25] strongly disagreed with this narrow view of freedom, not with the right to support our government.

Anthony and Park are plainly concerned that professors will feel peer pressure against SDI work. As Prof. Vera Kistiakowsky said in response to James Ionson on Oct. 21, "the pledge is to not request or accept SDI money. It is a personal statement that this individual will not contribute his or her effort to what they consider a silly or a dangerous program. If that is peer pressure it is because most of the scientists do in fact agree it is a silly or a dangerous program, and they feel very uncomfortable with therefore accepting the money."

Consensus, not restrictions, cause peer pressure. Note that this particular consensus is not imposed, Soviet-style. Peer pressure is not slavery.

Kistiakowsky goes on, "There is at this university a professor whose funding has been cut off from his present funding agency and he will be faced with a choice of not being funded or applying for SDI funding. There have been these shifts of funding con-

(Please turn to page 15)

Porn measure is censorship

To the Editor:

In my first letter to the editor ["Porn measure violates rights," Oct. 18], I stated my opinion about a specific bill. Betsy Salkind responded with a letter about my beliefs about pornography as well as her opinions about my sexuality. Neither of these things were in my first letter. Once she has attempted to ridicule my unstated beliefs I felt it necessary to state what they in fact were.

Rape and torture are already illegal, and I totally support these laws. The laws are currently written to protect people, and I put

women in that category without a doubt. I don't understand why Betsy Salkind feels that women are not already protected by the law, but that they need different laws from men.

If I want to take a picture of myself, my girlfriend or a paid model, no one is hurt by that, whether or not clothes are worn during the photography. My letter claimed that the bill is ridiculous. Betsy wants this bill to stop rapes and tortures of women, but the bill does not say anything about doing these acts, only about describing them. This bill will probably interfere with

evidence at rape trials because detailed evidence would be pornography.

I feel it is extremely dangerous to allow the government to decide what we can say, read and write. This bill will set a precedent allowing government censorship of newspapers, magazines and movies. If, hypothetically, Betsy Salkind's accusation about me that, "Pornography legitimizes and is his sexuality," were true, then who would that hurt. My sexuality, in my own bedroom, is not Betsy Salkind's nor the Government's business.

Adam Dershowitz '89



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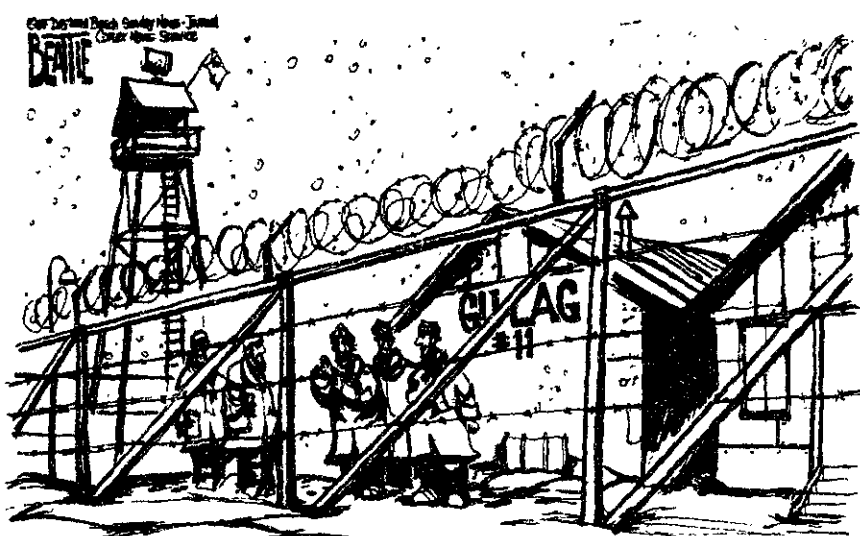
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opinion



"When I see the news reports of Mrs. Gorbachev in a stylish evening gown, it just makes me feel so... so GOOD about the Soviet system!!!"

feedback

Execution of South African poet Moloise is controversial

To the Editor:

Joseph Shipman's column ["Globe misleads on South Africa death," Oct. 25] stands badly in need of a rebuttal. Not, mind you, because the *Globe* is doing such a wonderful job on reporting about events in South Africa (it isn't: their correspondent obviously prefers the Boers' country clubs to first-hand investigation on the frontlines) but because Shipman is seriously mistaken on two counts.

First, the international uproar about the execution of Benjamin Moloise arose to a large extent due to the controversial state of the evidence presented against him. He himself denied the deed and the ANC in a rare statement supported his claim; a supposed confession of Moloise's was withdrawn by him because it was obtained under duress. Shipman may be too naive to realize that torture is a daily occurrence in South Africa's jails, but international observers to the trial

obviously were convinced that something fishy was going on here. All this could have been gleaned from the article. What's wrong then with the headline "South Africa Executes Poet?" Moloise was a respected poet after all and the world knew of him as such, even if Shipman didn't.

Secondly, I have great difficulty in understanding Shipman's concern about Pretoria's attempt to uphold their perverted idea of justice. Whether Moloise was a murderer from their point of view or merely an ANC sympathizer who lent a hand to undercover operations, their laws would have decreed his execution in any case, in the latter instance for treason. Shipman seems at times on the verge of realizing that white South Africa is at war, yet he shies away from the obvious consequence that the elimination of collaborators with the racist regime constitutes an act of

(Please turn to page 15)

Craft says Tech article fair in coverage of slide show

(Editor's note: The Tech received this letter from activist Nikki Craft addressed to news editor Harold A. Stern '87.)

Dear Harold:

I have been wanting to write to thank you for your fair and accurate coverage of my slide show at MIT ["Craft claims a need exists for civil disobedience in women's movement," May 3]. I feel that you relayed the ideas that I spoke

of in a very professional manner as well.

I write this letter to you because I have heard from two women who live in Boston that they felt it was not a good article. I do not know what they mean and want to let you know that everyone does not share that opinion.

Nikki Craft

MIT needs more humanities

To the Editor:

Science and Engineering is all-consuming at MIT. The Institute's revision of its Humanities and Social Science program is long overdue. At present, the undergraduate HASS requirement does not necessarily expose the student to a broad enough range of liberal arts ideas. It is too easy to limit study to areas that are largely quantitative, (like economics). The "purer" humanities courses that are available do not push students to improve their reading and writing skills, or pressure them to explore their limits of comprehension.

We suggest the following to the committee:

1. Impose a more hard-nosed grading policy in humanities subjects.
2. Establish a core curriculum including requirements in literature, psychology, writing, and

Science, Technology and Society, (STS).

3. Exclude the Economics concentration in humanities.
4. Offer an ethics course.

MIT's rigorous enforcement of the humanities component of its education should compel students to take the liberal arts more seriously. Heightened awareness of the world around us, a crucial half of the college experience, is neglected at MIT. The highly specialized maths and sciences are disproportionately developed.

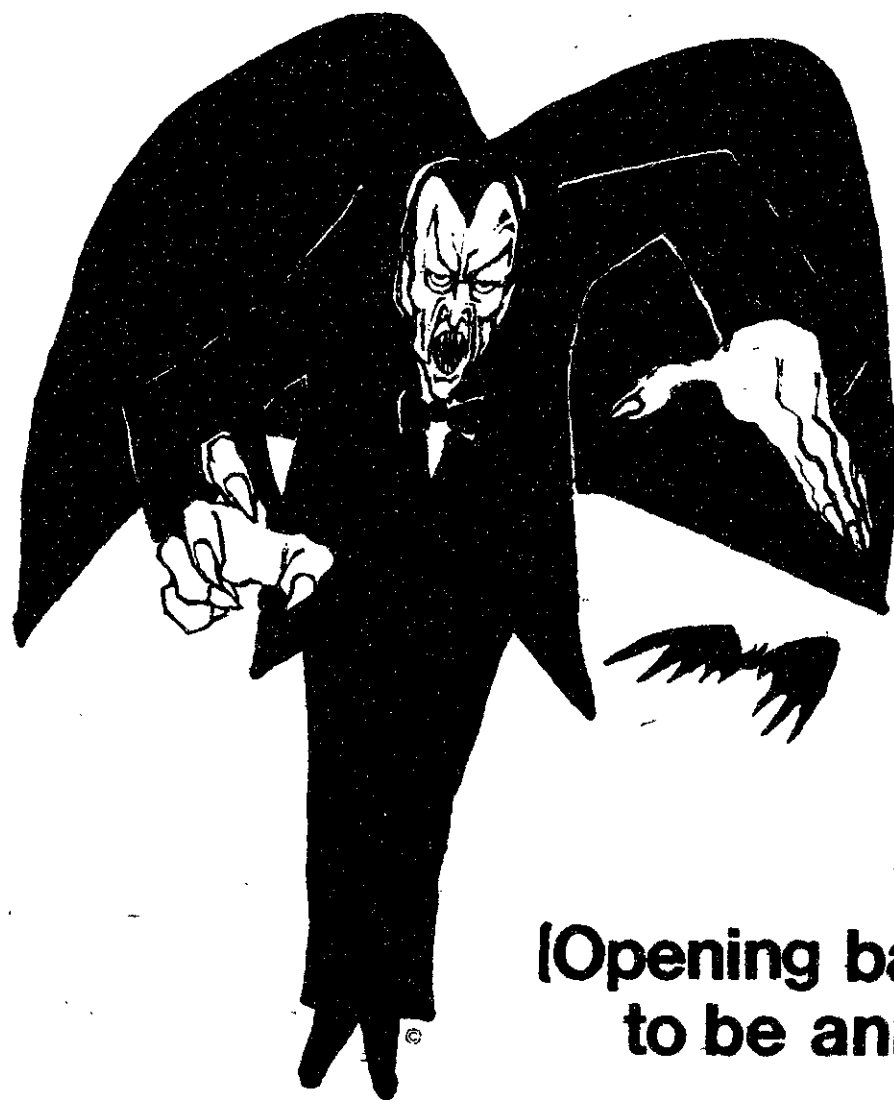
But that's why we came here, right? True, but we owe the technical community competence in communication, a mature ethical approach, and sensitivity to human needs. The scientific community is ultimately a social one, and in view of technology's awesome power, has grave responsibilities. MIT will fail to reach goals of a complete

education if it allows students to remain isolated in technical vacuums.

The goal of the liberal arts and social sciences is to develop this human awareness. If the proposals above were instituted, a narrowly-focused student reluctantly entering a required course may discover ideas (s)he would never otherwise consider.

MIT should continue the progress made by the writing requirement. Change in humanities education will, obviously, depend on the implementation of policies by faculty. There is no reason why the 21,001 professor should be any less demanding than the 6,001 instructor. Getting an A in a humanities class should be a challenge. If the Institute legitimizes rigor and breadth in HASS, both students and teachers will respond.

Janet Desaulniers '87
Bublu Thakur '87



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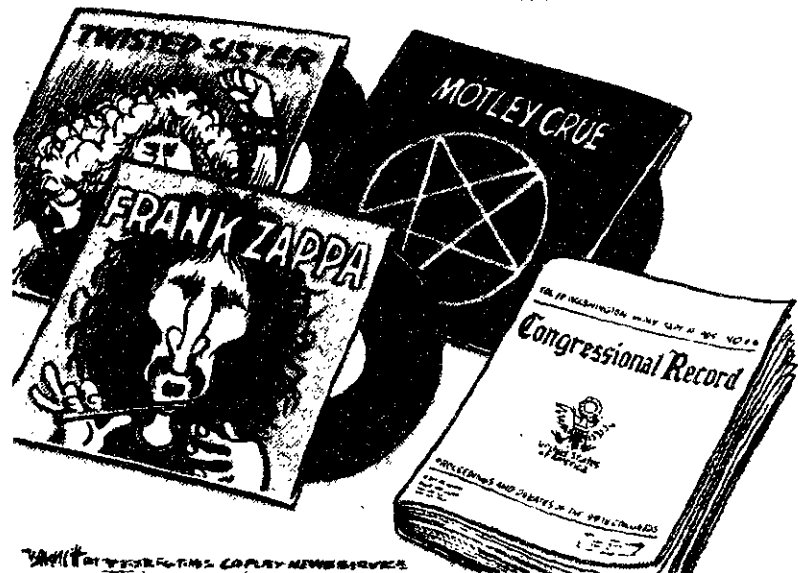
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opinion

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feedback

Popular music has many more merits than simple popularity

To the Editor:

Ian G. Clapp's distinction ["Rock music is a legitimate art form," Oct. 25] between rock and pop music smacks of elitism and snobbery. Although never explicitly stated, the suggestion is that "rock is good, pop is bad" (sort of like "four legs good, two legs bad"). And underlying that is the assumption that the consumers of pop music are a mindless mass to the marketing masters while those of rock are clear-thinking free-willed individuals. Baloney.

The fact is that the popularity of any contemporary artist is the result of a large number of factors, including the workmanship of the product, the activity of the artist and others financially involved in marketing the artist/products, and the response of the marketplace to the artist products/marketing. The idea that anything popular can be dismissed without asking "why?", without consideration of the above or other factors, is inconsistent

with good journalism.

For instance, Madonna and Frankie Goes to Hollywood are reduced to the pop trash category without due consideration to the merits of either's work. Frankie is dismissed with the label "made for MTV" without mention of their song "Two Tribes" (about Soviet-American confrontational attitudes), the success of Frankie itself regardless of the group's openly gay orientation, their well crafted material or the fact that everybody and his sister has some form of "Frankie Say" sweatshirt (some of which even say: "Frankie say NO WAR"). Mr. Clapp's approach leads one to the opinion that the only interesting feature he finds in pop music is its popularity. He completely ignores the musical or verbal content of the works, the social or political outlook taken in them or their marketing, or the expressed attitudes of the per-

(Please turn to page 16)

feedback

Respect must be deserved

To the Editor:

I was somewhat taken aback by David Flanagan's recent article in *The Tech* ["Respect other opinions," Oct. 25]. I disagree strongly with his opinion that groups who protest deserve the respect of the community.

I should first point out that I do not intend to offend any groups who have protested, and I certainly do not wish to convey my opinions of any of the causes that have been protested for — rather I am addressing protesters in general, and not the issues for which they stand.

Flanagan boldly states that we "must respect the opinions of others." Well, I hope Flanagan respects my opinion in that I disagree with him entirely. Whether or not I am in an "academic community, based on the supremacy of ideas" has no bearing on my right to express my opinions of people who protest.

Did it ever occur to Flanagan that people who boo or hiss at protesters are merely expressing their opinions of them or of the issues in question?

Secondly, Flanagan believes that people who do not respect such opinions are apathetic. This is ridiculous. Just because I don't take part in "dramatic takeovers and shootings during (lecture)" or actively take part in some other protest does not make me apathetic. For instance, I could be making better use of my time than writing this article to *The Tech*, but I don't particularly like being accused of "(wrapping myself) in apathy and (shying) away from social conscience." Once again, I'm not saying that protesters are evil or that they aren't fighting for just causes. I am saying that one who does not partake in such activities is not necessarily apathetic.

Finally, men and women greater than myself have said that respect is something to be earned. I don't believe that I owe anyone's opinion my respect by default. I may not respect the opinions of certain protesters — that is my right. I don't respect Flanagan's opinion — that is also my right. I expect that Flanagan does not respect my opinion — that is his right. Just as protesters have the right to publicly express their beliefs, people have the right to publicly reject those beliefs.

If you wish to be apathetic, that is your right. If you wish to protest, that too is your right. If you choose not to show respect to people who protest, once again that is your right. If you disagree with me, that is also your right. I don't care if you disagree with me — that is my right.

John Swartz '86

City council candidate is using untruthful MIT credentials

To the Editor:

Well, it's happening again. City Council candidate David Sullivan '74 is still claiming to be an honors graduate of MIT in his campaign literature. As an Institute alumnus, I happen to know that MIT has never conferred any degree with "honors."

During the 1983 campaign I communicated with Sullivan on this matter. He admitted in a reply published in *The Tech* that he was not an honors graduate, but rather had joined one of MIT's many un-

dergraduate "honorary" fraternities. This is not the same. I personally was a member of two such groups, yet would never claim to be an honors graduate since no such thing exists.

Anyone who votes in Cambridge or cares about personal integrity in politics should be aware of this. Sullivan has made a career in public life claiming high principles. He obviously feels such principles do not apply to claims about his own credentials.

Peter J. Wender '71

VOTE

VOTE



Oct.
31

Nov.
8

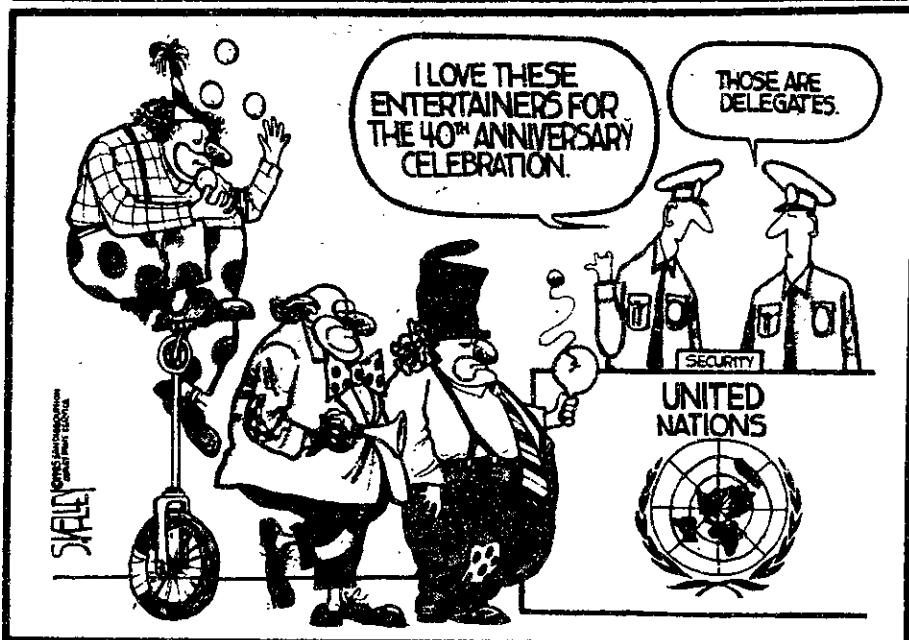
24 VOTE

LOBBY 10
BRIDGE
OVER TROUBLED WATERS

Proceeds donated to
a center for youths on the street

APD over

opinion



feedback

Caption name in error

To the Editor:

On behalf of Jeff Solof '81 and myself, I would like to correct a photo caption [*The Tech*, Oct. 18, p.19]. Either I've acquired a twin brother, Charles Bruin, who I would love to meet so I can, in fact, become like computers being virtual (being in two places at once) or, in fact, it is really me,

William J. Hecht '61, Executive Vice President.

In either case, *The Tech* owes me a correction or an introduction.

I look forward to either.

William J. Hecht '61
Executive Vice President
MIT Alumni Association

Column authorship challenged

To the Editor:

The Tech, in its usual wisdom, has committed grave oversights in two of its recent editions.

First, in *The Tech* of Oct. 22, you have published a bizarre and unique piece of writing — one whose claim of authorship, by Simson L. Garfinkel, is clearly false.

You have been duped by alien forces, perhaps the KGB, for as we all know, Garfinkel has never

written a coherent piece of prose in his life. Please explain.

Second, where are you or your writer, Wheatman, hiding the pictures of his encounter with Valerie C. Coel SM '80 and entourage? No offense to Mr. Marconi [Oct. 18, p.20], but we'd rather see some of Miss Coel's reputed attributes.

Steven Friedman '87
David A. Guterman '86

feedback

A new method of advising

To the Editor:

Advising freshmen and freshmen is fun! Every year a thousand or so virgin minds arrive on campus. They are not yet touched by the cynicism which unfortunately afflicts quite a number of upperclassmen. Our sophomores, juniors, etc. can be divided into two groups — those who are here to buy an MIT degree with the minimum of involvement and those who are truly members of the community and who give of their best and therefore get a much better education. Fortunately the latter are in the majority.

Freshmen, however, are not yet so divided. They arrive eager for two exciting experiences — to meet and learn from interesting faculty members — role models — and to meet and learn from interesting peers. It is our job as faculty advisors to ensure that they reach both objectives and that they develop into members of the involved group of upperclassmen.

Some of my colleagues and I have found a very effective and interesting way to handle freshmen advising. We combine the advisor's role with teaching a discussion seminar to the same group of freshmen. The seminar is reserved for our freshmen advisees and for freshmen only, since they tend to get overawed by the more vocal upperclassmen.

I like to limit the seminar — and hence the advising group — to six to eight people, but every-

body has his or her own view of group size. This scheme has two important advantages: advising becomes a painless and automatic process, since one sees the freshmen every week anyway and does not have to call them in spe-

SDI does not need to be perfect to accomplish its objectives

To the Editor:

If the Devil, the boss of the Evil on this earth, gave a talk, I would not miss it, expecting the Devil's views to be unique, misunderstood and misrepresented. Those who view Lt. Gen. James A. Abrahamson '55, director of the Strategic Defense Initiative Organization, as the Devil have already got it: I attended the General's talk last Thursday at Faneuil Hall. Now, I was not disappointed in my expectation that his views would be unique, often misunderstood and misrepresented.

Many now view the Strategic Defense Initiative as a chimera. Yet, it is the General's opinion that, in fifteen years from now without SDI, the Russian leaders might view our second-strike system as the chimera. Working towards it is the Russian accumulation of always more numerous, always more powerful, and always more precise atomic missiles. This endless accumulation, which makes our second-strike system increasingly vulnerable, makes no sense... unless the Russians are trying to reach the certitude that, by striking first

cially. This also makes for more relaxed interaction. The format allows the advisees to get to know you as a faculty member doing his or her thing. Secondly, the subject matter is usually

(Please turn to page 15)

and to the point, they will then neutralize us, and win without risk.

Excessive simplification has led some of the public, opponent or partisan of the project, into viewing it as the quest for this terrible mythical Force that is supposed to make you invincible. To turn the future credibility of our second-strike system into "a very difficult probability problem for the Russian" is instead the stake of the SDI. Because a potential danger is enough to deter the Russians, the Strategic Defense system is unlike "The Force": it is not supposed to be perfect as even if it isn't, it will still be operative.

It took me years to turn my math education into a very realistic perception that, in many instances, between 0 and 1 stands one-half. Now one-half, .9, .99 or 1... the difference does not always count: they are all infinitely bigger than 0; in the case of "Star Wars," this seems to me what matters; and this has brought me to a strong personal reconsideration of certain concerns I heard expressed.

Pierre Gasztowt G

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Reception to Follow

opinion

feedback

Deny the mind, deny life

To the Editor:

This is a reply to Mark Kantrowitz's column ["Altruism, capitalism not exclusive," Oct. 25].

I argued in my letter ["Morality precedes the law; you are not owned by the state," Oct. 18] that individual rights subordinate the state to the ethics of egoism. I then referred the reader to Ayn Rand's essays for arguments that man needs egoism. This is "passing the buck," but it is a complex topic difficult to discuss in a brief letter. However, I did give some detailed concrete examples showing (if life on this earth is the standard) the absurdity of the contrary view.

I might add to that letter's discussion of rights that a criminal (i.e. a person who violates the rights of someone else) by his own voluntary action gives up, to a degree proportionate to his crime, his own rights. In a capitalist system, the government may use force in (and only in) retaliation against those who initiate the use of force. And thus criminals can be penalized. (Force is the essence of any government, and defense is the only use of it in a capitalist one).

Statism is the opposite of capitalism. Instead of protecting your life and earnings from those who would take them by force, the state owns (or controls) you and what you produce.

I claim that altruism (self-sacrifice, selfless disinterested service to others) in ethics leads to statism in politics.

Look at history. Every statist leader, from Joseph Stalin to Adolf Hitler, from socialist to fascist, found the ideas of self-sacrifice, service before self, duty, etc., common in the populace and urged them further. Once the idea "your life is not your own" is rooted in their minds, the state can draw the corollary "your life is ours."

MIT should not limit student interviews

(Continued from page 5)

national or ethnic origin to all rights, privileges, programs, and activities generally accorded or made available to students at the Institute. It does not discriminate against individuals on the basis of race, color, sex, sexual orientation, religion, handicap, age, or national or ethnic origin in administration of its educational policies, admissions policies, scholarship and loan programs, or athletic and other Institute-administered programs and activities, but may favor US citizens or residents in admissions and financial aid (emphasis added).

While the Institute is responsible for ensuring that its programs satisfy this statement of policy, it cannot and should not be expected to assure anyone that each employer who comes here to interview has and adheres to a similar policy of nondiscrimination. Of course, many employers have adopted similar policies in accordance with nondiscrimina-

tion requirements placed on federal contractors. But many, perhaps even most, make no reference to sexual orientation, which is not mentioned in the relevant federal requirements.

It is my view that by allowing all employers to recruit — including those who may discriminate on the basis of sexual orientation — MIT is not closing its programs to any of its students. Preventing some bona fide potential employers from interviewing on campus would be putting barriers before those students who are interested in seeking employment with those organizations.

Should you or your associates wish to communicate with me in the future on this or other subjects, I would appreciate it if you would do me the courtesy of delivering your letter to my office at least as soon as you deliver it to The Tech.

Paul E. Gray '54
MIT President

man rights have been created by society," Oct. 8] to David Honig to reveal in men "physical trait called 'human rights'" (italics mine) as if a concept could be cut out of a man's chest and displayed to the sight and touch.

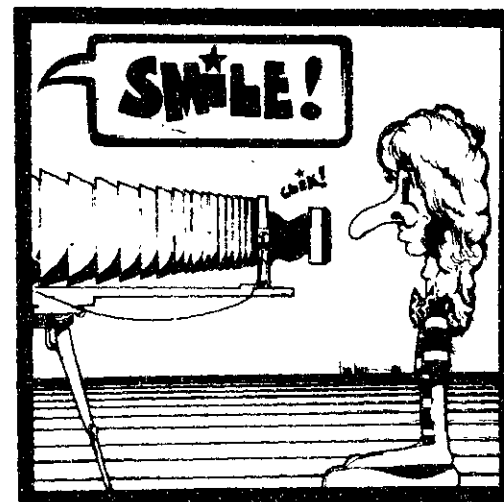
It is this materialism which causes him to ask in his Oct. 25 column: "But who defines these principles" of "right and wrong?" That is a loaded question because nobody mandates principles. The nature and discovery of concepts (principles, abstractions) is beyond a materialist's comprehension.

I would like to repeat and emphasize that the notion of society as primary to the individual turns out in practice to mean aristocratic cliques, unhappy parasites who collect your life's effort and then claim to help you in a spirit of noblesse oblige.

Mark Hunter

seniors

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For more information on these programs and the major business areas available refer to the General Electric file located in your placement office.

When and Where?

Tuesday, November 5th and Wednesday, November 6th at the Ashdown House.

What else?

Sign-ups will commence Tuesday, October 15th

The future is working at General Electric



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The Tech

REFRESHMENT STAFF FOR THIS ISSUE

Organizations: MIT Concert Band, Burton 4 Players
Conductors: Charles Marge G
Edward Ajhar '85
Bumble Bee: Shari A. Berkenblit '88
Players: The Helling Family

ARTS

Geneve 10; Wien 0

L'Orchestre de la Suisse Romande, conducted by Armin Jordan in the first ever nationwide digital radio transmission; Kresge Auditorium, October 31. Vienna Symphony Orchestra, conducted by Wolfgang Sawallisch, October 30.

L'Orchestre de la Suisse Romande — appearing under the joint sponsorship of MIT and Hewlett-Packard — brought fireworks to Kresge Auditorium last night.

From the first strains of Ravel's *Alborada del gracioso*, it was clear that we were hearing something special: from a mythical-disembodied effect to brilliant crescendos, the orchestra held the audience rapt. Strings could produce urgent pizzicato, low waspish drones, and convey pure lyricism in the midst of excitement. Brass could weave virtuoso color with transcendent clarity, winds adding refreshing perspective. Playing was simultaneously crisp, detailed and dynamic. And the subtlety with which contrasts were developed increased their power.

By the time L'Orchestre had convinced everyone that they were Spain's premier orchestra, we were off on a tour of Vienna, our guide Ravel's delicious symphonic

evocation of the waltz, *La Valse*. The piece sparkled with rhythmic vitality; the orchestra were clearly enjoying themselves, and their seeming ease of playing translated into a warm and witty performance. Kresge departed for the Orient next, as the orchestra — joined by soloist Suze Leal Rehfuß — launched on Ravel's *Shéhérazade*. Waves of orchestral sound held Rehfuß buoyant as she characterfully sung *Asie*. A beautiful aeolian flute drew us into the magic of *La Flûte Enchantée*, gently shimmering strings highlighting the dreamy quality of Rehfuß' singing; finally, *L'Indifférent* brought a touching conclusion to the work.

Sensuous flute playing returned to lead the innocent into the eye of Ravel's *Bolero*. The flautist's eloquent and carefree playing thinly-disguised a lurking if latent tension to be passed to other soloists to wind up into a fully-fledged storm. The build-up was elegant, tensions unbearably suppressed — except in the listener's imagination — until they suddenly seemed to burst forth, surround and capture. Armin Jordan's control was absolute, the accuracy he drew forth gripping: Rhythms hypno-

tised, drums ensnared, serpentine melodies transfixed.

Two encores followed: A floatingly-beautiful rendition of Ernest Ansermet's orchestral arrangement of Debussy's *Pour l'Egyptiennes*, and a fun-packed performance of *Marche Joyeuse* by Chabrier. An evening to remember.

* * * *

An evening to forget had occurred just the night before when Wolfgang Sawallisch had led an insipid concert by the Vienna Symphony Orchestra in Symphony Hall.

Equality for women has not arrived in Vienna, and the all-male orchestra sounded as stuffy as they looked.

Mozart's *Jupiter Symphony* is a work of such invention that I could never heretofore conceive of it boring me, but the Vienna Symphony Orchestra succeeded in reducing it to the level of supermarket muzak.

Polished, the performance certainly was — not a bow misplaced. But the form had no content; there was no meaning to be found in the ensemble's automaton display

of syntactics without semantics. It all sounded so glib — as if the orchestra had complacently allowed itself to treat one of Mozart's greatest works as routine. The tempi were frequently ponderous as well; it was like listening to a Klemperer performance but without the depth.

There were a few better moments in Bruckner's *Symphony No. 9*, but this performance, too, was clouded by a lack of spontaneity. The Vienna Symphony Orchestra, in short, was a big bore.

Jonathan Richmond



L'Orchestre de la Suisse Romande in Kresge Auditorium
Tech Photo by Steve Berczuk

Lobby 7 bewitched

MIT Concert Band in Lobby 7, Oct. 31.

The MIT Concert Band occupied Lobby 7 last night for its Halloween Concert. The eighty-odd costumed musicians made quite a sight. Lobby 7's unusual acoustics posed a challenge which the band was mostly successful in meeting.

The concert opened with *George Washington Bridge*, an amorphous piece by William Schuman. It was loud and jumbled, which may be reminiscent of traffic on the bridge but was not pleasant musically. I had some difficulty distinguishing different parts. Richard Wagner's *Trauersymphonie* (Mourning Symphony) was a big improvement. This time the subtleties were not lost in a muddle.

Vaclav Nelhybel's *Estampi* was next. I don't know what estampi means, but I think it must be some kind of stomping dance. The piece made heavy use of bells and chimes and was tremendously stirring. The "wall of sound" effect produced by Lobby 7 was very impressive.

The first half of the concert was conducted by alto saxophonist Edward Ajhar; now bass clarinetist Charles Marge took over.

The next selection was *Night Soliloquy* by Kent Kennan. It is written for solo flute and band but the band divided the flute part among three soloists (Marcia France, Arlene Lanciani, and Clifford Yang), who were strategically placed on the three second floor balconies surrounding the lobby. This created a lovely conversational effect, as if three nightingales were singing to

each other.

Choralia and Fanfare by John Cacavas was a typical "band" piece, brassy and reverberant. The reflecting concrete walls and pillars created waves of sound that were felt as well as heard.

Ron Nelson's *Medieval Suite* is an homage to three composers of the 12th to 14th centuries. Although modern-sounding, the three sections used medieval musical techniques. Most effective was the first movement, where xylophones and Gregorian chants created an effervescence that reminded me of the sun shining through a waterfall. There was a lot going on in the other two movements but they were hard to get a handle on — I couldn't really follow them until the Gregorian chants came back at the end.

John Corley, who has directed the MIT concert band since its inception in 1948, has been in the hospital for much of the term. He made a dramatic appearance at the end to conduct the last selection, three movements from Gordon Jacob's *Music for a Festival*. Corley looked energetic and fully recovered, and led a rousing finale — this time the trumpets and trombones were playing from the balcony.

Corley thanked Ajhar and Marge for leading the band in his absence and catalyzed a clamorous ovation.

All in all an excellent performance: the band has maintained Corley's high standards and I'm looking forward to his come-back concert.

Joe Shipman

Record to reminisce by

No Instruments Allowed, the MIT Chorallaries' new recording.

Many of you reading this review have probably heard the MIT Chorallaries live, but not on disk. This is your chance to discover that they can sing under the antiseptic of recording studio conditions and show verve even without an audience to compete with.

No Instruments Allowed was produced on a small budget, but the quality is high and the cost is low.

The record includes twelve Chorallaries favorites which meld wit with high-class singing that is both enigmatic and crisply enunciated. "The Engineers' Song" is, of course, included: reason enough to buy this album. This drinking ditty is about as close as MIT comes to a school song; so this energetic and amusing recording will be a treasure to reminisce with ten years down the road.

"I Feel the Earth Move" suffers a bit

from its *a cappella* rendition, but the following song, "One Tin Soldier," is an improvement on the original. Both are popular songs that I am used to hearing with instrumental backing; however the Chorallaries perform them admirably without the aid of a guitar.

The Chorallaries spent a good portion of IAP '84 producing this album. The mixing is quite good except for a slight overemphasis on stereo. Hissing and popping — although greater than found on a major studio production — is well within reasonable limits.

I found a new favorite in "Me and Julio Down by the Schoolyard." Arranged by Chorallaries member Jeff Flaster (a good number of Chorallaries members have arranged some of these songs), it moves well and is well performed. I was humming this song all the way to the office, which taught me why I'll never be a Chorallary.

Ronald E. Becker

Video visions made for TV

Made for TV Festival, presented by New England Women in Film and Video. Starting tonight Friday, November 1 at the Institute of Contemporary Art (ICA) with Video Visions a selection of videos produced by women, dealing with issues of television, technology and sexuality. Tickets \$6 for the general public, \$5 for students.

Never has the rather innocuous-looking television set had such an impact on our daily life as in this era of Information Technology. The Tube is a tough master to elude as it presents anything from presidential speeches to subliminal advertizing. (These are probably not the best examples of opposite types of telecasts as both are becoming increasingly similar.) Only with difficulty we can discern between vital information and subtle attempts at being seduced and manipulated by the ruling establishments via the electronic gun.

As victims of this child of progress, we can only rejoice at the attempts of artists to use the medium of video in innovative and creative ways. Should you be frightened, concerned or simply curious about what are the latest developments in video technology, we urge you to try to spend at least some portion of this weekend away from your usual activities. For instance, plan to attend some of the events scheduled for the *Made for TV Festival*. This show should be of particular interest to the Wiesner Building dwellers, as it features their own Betsy Connors and Ellen Sebring.

Kathy Huffman, curator and producer of *Video Visions*, must be credited with a fine selection of items to kick-off what promises to be a stimulating weekend. The Festival provides an interesting perspective, focusing on the work of women artists, emphasizing their impact on the medium.

What is perhaps most attractive about the format chosen by Huffman is the relative length of each video piece. The longest segment on *Video Visions* is 15 minutes long; the rest of the items average about 4 minutes each, enabling the audience to sample a large variety of video experiments in the 90 minute presentation.

Joan Logue's *René and Georgette Margritte With Their Dog After The War* has a commanding aesthetic quality. Its images will seem to peel off the screen and float into your mind. It combines moving music, impressionistic photography, and

some incredible translations of video planes in 3-D space.

The Ann Magnuson/Tom Rubnitz joint production *Made For TV* is a highly entertaining and critical exposé of what today's networks have to offer. It features an unseen TV junkie, who frantically flicks from channel to channel sampling what is available on the miniature boob tube. Magnuson impersonates all of the possible TV characters: evangelic TV healers, refined coffee-tasting Colombian farmers (with heavy accents), MTV celebrities.

Most of the artists share a deeply nested concern for the state of the TV industry. Others, as shown by Jo-Ann Gileman's *The Orchid* seem more concerned with video technology as a means of alternative perceptions. However, the more stimulating videos seem to be the ones infused with social commentary.

The Festival also features a number of interesting seminars. On Saturday, at the Gutman Library Conference Center at Harvard University, a number of seminars will be given on such topics as "The Image of Women on TV" and "The Politics of Programming." Speakers will include prominent figures in local and national media. Later in the afternoon television critics from *The Boston Globe* and *The Village Voice* will address what they believe to be good (and bad) about TV.

The Festival continues through Sunday and Monday at the Brattle Theatre, with a number of pieces categorized under the headings of: "Life in The Nuclear Age", "Growing Up Female", "Popular Culture/Media", "Men and Women Together & Apart", "Video Performance", "Women and Rape" and numerous others. The screenings, shown in succession, will average between one and a half to two hours in duration.

Any of the screenings would be worth your while. Perhaps to convince yourselves of the quality of work presented, you might attend *Video Visions* on Friday night, and hang around afterward for the champagne reception hosted by the ICA for the video artists. The ICA is located 933 Boylston Street, Boston. For more detailed information about the screening of *Video Visions* you can contact the ICA at 266-5151. For information about the Festival you can call 527-3963 or the Brattle Theatre at 876-6055.

Corrado Giambalvo
Allison Druin

ARTS

NYC, Boston, rapture

The Chamber Music Society of Lincoln Center in joint concert with the Boston Chamber Music Society, Sanders Theater, October 27, event in The Tech Performing Arts Series.

Harvard's Sanders Theater has an ambience which suits it perfectly to the performance of 19th century chamber music. The building has an austere, cloaked atmosphere; its mahogany wall carvings tell story, as did the compositions by Dvořák, Dvořák and Mendelssohn performed here Sunday.

Dvořák's *Andante and Rondo for two voices and piano*, Op. 25, led the program. The music had a lightness which divided it from the other works in the performance. Paula Robison and Fenwick Smith played the flute parts with a joyous vigor that did justice to the chipper tone of the piece. Charles Wadsworth, artistic director for the Chamber Music Society of Lincoln Center, played the piano part with zest.

Wadsworth, introduced as "Mr. Chamber Music," said that although this piece lacks the musical depth typical of the performers had to resist the urge to "dabble in Dvořák." Indeed, in the lively *Rondo*, it was clear that the musicians enjoyed the music, a critical aspect of live music which should never be neglected.

The piece ended with a wild and winding cadenza, a fine stepping stone for the more passionate works to follow.

Violinist Lynn Chan fueled an effort of elevated musicianship in a performance of Dvořák's *Piano Quintet in A Major*, Op. 81, which saw players fusing with their instruments to give a heightened musical awareness.

The *Allegro* was a movement of transitions, startling and subtle in their design. Although only five musicians were on the stage, the dynamic variety generated was at times almost that of an orchestra. The *Andante con moto (Dumka)* gave a melancholy pause to the piece only to be interrupted by the *Scherzo (Furiant)*.

The *Finale (Allegro)* re-invoked the cello motif which was strong in the first movement. Ronald Thomas' cello *pizzicatos* embodied images from the previous three movements. The *Finale* eventually exploded in a victorious recovery following a misleading *piano*. Violinist James Buswell, violist Walter Trampler and pianist Christopher O'Riley all made splendid contributions to this piece.

Wadsworth said "Only Mozart showed the same kind of musical genius as Mendelssohn at a very young age." The *Octet for Strings in E-flat Major*, Op. 20, was

written by Mendelssohn when he was only 16. The piece has a magical fire that will not let you turn away once it has captured your gaze.

The *Allegro ma con fuoco* attracted attention with an abrasive introduction, while the *Andante* made a mournful, dirge-like impression with pinches of dynamic and melodic diversity. The *Scherzo (Allegro leggierissimo)* and *Presto* movements build, destroy and rebuild themes leading to a dramatic and inspiring end. The *Octet*

is one of Mendelssohn's most powerful works and was written to stir rather than delight.

Violinists James Buswell, Lynn Chang, Vyacheslav Uritsky and Daniel Phillips, violists Walter Trampler and Marcus Thompson, associate professor of Music at MIT, and cellists Leslie Parnas and Ronald Thomas received a standing ovation for their intense performance of this work. Hear it if you possibly can.

Ben Stanger

Funny Fish

Greater Tuna, at the Charles Playhouse, 74 Warrington Street, Boston (426-6012). At 8pm through November 27. Half-price are available until 6 pm at Bostix, to the right of Faneuil Hall.

Greater Tuna takes place in the town of Tuna, Texas. The townspeople are dedicated to the betterment of the world for the "right people." No matter what the audience thinks, many of the references to life in the South do have a basis in reality, adding to the enjoyment of those versed in Southern ways.

Kevin Rupnik's set is sparse, thoughtful. There's a table, two chairs and — center stage — an enormous 1950's radio bathed in yellow. It is for the audience to use their imagination to fill in what is left out.

The actors go through a fantastic number of costume changes and do some of the material twice, with variations, for emphasis. But the rhythm is very smooth and with just the right speed to mock the southern slowness. The first treat is the early morning news show where one of the speakers comments while the other goes and changes into different characters to reply.

The scene is then "changed" into Bertha's home during the family breakfast.

We meet Caroline who dreams of becoming a cheerleader and Stanly who holds a grudge against the local judge for sending him to reform school. Bertha, the mother, tries to keep control of the family with nicely-pointed frequent doses of Southern hypocrisy.

The Southern tour continues with a critical look at gossip, at a "true" Southern lady, the church of the South, the humane society — symbol of the good will of some southern people — the KKK, Southern hospitality and, finally, Southern efficiency; the number of characters and costume changes involved in recreating these impressions makes the acting troupe appear to multiply in number and effect.

It's the imaginative talent and breadth of acting ability of Joe Sears and Jaston Williams — who also co-wrote the play — that makes the show. Both come from Texas and do an excellent job at imitating mannerisms and drawls. All shades of Southern local color are vividly depicted — bigotry, biases and hypocrisy are all thrown into sharp relief.

Greater Tuna makes for a hilarious two hours which fly by as the radio takes us from one scene to the next. You'd be well-advised to go tune in.

David Waldes

The Tech Performing Arts Series presents...

COLLAGE

MIT goes contemporary

MIT Professor John Harbison conducts Collage, the contemporary music ensemble, in 1985 Pulitzer Prize winner Stephen Albert's *Into Eclipse* and works by Christopher Rouse, Robert Selig and MIT senior lecturer Edward Cohen. Edward Pickman Hall, Longy School of Music, November 4, 8pm. MIT price: \$4.

HANDEL & HAYDN SOCIETY

Haydn's Creation

The Handel & Haydn Society will present Haydn's *The Creation* under the direction of Thomas Dunn. Jeanne Ommerlé, Charles Bressler and Sanford Sylvan will take the solo roles.

Symphony Hall, November 6, 8pm. MIT price: \$6.

JOHN OLIVER CHORALE

Mozart's Requiem

MIT's John Oliver will direct the John Oliver Chorale in a performance of Mozart's *Requiem* together with works by Schubert. Jordan Hall, November 9, 8pm. MIT prices: \$3.50 or \$7.

PRO ARTE CHAMBER ORCHESTRA

Beethoven's Fifth

The Pro Arte Chamber Orchestra will perform Beethoven's *Symphony No. 5* and Shostakovich's *Symphony No. 14* in Sanders Theatre at 8pm. Tickets are also available for the Orchestra's December 4 concert when Stravinsky's *Symphony of Psalms* and works by Hindemith will be performed. MIT price: \$5.

Tickets are on sale courtesy of the Technology Community Association. Drop by Room W20-450 in the Student Center, or call 253-4885 to check on availability.

The Tech Performing Arts Series, a service for the entire MIT community from The Tech, MIT's student newspaper in conjunction with the Technology Community Association, MIT's student community service organization.

GET OUT ON THE TOWN WITH THE TECH PERFORMING ARTS SERIES. . . !

On The Town On The Town

Friday, November 1

A special treat in the LSC Classics Series: *The Cabinet of Dr. Caligari*, the 1919 German horror film (which, incidentally, was the first cult film in history). It's at 7:30pm in 10-250.

The Institute of Contemporary Art, 955 Boylston St., Boston, brings *Video Visions* tonight. First showing at 7:30, second at 10:00. At 9:00, there is a reception with the participating artists. Admission \$6, students \$5.

There is a French Film Festival going on at the Sack Copley Place. Today they show *L'Africain* (1983), directed by Philippe de Broca, with Catherine Deneuve and Philippe Noiret, at 10am, 12, 2, 4, 6, 8 and 10pm.

The Goethe Institute, 170 Beacon St., Boston, has Werner Herzog's version of *Nosferatu* at 6 and 9pm. Admission \$2.

Saturday, November 2

In its new Midnite Movies Series, the Student Center shows *The Enforcer*, with Clint Eastwood in his classic Harry Callahan role. 11pm, Lobdell, admission free.

The Boston Film/Video Foundation (1126 Boylston St., Boston) presents the local premiere of Valeria Sarmiento's documentary on Latin machismo, *A Man, When He Is A Man*, at 8pm. Admission is \$4. For info, call 536-1540.

Sunday, November 3

New York City performer Phoebe Legere, said to be "New York's wildest late, late show," will give a concert in Slossberg Recital Hall at Brandeis University at 9pm. Admission \$3, call 647-2147 for info.

Monday, November 4

Collage, the contemporary music ensemble, will play under the direction of MIT's John Harbison at the Edward Pickman Hall, Longy School of Music, 8pm. Event in the Tech Performing Arts Series.

Michiel Bos
Corrado Giambalvo

GRANTS FOR ARTS PROJECTS

All members of the MIT Community are eligible to apply for funds from the Grants program of the Council for the Arts at MIT for arts-related projects or activities. The second deadline for the 1985-86 academic year is Friday, November 8, 1985. Applications for arts-related IAP projects should also be submitted at this time.

The Council supports applications in all artistic disciplines and welcomes projects which allow students to experiment with and learn about the arts. Grant awards generally range from a few hundred dollars to \$10,000. Previous experience in the arts is not required.

For application forms and further information, call Alison Shafer at ext.3-4003, or stop by the Council office, E15-205.



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ARTS

The Tech goes to Renoir

Renoir, at the Museum of Fine Arts, through January 5, 1986.

The comprehensive exhibition on the work of Pierre-Auguste Renoir, the major art event at the Museum of Fine Arts, raises fundamental questions of aesthetics. On the one hand, Renoir's appreciation by the general public is said to be at an all-time high, and the Museum hopes for a record-breaking attendance. At the same time, Renoir's reputation with art historians and critics is in the process of free fall, with as yet no ground in sight.

This situation is not without irony. After all, the hostility of the general public to the face of daring and revolutionary innovations has become a standard ingredient of the legend of Impressionist painting, making Impressionism the paradigm for that Romantic version of art sociology which holds that all true genius is scorned by the many. It is a remarkable *renversement des alliances*.

To see what the fuss is all about, let us first try to draw the contours of Renoir's artistic personality.

In mid-19th century France, around the time that Renoir received his artistic education, the conflict of the schools of painting hinted at an impending revolution in forms and methods. The classicist tradition was challenged first by Delacroix and the

Romantic movement, then by the more aggressive Realist approach, of which Courbet and later Manet was the principal exponent. The first room of the current exhibition gives an idea of the alternatives available to the young Renoir.

Among the experiences of his youth, two deserve special mention. First, he worked for a while as a decorator of porcelain. Later, he received formal training in the studio of Charles Gleyre, an academic painter if ever there was one. On the positive side, this brought him the friendship of his fellow apprentices Monet, Sisley and Bazille, which was to determine the course of his art for the next thirty years — and steered it away from academicism.

However, traditional painting made a dramatic comeback at the other extreme of Renoir's career, during the last thirty years of his life (from about 1890 to his death in 1919). In those days, he backed away from his mature style, attempting instead to emulate classical masters — especially Rubens and Titian, whose plastic nudes and strong hues must have seemed particularly congenial to him.

Unfortunately, these attempts failed. They produced an endless series of doll-house scenes which mock monumental classicism while trying to extoll it. Even without such explicitly incriminating evi-

dence as the 1908 *Judgment of Paris*, one rapidly infers that the spirit of Renoir's illustrious models was outside the scope of his technical and conceptual grasp. Only his most ardent champions would rank his latest works among the high summits of art, and the Museum is courageous rather than commendable for including such a lavish selection of them in this show.

Therefore, if we want to do justice to Renoir's achievements, we have to look at works which follow his tentative early work but predate his later phase: We need to focus on the canvases of his maturity, which we may take to span the last century's 70s and early 80s. There we find such

No subject was treated so often by Renoir as the female nude, to which he seems to have born a special fascination and a definite artistic predilection. Neither is unique to him: the first is shared by roughly half of humanity, and the second a Leitmotiv throughout the history of art. But Renoir's nudes are easily recognizable as his.

Renoir goes for the delicacy of the flesh in its most voluptuous manifestations. He shows his *Bathers* in feathery settings enhancing by contrast the plasticity of their forms, and often adds a bucolic gaze to their already abundant sensuality.

Thus they embody more than any other



Mme Charpentier and her Children, 1678 Courtesy, The Metropolitan Museum of Art, New York.

works as *The Swing* (1876), *Mme Charpentier and her Children* (1878), *A Box at the Opera* (1880), the three *Dances* (1882-83) and countless other textbook mainstays. The essential completeness of this section of the show is astonishing in the light of present-day curatorial constraints, a fact of which the Museum is justly proud.

It is important for the appreciation of this work to realize that the mature Renoir's concerns, unlike those of some of his Impressionist colleagues, were never of a formal nature. The art of Monet, for instance (which more than any other established the popular conception of Impressionism) can be interpreted as an exploration of the modalities of natural light. Degas opened up new pathways in the treatment of movement and light dynamics. Both of these artists thought of themselves as innovators, and produced many works that can be termed programmatic. Compared to them, Renoir appears as somewhat of a stylistic opportunist.

There can be no doubt that for him the primacy was in his subjects, and the painter's task their exaltation. All his artistic means are applied toward this single goal. If so much on his canvases is feathery and fluffy, it is not because Renoir believes this to be the essence of our visual experience; it is because he believes it conveys a sense of delicacy and poetry to a cherished subject. If the colors are lavish or exuberant (sometimes to the point of assaulting the eye), it is not to make a statement about color but to stress and celebrate its existence.

Take the landscapes, for instance. The stylistic consistency of the best among them (like *High Wind* (1872), *Landscape at Wargemont* (1879), *Piazza San Marco* (1881)) is carried less by a single formal principle than by a common aspect in their subject matter — in these cases, a sense of vibrant movement dissolving in a fragmented medium. (Renoir was particularly fond of this motif; it reoccurs in *The Mosque* (1881), a scene of mass turmoil in Algeria, which provides an interesting contrast with Delacroix' well-known treatment of similar topics.) Renoir's response to the chromatic diversity of these subjects is particularly pleasing.

But Renoir's reputation is built on pictures of people rather than inanimate things. Many of those are scenes of recreation and entertainment. The Museum is particularly glad to show the three *Dance* pictures from the early 1880s (*Dance at Bougival*, *Dance in the City* and *Dance in the Countryside*) together, something that has not been possible since their separation in 1892.

subjects the issues about which the debate on Renoir's art revolves. For the same image that constitutes to some the very consecration of life on earth may appear to the less lyrically inclined as its exact opposite. What seems proof that art transcends restrictive morality may occur in a different perspective as that moral's triumphant self-assertion. And it is a matter of taste to judge where embellishing stops and cloying starts.

The same points return in Renoir's portraits. It is not a matter of discussion whether Renoir was a great psychologist; he was not, and presumably did not want to be. His characterization is shallow and his treatment of human features generic. His emphasis on the eyes, windows of the soul, has hardly an equal in art history (except perhaps the Fayyum portraits from late Antiquity), yet nothing could be so similar as two of his woman or child portraits. Renoir deals in charm, not in vision.

What this amounts to is clearly shown by the group portrait of *Mme Charpentier and her Children* (1878). The general atmosphere of suave happiness, and details like the sentimental motive of the dog have close parallels in other visual imagery of the time, from simple everyday craft objects to the court portraits of the Second Empire; the individual characterization is indifferent to the point that one has to read the caption to find out that the girl in the middle is actually a boy. It is up to the emphatic, straightforward appeal on universal forms of affection and the supporting heavy coloration to make the difference.

This, then, brings us to the core. Renoir's art is an art of representation, rather than penetration. What it strives to represent is a particular limit of our world where the sun always shines and everybody is always smiling. And to realize this goal, it pushes its means to their limit as well. As the painter himself summarized his intentions, "A picture should be something that is pleasant, joyful and pretty; there are already enough unpleasant things in life to dissuade us from producing still others."

All this is fine, but it brings up a problem. The point is, simply, that the ultimate affirmation of existence is dangerously close to its utter trivialization. Both the highest ambitions and the dullest clichés have their place in dreams.

It is the privilege of a dream that is doesn't have to be credible. But it has to be convincing. This, of course, is ultimately a personal affair. Go, judge for yourself whether Renoir's dreams are yours.

Michiel Bos



Dance at Bougival, 1882-83
Museum of Fine Arts, Boston.

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opinion

feedback



SDI has Orwellian connotations

(Continued from page 5)
trol to SDI and it poses a real pressure on the individuals involved. Let me also point out that the foreign scientists who are doing this research are also under real pressure. If they sign the pledge, then in fact they may be in very serious trouble with the visa question." Anthony and Park call this type of pressure "freedom." In this case, I believe "slavery" is an appropriate term.

Finally, Anthony and Parks statement "Professor Ezekiel and others have stood up for their beliefs. We hope that other professors will follow their example, and only work on projects in which they believe" does Ezekiel an injustice.

Though he supported doing SDI research, he never said he believed in SDI on Oct. 21. In fact, he was careful to say, "And not once have I said that I agreed with what DOD does, or what DOD stands for."

Ezekiel later said, "So I'm not going to say that SDI research as it stands is gonna work, but the research for it — I think should be done." I hope Ezekiel will consider

that there are other professors — perhaps outside his Aero/Astro department — who will say their projects are a good idea, that the research is gonna work, and that they agree with what their funding agency stands for. Shouldn't these professors get the first crack at the government's limited resources?

Rich Cowan G

Justice does not exist in racist South Africa

(Continued from page 6)
war and is not to be compared with peace-time murder: Would Shipman go so far as lauding Nazi-Germany for executing a supposed assassin of a concentration camp warden? To speak of just laws in racist South Africa in contexts like the one which presently concerns us is pseudo-objectivist drivel which only obscures, in best Reaganite fashion, the central issue: Justice is absent in South Africa until that modicum of it is realized which the United States itself subscribes to majority rule.

Thomas E. Uebel G

Shipman replies:
First things first. According to Time magazine, Moloise admitted being in on the conspiracy after recanting his confession to the murder: if he indeed withdrew his later admission I plead guilty of not "gleaning" this from the coverage in Time and The Boston Globe.

Second, I did not "laud" the execution of Moloise. I just said our energy would be better spent

condemning the manifold crimes of apartheid: "homelands," pass laws, economic restrictions, disenfranchisement, etc.

Does Uebel feel that since "justice is absent in South Africa" they should not punish "non-revolutionary" murderers either? Or that they should let us tell them which criminals to execute?

The people in power in South Africa will dismantle apartheid before they put their guns down and let the ANC line them up against the wall. We should ask them to do the former before asking them to (by not punishing ANC killers) effectively do the latter. Assuming we are interested in dialogue and negotiation with them at all.

If Uebel, unlike me, feels that it is useless to say anything at all to the "Boers," and that we should throw ourselves wholly behind the ANC's armed struggle, he should be consistent and call for the United States to declare war on South Africa.

Finally, I am neither naïve, nor objectivist, nor Reaganite.

Best advisors are teachers

(Continued from page 8)
something of direct interest to the faculty member; it is fun to develop one's interests to a group of very bright individuals.

I find this format an exciting way to combine teaching with getting to know freshmen and freshmen. For the seminar/advising model to be more commonly used, it is essential that departments recognize the faculty member's involvement in teaching as being part of the teaching [sic] load and make appropriate adjustments to other teaching duties. Clearly, such adjustments by Departments [sic] need the strong support of the MIT administration. It is my belief that such support would be forthcoming in the present climate of improving undergraduate education.

It is also to our advantage that faculty advising of freshmen be appropriate and effective. To be steered into the appropriate educational stream right away forestalls academic and personal difficulties later. As chairman of the Committee on Academic Performance, I see a distressing number of freshmen and sophomores whose academic difficulties can be traced to inappropriate freshmen advising, such as overloading, unsuitable choice of subjects, lack of advice to the freshmen on how divide [sic] their time between academic and extracurricular obligations, and so forth. "A stitch in time . . ." is the correct metaphor here.

I like teaching upperclassmen [sic] also, but freshmen have a particular appeal for me. They are interesting people and there-

fore it is challenging to help them through the Scylla and Charybdis of freshmen requirements and enticements. I know that other faculty members feel the same way, because I have talked with them.

I would also make a strong plea to use teachers as primary freshmen advisors, simply because they have the best experience and perspective for advising appropriately. Of course, there are also very effective freshmen advisors in the program who do not teach, and they have been and continue to be very important, but in general the primary advisors should have teaching experience at MIT.

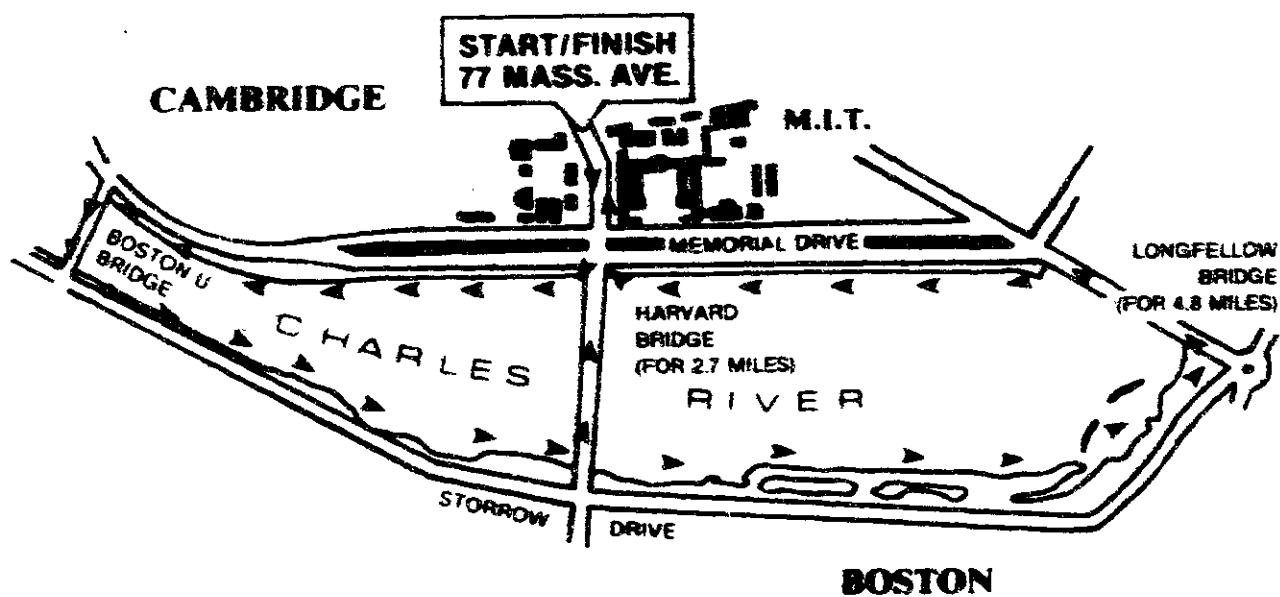
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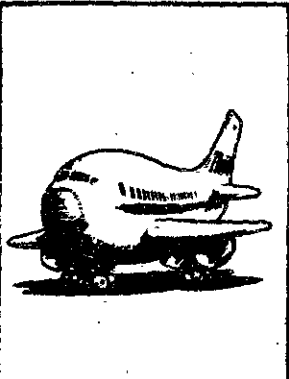
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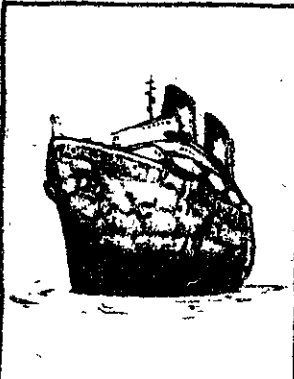
opinion

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feedback

Popular music is not trash

(Continued from page 7)
formers as stated in interview upon interview.

Popularity and merit are not exclusive; neither are obscurity and incompetence. With regard to Madonna, Henry Rollins, the lead singer for the L.A. based group Black Flag, has this to say: "Madonna recently put out a couple of platinum albums, a movie, a few videos and is well into an ass-whomping tour. The promoter here in Los Angeles estimates that she could have sold out The Forum three times over. 60,000 people? That is pretty substantial. This is not due to a fluke, a twist of fate or a miracle. Her movie, *Desperately Seeking Susan* is good. Her albums have well arranged, well executed tunes. The production is fantastic. Her videos are well done, very well done" (excerpted from "Madonna OK" in his collection of essays and spoken-word transcriptions *Polla Flesh*).

In fact, the relationship of pop to rock is not that one is bad the other good, but simply that one (pop) generally represents whatever is on the Billboard Hot 100 chart at any time while the other (rock) will only have so many of its artists on that chart at any time. But pop may also include country music (the inevitable new Kenny Rogers song), funk and jazz (unmentioned by Mr. Clapp), a clone of another popular record, or something com-

pletely new. Pop is made up of successful subsets of other contemporary musical genres. As such, a pop artist from any style is subject to the constant harping popularity brings.

In his essay's introduction, Mr. Rollins says of Madonna: "Bimbo Rock," "Boy toy," etc. I

say yap-yap, shut up. Oh sure, critics chop her up, but they still stare at her breasts, yes they do. You cannot *can not* argue with success. You can, but you come off looking like a petty chump, a loser, a jealous backbiter."

He's right.

Tim Wilson G

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SDI research contracts Awarded to universities in 1985

Rank	Institution	Amount
1.	MIT Lincoln Laboratory	\$10,200,000
2.	University of Texas System	5,171,000
3.	Georgia Institute of Technology, Research Corporation	4,586,000
4.	University of California, Los Alamos National Laboratory	3,046,000
5.	Utah State University	2,420,000
6.	University of California, Lawrence Livermore National Laboratory	2,085,000
7.	Auburn University	973,000
8.	California State University at Long Beach	866,000
9.	John Hopkins University	686,000
10.	Massachusetts Institute of Technology	575,000
11.	Texas Tech University	500,000
12.	University of Texas at Arlington	500,000
13.	Polytechnic Institute of New York	400,000
14.	California Institute of Technology	300,000
15.	Princeton University	280,000
16.	University of Washington	270,000
17.	University of Alabama	238,000
18.	University of Arizona	206,000
19.	State University of New York System	150,000
20.	Carnegie-Mellon University	130,000
21.	University of California at Berkeley	94,000
22.	University of New Mexico	80,000
23.	California Institute of Technology, Jet Propulsion Laboratory	75,000
24.	University of Dayton	57,000
25.	University of Kansas, Center for Research, Inc.	50,000
26.	New York Institute of Technology	35,000
27.	Boston College	27,000
28.	University of Denver	23,000
29.	University of South Florida	20,000
30.	University of California at Los Angeles	17,000
Total for universities and university-managed laboratories		\$34,060,000

SOURCE: Department of Defense and Chronicle of Higher Education

Tech Graphic by Mark Kantrowitz

Lonson says SDI needs more objective study

(Continued from page 1)

"This underscores the need for further study," he continued. Peer pressure that suppresses objective study could hurt the academic doctrine and the search for truth, Lonson said. "Let the academic community continue with objective study."

Fifty-four percent of the professors in 14 leading university physics departments have signed a pledge to refuse SDI funding, according to Vera Kistiakowsky, professor of physics. The pledge asserts that "most scientists think SDI is dumb," she said.

Researchers desperate for funding may resort to SDI, Kistiakowsky said. She also said that foreign scientists might be pressured to sign SDI contracts.

Shaoul Ezekiel '68, professor of aeronautics and astronautics, as well as electrical engineering and computer science, supported SDI funding. "If the funding comes with no strings attached, there is no problem," he said.

When a professor accepts money, "it doesn't mean that the professor endorses or that MIT endorses the basis for the funding," Ezekiel said.

Scott Saleska of the MIT Student Pugwash Group concluded that discussion by saying, "We have fun with technology, but we must concern ourselves with more than fun and intellectual

Lincoln Lab gets most SDI funding

(Continued from page 1)

search. For comparison, the Boeing Aerospace Co. alone received 18 contracts worth a total of nearly \$150 million, *The Chronicle* continued.

The share of "Star Wars" funds granted to campus-based researchers was substantially less than the three percent; close to half of the \$34 million was distributed to three off-campus facilities — Lincoln Laboratory, the University of California's (UC) Lawrence Livermore National Laboratory and the UC Los Alamos National Laboratory, the article said.

The University of Texas led all universities with \$5.1 million in SDI funding, according to *The Chronicle*.

challenge. We must think of the consequences" such as "nuclear annihilation."



Tech photo by Kyle G. Peltonen
Arlene J. Lanciani '88 plays the flute solo of *Night Soliloquy* along with Clifford K. Yang '88 and Marcia B. France '88. The MIT Concert Band performed their seventh annual costumed concert last night in Lobby 7.

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Lobby 13
Building 13

What else?

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New AT&T system to be functional by June '88

(Continued from page 1)

Telephone does not currently allow one system to have both business (measured) and residential (flat-rate) trunks, Berlan said.

Berlan plans to file a formal complaint with the Department of Public Utilities within the next 30 days about the trunk line issue. A number of other universities may join the complaint, Berlan said.

One university, which Berlan would not name, may file a complaint before MIT does, because it is further along in the process of installing its system. This institution did not discover the trunk line problem until Berlan had brought it to its attention, he said.

The trunk line issue can be easily resolved, Berlan said. "If I felt otherwise, I wouldn't attempt the order."

New England Telephone wants to keep the old system, because "that's the way they've been doing business," Berlan said. The company argues that it would not control the system, he said. Berlan argued that they would be allowed to verify the fact that the system was working properly.

There would be three options if flat-rate trunks are not approved, Berlan said. There could be no outside calls, which Berlan felt would be restrictive. Students could be charged measured rates. This option would require an administrative overhead, Berlan said.

The probable option would be flat charges to students, where the message units would be absorbed. Berlan noted that this arrangement would not require dedicated residential trunks.

There has been a favorable response from long distance phone companies, Berlan said. He is

still negotiating the issue with different companies. The plan is to have students receive long distance bills directly from the company. This will make the phone act like an ordinary residence line, Berlan said.

"The siting of switch components is a difficult issue to resolve," said Berlan. Space is at a premium at MIT, Berlan noted. The system could not be located at New England Telephone because the "pricing of a Centrex arrangement would be prohibitive," Berlan said.

Berlan plans to have wiring completed by next year. "We'd like to have dormitories wired by September, 1986 for computer workstations." The phone duct system will have to be enlarged, Berlan added.

Centrex phones, which are leased, will be replaced with new phones which have more features, Berlan said. In addition, Berlan anticipates new touch-tone phones for the dormitories.

MIT will dispose of the current system. "We'll try to sell Dorm-line," Berlan said. "Maybe some museum would want it."

The new system could trace calls better than the existing system. "We will trace when requested and properly authorized," Berlan said. Harassing calls would be an example where a trace would be used, he added.

The 5ESS system also has better communications capabilities. The phone can transmit data at 56 kilobaud without a modem, and can transmit voice and data simultaneously.

In addition to giving students the benefit of better data communications, the 5ESS system would give students one phone "with both private and public capacities," Berlan said.

Cambridge elections to be held this Tuesday

(Continued from page 1)

ing of the restrictions on condominium conversion and modifications to rent control. The coalition candidates and independent William Walsh, an outspoken critic of rent control, are courting the votes of young professionals.

Confrontation has flared over the housing issue. A vocal crowd of over three hundred attended a debate Tuesday between Walsh and CCA-endorsed incumbent David E. Sullivan '74, a leading backer of rent control. Sullivan called Walsh's description of the Cambridge housing situation "a mythical picture... Alice in Wonderland;" Walsh ridiculed the description of the housing shortage as an emergency in the Rent Control Act of 1970, asking, "Will the alleged emergency go on forever?"

Candidates have disagreed over facts, as well as over interpretations of problems. Independent challengers Walsh, Francis Budryk and Elio Centrella assert that wealthy professionals and students benefit unfairly from below-market rents, and that rent-controlled apartments are poorly maintained.

Rent control proponents deny the charges; Sullivan claimed in the debate that less than one-third of the occupants of rent-controlled apartments are students or professionals. He also said that housing codes have been enforced more rigidly since the enactment of rent control.

Sullivan's strongly pro-rent control stance — he wrote the city ordinance forbidding conversion of rent-controlled apartments to condominiums — has drawn attacks from Walsh, Budryk and Coalition85. The CCA in turn alleges that there has been heavy financial influence

on the campaign by the real estate industry, and that anti-rent control candidates, especially Walsh, would serve realtors' interests at the expense of tenants.

Meanwhile, candidate Michael Turk finds the CCA stance too conservative, and is running without the association's support. Turk would like to expand and tighten rent control and establish binding community control over commercial and industrial development.

Neighborhood preservation, parking, city services, education and tax reform have also been mentioned in the campaign, but have not aroused as much debate as housing.

Nine candidates are running for six seats on the School Committee. Three referendum questions also appear on the ballot:

- A binding referendum to amend the Cambridge Human Rights Ordinance to include pornography as sex discrimination. This referendum originated from a petition organized by the Women's Alliance Against Pornography. The Council rejected it because of doubts about its constitutionality, but the Massachusetts Supreme Judicial Court ordered it on the ballot. The proposed ordinance would allow women to sue for damages resulting from pornography and places restrictions on trafficking.

- A non-binding referendum asking voters whether they are in favor of the testing, storage, transportation and disposal of nerve and blister agents in Cambridge.

- A non-binding referendum, placed on the ballot by the council in June, on the sale of properties by Harvard Real Estate to faculty members who would own and occupy them, thus removing them from rent control.

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...Take a closer look.

CCA supports liberal policy

(Continued from page 1)

from the real estate industry this year, alleging that the industry has played a large financial role in the campaign. "Rent control is in danger this year," Levy said. The CCA perceives a long-term need for rent control because "we look at [housing] like a public utility," he explained.

CCA-endorsed incumbents include:

- Mayor Francis H. Duehay, who has served on the council since 1971, longer than any other CCA candidate. Duehay, a supporter of linkage, believes the city may wield considerable influence over MIT's development of Simplex through zoning laws. "The city has enough high tech office space and hotels. We need more housing," he said.

- David E. Sullivan '74, who has served three terms and wrote the ordinance to prevent conversion of rent-controlled apartments to condominiums. Sullivan

has been an active, vocal supporter of rent control, and introduced a linkage proposal which was defeated in the council by one vote.

- Sandra K. Graham, a state representative as well as city councillor. Graham believes more housing should be produced, and favors inclusionary zoning and linkage.

- Alice K. Wolf, who has served one term. Wolf emphasizes controlling commercial development because "a number of areas in the City require zoning changes to keep new development in scale and in character with the surrounding neighborhoods," her campaign literature states.

CCA-endorsed challengers include:

- Kenneth Reeves. Reeves suggests that the city itself should build housing, and that universities' payments in lieu of taxes should be larger.

- Renae Scott. Scott stresses

"accessibility and accountability" of government, and feels that she would be a voice for change. She would like linkage proposals requiring developers to provide money for services as well as housing, and endorses the Simplex Steering Committee plan for Simplex development. She supports downzoning "so we don't look like Boston or New York."

CCA was founded 40 years ago to rid city government of corruption, according to Levy. It now concerns itself with the professional management of city departments, watching against patronage and unfair hiring practices, he said.

The CCA endorsement process is initiated by the candidates, Levy continued. Candidates ask the organization for its endorsement, which is granted if they answer questions on their positions to the satisfaction of screening committees.

Coalition '85 party will try for seats

(Continued from page 1)

"and that tax is too high." Being forced to build low- and moderate-income housing would raise the cost of development. "Developers will not choose to develop in Cambridge," if the linkage proposal is approved, he said.

Cambridge could increase its housing in three ways, according to Russell. Programs such as Sullivan's linkage proposal would generate "some housing."

Subsidized housing would allow housing developments on unoccupied Cambridge property. Russell noted that such programs exist "in some states" but "don't work in Cambridge." The city only allowed land located in East Cambridge to be developed for housing.

Russell also favors allowing tenants to buy their rent-controlled apartments, an option which currently does not exist. "Thirty-eight percent of rent-controlled tenants want to purchase their apartments but can't," he said.

"There was a significant problem around [the] clubs" in Central Square that the Cambridge License Commission recently ordered closed, Russell said. He cited "a very unfortunate spillover" of patrons onto the surrounding streets as justification for closing the clubs.

"The licensing commission proposals are awfully strict," Russell said, and he was con-

cerned about an "appearance of discrimination" in the closings. "One of the bars closed was a gay bar, and the other was a Latino bar," Russell noted. The licensing commission consists of "three white male conservatives." Russell has long been active in the gay and lesbian community and was one of the founders of the Harvard Gay and Lesbian caucus.

Malenfant, experienced in Cambridge politics, including serving in executive positions on the CCA, and Swaim, a local independent businesswoman and a member of the Cambridge Condominium Network's Steering Committee since 1976, could not be contacted for comment.

Coalition85's platform is based on doing a "better job" in six areas:

- Ensuring diversity in the housing market in Cambridge. Existing controls on rental units are endorsed, and calls for more university and subsidized housing are made.

- Protecting existing neighborhoods through regulating development is a priority for the coalition. "Appropriate development should be encouraged in non-residential neighborhoods," according to the coalition.

- Maintenance of the deficit on municipal employees' pensions is one of four issues of future planning the group high-

lights. The creation of an AIDS Task Force, a "workable and reasonable linkage policy" and a study of existing housing are also proposed.

- City services would be improved under the coalition through introducing "more efficient technology" into those services.

- The quality of water, purification techniques and the watershed are items on the coalition's agenda.

- Traffic and parking concerns also rank in Coalition85's platform.

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sports

Volleyball overcomes SC, 3-1

By Paul Paternoster

As most avid MIT sports fans would attest, women's volleyball is synonymous with success. Once again, the team demonstrated its winning form by defeating Springfield College (SC) three games to one (15-7, 15-2, 12-15, 15-9). The victory raised the Engineers' season record to 18-5.

This record is especially impressive, considering that this year is one of rebuilding for Coach Karyn Altman-Velazquez and the squad. MIT has had to overcome the loss of four big hitters, among them two All-Americans. With the exception of Jenni Smith '86 and Rachel Chin '87, the team is relatively inexperienced.

The team's inexperience was evident in Tuesday's match. In the opening game, Springfield scored five consecutive points, mainly as a result of MIT's poor organization. The Engineers managed to save the game after Altman-Velazquez called a timeout to regroup her team.

Miscommunication is to be expected from a young team, the coach said. "Inexperience and tension in game situations often leads to indecision." At times the team seemed to be on the verge of collapse, failing to cover de-

fensively.

These lapses, however, were short-lived. MIT was able to take advantage of Springfield mistakes and quickly fought its way back into the game. With Smith serving, MIT tied the score at five. Hitting by Judy Mourant '87 and Teresa Lowenstein '89 were particularly important for the comeback.

With the score tied at seven, Julie Brown '88 served. She held her serve for seven unanswered MIT points. Smith was in top form, providing perfect set-ups for Chin, Morant and Michelle Eisgruber '86. After a sloppy start, the Engineers easily won the game.

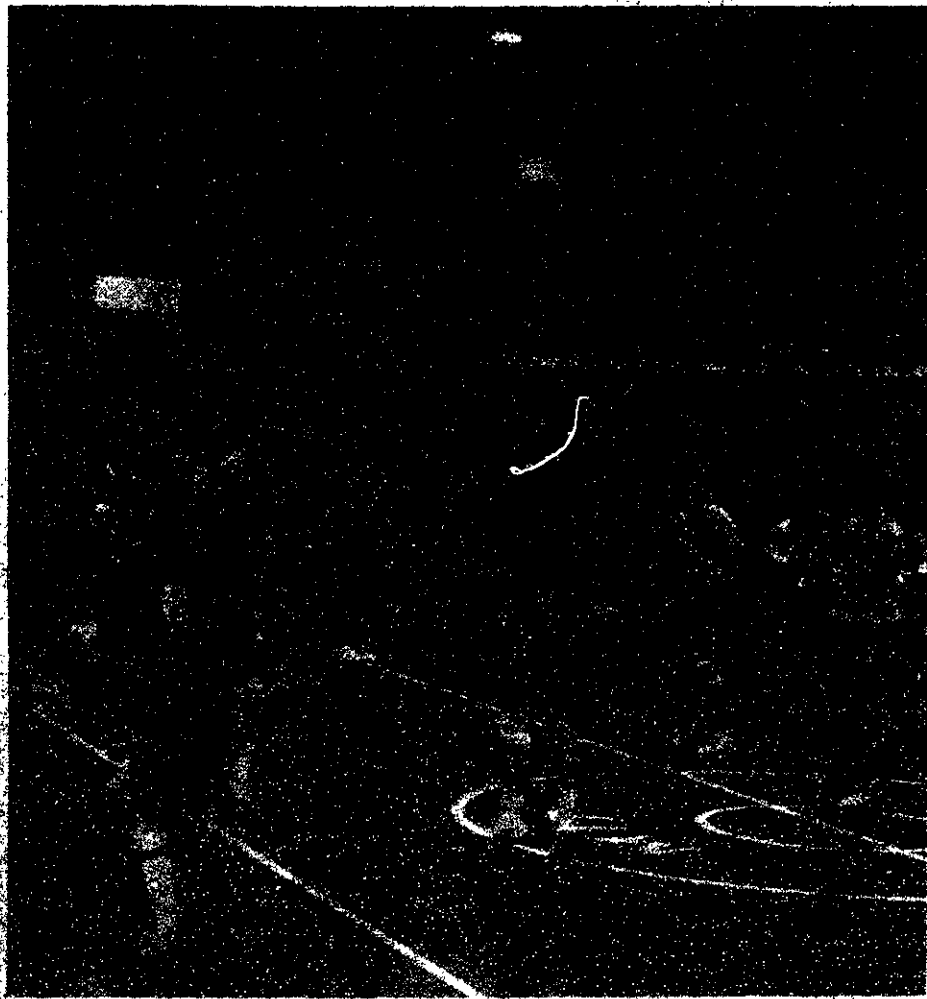
The second game was an MIT-directed volleyball clinic. Solid setting, blocking and serving forced Springfield into many mistakes, and the Engineers crushed SC 15-2. Athena Cozakos '89 and Linda Morse '87 played important roles in the game. Cozakos' serve was practically unreturnable, and Morse offered Lowenstein, who was playing with an injured ankle, a rest while contributing good defense and serving.

MIT put on a demonstration of "how not to play volleyball" in game three. Once again Springfield sprung to a 5-0 lead,

and once again MIT came back. But the team could not consistently put together series of points as they had in the first two games. The Engineers had problems hitting, and as a result could not capitalize on set-ups. Springfield took advantage of the poor defensive coverage and won the game 15-12.

Inconsistency was the mark of the fourth game, as both MIT and Springfield displayed flashes of brilliance mixed with spurts of mediocrity. Cozakos came in to serve with the score tied at seven; with the help of five Springfield mistakes, she gave MIT a convincing lead. The Engineers held on to win the deciding game 15-9.

At this point in the season, Altman-Velazquez's goal is for her team to be ranked in the top 24 in Division III. It's still too early to tell if the Engineers will accomplish this goal since the team still has three more matches to play. The Massachusetts Association for Intercollegiate Athletics for Women Tournament will be held all day tomorrow at MIT. On Tuesday the Engineers will host Lowell, and on Nov. 9 the Engineers will participate in a tournament with Brown, the University of Massachusetts and Northeastern.



Tech photo by David A. Chanen

Women's volleyball team captain Jenny A. Smith '86 (#10) sets up a shot for middle blocker Judy R. Mourant '87 (#14).

MIT crews successful at Dartmouth regatta

By Greg Frazier

MIT's heavyweight men crew team defeated a strong Dartmouth boat in last weekend's Dartmouth Invitational Regatta. The team's victory highlighted the Engineers' outstanding performance at the meet.

The heavyweight men nosed out the Dartmouth crew by 1.5 seconds to win their race. "We always seem to cut it close with Dartmouth," said heavyweight team member Jeff Kelsch '87.

The varsity lightweights also fared well over the three-mile course, placing second to Coast Guard by nine seconds and finishing 1.4 seconds ahead of Dartmouth. Both Coast Guard and Dartmouth handily defeated MIT in the previous week's Head-of-the-Charles Regatta.

Equipment problems and a strong head wind hampered the women's varsity boat. The team, which had rowed together only once before race day, managed a fourth-place finish. "We gave it our damndest," said Grace Kim '88.

The heavyweight and lightweight freshmen brought up more squads and enthusiasm than the rest of the team. MIT heavyweight freshman boats finished ninth and tenth.

Three lightweight freshman teams captured the second, fourth and fifth spots in their event. The novice women placed seventh of the 10 boats in their race.

(Editor's note: Greg Frazier is a member of the MIT crew team.)



Tech photo by Michael J. Feldman

Hmm...

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