

Chrysler's Iacocca will give '85 commencement speech

By David P. Hamilton

Lee A. Iacocca, chairman of the board of directors and chief executive officer of the Chrysler Corporation, will give the 1985 commencement address, President Paul E. Gray '54 announced yesterday.

"We are delighted that Mr. Iacocca has accepted our invitation," Gray said. "He is a distinguished engineer and leader of

industry. We look forward to his sharing with us his wisdom and his perspective of those issues that are of central concern to him."

Iacocca will be the fourth commencement speaker from outside MIT in recent years. From 1965 through 1981, the president of MIT presented the traditional address.

President Gray chooses the

speaker from a short list presented by the Commencement Committee and sends the invitation to speak, according to Mary Morrissey, Executive Officer for Commencement.

The other names on the list are not revealed to the public in order to avoid embarrassing those who were not chosen, she added.

Previous commencement speakers include Katherine Graham, chairman of the Washington Post; Helmut Schmidt, former West German chancellor; and Shirley Chisholm, a former congresswoman.

The 119th graduation exercises will be held in Killian Court on Monday, June 3, 1985. An audience of 6000 is expected, including graduates, their families, and members of the MIT faculty and staff. Some 1500 students are expected to receive degrees at the ceremony.



Lee A. Iacocca will speak at this year's commencement.

MIT accepts 444 under early action program

By Donald Yee

MIT has accepted 444 of 1074 applicants for admission to the Class of 1989 under the Early Action Program, according to figures released by Julia McLellan, senior associate director of admissions.

The Admissions Office has deferred decision on the rest of the students who filed completed applications. MIT will consider deferred students with the main applicant pool in early March, according to McLellan.

MIT expects about 70 percent of those accepted early to enroll, she said. The Admissions Office expects to make around 1800 offers of admission to obtain this year's target class size of 1025, she continued.

McLellan said the greatest changes in the Admissions Office's approach to recruitment this year were increased reliance on the College Board Search List to find prospective applicants and the distribution of a new flyer, "Liberal Education at MIT" to encourage applications from people who otherwise might not have considered applying.

The flyer expresses MIT's commitment to "an ideal of educational balance" and emphasizes its strengths in humanities, arts, and social sciences, in addition to its reputation in engineering and natural sciences, McLellan said.

"What we were seeking were applications from a more diverse group," McLellan said. Although MIT expects most of those it matriculates to indicate engineering as an area of interest, "MIT is a good place to get a broad education," she said.

MIT accepted 109 women on Early Action, McLellan said. The office plans an event similar to last year's Women's Weekend for all accepted women, she said. The event will occur during mid-

week because of holidays falling on weekends in early April. The office also will sponsor a two-day event for minorities sometime in April.

The Admissions Office will review the regular admission applicants during the first week of March and will mail the decisions on March 21, before spring break. MIT has always sent its notices early, to give prospective students ample time to visit, McLellan said.

At the same time, the office will release a list of all admitted applicants. Current students are encouraged to look at the list and call or write applicants from their area, McLellan emphasized.

The number of students admitted through the Early Action Program "hasn't fluctuated much over the past few years," McLellan said. Last year, the Admissions Office admitted 443 of 1201 early applicants.

Two student groups oppose LSC showing X-rated movie

By Earl C. Yen

Pro Femina, a women's group, and the Campus Crusade for Christ's College Life (CCC) have objected to the Lecture Series Committee (LSC) decision to show a sexually explicit film on March 2. Gays at MIT (GAMIT) has expressed support of women objecting to pornography.

The groups may plan alternative activities to LSC's screening of *The Opening of Misty Beethoven*.

"We object [to pornography] because we feel our civil rights are being violated, not because we feel it's morally wrong to show sexually explicit films," said Pro Femina member Irene Baker G.

Elizabeth Smela '85, another member, added, "We would welcome a sexually explicit film that's not pornographic."

Stanislaus A. Zygmunt G, president of Campus Crusade for Christ, said his group objects to pornography for reasons other than civil rights.

Pornography "is a misrepresentation of human sexuality," said Zygmunt. "It degrades the beauty and meaning of sex. It has no redeeming value."

Zygmunt said, "We circulated a survey at [last spring's sexually explicit] LSC film to see whether people felt pornography makes a contribution to society and to help people think more clearly about the issue," Zygmunt said.

Over 300 students, faculty, and staff signed a petition last spring to protest pornography, Zygmunt said.

"There is a significant fraction of people who are offended by the presence of pornography on campus," he said.

The executive board of GAMIT released the following statement: "We are not authorities on heterosexual pornography, but we understand the views of women who believe that much of it is sexist and exploitative. We believe that gay pornography is not usually sexist or exploitative."

Pro Femina held a rally in Lobby 7 on Dec. 14, the original proposed screening date for *Misty Beethoven*. The group afterward presented an anti-pornography slide show in Room 10-250.

"I think the slide show was very effective," Baker said. "I

think we're one of the few groups on campus trying to keep discussion open."

Campus Crusade and Pro Femina have lobbied for a prohibition of the contract, he added. The upper floors of MacGregor House, Eastgate, Westgate and Tang towers cannot be reached by Cambridge Fire Department ladders, Rutledge said. There are firehoses in the stairwells of those dwellings.

The Housing Office has taken preventive measures to avoid potentially dangerous situations, Rutledge said.

"Besides public awareness, the Housing Office distributes two [informational] sheets" to dormi-

tory residents, he noted.

Night watchmen "guard against accidents well, but intentional incidents are tough" to patrol, he said. "Intentional [incidents] must be reviewed to see what happened."

Signs warning against leaving stoves unattended while in use were placed in kitchens in the residence system after the occurrence of two accidents involving stoves in Burton House, he explained.

Vandalism of "water fire extinguishers in buildings [was] eliminated" by replacing them with all-purpose fire extinguishers, Rutledge said.

"The Safety Office is working on several programs to upgrade fire safety," Diaz said. "The emphasis is on residential safety."

"Floor plans for all dormitories, designating the location of fire equipment and exits, are to be posted," he said. The Safety Office also is "identifying . . .

(Please turn to page 2)

Women protest recruiting ad

By Diana ben-Aaron

Three women protested posters advertising a Rockwell International Corporation meeting organized by two Rockwell employees, Mitch Ring '82, and Chris

Dunmire '83.

A drawing on the poster showed Ring watching a woman in a mini-skirt walk by.

The women brought a pile of

(Please turn to page 9)



Every undergraduate will receive an Athena account this March, says Steve Lerman '72. See story page 11.

DIALOGUE ABOUT OPPORTUNITIES AT ROCKWELL DEFENSE ELECTRONICS OF SOUTHERN CALIFORNIA



MITCH RING (2-82) CHRIS DUNMIRE (16-83)

PLACE: 816 RM 310 DATE: JAN. 22, 1985 TIME: 8:30 - 8 AND 8 - 9:30

TWO MIT GRADS WILL DISCUSS THEIR WORK EXPERIENCES

Groups oppose LSC showing X-rated film

(Continued from page 1)
based on our judgments and our policy."

Smela affirmed that Pro Femina had no direct involvement with McBay's decision. "She was not pressured by Pro Femina to censor the movie," Smela said.

Campus Crusade also played no role in McBay's decision, Zygmunt said.

"As far as I know, no one from Crusade talked to her directly," Zygmunt said. McBay might have made the decision with Crusade and other groups in mind so that they would have enough time to plan alternative activities, he said.

Smela said Pro Femina would like to see films offered as alternatives to the pornographic one. "We would like people to boycott the [pornographic] film," she said.

LSC will show both *Das Boot* and *Misty Beethoven* on March

2, according to chairman Rim Cothren G. The showing of *Das Boot* was "part of the normal movie schedule for next term" and because the community desired an alternative, "we saw no reason to alter our original schedule," he said.

"I think LSC does a great job of providing the community with films and speakers that enhance community life, but showing pornographic films does not fit into that category," Zygmunt commented.

Fire Safety

(Continued from page 1)
evaluating and trying to upgrade" fire equipment in the dormitories.

Fraternities may request fire inspections of their houses through the Safety Office according to Diaz said. This practice "is part of the Safety Office's advisory role to the Institute," he added.

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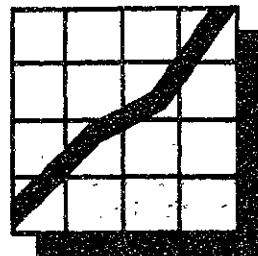
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opinion

Editorial

Porn committee is gaining credibility

The absence of Dean for Student Affairs Shirley M. McBay's from the recent meeting of the *ad hoc* Pornography Screening Committee and the resignation at that meeting of McBay-designated-chairman Niti Seth serve as first steps toward improving the committee's credibility.

McBay, who is not a member of the committee, overstepped her authority by appointing Seth and so destroyed any chance for Seth to demonstrate her competence in the role of chairman.

Seth stepped down from her position, saying she felt that the chairman "ought not be an appointment from the outside." Her resignation is selfless and commendable.

McBay must refrain from interfering with the committee and should divest it from the Dean's Office. The Office of the Provost is the proper supervisory organ for the allocation of facilities.

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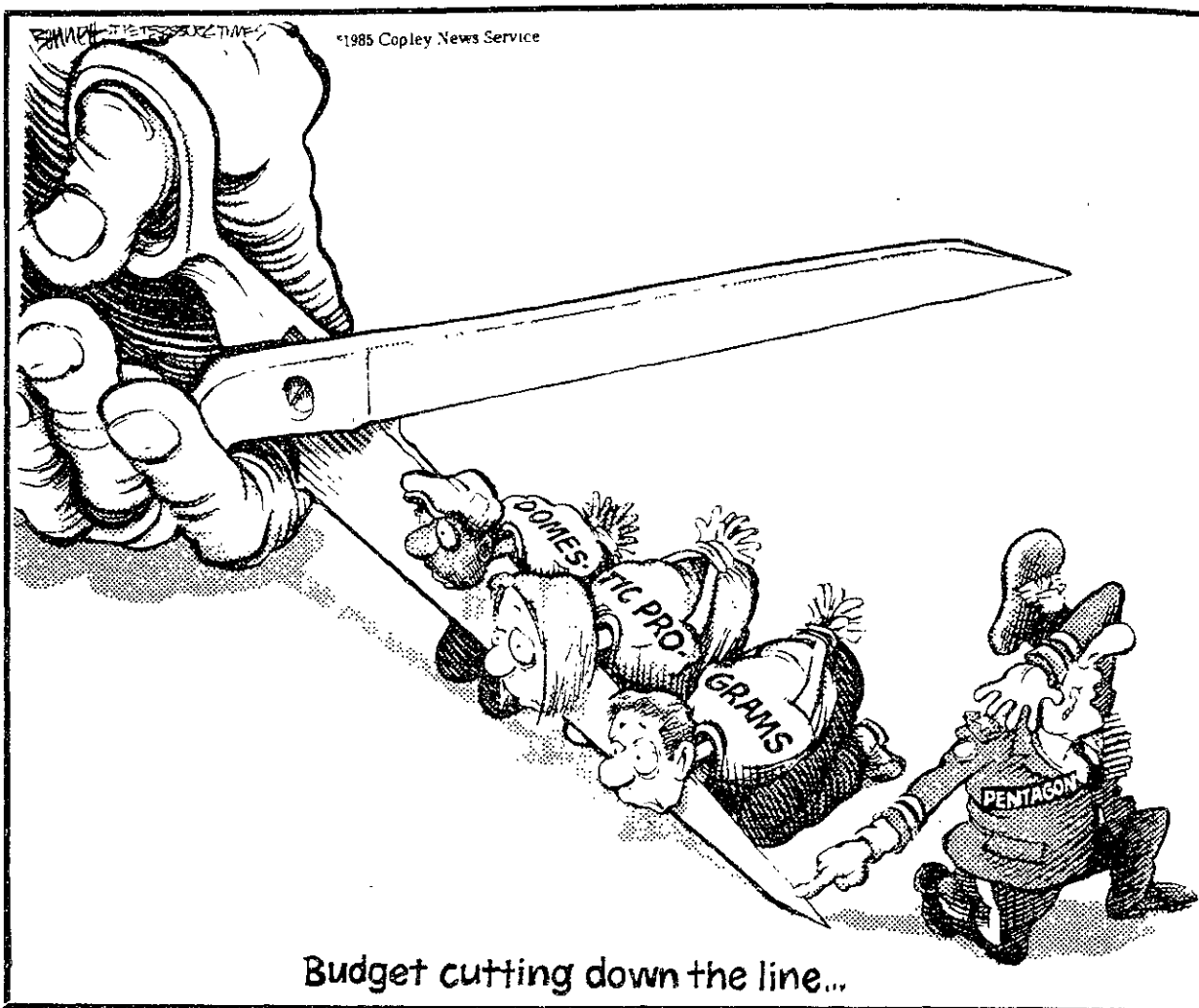
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Column/Andrew Bein

United States must stand strong in arms negotiations

When Secretary of State George P. Shultz PhD '49 and Soviet Foreign Minister Andrei A. Gromyko met last week in Geneva, the result was as successful as one could expect. "We did not bang our fists on the table and we did not even fling eyeglasses on the table," Gromyko said of the discussions.

Billed as "talks about talks" by the Reagan administration, the three-part negotiations dealt separately with strategic offensive weapons, medium-range missiles, and space weapons. The space weapons negotiations, which deal largely with the United States' proposed Strategic Defense Initiative, dubbed "Star Wars," are the most controversial.

The Star Wars plan is to develop a defensive shield against nuclear weapons, consuming an estimated \$26 billion will be needed for research. President Reagan and Secretary of Defense Casper Weinberger, strong backers of Star Wars, would prefer no serious negotiations on the system at all. Weinberger said he is "ruling

out" giving up research or deployment of a Star Wars system.

Meanwhile the Soviets apparently went to Geneva for the express purpose of bargaining Star Wars out of existence. The Russians have demonstrated that they will only discuss and make agreements if they gain from them. They have returned to the talks stressing that space weapons must be included as a part of any overall arms negotiations. Convincing the United States to include Star Wars as part of the new talks was a minor victory for the Soviets.

Now the debate is what including Star Wars in the new discussions means. Will it result in convincing the Soviets of the benefits of such a system, as Reagan and Weinberger prefer; or in seriously prohibiting space defense systems, as the Soviets demand? A middle course could employ restrictions on the research or deployment of space defenses to exact a price of heavy cuts in Soviet weapons.

The Star Wars idea has un-

questionably become into a valuable policy goal. The Cambridge-based Union of Concerned Scientists and others claim that Stars Wars would be costly and futile. The Russians' clear disagreement with that assessment clearly makes such groups' claims irrelevant.

Whether scientifically feasible or not, Star Wars has proven itself a political gem. The United States should give it up only if the Soviets agree to a massive and verifiable reduction in their superior intercontinental and intermediate-range missile stockpiles.

Our technological edge puts us in the driver's seat in the coming talks with the Russians. The chance that we can develop a system that will make the Soviet Union's entire nuclear arsenal obsolete allows us to ask much more of the Russians than they can of us. If we handle them properly, the coming negotiations may finally mark the beginning of real progress towards a permanently safer world.

feedback

McBay has overstepped her bounds

To the Editor:

I'm mad as hell and I'm not going to take it any more! Dean for Student Affairs Shirley M. McBay has overstepped her bounds once too many times. I am referring of course to her handling of the pornography issue, covered in the Dec. 7 issue of *The Tech*.

Correct me if I'm wrong, but I seem to recall that in the student referendum on pornography early last spring, only 10 or 15 percent of the respondents were against the showing of pornographic films on campus. After the Dean's Office declared this a significant anti-pornography feeling, the issue lay dormant for the rest of the term. During the summer, when not many students were around, Dean McBay called an *ad hoc* committee together to set a policy on pornographic films. As a student who was around (and living on campus) I can assert that the formation of this committee was not well ad-

vertised. The committee issued a policy that consisted of six weeks' notice to the Dean's Office prior to the screening of an X-rated movie. Very soon after the policy was released, Dean McBay left MIT to vacation in Australia until she returned the day of the freshman picnic. This effectively

stalled the issue for the remainder of the summer.

This term, LSC planned to show on Dec. 14 "The Opening of Misty Beethoven," a movie which brought little incident when it was shown on Reg Day Fall Term, 1981. LSC complied (Please turn to page 5)

Professors acted courageously

To the Editor:

As chaplains from the various religious communities represented at MIT, we are grateful for the courageous witness of Professors Willard Johnson and Marilyn Richardson against the apartheid system of South Africa. In accepting arrest during a recent peaceful demonstration in Boston against South Africa's policies, they have aligned themselves with the political and moral tradition of non-violent civil disobedience as a means of opposing injustice and oppression.

During the month when we celebrate the birthday of Dr.

Martin Luther King Jr., the action of Professors Johnson and Richardson challenges us to renew in ourselves the great civil rights leader's dedication to justice and peace. At a time when thousands of men and women of conscience are speaking and acting against the immorality of apartheid in South Africa, his witness calls all of us at MIT to speak and work against that system of inhumanity and injustice.

Rev. Robert J. O'Donnell

Rev. Scott Paradise

Rev. Susan Thomas

Daniel R. Shevitz

Robert V. Scheri

MIT holds celebration to honor King

By John B. Searles

MIT last week held its fourth annual symposium "to provide to the MIT community [with] a more in-depth knowledge of the civil rights issues as they were embodied in the philosophy of [the Rev. Dr. Martin Luther] King," in the words of Clarence Williams, special assistant to the president.

Williams opened the 11th annual celebration to honor King's the birth of the Rev. Dr. Martin Luther King Jr. at noon on Jan. 18 in 10-250.

The panel's three speakers addressed the symposium's theme: "The Unfinished Agenda of Dr. Martin Luther King Jr. Within the Context of the 1980s."

Julius L. Chambers, director and counsel of the National Association for the Advancement of Colored People (NAACP) Legal Defense and Educational Fund, Inc., spoke on legal and judicial perspectives of the civil rights movements for the 1980s.

Chambers defined King's goals for the liberation of mankind and the elimination of unjust laws. Changes in the laws of public support to minority Americans exemplify one measure of the progress of King's mission, Chambers said.

"The die had been cast; unanimous decisions of the Supreme Court were no longer characteristic of that court's opinion in school desegregation decisions," Chambers said.

"Educational inequities built into the school systems cannot be adequately attacked through the judicial process," Chambers said, responding to the "limited reach"

of the Supreme Court decision in *Brown v. Board of Education*, forbidding segregation.

Schools "which are integrated on the surface have segregation in classrooms based on tracking, testing, and new development in magnet schools" where children of middle-class white families are the focus of the program, and minority children are frequently turned away, Chambers said.

Michael Winston, vice president of academic affairs at Howard University, spoke on race and equity in higher education in the 1980s. He defined higher education as "a particularly sensitive barometer of social equity in modern industrialized societies."

Higher education selects and benefits those in higher socio-economic brackets. Quality of education is critical to the selection of society's leaders, he said.

Although institutions can do little to help the background preparation of their students, they can maintain policies to mitigate disadvantages in background, he said.

Despite enrollment increases in all but a few graduate and professional fields, the percentage of black college students has never risen above two percent, Winston added. When black students earn advanced degrees, "they tend to be clustered in low demand fields," according to Winston.

As the number of black graduates decline, the prospects for black faculty members and administrators do also at any institution, Winston said.

MIT Professor of English Leo Marx spoke about America's fulfillment of one or two items "on its long deferred list of promises" to minorities within the past three decades. "But then we quickly relapsed" into the present period of complacency and inertia, Marx added.

King insisted it was the agenda of democracy that he wanted to change, not for blacks alone, Marx said. "The agenda on democracy . . . was unfinished," he added.

King taught a new style of protest which sparked black college youth of the time, Marx noted. "I think white America often forgets that the hopeful spirit of the 1960s, . . . that change was possible without violent revolution, possible right now," he said.

"One lesson we learned from King and his colleagues is that the situation of black people, of the poor and powerless in America is a pretty accurate gauge of the condition of the society as a whole," Marx said.

"It is not the dismal situation of black people in itself, in isolation, [that] is as appalling as the combination of that economic di-



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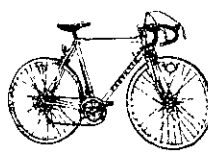
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McBay went out of bounds

(Continued from page 4)

with the policy set by the Dean's Office, and yet the movie was cancelled. Why? Dean McBay, not the *ad hoc* committee, felt that additional information was necessary and additional guidelines would be imposed. Three things come to mind here.

1) Power — Dean McBay has effectively personally railroaded the pornography policy in the direction she has apparently chosen. She has acted outside of the committee she appointed and conjured up policy from thin air.

2) Personality — By creating and carrying out the policy in the way that she has, she has acted on her own feeling and ideologies. I do not question her political stance; I do however find it inappropriate for the Dean's Office to be acting in the guise of one person rather than as the embodiment of student sentiment.

3) Timing — This is a critical factor that has been used expertly by Dean McBay. From setting policy in the summer, to leaving on vacation until a week before Reg Day, to delaying action on LSC's intent to show a movie, to cancelling the movie with only two issues of *The Tech* remaining until break, to refusing to screen the film until "the second half of January," Dean McBay has essentially stymied the showing of explicit films.

Dean McBay's handling of this issue represents an incredible abuse of power by a person who should perhaps be a little more attuned to the desires of this campus, not just her own goals. Besides, any activity which can sell out three back-to-back shows in Kresge must have significant student support.

Danny Orange '85

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Monday, 21 January

3:00pm

"Starting and Financing A Company: The Insider's View"

-Robert S. Dezmelyk '79, President LCS/Telegraphics, Inc.

-William J. Hecht '61, Executive Vice President, MIT Alumni Association; Entrepreneur and Corporate director

-Frank B. Manning '70, President, Zoom Telephonics, Inc.

Tuesday, 22 January

3:00pm

"Corporate Entrepreneurship: Doing It In Someone Else's Company"

-Lawrence Gould '50, Ex-Chairman and CEO, MA/Com; Private Investor and Consultant; Chairman, Sunshine Foundation

Wednesday, 23 January

3:00pm

"The Business Plan: Preparing a Plan Which Demonstrates Excellence"

-David E. Gumpert and Stanley R. Rich, Co-authors of the forthcoming book: "Business Plans that Win \$\$\$", Harper & Row (available May 1985)

4:00pm

"Financing Alternatives for the Start-Up Company"

-Michael Fitzgerald, Associate, The Palmer Organization

-Paul M. Kelley, Managing General Partner, Zero Stage Capital Equity Fund, L.P.

Thursday, 24 January

3:00pm

"Marketing and Sales: Why and How"

-Leslie C. Hruby GM '73 Partner, Technology Marketing Group, Inc.

Friday, 25 January

3:00pm

"The Role and Effective Use of Directors"

-Arthur C. Parthe, Jr. '66, Business Consultant

4:00pm

"Resources for the Entrepreneur: Finding Good People and Advice"

-Lila M. Hexner, President and Founder, Consultants Exchange, Inc.

-Paul E. Johnson, National Director, MIT Enterprise Forum

-Judith H. Obermayer, President, Obermayer and Associates

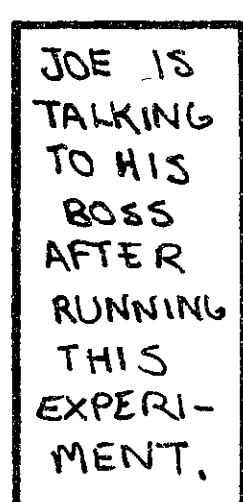
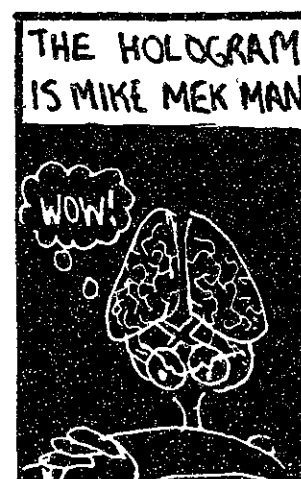
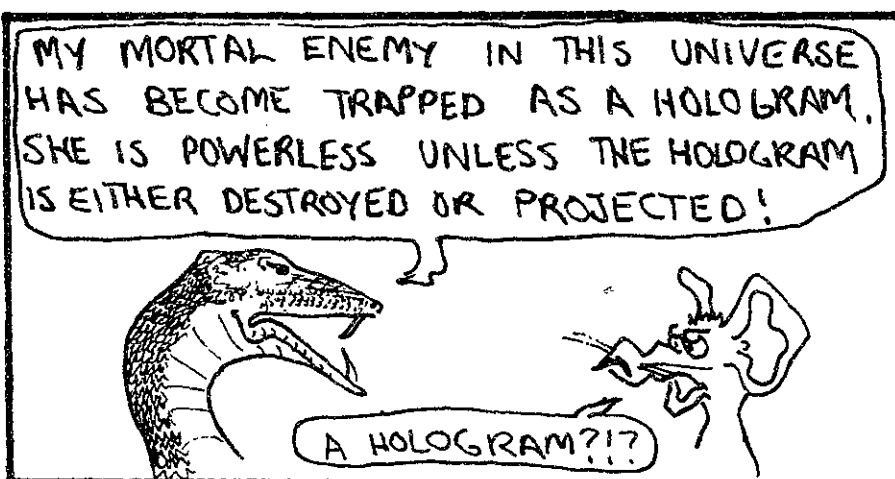
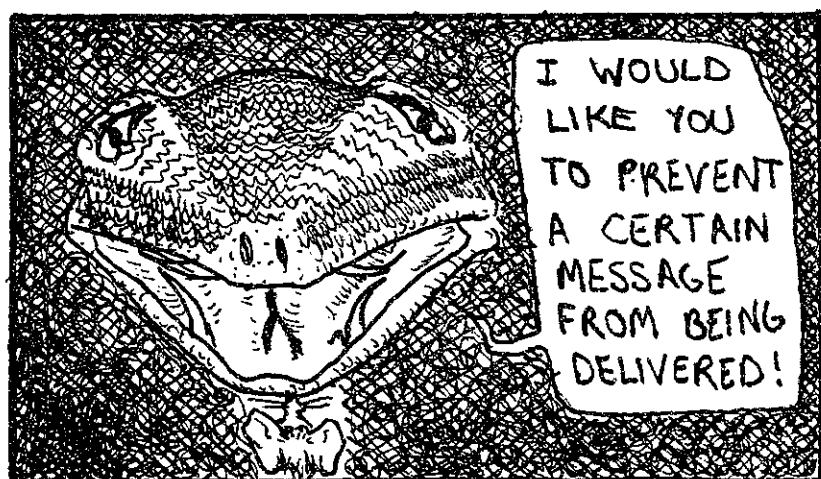
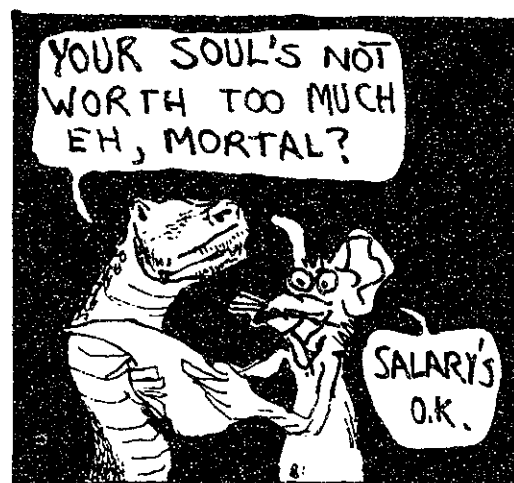
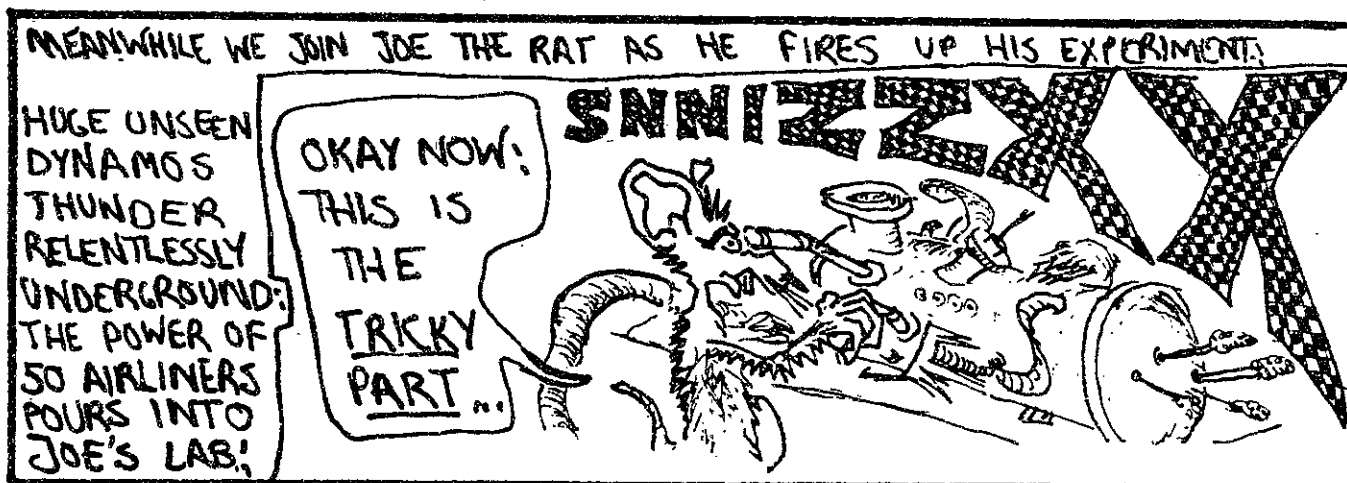
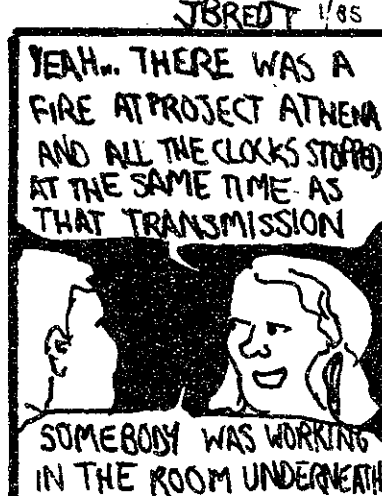
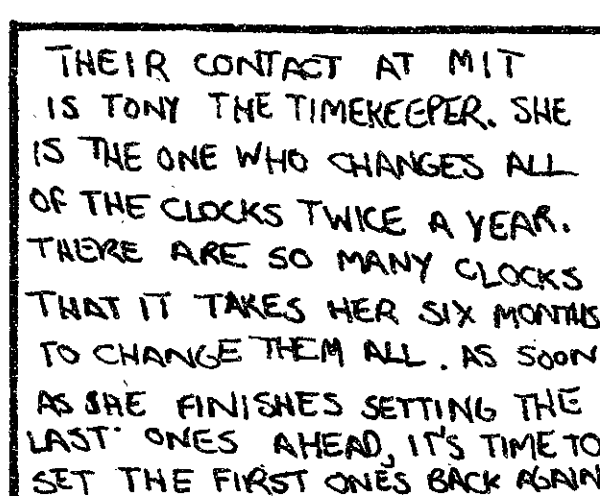
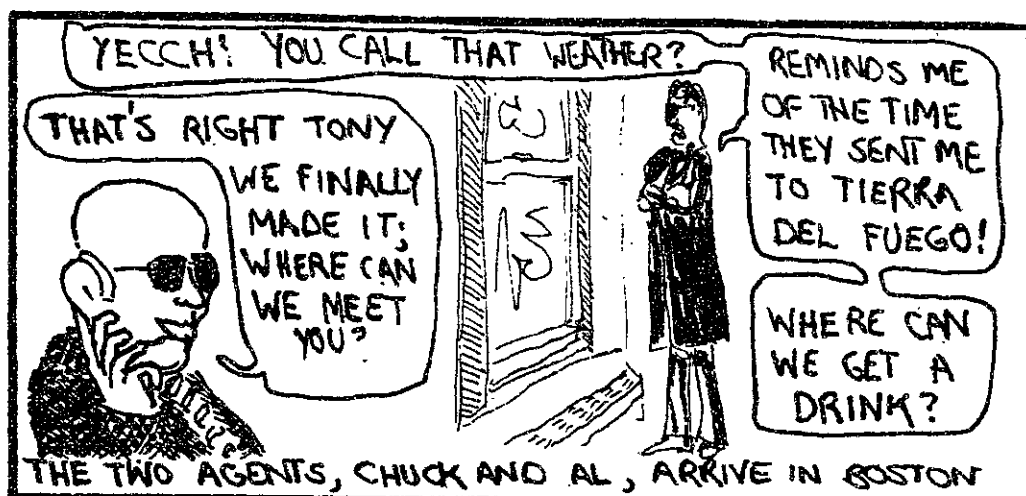
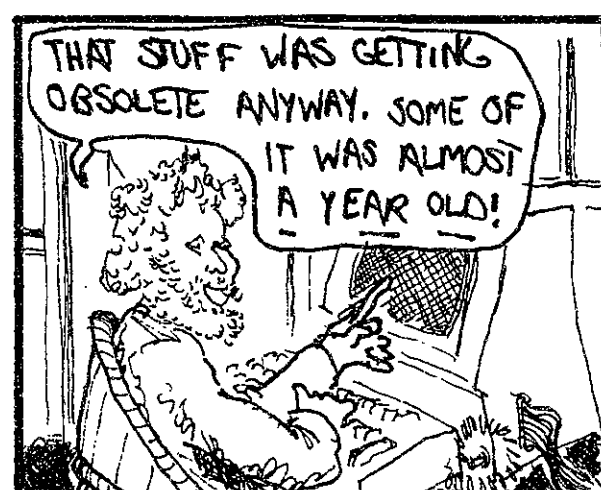
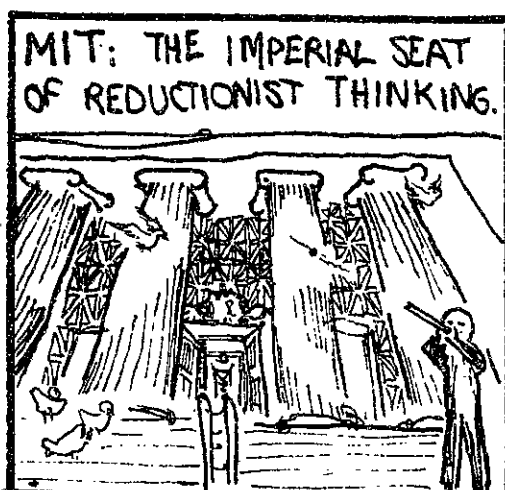
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Rockwell recruiting poster sparks controversy

(Continued from page 1)
copies they had made of the poster to the recruiting meeting last night, according to Dr. Clyde Morris, a Rockwell recruiter present at the meeting.

They said the posters were offensive and they would not work for Rockwell, adding that they would tell their friends not to work for Rockwell, Morris said. The protesters were the only students to attend the meeting.

Morris described the protest as "a tin-pot demonstration . . . I taught in the 60s," he commented, "when there were real demonstrations about real issues."

MIT's Office of Career Planning and Placement did not sponsor the meeting, nor did Rockwell's recruiting department, according to Director of Career Planning and Placement Robert K. Weatherall. "We would have been the last people consulted,"

he added.

Ring and Dunmire organized it "off their own bat," Weatherall said. "Friends of theirs in an MIT fraternity called for the room and put up the posters and then these two guys came East to do the talking."

Weatherall called the posters "embarrassing, because people think the placement office is sponsoring it or we think it's all right."

Special Assistant to the President Mary Rowe was greatly concerned that many women had seen it and were incensed, Weatherall said. Some of the women thought Rockwell should be banned from recruiting, he added.

When he learned of the poster, Weatherall telephoned Morris, who was scheduled to give a recruiting talk of his own the same day, but had not known of the

meeting advertised in the posters.

"At first I was full of horror and then I realized he was embarrassed too. I asked him to write a letter I could show to people here" explaining the situation, Weatherall said.

Ring said both the trip and the poster concept were his ideas. Steve Martin, a Rockwell company artist, drew the poster, he said.

Ring told Martin he wanted a "casual" picture of himself "dropping some files [because] I'm distracted by a woman who's walking by, to show we think about things other than work," he explained.

"If you'd been in Southern California, you wouldn't have even noticed the poster. People wear less clothes in Southern California," Morris said.

"Yeah," Ring added, "we wear shorts on the weekend."

Ring thought the final poster design was "immoral . . . I didn't like the dress; it's not a typical professional outfit," he said.

After he saw the poster, he sent copies of it to friends of his at his fraternity to post at MIT.

The posters appeared between noon and 1:30 pm Thursday, according to Sandra Hull, a graduate student in civil engineering. She said she took down about 25 of the posters.

Other students who noticed it were "so surprised they said it couldn't be real. They said they couldn't believe anyone could be so thoughtless," Hull observed.


Ring said he is going to give Weatherall a letter of apology. "I didn't realize it depicted women in an unprofessional manner," Ring said. "I'm sorry that it offended women and I'm sorry it really hurt our recruiting effort here."

Morris talked to Mary Rowe yesterday. He plans to send her a personal letter of apology, he said, noting "I'm the highest-up person at Rockwell who knows about it."

"If you're going to blame somebody, blame me. I'm the one who's going to get fired from Rockwell," said Morris. "You're going to get me fired."

"We put up less than 50 posters. The people at the frat pulled them right down again. They were gone by the weekend," Morris said.

"There are more posters than before. Now [the demonstrators] are putting them up and we're trying to pull them down . . . I don't think it's fair," he commented. The original posters printed at Rockwell are pink. The copies made by the demonstrators are white.



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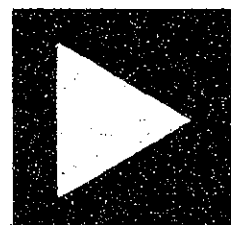
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ANALOG DEVICES

All undergraduates will have Athena accounts by March

By Harold A. Stern

All undergraduates will be able to get accounts on Athena by March, according to Stephen R. Lerman '72, Project Athena director.

Project Athena is entering the second of three phases of getting students onto the system, said Lerman.

The first stage was completed in December when approximately 900 students from the 19 fall term subjects that used Athena terminals converted their course accounts in local clusters to user accounts in the main cluster in the Julius A. Stratton '23 Student Center Library.

The second stage, to be completed around the beginning of the spring term, will add approximately 1300 students.

"We're focusing most of our efforts on [the second stage] right now," said Cecilia R. D'Oliveira '77, assistant to the director and manager of user services for Project Athena.

"Once we get through that, we will be in a position to open up accounts for all students," D'Oliveira continued. This third stage should occur some time in March, she added.

"We would like to make this coincident with announcements in *The Tech* and in slides during LSC movies," said D'Oliveira.

Students will merely have to run a registration program at the Student Center cluster to get accounts, D'Oliveira said. "They will be on the system by the next morning," she said.

The only change anticipated by the staff involves the amount of disk space allocated to accounts. Each student account for a class now may use up to 2.5 megabytes. After the transfer, Students will only be allocated 250 to 500 kilobytes, said Lerman.

"We could either give a small number of students large accounts, or we could give smaller ones to more people. The overwhelming opinion was to get everyone an account," Lerman explained.

The MIT libraries hope to offer more services through Athena, Lerman said. Exactly what they are going to do is still unclear, he continued.

Shirley K. Baker, the libraries' assistant director for public services is preparing a four-year proposal for library services through Athena.

Students could browse through the libraries' holdings over a broad topic, said Baker. Students can then locate the relevant holding library, call number ranges, and even their location within the specific libraries, she said. Athena users could then request free delivery to the closest library.

The proposal includes access to the On-line Computer Library Center (OCLC), a data-base of the holdings of several thousand libraries, Baker said. Students could request the delivery of books listed to MIT. OCLC is interested in working with Athena to build the link to its Columbus, Ohio facility, she added.

Another facet of the proposal is to put reference services online via electronic mail. Libraries could route questions to subject specialists, said Baker.

Baker would also like to establish an electronic bulletin board, posting library happenings and job opportunities, she said.

Delays in acquiring equipment from International Business Machines Corp. has caused problems for Athena, according to Lerman. Lerman added that the on-line Student Center cluster is composed nearly entirely of Digital Electronic Corporation machines.

"We have some fairly stringent requirements. If we had been willing to go with the [IBM] PC/XT, there would have been no problems. We have made a con-

scious decision to wait for more advanced products," said D'Oliveira.

"We are planning on using up to 200 [IBM] PC/AT's to carry us through this year," said D'Oliveira. Athena will add networking capabilities to the computers, she added.

Project Athena now has 80 PC/AT's. Faculty members and the Athena staff are using 63 of them for experimentation, D'Oliveira said.

An expected shipment of 80 additional AT's has been delayed, she said. "IBM has put a hold on shipments of them until May" due to suspected problems in the hard disk drive, D'Oliveira said. Athena has not released 17 of AT's for similar reasons, she added.

"We've heard the rumors, but we have not had enormous problems with the AT," Lerman said. "We have experienced higher-than-average, but not overwhelming problems. IBM denies that there is a problem," he continued.

Project Athena hopes to get more advanced equipment from IBM after this year, Lerman said. IBM has not announced the next item in its product line, however, so Athena staff do not know exactly what it will be, said Lerman.

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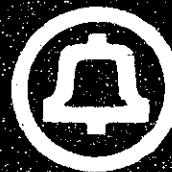
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The Marriage of Figaro, Croydon Warehouse, London, England; *Così fan tutte*, an English National Opera Opera Guide, Riverrun Press, \$5.95; *Così fan tutte*, English National Opera at the London Coliseum; The Magic Flute, MIT Woodwork Orchestra, Kresge Auditorium, Jan. 13.

In Britain politics pervades the arts. Public support for the arts is more firmly founded in the UK than in the United States; it is only through government support that major organizations such as the Royal Shakespeare Company, National Theatre, Royal Opera and Royal Ballet not only maintain their international reputations but are afforded the chance to experiment with productions unlikely to be commercial smash-hits. But a period of austerity brought on by the Thatcher government has polarized national institutions like these against the numerous "fringe" organizations that subsist on a shoe-string, presenting work which might otherwise go unseen or attempting to cast new light on more conventional repertory.

One such outfit is the Croydon Warehouse, a theater in the middle of South London suburbia. The Warehouse proudly displays a press cutting praising them for doing away with the elitism of the major organizations and thereby throwing culture open to the masses. Compared to the 30 pounds one might pay for a good ticket at Covent Garden, a night at the Warehouse costs only 3 pounds, still less if you're a student, senior citizen or unemployed.

In fact the left-wing posturing is just a veneer. The audience is almost entirely middle class, though with a preponderance

Nobility, fortune, rank, position — they make a man so proud. What has he done to deserve all these? Nothing, except put himself to the trouble of being born. Whereas I, just an ordinary man, have had to use more science, more calculation than would be needed to rule the whole of France for 100 years, simply in order to survive.

— Figaro, from *Le Mariage de Figaro* by Beaumarchais.

of liberals. Britain is still very much a class society, and blue-collar workers don't go to the theatre. The "liberalized" theatre is for the well-educated, well-paid left-wing intellectuals so much in evidence in the formation of Britain's new Social Democratic Party.

The cast of their production of *The Marriage of Figaro* consisted of actors rather than opera singers, and the dramatic emphasis of the production brought the characters to life; these were not *commedia dell'arte* puppets but real flesh-and-blood people.

In the role of Figaro, especially, we saw complexities and subtleties often obscured on the major operatic stage. Eloquent in his desire for justice, Terence Hillyer's Figaro uttered revolutionary words imported from the original Beaumarchais play with bite; lust for revolution shone in his eyes. As a lover he was passionate, but equal to his passion was his jealousy, his weakness exposed during the few moments in which he doubts his Susanna.

In "*Non più andrai*", Figaro's lecture to the boy Cherubino about to be dispatched to war, we saw a rough-cut humor aided by the opera's witty translation: "All the girls will be safe in their beds now," sings Figaro in strong, clear tones. Janet Dibley, in return, presented a very human portrayal of Cherubino; and "*Voi che sapete*" was nicely phrased to capture the love aria's innuendo.

Stephen Tate's Count breathed fire, his every move showing up violence and danger. The aria "*Vedrò mentr'io sospiro*" was staged with particular skill: as the Count's anger builds up to a frenzied crescendo, we see him clutching at the bureau at which he sits; Tate's anguished dark notes sent a shiver down the spine; but if our Count could dominate a desk, no more could he control a servant.

His wife, the abused Countess, sung by Amanda Redman, took us to depths of reflective introspection. "*Porgi amor*" presented a spectrum of light as well as threatening shadow; and if one missed the vocal coloration a trained opera singer might bring to "*Dove Sono*", Redman did not fail to penetrate its profundity.

The orchestral playing of the four-man band was nothing short of brilliant; the chamber ensemble lent an air of intimacy to the proceedings, and were especially valuable in injecting suspense into the opera's conclusion. The Count angrily refuses forgiveness to the woman he thinks is his treacherous wife (but who is really Susanna in disguise).

ARTS

Mozart's music reveals truth



The Countess then appears and shows up the Count's guilt and in a brief silence all eternity is frozen. The Count begs for forgiveness, the voice as well as the music now in unison speaking truth; Redman's Countess gently forgives and the old age is gone. In the new age nobility will reside in science and truth, not in rank and station.

Though Mozart's characters may lie and deceive, his music always tells the truth, and this is nowhere more so than in *Così fan tutte*. It is a failure to appreciate this essentially Mozartian trait that has prompted much misunderstanding in interpretations of this work, a misconception unfortunately highlighted in the first essay, by Brian Trowell, in English National Opera's *Opera Guide* to *Così* now available through booksellers in the United States. According to Trowell, *Così* is an "uneasy and unsettlingly mixed artistic experience, in which some of the truest and tenderest music Mozart ever wrote co-exists with such dangerously empty pieces as the allegro of "*Come Scoglio*" with its tin trumpet and triplet scales rushing mechanically up and down." Trowell con-

cludes that "Opera has largely ceased to be a cultural growth-point, a forum where audiences welcome the artistic embodiment of contemporary issues and problems . . . *Così* has become . . . a remote costume-drama where all the characters wear fancy dress."

Trowell appears to be blind to the eternally significant questions about human relations *Così* raises and to the reality that the opera concerns the removal of fancy dress and the attainment of love and truth. We see two couples matched by the coming of age; the conventional need for a marriage partner, rather than ties of affection, joined them together. We observe the men disguise themselves as Albanians to attempt seduction of each other's fiancée to test their fidelity. We see compatibility and love emerge as the women's resistance eventually falls and bonds of far greater depth and strength are formed than were the original pairings to have been maintained.

Bernard Levin, a journalist on the staff of *The Times*, points to *Così*'s "disturbing quality of cynicism. . . It is an opera which requires a streak of pessimism in those who most fully respond to it."

H. C. Robbins Landon, in a later essay in the ENO Guide parts company with Levin because of a division of intent he sees "between da Ponte's text and Mozart's music. Da Ponte, as you might imagine, is a perfect cynic, but Mozart is not a perfect cynic, and he involves himself far more than the text warrants in the fates of the ladies when their roles are reversed. This is partly because Mozart always shows a special perception for the problems, aspirations and motivations of women, and partly because in order to convince the audience of the new state of affairs, he has not only provided the finest music for the most untruthful situations but almost seems at times to have persuaded himself to believe the lie."

Robbins Landon comes within a hair's breadth of the truth, but misses it: The lie is only in the original pairings. Levin's pessimism only holds if the lovers return to the ill-matched pairings with which they started; *Così* is an opera of optimism if the ties of new-found love are allowed to remain and thrive.

ENO, while maintaining the convention of the ladies returning to their original betrothed, demonstrated the falsehood of this conclusion in a London production of great sensitivity and beauty. The opening set — by Roger Butlin — provided a breathtaking view of the Bay of Naples,



A scene from the English National Opera production of *Così fan tutti*.

and a pair of girls dressed in white, carrying parasols to protect their complexions from the bright sunlight.

As the opera — which is encompassed within the space of a day — progresses, we see the light soften and the sentiments deepen. The conductor, Peter Robinson, coaxed a sublime softness out of the strings to provide a dreamy accompaniment to Ferrando's romantic, if stylized, "*Un'aura amorosa*", sung with lyric beauty by Adrian Martin. Felicity Lott took us on a tour of Fiordiligi's torment in a stunning "*Come Scoglio*" but presented a gentler, more sympathetic "*Per pietà*" sung by one on the verge of being won over.

Jean Rigby shows Dorabella's desire for Guglielmo in an airily sung "*Prenderò quel brunettino*", and the seductive pulse of the orchestra heralds her "downfall" as Christopher Booth-Jones sings Guglielmo's "*Il core vi dono*", his words and heart uniting with hers.

Fiordiligi's fall was even more miraculous, sexually charged chords abating as the warmly-supporting orchestra lulled her into Ferrando's arms. Perhaps the discovery of the evening for me was the inspired Mozartean style of Peter Robinson; it would be nice if Sarah Caldwell would bring him over to Boston to conclude the opera properly. But in London nature was not allowed to have its say. Against the grain of the music, the lovers returned full circle. But those of us who could understand the truth of Mozart were not fooled.

It is 12 years since the *Magic Flute* was last performed at MIT and Roland Vazquez decided to have his Woodwork Orchestra revive it. His IAP ensemble is so named because it recruits random musicians who appear "out of the woodwork," and lets them read through many and varied scores unrehearsed.

For the *Magic Flute*, principals were brought in from outside and a chorus assembled on a similarly *ad hoc* basis to the way the Orchestra was formed. The result was remarkable: The performance was certainly far from technically polished; But, as the opera progressed, the production

tic lyricism heightened by sensuous playing by the winds.

The Queen of the Night (Kathleen Allen) entered dramatically and in strikingly clear tones gave a multi-faceted rendition of "*Zum Leiden bin ich auserkoren*", the orchestra demonstrating the necessity of helping her give a compassionate reading to show that the story is more complex than just a matter of light and dark.

Pamina (Martha Elliott) joined Papageno for the charming duet "*Bei Männern*". Tamino asks when light will dispel his blindness, the orchestra adding pathos through understatement. And for the last few pages of Act I, the technical flaws which had been evident in earlier orchestral playing seemed to vanish as the ensemble developed a fine sense of cohesion, well-balanced with the singers, and of a delight to leave us in no doubt that we were being propelled towards the Temple of Wisdom.

By her Act II appearance the tone of the Queen had considerably darkened. "*Der Hölle Rache*" is an aria of violence which nonetheless derives its power from an icy, evil control and Allen was just on the mark, crystal-clear sharpness showing the Queen up in her true colors.

Tim Lanagen sang Sarastro's "*In diesen heiligen Hallen*" with a noble gentleness and was followed by a most moving performance of Pamina's "*Ach, ich fühl's*" by Martha Elliott. The chorus had been a little disorganized earlier on, but came together for the solemn evocation of Isis and Osiris, giving their words quite spiritual dimensions. Papageno was also much improved for "*Ein Mädchen*", the aria where he longs for a wife; bright singing, a spritely glockenspiel and sympathetic orchestral accompaniment was sure to find him one.

Pamina contemplates death with penetrating sadness, to be relieved by a lovely scene with the Three Boys. The Armed Men appear and their solid singing was supported by firm harmonies in the orchestra. It is now Papageno's turn to think of death, his spirit of loss as touching as his joy when Papagena (sweetly sung by Carol Rosenblith) turns up along with the

Like Shakespeare, Mozart cannot be wrong, because he has the compassion, love, feeling — even for crime — that is the key to human emotion. There is nothing wilful, artificial, synthetic. Mozart takes you into the inner core of a person, and it is really wonderful to go with him.

— Yehudi Menuhin

matured, deepening to evoke the essence of Mozart.

The Overture came across somewhat roughly but was distinguished by the bold approach to the main themes and the air of mystery created by careful wind coloration.

Papageno (Paul Houghtaling) came on stage to tell us all about his bird-catching pursuits, but his first aria came off rather weakly. James Broussard soon established himself as the star of the afternoon, though, as he sang Tamino's "*Das Bildnis ist bezaubernd schön*". During this aria Tamino looks longingly at the portrait of Pamina, and Broussard brought out the youthful desire of the piece with a roman-

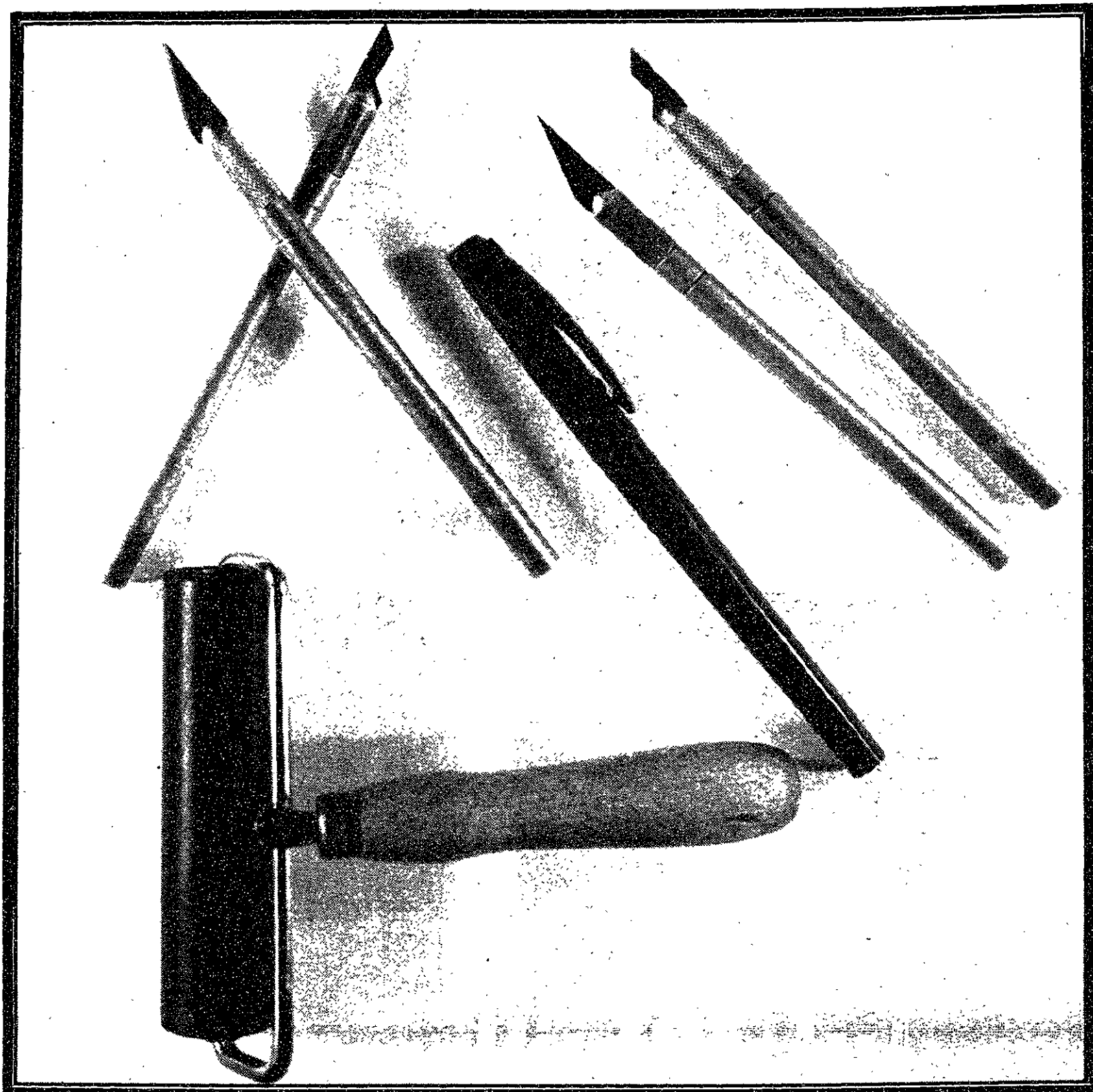
rather more welcome alternative of marriage.

As the chorus sings "Beauty and Wisdom shall earn their reward," it becomes clear that the essential Mozart lies not in technique but in spirit. At the prompting of Roland Vazquez' baton, the spirit of Wolfgang Amadeus was eminently present in Kresge Auditorium.

The Metropolitan Opera will be bringing their production of *Così fan tutte* to Boston in April; despite my criticisms, the English National Opera Guide is a good read and — complete with the full text in Italian and English — is a valuable introduction to the work.

Jonathan Richmond

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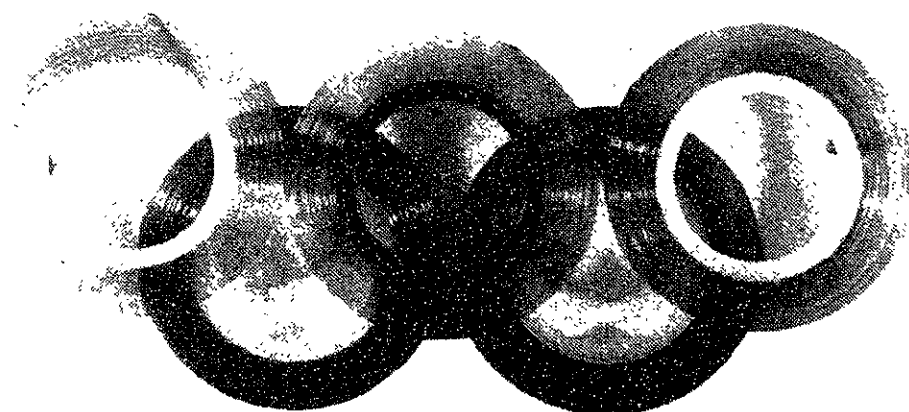
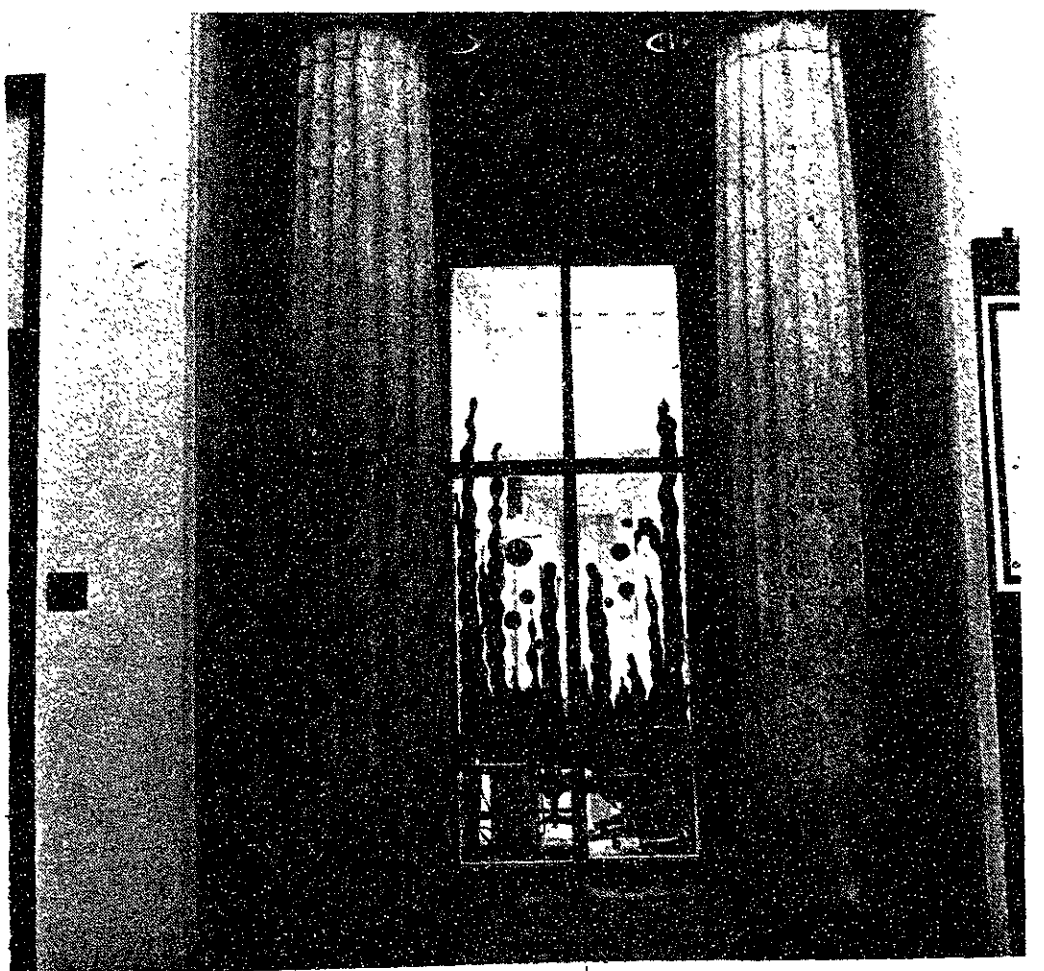


photo essay

Columns / Simson L. Garfinkel



sports

Track victorious over USCGA, raising winning streak to 21

By Christopher Y. Kim
NEW LONDON, Conn. — The indoor track team visited the United States Coast Guard Academy Saturday and came away with a 78-58 victory. The win extends the Engineers' unbeaten streak to 21 in dual meet competition.

The Bears have improved greatly since last year and stayed close to MIT for most of the meet. The Engineers' depth made the difference, as Coast Guard placed only one finisher in all but three of 16 events.

The weightmen, as usual, gave MIT an early lead. Co-captain Pat Parris '85, despite having an off day, won the 35-pound weight throw with 54' 9 1/2".

Greg Procopio '85 had one of his best meets, as he threw for second place in the weight throw with 51' 2" and won the shot put with 43' 10". Chris Moreno '88 received his first varsity points when he came in second in the shot put with 41' 6 1/2".

The pole vaulters' 1-2 finish helped MIT maintain its lead. Ross Dreyer '86 won with 13', and James Henderson '87 vaulted to second with 12' 6".

The Engineers' performance in the other field events, however, was not up to their usual standard. Ed Freeman '86 was only able to take third in the long

jump with 20' 1" and in the triple jump with 40' 3".

Kirk Beatty '85 fared better in the triple jump, placing second with 40' 4 1/2". Co-captain Ron Smith '85 had his best leap as an Engineer — 6' 4" — for second place in the high jump.

Gordon Holterman '87 gave the Engineer runners a good start when he won the one-mile run in a strong 4:16.1. Turan Erdogan '87 had to battle his way in a pack to third in 4:31.3.

The 60-yard hurdle proved to be the Engineers' weakest running event, as Brian Scott '87 could only manage a second-place finish in 8.3 seconds.

MIT performed better in the other short sprint. Joe Peters '88 came in second in 6.7 seconds and Ed Arenberg '85 followed in third also with 6.7 seconds.

The Engineers showed their strength once again in the intermediate sprints. Dan Lin '86 came from behind in the last lap to capture first in the 440-yard dash in 52.8. Mike Hammond '85 settled for third with 53.1. Ron Smith had a relatively easy time in taking the 600-yard run in 1:16.4, and Alex Menchaca '85 cruised into third with 1:19.3.

The Engineers also performed well in the middle distance events. Gordon Holterman was

edged out at the end of the final lap in the 880-yard run to place second with 1:58.9, and Dave Richards '86 struggled for third in 2:05.0.

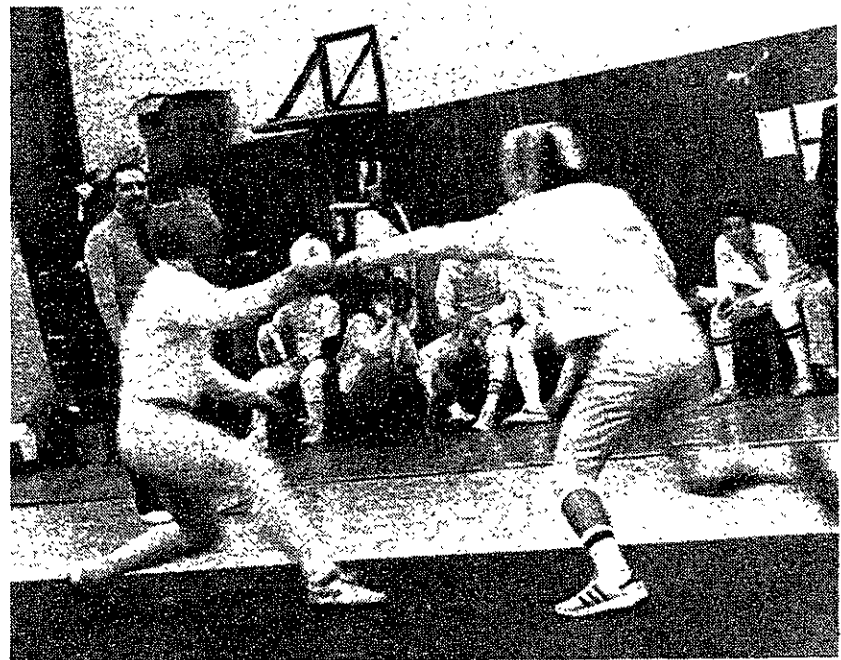
John Hradnansky '85 had a much easier time in the 1000-yard run, as he held the lead throughout the race to win in 2:20.2. Brian Callaghan '87 made a surge toward the end and almost overtook Hradnansky. Callaghan held on for second with 2:21.4.

Eugene Tung '88 and Bill Bruno '85 battled in a pack for most of the 2-mile run but were overtaken in the last few laps. Tung sprinted past Bruno in the final lap to capture second in 9:37.6, and Bruno took third with 9:38.2.

The Engineers split the two relays with the Bears. The team of Hammond, Menchaca, Richards and Lin won the mile by 4 seconds in 3:30.8. Menchaca burst into the lead with a strong second leg of the relay, and the Engineers kept the lead from that point on.

The 2-mile relay squad of Ron Smith '85, Mike Halle '88, Turan Erdogan '87, and Dave Schultz '87 did not do as well, as the Engineers lost their early lead by 19 seconds to finish in 8:35.5.

The team goes up against Tufts and Williams Friday evening in the Athletic Center.



Tech photo by Ellen L. Spéro

Fencers' sabre match Saturday in DuPont.

Fencers foil SMU

By Diana ben-Aaron

The fencing teams skewered Southeastern Massachusetts University in a home match Saturday.

The men's foil, épée, and sabre squads defeated SMU with a total score of 23-4, while women's foil won with an 11-5 score. The women also fenced BU at that meet.

The foil team of John Sheffield '85, Mitch Messer '85, Andrew Chang '87, and Perry Ziff '88 dropped only one of their nine

bouts.

Alan Williams '85, Rex Kuchanski '85, Steve Balzac '85, Dan Lord '85, and Dave Warkentin '87, fencing épée, finished with a 7-2 record.

Sae-Chin Kim '86, Dan Turner '87, Darryl Toney '87, and Eric Shih '87 posted an 8-1 score for the sabre squad. Shih, a convert from foil, won his first varsity bout on sabre after only a week of practice with the weapon.

The teams will fence Yale at New Haven today.

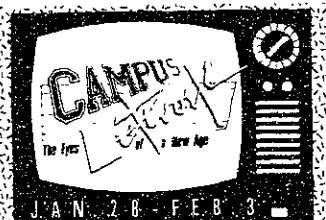
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Liz Thompson, Dir. of Jacob's Pillow Dance
Co. reviews careers in the Performing
Arts 15 min

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