



Salma I. Saeed

Cheryl M. McNair presents President Paul E. Gray '54 with an MIT patch that Ronald E. McNair PhD '76 took on the ill-fated *Challenger* mission. The patch was among items recovered from the space shuttle wreckage and was presented as part of Friday's dedication of Building 37.

## ISA, FinBoard clash over funding

By Harold A. Stern

The Undergraduate Association Finance Board's policy of refusing to fund student activity-run parties has brought charges of discrimination from international student groups that have suffered funding cuts.

Last spring, Finance Board instituted a policy of not funding parties, with the exception of UA campus-wide ones sponsored by the Social Council, said Finance Board Chairman Michael S. Kelley '87.

"We [Finance Board] felt we were spending too much on parties," he explained. "We do not see it as our role to fund parties on campus, unless they are Institute-wide."

The policy was put into effect, he said, because the Finance Board began to receive large volumes of requests for party funding.

Kelley did not believe this policy would harm student groups because "the bulk of student

organizations are not party-oriented," he said.

If parties are successful, Kelley said, the sponsoring groups can charge admission. If not, they are primarily internal events — and should not be funded, he continued.

### ISA feels threatened by new policy

The International Students Association, which received approximately \$2500 for last year, was allocated only \$600 for the 1986-87 year, Kelley said.

One reason for the large drop was the failure of ISA to submit their budget by the Feb. 24 deadline, Kelly claimed. As a result, the group received no funding for the fall term.

ISA Executive Committee member Roman Hachkowski '89 claimed the ISA submitted four budget proposals before the deadline, and Finance Board lost all of them. Kelley denied the charge.

## Group to create classes on impact of technology

By Katie Schwarz

A group of faculty has begun meeting to design subjects on the social contexts of technology. These subjects may evolve into an Institute requirement, states the group's charge from Dean for Undergraduate Education Margaret L. A. MacVicar '65 and Dean of Engineering Gerald L. Wilson '61.

The Interschool Working Group on Context Subjects is charged with finding ways for engineering students to begin "to understand and respect the economic, managerial, political, social and environmental issues surrounding technical development," one of the eight goals set forth by the Commission on Engineering Undergraduate Education.

"Contexts subjects" would examine these issues with respect to

a particular topic, the charge said. Energy alternatives, competition between the United States and Japan, and the effect of military spending on international economic competitiveness were among the topics suggested at the group's first meeting.

The new subjects would not focus on technological disasters, nor on "technology versus humanism," but should "look coherently at all the contexts," explained CEUE chairman Jack L. Kerrebrock.

The CEUE's interim report last September supported the idea of context subjects about the way the culture influences the design and use of large systems; the subjects should deal with the benefits of technology to society without avoiding abuses, the report said.

Organizing the new group has

(Please turn to page 19)

## Institute honors McNair Building 37 named after *Challenger* astronaut

By Robert E. Potter II

Building 37 was named the Ronald E. McNair PhD '76 Building on Friday in a daylong dedication symposium in which McNair's friends and MIT administrators discussed the accomplishments of the astronaut, who perished aboard the space shuttle *Challenger* last Jan. 28. The building houses the Center for Space Research and part of the aeronautics and astronautics department.

Cheryl M. McNair, Ronald McNair's widow, presented the Institute with the 'T' patch, which stands for MIT, that McNair took aboard the ill-fated *Challenger* mission. The National Aeronautics and Space Administration found the patch in the wreckage and had returned it to McNair's family.

"We had a meeting to discuss whether we will survive or meet our goals of increased membership and involvement. . . . I would like to keep the club going," Hachkowski said.

Kelley was unaware of the ISA's reaction to the new policy. "We are always willing to reconsider any decision." In addition, the ISA has the option of appealing the Finance Board's decision to the Undergraduate Association (Please turn to page 19)

## TCA buses leave 30 in New York

By Earl C. Yen

Two buses chartered by the Technology Community Association to transport MIT community members from New York City to Boston on Nov. 30 apparently never showed up, leaving approximately 30 students stranded.

TCA chartered four buses from Stork Transportation, a Boston-based company, to run the Boston-New York City route over Thanksgiving vacation, said Ezra Peisach '89, TCA's projects vice president.

The buses were scheduled to pick up students at four different locations in New York City at 2:30 pm on Nov. 30, Peisach explained. The buses assigned to pick up students from George Washington Bridge and Yonkers apparently never arrived. The other two buses, which were sub-chartered by Stork, did arrive, he said.

Stork Transportation officials could not be reached for comment. According to TCA President Micah Doyle G, a representative from Stork told TCA last week that the buses arrived at 5 pm that day because they "were stuck in traffic." Stork's representative said their driver found no students waiting for the bus when it arrived, Doyle said.

Charles H. Oppenheimer G said he waited at the George Washington Bridge until 7:30 pm, and the bus never appeared. Oppenheimer said he eventually rode a private bus back to Boston, arriving at 2 am the next morning.

Kenneth A. Bergenthal '90 said he and around 25 others waited at the Yonkers stop until 6:15 pm. The bus never showed, he said. "It was terrible; we wasted the whole day." Most students returned to Boston by train that night, he added.

Michael S. Feld '63, McNair's thesis advisor and director of the Spectroscopy Laboratory, noted that a dedication of an MIT building is rare. "The greatest of care is taken . . . some are named for great scientists, some for great leaders, only a handful are named after our sons and daughters. Ronald McNair's essence is being transformed into something permanent."

McNair received his doctorate in physics and later joined the National Aeronautics and Space Administration's mission specialist program in 1978. In addition to his contributions to laser research, McNair was also an accomplished saxophone player, a karate expert, and a dedicated father, Feld explained.

It is these qualities — technical accomplishment, social contribution, and personal fulfillment — that MIT hopes to instill in others, Feld said.

David S. Saxon '41, chairman of the MIT Corporation, emphasized that the late McNair truly symbolized the MIT motto, "mens et manus," meaning "mind and hands."

Shirley A. Jackson '68, a researcher at American Telephone and Telegraph, said McNair had always been excited in his professional and personal pursuits. Jackson noted the irony of her giving a speech at MIT entitled "To Dream and Achieve" only

two weeks before the *Challenger* explosion. McNair was able "to dream and achieve," she said.

McNair received a full scholarship and attended North Carolina Agricultural and Technical University, from which he graduated *magna cum laude*. Going to college allowed him "to develop, to be, and to do," she said. With a Ford Foundation Scholarship, McNair subsequently came to MIT for graduate study, where he focused his research efforts on polyatomic molecule lasers.

Astronaut Charles F. Bolden Jr., a very close friend of McNair, said of McNair, "He chose to 'hang it over the edge.'" McNair believed in taking chances and "stretching himself to the limit," Bolden said. He also thought people should "be ashamed to die until [they] have won one victory for humanity," he recalled.

Carol D. Morris '87, president of the Black Student Union, said McNair was an inspiration to many students. Morris presented McNair's family with gifts, and promised to compile a scrapbook of McNair's days at MIT.

McNair's four-year-old son, Reginald, pulled the cord revealing the dedication engraving. The inscription on the engraving is a quote of McNair and reads:

*My wish is that we would allow this planet to be the beautiful one.*  
(Please turn to page 2)

There could not have been confusion over the meeting point, Doyle said, since the "pick-up place was the same as the drop-off place."

TCA may take legal action against Stork, he continued, if the company does not:

- Reimburse TCA for one-fourth of the total cost of chartering the buses.

- Reimburse each stranded student for the difference between TCA's bus fare and the cost of the alternate transportation the student was forced to take. Bergenthal said his train ticket cost \$40, compared to \$15 for TCA's one-way bus fare.

If the company refuses to make these reimbursements, "We'll be seeing MIT lawyers about what we can do," Doyle said.

TCA has already decided to reimburse students for the cost of TCA's one-way bus fare, but it cannot afford to reimburse the students for their alternate trans-

portation unless the company reimburses TCA, Peisach said.

Before deciding to charter from the company, TCA had checked Stork's record with the Better Business Bureau and found no complaints against the company.

Last year, TCA chartered Greyhound Bus Lines to run the bus route, and although their buses "were really late, at least they showed up," Doyle said. TCA decided to avoid Greyhound this year and chose to charter Stork instead, he said.

### IAP issues

This is the last scheduled issue of *The Tech* for 1986. Issues will be published each Wednesday during the Independent Activities Period (January 7, 14, 21, and 28). The deadline for advertising and letters to the editor will be 5 pm on Monday, Normal Tuesday/Friday publication will resume Feb. 3, 1987.



Stephen P. Berczuk

And then the typewriter said. . . . Melissa A. Krawizcki '87 continues the Choralleries' tradition of telling a bad joke during their third annual "Boogie Woogie Bugle Boy of Company B" Concert Friday in 34-101. Joining them were the SUNY Binghamton Crosby's and the Williams Octet. The annual Concert in Bad Taste will be at midnight, sometime in March.

inside

# Gaggle takes over Tech's 107th board

Special to *The Tech*

With much ado and fanfare, the starting lineup to the 1987 *Tech* softball team was announced on Saturday. The crew will double as the managing board of Volume 107 of MIT's oldest and largest newspaper.

**Mike Garrison (center field)**

Michael J. "The Phantom" Garrison '88 was elected publisher of Volume 107. Mike, a Seattle native, said his prime reason for accepting the position was to publish PAC-10 football standings on the front page.

**Earl Yen (first base)**

"The" Earl C. "of" Yen '88 was elected editor in chief for the coming year. Earl's pledge never again to mention Christopher J. Adams '87 in the sports pages of *The Tech* was greeted with much enthusiasm. Earl is the third Course VI editor in chief in the last three years. But we like him anyway.

**Mark Kantrowitz (stats)**

Mark "Oliver Wendell" Kantrowitz '89 puts away the bordertape and opens up the money chest as the new *Tech* business manager.

**Ben Stanger (mascot/cheerleader)**

Ben Z. "Sting" Stanger '88 will continue as *The Tech's* chief Wellesley correspondent. Sting was heard to comment upon his election as managing editor, "I

feel like I've just been railroaded." He was last seen preparing his letter of resignation.

**Ezra Peisach (catcher)**

Rumor has it Ezra "Kosher L" Peisach '89 spent \$3.8 million on his campaign to ensure his election as production manager. Ezra hopes to have better luck with *The Tech's* distributors than he did with the TCA buses to New York.

**Andy Fish (right field)**

Andrew L. "Gefilte" Fish '89 is unlucky enough to retain the post of news editor. Andy will bring the same enthusiasm to the news department that he regularly brings to editorials.

**Akbar Merchant (DH)**

"I'll bring my hard bound copy of the AP stylebook into the office," Akbar A. "The Travelling" Merchant '89 promised, ensuring his election as the other news editor.

**Rob Adams (left field)**

The first of four new associate news editors, at least alphabetically, Robert "Page Three" Adams '90 will work towards putting news roundup on page one.

**Niraj Desai (relief pitcher)**

Niraj "Wildman" Desai '90 was only one of the freshmen named Desai who showed up in the news office. Since he worked his way up to the level of associate news editor, *The Tech* prom-

ises to no longer confuse him with the other one.

**Mike Gojer (second base)**

When Michael "Cardshark" Gojer '90 became associate news editor, he exclaimed, "Now I have an excuse to sleep on the couch." Mike is also serving as Robin Wagner editor for Volume 107.

**Jai Young Kim (short center)**

Jai Young "Omniturf" Kim '90 is the final associate news editor. Kim said he intends to re-establish Senior House's control over *The Tech's* news department.

**Sharalee Field (manager)**

Sharalee M. "Pug" Field '89 promised to bring the flammers back into *The Tech's* opinion pages under her editorship. Much rejoicing was conspicuously absent.

**Peter Dunn (umpire)**

Peter "Pan" Dunn G said he became arts editor in ourder tou scalp *Tech* complimentary movie tickets and then have a bad time at the films. The Canadian panned the new bouard, giving it twou stars and calling it "unouriginal, eh?"

**Hal Birkeland (third base)**

Halvard K. "9000" Birkeland

'89, who prefers the nickname "Prod Slug Extraordinaire," promised to have the production shop ship shape during his issues as knight editor. Birkeland continues the Pacific Northwest's infiltration of the board.

**Kyle Peltonen (first-base coach)**

Kyle G. "Gilligan" Peltonen '89 of Mukilteo, WA, promised to bring in more photo essays. The new foto-ed will work closely with his partner.

**David Watson (shortstop!)**

David M. "Elementary, my dear" Watson '88 promised to give *The Tech* fewer photo essays. The new foto-ed will work closely with his partner.

**Juli West (declarer)**

Jlian "Boolean" West G is one of the few, the prod, the contribtng editors. He will review moose herds (looking for dates, of course). Jlian, a Vancouver native, is the forth member of the Pacific Northwest crowd, even though he is a foreigner.

**Mike Bove (third-base coach)**

"Professor" V. Michael Bove G continues his reign as contributng-editor-*ad-infinitum*. This was his seventh consecutive unsuccessful attempt at escape.

Simson Garfinkel (bat boy) Simson L. "Tree-slinger" Garfinkel '85/6/7 was re-elected contributing editor *in absentia*.

**Carl LaCombe (scorekeeper)**

Carl A. "Pookey" LaCombe '86 became one of three senior editors. This is pretty good for a guy who was a senior *last* year.

**Steve Berczuk (cheerleader)**

Stephen P. "Berzerk" Berczuk '87 became senior editor because he was tired of those exciting/dull photo essays.

**Andy Gerber (pitching coach)**

The final senior editor, Andrew S. "Too Tall" Gerber '87, plans to rest on his laurels after spending last year as production manager. You can buy a lot of laurels with the funds available to the prodman.

**Ron Becker (pitcher)**

Ronald E. "The Fridge" Becker '87, no longer the staff repository of purity, was last seen walking down Mass. Ave. with a copy of *Playboy* and a bottle of Freixnet.

**Harold Stern (sleeping)**

Harold A. "Do we have a fourth?" Stern '87, our outgoing editor in chief, gets to rest after a full year of running this rag.

## MIT dedicates building in memory of McNair



Salma I. Saeed

The Intermission Trio Plus, led by Associate Provost Samuel Jay Keyser plays in Lobby 13 during Friday's dedication of the Ronald E. McNair PhD '76 Building.

(Continued from page 1)

sis that she is, and allow ourselves to live more in the peace that she generates.

Saxon gave silver cups with the inscription of the building dedication to the McNair family. Gray also presented Cheryl

McNair with the architect's rendering of the McNair Building.

Cheryl McNair summarized, "The consideration and respect it took to motivate an entire community to come together to do just such a dedication" is very special. Her husband would have been honored, she said.

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# news roundup

from the associated press wire

## World

### Soviet soldiers escape from East Germany

Two Soviet soldiers fled out of East Germany to freedom, the West German border patrol reported yesterday. According to border officials, the two soldiers slipped over the border so fast that East German guards had no time to shoot to stop them. (AP)

### West German anti-nuclear protesters hold Christmas-season demonstration

In keeping with the spirit of the season, many of the 300 anti-nuclear protesters in West Germany on Sunday dressed as Santa Claus. They blockaded the gates to a nuclear power plant. The peaceful demonstration included placing symbolic "gifts with nuclear waste" into a large papier-mâché boot. (AP)

### Report says United States knew Iran caused 1983 Beirut bombings

The United States intercepted messages indicating that Iran had ordered two bombings in Beirut in 1983 that killed 258 Americans, according to a report in Sunday's *Miami Herald*. The National Security Agency tracked the transfer of more than \$1 million from Iran to its embassy in Lebanon, the *Herald* said. It became clear that the money was a payment for the US embassy and Marine barracks attacks, said an official quoted in the report. (AP)

### Nicaragua dismisses reports of attack as part of US scheme

Honduras reported on Friday that three of its guardsmen were wounded and two captured in an attack by Nicaraguan troops. Honduras has sent 1500 troops to defend its patrols on the border. The troops relied on unarmed American helicopters to repulse an attack by approximately 700 Nicaraguan troops. The US airlift ended early yesterday. Nicaragua asserted that the claims of aggression were all part of a US scheme to discredit the Sandinista government. (AP)

## Nation

### Reagan will not fire Regan or Casey

President Reagan said on Friday that he will not fire White House Chief of Staff Donald Regan or CIA Director William Casey. Reagan met with legislators on Friday, but he decided against calling a special session of Congress to speed a probe into the Iranian arms sales. (AP)

### Shultz testifies in Congressional hearing on Iran arms deal

"My role was zero" in sending arms profits to *contra* rebels, said US Secretary of State George P. Shultz PhD '49 at a Congressional hearing yesterday. He defended Reagan, however, calling him "a freedom fighter" and saying, "I stand with President Reagan." But Shultz also repeated Reagan's weekend statement that "mistakes were made" in the decision to seek contact with Iranian moderates. (AP)

### Reagan denies domestic quarrel

The White House on Saturday denied a *Washington Post* report of angry words between President Reagan and his wife. The *Post* quoted an unidentified source as saying that Reagan told Nancy to "get off my back" last week after she reportedly pushed him to fire top aide Donald Regan because of the Iran-arms crisis.

White House spokesman Dan Howard, in a statement from Reagan late Friday, said, "There's no truth to it, either the quote or anything else. There's just no truth to it." The uncharacteristic personal statement by Reagan was made because of the viciousness of the *Washington Post* report, Howard said. (AP)

### Dog is possible motive for mass murder in California

Six people were killed and two wounded in an Oakland, CA house yesterday after two people kicked in the door and started shooting. The deaths were a result of an argument over a dog, according to a relative of one of the wounded. Police did not comment on the motive. (AP)

## Weather

### Cold and wet

After a morning bout with wintery weather, we will see warmer and wetter conditions arrive in the Boston area. This warmth will be short-lived, however, as cold Canadian air makes its return on Wednesday night.

**Today:** Morning snow and mixed precipitation will change to rain by early afternoon. There will be possible accumulation of 1-2 inches of snow before the change. Temperature will rise throughout the day to reach 35-40° (2-5 °C) by evening. Winds will become southeasterly at 10-15 mph (16-24 kph).

**Tonight:** Rain will continue and could be heavy at times. Temperatures will rise into the 40s (5-10 °C) while winds shift to become southwesterly at 15-20 mph (24-32 kph).

**Wednesday:** Rain early on, then clearing and colder. Morning high temperature will be 45-50° (7-10 °C). Winds becoming brisk from the northwest.

**Thursday:** Partly sunny and cold. Highs near 35° (2 °C).

Forecast by Robert X. Black

Compiled by Robert Adams

## Local

### MIT professor linked to probe of Palme murder

Emma G. Rothschild, associate professor of science, technology, and society, is not a suspect in the assassination of Swedish Prime Minister Olaf Palme, but she may be a key to the investigation. Rothschild was one of Palme's closest advisors before his Feb. 28 death, and police think that their phone conversations were tapped by the assassin. Information on her activity before Palme's death could lead to identification of the killer, police said.

Rothschild is on sabbatical until August. (*The Boston Globe*)

### Tax evader does time in elevator

A man was on his way to a federal courtroom in Boston on Sunday to plead guilty to tax evasion when he became trapped in one of the building's elevators for two hours. A judge, fed up with the working condition of the elevators in the aging building, thereupon sentenced the tax evader to "time served in the elevator." The sentence could have been ten years in prison and \$110,000 in fines. The judge blasted the elevators, saying, "The public is at peril." (AP)

## Sports

### Testaverde wins Heisman Trophy

University of Miami quarterback Vinny Testaverde was named the winner of the 1986 Heisman Trophy in New York on Saturday night. Christopher J. Adams '87, holder of MIT's modern career rushing record, somehow received no votes. (AP)

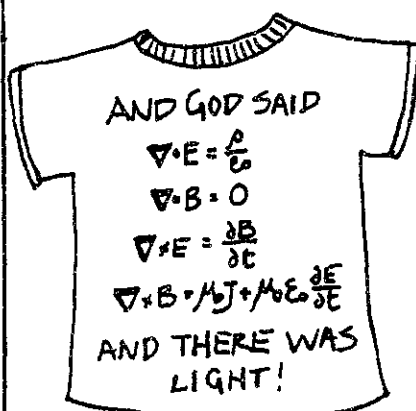
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# opinion

Column/Thomas T. Huang

## Our views shaped by personal events

If you try to write something meaningful, often you end up taking yourself way too seriously. Even though you might be a nice person with some genuine concerns, you end up excreting some self-important, pretentious garbage on the newspaper pages, like some haughty bird.

It's hard to write intelligent prose. By this, I mean prose that stirs debate and controversy without ignorance or insult; prose that provokes thought without knee-jerk conclusions or unfounded assertions; prose that evokes memories and feelings without the trite or overly sentimental.

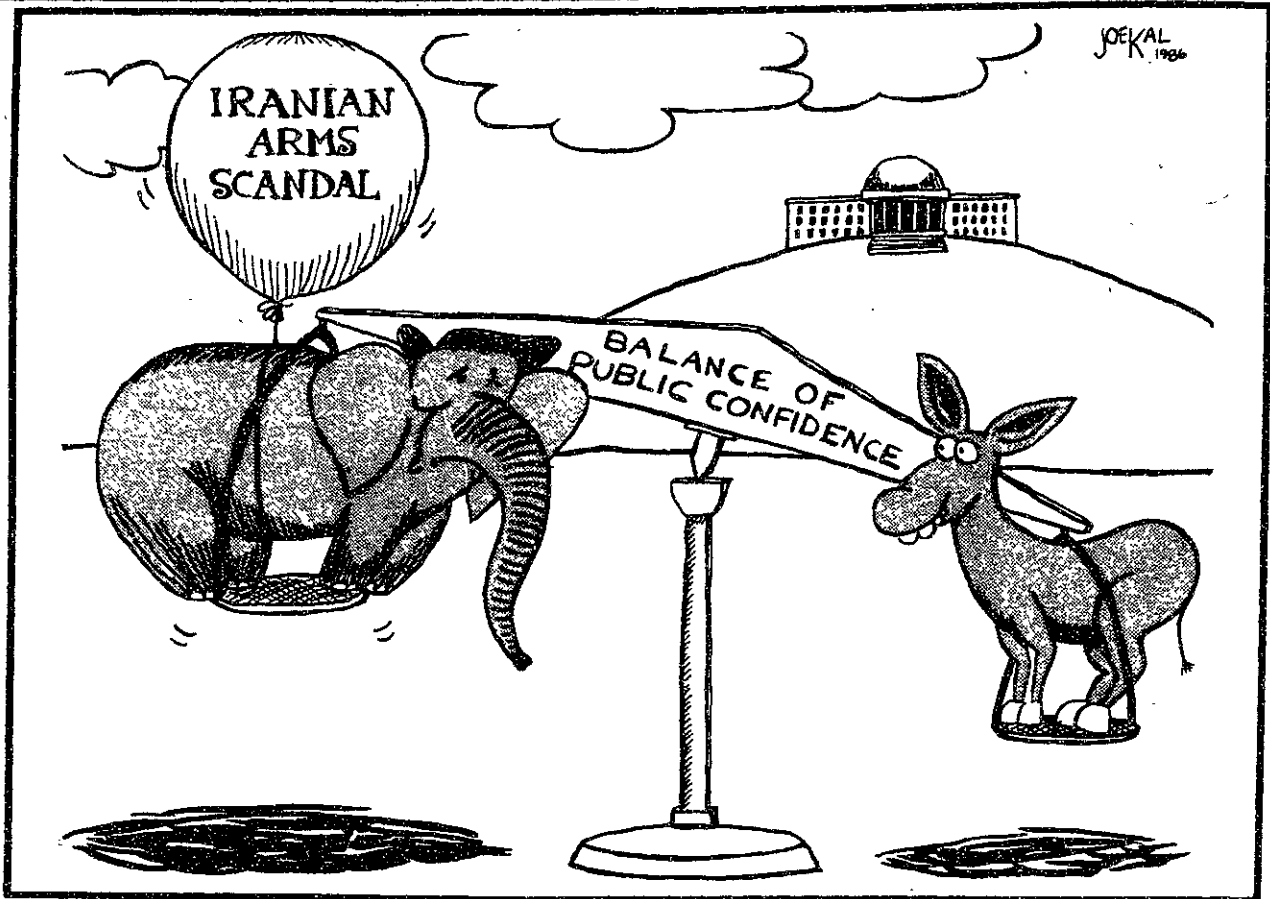
I've been guilty of all of the above, as have others. Perhaps it's because we're college students, and we're still wading through the sludge, awkwardly caught off balance by the ebb and flow of the issues. Today: the Horror of Drugs. Tomorrow: the Plight of the Homeless.

I haven't reached the point in my education where I can call myself an expert on Boston's or MIT's racism or Greenville's public education or South Africa's apartheid or Ronald Reagan's Strategic Defense Initiative. I have some gut feelings about these issues, to be sure. I have some strong convictions about them. But when it comes time to debate, I founder. Other students do not, and I wonder: am I the only one who is ignorant on the issues?

*How can you be so sure? How did you know that? Why is that relevant? How did you reach that conclusion?*

I'm a would-be archaeologist faced with an intricate pile of bones. Some of these bones are easy to pick out, but in the end are irrelevant to the whole skeleton. Others I throw out that I should not throw out.

As students, we have still much  
(Please turn to page 5)



Guest Column/Brecht Isbell

## Reagan exploits false hopes

The belief in Reagan's strength as a president relies on two false assumptions: that America voted for Reagan's ideology, and that America voted for Reagan as a leader. The first requires that we make policy sacred at the expense of reality in order to find direction, and the latter means that government must resign itself to a supporting role.

But America — or much of it — voted for these assumptions, and if we are disillusioned today it is because we were so eager for illusions in 1980.

Reagan became president after 15 years of insecurity at home and abroad, and found an audience ripe for his black and white view of the world. With strength of purpose and exceptional skill as a communicator, he has caught and dazzled the world in the spotlight of his ideology. If there is a vague sense of something missing from his big picture — the rough edges of reality — surely that is a small price to pay for a president, a country, and a world that many of us can believe in?

A leader needs a world-view to work from; he needs ideals to inspire with. Furthermore, it is expedient to use ideologies as tools in politics, as it is to use theories in science. Light may not be made of waves, but we accept the simplification, as we do when John F. Kennedy told us that we stand at the edge of a new frontier.

But espousing an ideology can make the politician a tool of his own policies. To maintain such a world-view one must cling to it, and be able to see reality as an application for definite policies, rather than viewing it as the context in which these policies must make sense.

Reagan would have us believe that sanctions, which America usually swears by, won't work in South Africa. When the oppressed ask for sanctions and Congress agrees to them, Reagan vetoes the proposal.

Does Reagan really work for the people, or just for his own dreams? The Reagan administration has used the press to spread lies in order to "have Qaddafi go to bed every night wondering what we might do"; should we believe what this administration says?

For 18 months, Reagan publicly insisted on an arms embargo against Iran while secretly giving Iran arms. The world can no

longer take America at face value, and we have little else to argue for us.

It seems laughable that Iran should call us "the Great Satan," but Reagan has called the Soviets "the most evil enemy mankind has known," which means we should support the most brutal of right-wing regimes over a left-wing government that might be friendly to Moscow.

Reagan has been waging an undeclared war in Central America, determined to overthrow the Sandinistas even if he has to steal arms from his own army to finance the contras.

Reagan has pursued his ideology despite reality, and has made mistakes. Worse still, his style has amplified Reagan's mistakes into America's blunders. Reagan, even more than Bruce Springsteen, represents America. He is always on TV, he takes the praise or the blame for the state of the nation, he bargains at Iceland for all of us (even if he isn't supposed to yet) and then explains what "really" happened.

Judges are no longer chosen for their skill and experience, but because they agree with Reagan's opinions. Our laws now also contain Reagan's comments on signing them, which judges are urged to consider in reaching their decisions. The face of government is being pushed into the mask of Reagan.

Someone has blundered — ours is to reason why. Every president for 20 years has failed to meet our expectations, and perhaps this is because they tried

to live up to them. We have been waiting for a hero to lead us to a new frontier. Knowing how much we ask, we step back to give our leader room, and leave him a vacuum from which to work miracles.

Our presidents pour all their energy into trying to work miracles — to open relations with red China, to mastermind Camp David, to overthrow the Sandinistas or to build a Strategic Defense Initiative — instead of running the country. Reagan has been a success as a national hero, and that is what he was elected for.

We elect representatives to lead us in good faith; this faith must be earned, not complacently given. It is in no one's interest for people to step back in awe of a leader's achievements or position, and let him rise above the institutions he represents. A leader must be judged by his ability to run his government efficiently, and to maintain high standards within it (for instance, by appointing good judges). If a leader is governing well, then he will have the support he needs to lead, and will not rely on prerogative.

Every fourth year America waits for a hero, and the main test of such leadership is the TV screen. But we can at least focus on the candidates' records and their plans instead of their charisma and their hopes. If we build up a good government, great men may come out of it again; but if the hero we're waiting for arrives, he won't go into the politics we've lost faith in today.

Column/Carol Shiu

## Charity should consist of more than a handout

It is during these holiday seasons that you begin to see the reappearance of charity drives of all sorts for donations, canned food, old clothes. When the New Year arrives they somehow go out of season, withdrawing from the scene along with treetop decorations.

January is a time to get sober, make new resolutions, forget the old. The drives almost seem to exist now not for those who have not, but rather for those who have — to lessen the personal guilts of those who will be receiving gifts, who will be feasting, and who will be sitting in front of a warm fireplace when the snow falls.

This need is forgivable, and is probably one of the reasons why charity exists. What is dangerous is when public causes such as charity are deemed morally right in an abstract way. For then we lose sight of what we're doing and exactly who are the people caught in the middle.

There was a tramp on line in front of me in an ice cream shop once. After emptying out her pockets she did not have enough money to pay for the cone. The owner was becoming impatient and terribly unfriendly. I suddenly became infuriated and thought it necessary that I should pay for the cone. As I slipped a dollar on the counter, the woman gave me an odd glare. "Feeling charitable today, eh?" she said.

It seemed to me she was mocking, not me, but the nature of

this thing called charity, which are essentially handouts given according to the mood, motive, or financial situation of the giver. Charity for the sake of charity can be no more than a temporary solution that prolongs the problems of the needy.

The poor need to be lifted out of poverty from the bootstraps. By this, I mean by helping them through education, in acquiring skills to help themselves. Perhaps we need a different direction in our charity, perhaps we need to donate time to an individual or a family, rather than giving some money and hoping they will find their own way. There should be drives throughout the year. And finally, perhaps most importantly, a knowledge that we are dealing with lives and human beings, not a blind cause.

"Because," as Joan Didion wrote, "when we start deceiving ourselves into thinking not that we want something or need something, but that it is a moral imperative that we have it, then is when we join the fashionable madmen, and then is when the whine of hysteria is heard in the land, and then is when we are in bad trouble."

All this is theoretically sound, but impractical, skeptics will argue. This may be true, but we needn't look far to see that present efforts are inadequate, and only one who did not wish to find an answer would believe that no solution exists at all.

# The Tech

Volume 106, Number 57

Tuesday, December 9, 1986

Chairman ..... Ronald E. Becker '87  
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Business Manager ..... Michael J. Garrison '88

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 02139-0901. Third Class postage paid at Boston, MA. Non-Profit Org. Permit No. 59720. POSTMASTER: Please send all address changes to our mailing address: The Tech, PO Box 29, MIT Branch, Cambridge, MA 02139-0901. Telephone: (617) 253-1541. Advertising, subscription, and typesetting rates available. Entire contents © 1986 The Tech. The Tech is a member of the Associated Press. Printed by Charles River Publishing, Inc.

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*Dissents*, marked as such and printed in a distinctive format, are the opinions of the undersigned members of the editorial board choosing to publish their disagreement with the editorial.

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

*Letters to the Editor* are welcome. They should be typed and addressed to **The Tech**, PO Box 29, MIT Branch, Cambridge MA 02139, or by interdepartmental mail to Room W20-483.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without express prior approval of **The Tech**. **The Tech** reserves the right to edit or condense letters. We regret we cannot publish all of the letters we receive.

# opinion

## Experience, not debate, shapes our opinions

(Continued from page 4)

more to experience in life, and so our writing as at times shallow, although there are notable exceptions. I have not yet had a loved one who was killed by a drunken driver. Talk to me about drugs and alcohol. I have not yet had a loved one who was brutally murdered by a maniac. Talk to me about capital punishment. I have not yet been to Ethiopia or the traffic islands of Manhattan. Talk to me about poverty, hunger, the homeless. I have not been black or lived in a ghetto. Talk to me about racism or affirmative action.

I would agree, then, with some of the words that have been exchanged recently in these pages: you can't write with sincerity about these issues until you've had your nose shoved involuntarily into the circumstances surrounding their controversy, or at least talked to someone who has experienced this, to gain his or her perspective.

It is not just that "facts all come with a point of view," but that facts change with points of view. Facts are flimsy, and all we're left with are points of view. We've got to make sure we understand the points of view and present them fairly, and this is what we often fail to do.

Why, then, should students write columns for college newspapers? Aren't we wasting your time? We're rude brats, firing a barrage of words at you as if we were important or know what we were writing about, as if you didn't already know what we were trying to explain so clumsily.

And what makes it worse is that you can't even talk back. This is no conversation we're having. You're reading words I wrote days ago. You can't tell me

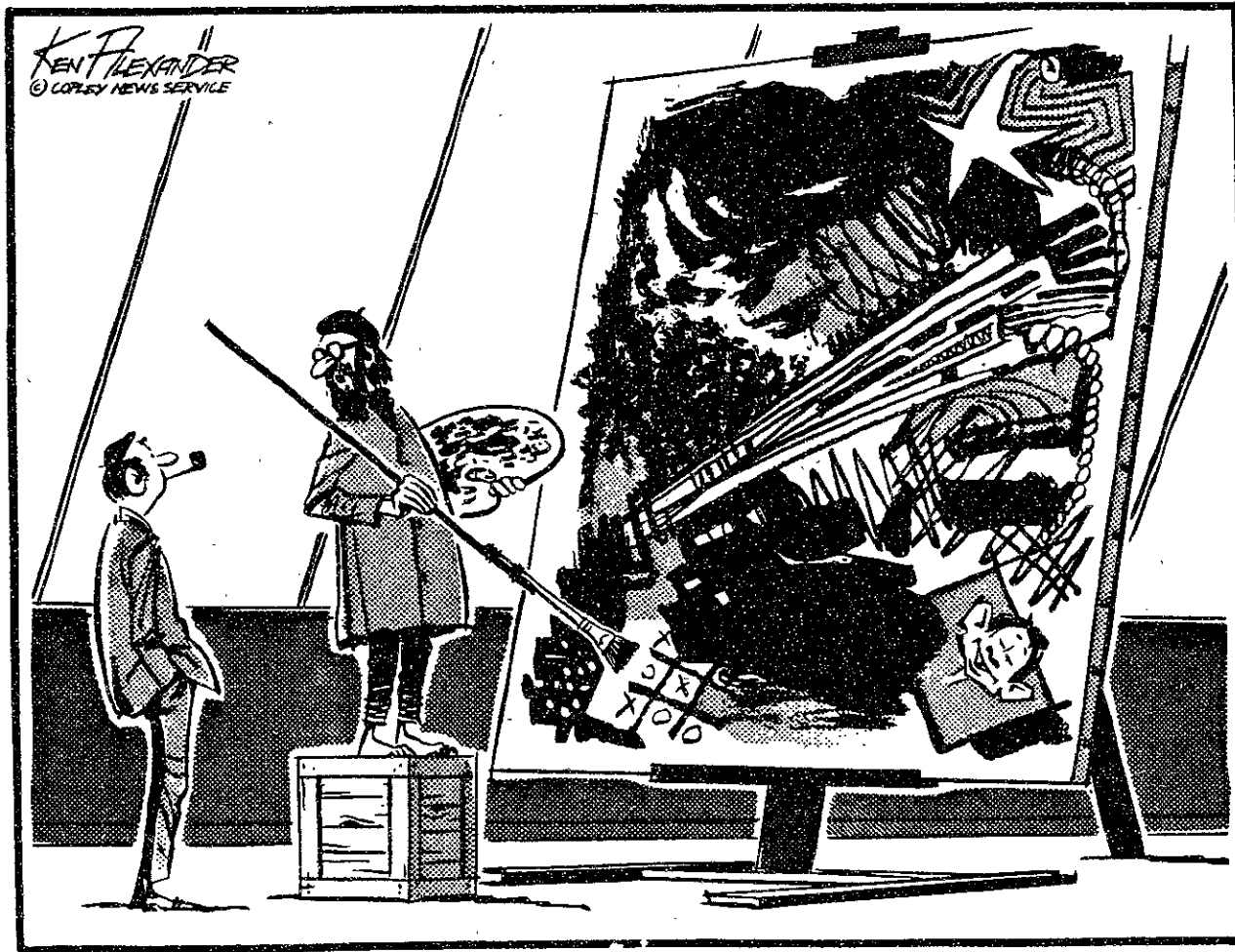
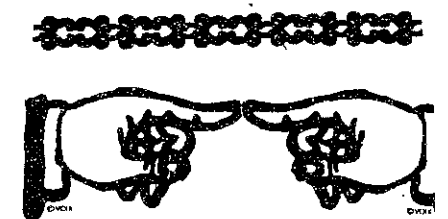
to shut up. You can write a letter, but that takes time and effort, and I'll have finished my next piece by then.

Perhaps our only saving grace is that we, come from many different backgrounds and hold many different perspectives. We're pretty young, and some of the most powerful opinion we can write in our lives concerns the few events that have personally affected us. These are the issues that we know about, at least in the context of our lives. This kind of writing ain't no cake-walk either. It's hard to write it down with honesty and clarity.

I'm reminded of a black bag-lady I met outside of the City Lights Bookstore on Columbus Avenue in San Francisco. She was screaming at the passing cars, spouting fragments of her life story, submerged in the neon lights of that part of town, disoriented. She was yelling, "You don't have to listen to me, no sir!"

Thoughts and feelings were tumbling though her head and her heart, but they couldn't get out. And I didn't want to be near this woman and her gibberish. I didn't care what she was feeling.

If only she could write it all down, revise her life through words, and simply tell me about the events that had dragged her down. Then, through this kind of therapy, I might recognize some of my life in hers — a connection would be made — and I could begin to care about her. I could begin to care about the issues that were in fact killing her.



"OF COURSE YOU DON'T UNDERSTAND IT, DUMMY... IT'S CALLED 'INCOME TAX REFORM-1987'"

## feedback

### MIT is unresponsive to community

To the Editor:

A few weeks ago, perhaps some of you noticed a group of people picketing in front of bulldozers on Massachusetts Avenue. What could have motivated these people to stay outside for hours in the 20° weather?

MIT is demolishing their neighborhood. These people are our neighbors. Many have been evicted, many have had their places of employment destroyed, their lives disrupted by MIT, and MIT is still pressuring people to leave.

Lately, MIT's developers have been harassing our neighbors with early morning demolitions. They have failed to do sufficient testing for lead in paint being sanded next to inhabited apartments. Also lacking have been sufficient tests to determine the effects of the proposed construction on the levels of PCBs and other toxins in the water table.

MIT has been largely unresponsive to the community; it has been uncooperative with its neighbors and has misled the community with false statements. When Bill Cavellini speaks at MIT during the Independent Activities Period, it will be one of the few times that people from the Simplex community have been formally permitted to speak at MIT. These are people; they

are our neighbors. What kind of people are we if we sit still and do nothing while our neighbors' lives are being disrupted?

President Paul E. Gray '54, Assistant to the Chairman of the Corporation Walter L. Milne, Senior Vice President William R. Dickson '56, and Director of Planning O. Robert Simha '57 are among those directing the plans against our neighbors. But let us not fool ourselves; we are also responsible. I have often heard people say "I hate this f--- place," but we are this place. If people get evicted, we are all to blame.

If our administration is not acting on our behalf, we have a responsibility to change this. We have the power to change this because MIT is us — it is the faculty agreeing to teach, the staff agreeing to work, and the students attending classes.

There are faculty at MIT renowned for their work to bring about social betterment. Would it not be hypocritical of them to do nothing to end MIT's destruction of the Cambridgeport community? Why don't people in the departments of urban studies and planning, architecture, or political science speak out in support of our neighbors?

Perhaps they fear the administration, but we must not be afraid to stand up for what we

believe in. Besides, it reflects badly upon these departments to be part of an institution that is destroying neighborhoods.

MIT's disruption of the Cambridgeport community is kept quiet. There are religious groups here that would be shocked if they were aware of what is happening. If they truly believe their spiritual doctrines, they must help their neighbors. They can at least condemn MIT's treatment of the Cambridgeport community.

Graduate students complain about a lack of housing and distrust our neighbors. Well, there are no plans for graduate housing on the Simplex land. If anything, this development will create a housing shortage. These graduate students, too, should be working with the Simplex community.

We cannot let the administration act against our interest; we must work together to help our neighbors. Do we really have more important things to do? Do we really have no time? Our neighbors are asking for our help — can we turn our backs on them?

Stephen Fernandez '86

### Senior class should hold vote to determine class gift

(Editor's note: The Tech has received a copy of the following letter addressed to Grace Ueng, president of the Class of 1987.)  
To Grace Ueng:

I would like to publicly propose to the Senior Class Council and Senior Gift Coordinator to hold a binding class-wide preferential ballot vote in order to determine the Class of '87 Senior Class Gift to the Institute.

I would also like to propose that no more than three choices be allowed on that ballot. And that, in light of experiences of this class over the last four years

with the divestment issue (the erection of a shantytown, a 3-1 faculty vote for divestment, and an Undergraduate Association referendum with 60 percent voting in favor of divestment) a donation to the MIT Endowment for Divestiture be one of the choices on that ballot.

Further, in order to assure that most seniors participate and that each only vote once, I propose that the vote be taken in person on the second floor of the Student Center during the second week of the Spring term.

Marino D. Tavarez '87

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**ANNOUNCEMENTS:**

**!!!WANTED!!!** - Immediately, 2 Undergrads (1 engineer and 1 non-engineer) and 1 Grad Student for Membership on the new CEUE Interschool Working Group on Contexts Subjects. This Group will develop model curricula/programs on the Human Contexts of Science and Technology. Interested undergrads contact Walter Rho, Chair, UA NommComm at x3-3161 (leave message). Grads contact Ann St. Onge at the Graduate Student Council, x3-2195.

**\$\$\$ IAP JOBS \$\$\$** - The CEUE is looking for more students to help analyze the Freshman survey on R/O Week. Salary: \$6.50/hr. Interested? Call Robin Wagner, x3-8051.

**\*\*\* Living Groups:** Express yourselves on your MIT experience. Join Next House, Baker House, Alpha Phi, and Theta Xi in starting an Education Policy Discussion Group in your living group over IAP. For details, contact your House President, or call Bryan Moser at x3-2696, or Robin Wagner at x3-8051. Don't miss your chance to make a difference!

**EDUCATION COMMITTEE REPORTS:**

**\*\*\* A New Working Group** - has been formed in the School of Humanities and Social Sciences (HSS) to review HUM-D and HASS concentration fields which are not covered by regular departments and sections, or are outside the School of HSS. This group will aim to clarify and simplify the array of fields and subjects currently available under the HASS requirement. Its members are Profs. Bruce Mazlish (Chair), Travis Merritt, and Jeremy Wolfe.

**\*\*\* Committee on the Undergraduate Program** - has invited the students in "Student Perspectives on Educational Reform" (STS S08) to submit a position paper on ideas for change in the freshman year. The paper will be submitted at the end of this term.

**HAVE A WONDERFUL HOLIDAY SEASON AND VACATION! SEE YOU IAP!**

Do you have questions or comments you'd like us to print?

Write: Undergraduate Education Bulletin Board, 1-211, or call Robin Wagner at x3-8051.

# opinion

Guest Column/Pankaj Vaish

## Reagan misjudges Iranian arms deal

The room was packed. His first press conference in three months and the old man had been at it again: quipping about a "certain fellow from Massachusetts" at the Senate elections campaign; striking no deal in Reykjavik and making a big deal about it at home; raising hell about Nicholas Daniloff and yet "making no deal" with the Soviets about his and Gennadiy Zakharov's release; and doing something fishy with the Iranians — a deal or not, nobody knew, not even the man himself. Well, here he was to attempt an explanation and set the record straight.

However, the attempt seemed to be headed for a disaster. The journalists' guild was puzzled and a bit incredulous. Within the past few days we had heard stories of admittances by officials and denials by officials. Was it 1000 missiles? Two thousand missiles? A cargo plane full of missiles and shiploads of missiles?

Did the operations last 17 months or were they carried on for the last ten years?

We heard emotional and vague statements by the President of the United States and bitter, outright and outraged rebuttal from the President of Iran. What were we to make of all this confusion?

For the moment, at least, all we could do was wait and get it straight from the horse's mouth. I must admit though that I couldn't get over the apparent absurdity of the whole "secret initiative."

How could we send weapons to the mullahs under whose auspices the students held American citizens hostages for 444 days? Have we forgotten the pictures of people carrying trash in American flags and chanting anti-American slogans?

But then, I suppose a journalist isn't supposed to preoccupy himself with such extreme observations. So I "cleared" up my

mind from all the biased Democratic nonsense, just as George Will would have me do.

What follows is a collection of the President's remarks in the press conference and observations that come from an unprejudiced mind:

*"Iran does not own or have authority over the Hezbollah. They cannot order them to do something."*

Mr. President, don't you know that the Hezbollah is a Pro-Iranian Party and its head is widely believed to be a member of the Iranian Islamic Republican Party — the ruling party in Iran. Are you suggesting that he will turn a deaf ear to the Ayatollah Khomeini?

*"I don't see where the kidnapers or the hostage holders gained anything. They didn't get anything. They let the hostages go."*

(Please turn to page 9)

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For further information contact:

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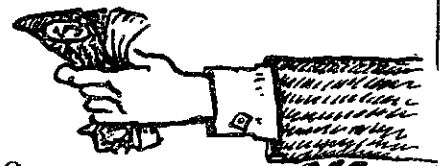
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# opinion

## Reagan misreads issues in Iranian arms deal

(Continued from page 7)

I tend to be skeptical about the possibility of the kidnapers waking up one fine morning and deciding to let one hostage go. The skepticism becomes even stronger when we note that this fine morning came three times and each time soon after a shipment of arms.

"Well, I said, at the time [of shipment] I said to them that there was something they could do to show their sincerity... they could begin by releasing our hostages."

If the "moderate" Iranians are the ones whom these words were spoken to as the President asserts, then isn't it clear that the President believed that they, i.e. the moderates, could release the hostages? This would obviously lead to the pre-conviction that they — the moderates — had the hostages under their control. Consequently, this statement is a clear indication of the linkage between arms shipment and negotiations for the release of the hostages.

"... find an avenue to get Iran back where it once was and that is in the family of democratic nations."

Now, surely you wouldn't call the rule of Shah Mohammed Riza Pahlavi democratic!

The evening wore on and the President kept insisting that he "deeply believed in the correctness of [his] decision." The members of the guild were busy taking notes at a comfortable pace suitably set by the President's slow and careful remarks.

He finally commenced his closing procedures — a slight turn to the side, a slight smile playing on the tired face, a quick jerk of the neck to the left and a witty crack with a not-so-slight smile. The procedure was over and the Grand Communicator had survived this one, too.

The members of the guild headed back to their typewriters for stories entitled "The strong man sticks to his guns." You, the readers, can think of your own titles for the enlightening, yet puzzling evening. For me, it was nuts indeed!



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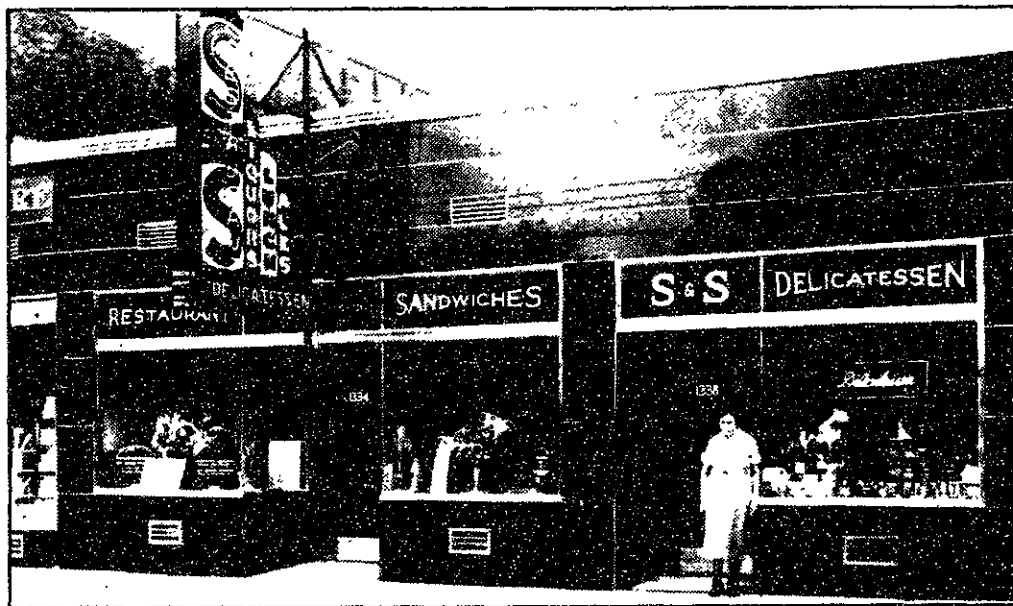
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## ARTS

## Choral Society's Mendelssohn program professional

### MIT CHORAL SOCIETY

Conducted by John Oliver.  
At the Church of the Covenant, Boston,  
Dec. 5.

By JULIE CHANG

THE CHURCH of the Covenant was the appropriately beautiful setting for Friday evening's all Mendelssohn program of the MIT Choral Society, directed by John Oliver. The performance featured four professional soloists: Darnelle Scarbrough, soprano; Alicia Cordell, soprano; Walter Dixon, tenor; and Nathaniel Watson, baritone. Overall, the program was well presented and of professional caliber. The group, accompanied by an orchestra, showed themselves to be in fine form.

The first piece, *Christe, Du Lamm Gottes (O Christ, thou Lamb of God)*, was performed well. The balance and sheer quality of the voices was noteworthy. The next work performed, *Ach, Gott, vom Himmel sieh darein (Oh God, look down from Heaven)*, was executed brilliantly. Of particular merit was the second song, *Barmherzig und gnädig ist der Herr (The Lord is merciful and gracious)*, with its

resonating, powerful fugue.

Next, Mendelssohn's *Psalm 115, Op. 31*, was performed. The piece featured Scarbrough, Dixon, and Watson, all of whom exhibited fine vocal ability. The fourth section, *Die Todten werden dich nicht loben, o Herr (The dead will not praise you, o Lord)*, which began a cappella, was impressive and penetrating.

Perhaps the best performance of the evening was *Die erste Walpurgisnacht, Op. 60 (The First Walpurgis Night)*, based upon a powerful poem by Goethe. The work contains an incredible range of musical color and emotion. Here the orchestra was outstanding, performing the difficult music beautifully without overpowering the voices. Watson's musical expression in his role as the Druid Priest was rich, capturing the intensity and raw emotion of the work. The chorus also showed a broad scope of musical expressions, ranging from jubilant and thrilling to delicate and intense.

The entire performance was well done, the repertoire interesting, the execution brilliant. Conductor John Oliver should be commended for his job of coordinating the performance.

## Three-dimensional characters portrayed by stereo imaging

### SWEET SUE

A new play by A. R. Gurney, Jr.  
Starring Mary Tyler Moore  
and Lynn Redgrave.  
At the Wilbur Theatre.

By JULIAN WEST

I AM in two minds about how to review A. R. Gurney's clever new play "Sweet Sue," which is playing to a hometown Boston audience before transferring to Broadway.

You could start by saying just that — that the play is clever. It is superficially clever, but not very deep.

Hold on a second, I thought the basic idea of having two players for each character was a very good one.

Well, it was a good idea. But I don't see what was so special about it. Lynn Redgrave's performance as Susan Wetherall was very good. But it wasn't very different from Mary Tyler Moore's performance as Susan.

The idea was not to expose wildly different facets of Sue's personality. It was to allow parts of her to hold a conversation within herself, to present two possible interpretations of a scene, to play one scene two different ways.

And therefore the two agreed with each

other a lot. I suppose that is why they were always fitted out in complementary, though never identical, costumes. I liked that touch.

It allows us a much closer look at the events of the play.

Which you should describe for the readers, by the way. It is about a woman having a mid-life crisis.

In a sense, I suppose it is. She is living alone in a large house in a New York suburb.

Suburb? It looks like Stamford, Connecticut.

She is living alone, divorced, and her son brings Jake, his roommate, back from Dartmouth for the summer. The son is out a lot with his lover, and Sue and Jake become attracted to one another. He based it on a Greek myth in which a woman falls in love with her stepson. Will that do for you?

As long as you mention that the roommate is sort of standing in for the son, who the mother feels is slipping away. Now back to the device.

Although the idea seems obvious in retrospect, allowing the characters to speak to themselves, and thus introspect for our benefit, it was probably entirely fresh to most theatergoers.

(Please turn to page 13)

## A blooming good film: boy, girl, and talking plant

### LITTLE SHOP OF HORRORS

Directed by Frank Oz.  
Starring Rick Moranis, Ellen Greene,  
and Vincent Gardenia.  
Featuring Levi Stubbs as  
the voice of "Audrey II."

By JULIAN WEST

NO ONE KNOWS where it came from, this story of a talking plant with an appetite for blood. It started off tiny and harmless, but grew with each successful kill until it threatened to take over the world...

The gory saga began back in 1960, when Roger Corman shot an absurd "grade Z" horror flick in two days and a night on a used set. Nourished by cult stardom, the story developed a bloodlust and grew into an off-Broadway musical. Then into a West End hit.

Now the story has blossomed into a big



budget film, adapted from the stage show. The movie is still cute and adorable, but the question remains: what will happen if we don't nip it in the bud now?

The plant, Audrey II, is a large part of what makes the film such a success. It walks, it talks, it laughs, it sings, it eats and eats, and what is more, it does it all in real time. Audrey II (or rather a sequence of about a dozen Audrey II's in successive sizes from petite to XXXL) is not a model, not a special effect, but a puppet with an enormous capacity for emotion as well as for food.

Audrey II gets her booming musical voice from Levi Stubbs (of Four Tops fame). The rest of her personality comes from designer Lyle Conway, and presumably from director Frank Oz and his band of puppeteers.

But don't think that puppetry makes this a kiddie flick. It is a grown-up musical comedy with high-class direction, and not bad acting either.

True, it is a little hard to judge what we are in for when the opening titles seem to be inspired jointly by "The Rocky Horror Picture Show" and "Star Wars." But the ambiguity disappears immediately during the opening establishing sequence, in which an old Buick and an older wino fix us firmly in space and time: on Skid Row in the late '50s.

The early shots allow Oz to show off his marvelous set, built all in a piece on the



largest soundstage in the world: the 007 stage at Pinewood.

Through the set wander the cast of down and out human characters who are to become our heroes — and villains. Chief among them is Seymour Krelborn, a florist's assistant who is all thumbs — none of them green. He is expertly played by Rick Moranis, who surprisingly develops some strength under the surface of his usual inspired nebbishness, and stuns us by showing off a tolerable singing voice.

His opposite number, the ditzy blonde Ellen Greene ("she's really a ditzy brunette," says Moranis) has more singing experience, having played Audrey for two years in three cities. When she walked in, my first thought was "Wow! What a voice!" I then thought, "Ugh! What a voice!" and then "Wow!" again. She is just so sweet and innocent, that it is impossible to be annoyed by her for long.

Vincent Gardenia turns in a fine supporting performance as the florist, and a number of well-known comics also grace the screen.

Steve Martin plays a drugged-out, sadistic dentist whose antics are literally painful to watch. Deliberate gross-outs are few — a shot from inside a model human mouth is an obvious exception — but the filmmaking inquisitors are skillful at showing

us the instruments. Only Bill Murray's wonderful performance as a too-willing patient makes the dentist's shop experience bearable.

(Please turn to page 15)



The "Greek chorus" ambles past



Seymour Krelborn (Rick Moranis) talks to his plant, Audrey II

## Dark mood of Shaw's black comedy is well played

### HEARTBREAK HOUSE

Written by George Bernard Shaw.

Directed by Edward Gilbert.

At the Huntington Theatre, through Dec. 21.

By BARBARA MASI

"I BUILT a house for my daughters, and opened the doors thereof, That men might come for their choosing, and their betters spring from their love; But one of them married a numskull; The other a liar wed. . ."

So laments old, retired Capt. Shotover in George Bernard Shaw's "Heartbreak House," modeled after works of Chekov about cultured, leisured Europe before World War I.

Shotover, thinking he could protect his children from the degradation of proper English society, built his house in the shape of a ship, like Noah's Ark. Unfortunately, not only were his daughters the worst of the breed, his house was also constantly filled with tuxedoed guests looking for entertainment.

The only character who has ever accomplished anything is Shotover, "a crazy, old sea captain" who has failed in his efforts to save the world. He now drinks rum to stay sober. At 88, he continues to work in order to support his daughter Hesione, "a sluttish female trying to stave off a double chin." Her husband, whose chief occupation is to be married to Hesione, lies to young females about false adventures. The poor young singer, Ellie, plans to "save my soul and marry for money." Ellie's father, a soldier of freedom, wrote political pamphlets while his family starved until he gave it up to work for Ellie's fiancé, Boss Mangan, called "the Object" by Ellie, who loves only money.

Just as in a Chekov play, nothing happens. Heartbreak's inhabitants spend their days eating, chasing one another about, having their hearts broken. Only Shotover works.

"Heartbreak" took Shaw a long time to write. Having begun it in 1913, Shaw dropped it with the onset of World War I to turn to writing pamphlets opposing the war. Depressed and frustrated, he stopped writing completely after the son of his dearest friend, the actress Mrs. Campbell, was killed in France. More than any other work, the play has moments of darkness, of bitter cynicism, unsoftened — as Shaw usually allows — by his fantastic wit. "Heartbreak House" is Shaw's black comedy.

In his preface to the play, Shaw wrote, "They took the only part of our society in which there was leisure for high culture, and make it an economic, political, and as far as practicable, a moral vacuum, immediately filled it up with sex and with all sorts of refined pleasures. It was a very delightful place at its best . . . In other moments it was disastrous."

The Huntington Theatre Company often played the dark mood splendidly. I say often, since some of the cast fell at times into the dry, wry grin, and slouching ways of a bad 1930s movie. This style, along with the accents of the British upper class employed placed a deadly drag on scenes, especially in Act I.

There were exceptions. With no exaggeration, Jonathan Farwell's portrayal of Shotover was sublime. His thorough enjoyment of his role was apparent in the careful timing and delivery of every phrase, in the physical invention of character from perfectly chosen bits — the set of his face as the ancient mariner, the gruff seafarer tone, bandy legged, stooped over, wild, white beard and pea coat.

The set was the house's drawing room, but the expected contents of the room were replaced by what the Captain thought should be there: his drawing table, books on the floor, dynamite on the bookshelves. By employing every object available, Farwell transformed the static set into his ship.

(Please turn to page 17)



Jonathan Farwell as Captain Shotover and Jack Ryland as Hector Hushabye

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## Redgrave and Gurney discuss "Sweet Sue"

LYNN REDGRAVE AND  
A.R. GURNEY, JR.

At Kresge Little Theatre, Dec. 4.

By PAULA MAUTE

**B**RITISH ACTRESS Lynn Redgrave and MIT Literature Professor and Playwright A. R. Gurney, Jr. shared the stage at Kresge Little Theatre last Thursday to discuss their work on Gurney's play "Sweet Sue," now playing at the Wilbur Theatre in Boston.

"Sweet Sue" is about a lonely middle aged woman, Susan, played by both Redgrave and Mary Tyler Moore, who falls in love with her son's college roommate. Jake — the only other character in the play — is also simultaneously played by two actors.

Describing this play as experimental and an "extremely exciting experience," Gurney split Sue's character into two roles not to create a psychological play delving into the unconscious but to show that "when we are under stress," many parts of our personalities are at work, he said. People are not always centered; more often, they feel divided, not knowing exactly what they want or precisely how they feel.

Redgrave jokingly described her middle aged role as, "a woman at a certain age . . . entering her prime." At times, Redgrave found it "tricky synchronizing the scenes," but she enjoys sharing the part with Moore. The only "difference" she has with Moore is that "Mary likes wearing cardigans" (which they wear throughout the play) "and I don't."

At what point in their lives did Gurney and Redgrave choose their respective professions? Gurney always wanted to become a playwright, even in grammar school. When his teachers would assign a paper, Gurney would ask if he could write a play instead. He developed his craft during graduate school at Yale and went on to teach at MIT for 25 years. Several years ago, when his children were in college, he took time off to write. The idea of writing full-time scared him, but it turned out to be a "liberating experience" and made him more committed to his work.

In the past, Gurney considered himself a full-time professor who wrote, but now he sees himself as a full time writer who teaches. This year he is on professional leave from MIT and teaching at Columbia

University.

Sometimes, Gurney admitted, he writes themes which spring from painful experiences in childhood, when he has nothing else to do. But when the plot gets moving he might abandon his earlier motivation. A writer needs "some sense of dissatisfaction" — the greater the dissatisfaction factor, the greater the work can be.

Gurney, characterized as a WASP playwright, said that although this label describes him well, he is impatient with this stereotype. "Sweet Sue" is an attempt to move beyond it, he said.

Redgrave, a member of the fourth generation of a family of actors, said she

decided to become an actress when a teenager. Up until then, she was "terminally shy" and felt incapable of getting up on stage. But at age 17, when she saw "Twelfth Night," she became "smitten" with acting.

The London Academy of Music and Dramatic Arts rejected her. She was then accepted into a less prestigious acting school which she attended for three years. Drama school, according to Redgrave, provided good technical training, in "mind, voice, body and spirit," but actual stage experience was her best teacher. And "knowing you are being paid" for your work was even more helpful.



Lynn Redgrave at Kresge

### "Sweet Sue"

(Continued from page 11)

But not to readers of The Legend of Fred. Did you notice how frequently one pair of players would show the physical interaction between Sue and Jake, while the others would show a contrasting psychological posture. It was as though the second pair were speaking on the astral plane.

That's a nice way to look at it.

Thank you.

And you must admit the concept was entirely successful as a comedic device. Even the obvious lines were played for laughs.

But when they carried it too far and played the double roles for laughs, as when Redgrave didn't know which boy she should be ogling. . .

Or, worse, when one Jake started handing the other his clothes.

Or remember when one Susan suggested they see a psychiatrist, and the other said "they'd probably charge us double. . ."

O, yes, I remember, that was just silly. But I admit it is clever, and it was funny. Which is why we were half way through the second act before I realized I didn't care about the story very much.

Yes, I acknowledge that without the double roles I would not have been enthralled by the play.

You agree with me then.

Not at all. I was interested in the characters precisely because of the double roles. They were both individuals I wouldn't remember if I met them, but I found them memorable because of their



A.R. Gurney, Jr. at Kresge

inner representations.

I was not so interested, but I will make the parallel comment that I found the acting memorable because of the way that Redgrave and Moore played off each other and adopted a single set of mannerisms.

And give John Linton and Barry Tubb their due for the supporting performances. They were both very good young actors, who weren't afraid to put their all into the play.

Or to show their all, either.

You refer gratuitously to the nudity, which was neither gratuitous nor out of place. It also lent to the starkness of the opening tableau, which gained an ovation from the audience.

I noticed most of the applause was behind us. I wonder if this is an argument for buying a ticket in the balcony?

I want to get away from the subject of nudity, and back to the plot.

Well, I think the plot, at least, was rather interesting.

er interesting.

You don't think the bottom line was basically "did she or didn't she?"

Not in the least. Those in the audience who were simply waiting to find out whether they had an affair or not were appropriately disappointed when Gurney left it rather ambiguous.

Yes. At one point, Redgrave was clearly fantasizing, but I thought "why not accept this version of events? It might as well be real."

The paradox of theatre. None of it is real anyway, so we believe what we will.

I think Gurney is very much aware of this.

In any case, whether they have their affair or not, they do little to bridge the generation gap.

That's right. It is Sue and her alter ego, Sue Too, who end up drawing together.

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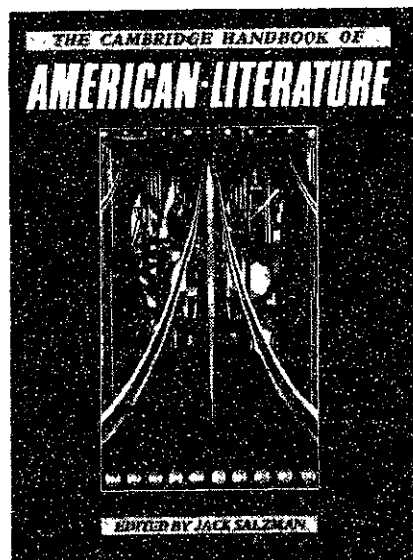
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## Not enough gratuitous violence in new Clint Eastwood film

### HEARTBREAK RIDGE

Written by James Carabatsos.  
Produced and directed by Clint Eastwood.  
Starring Clint Eastwood  
and Marsha Mason.  
At the Cheri, Circle Cinema,  
and Assembly Square.

By PETER DUNN

**O**H, CLINT, CLINT, CLINT. When will you learn that we love you for what you are, that you don't have to copy Rambo or "An Officer and a Gentleman" or "Top Gun" to please our tastes? We don't want women and sensitivity and warm camaraderie — we want gratuitous mayhem.

Clint, you've been mellowing out in the past couple of years. As The Man with No Name, or Dirty Harry (or Harry's other incarnations in "The Gauntlet" and "Tightrope") you didn't need women and seemed to relish violence. That is not to say that you weren't without women but you certainly didn't need to go chasing after them, reading *Cosmopolitan* so you could understand them. If anything they were irresistibly attracted to your rugged, charismatic charm.

And violence. Don't try telling me that the Dirty Harry saga wasn't good, clean, unadulterated violence or that The Man with No Name wasn't vicious and cold-hearted. You didn't need an army or a war for motivation, just a couple of dudes with a few less scruples than you who really needed to be shown their places. I don't think that I'd particularly like Dirty Harry as a person (nor, I suppose, would he particularly like me), but I am sure glad that he's on our side.

So why is it that you want us to like you? (I mean *like*, not simply idolize.) Why ruin the chemistry? We want good guys and bad guys, black and white — grey simply doesn't cut it. And the more we like a character, despite his violent tendencies, the more grey he becomes.

So how does "Heartbreak Ridge," the new film which you have also produced and directed, fit into the scheme of things?

Well, Clint plays Gunnery Sgt. Tom Highway, a Marine for life who distinguished himself in both the Korean and Vietnam wars, winning the Congressional Medal of Honor. Highway is a hard-drinking traditionalist who has no respect for authority figures and even less respect for self-engrossed military authority figures who have never seen combat. Highway is, essentially, a disgrace to the Marine Corps, an anachronism who can't handle the bureaucracy of peacetime paper pushing or understand the need for good public relations.

So far so good: you have established a loner with some pretty violent tendencies who is not worried about breaking rules. You even give Highway some nice, ugly scars on his face to bring home the fact that this guy is no stranger to pain and violence. Looks like the audience is in for some good headbashing.

Not so: after one particular bout with the bottle and a stint in a jail cell to begin the film, Highway is told he will have one more chance to redeem himself. He is assigned to the training preparation of a bunch goof-offs in the 2nd Marine Reconnaissance Platoon, the unit where he began his own military career. There is a certain amount of headbashing that Highway must dole out to gain the respect of his troops; but it is not much fun, since he is doing it more to get them in line than because they deserve it. Already you've broken golden rule number one: if there is to be any violence, it should be gratuitous.

Next, golden rule number two gets broken: we are asked to like Highway despite his faults. Just like Highway's troops, we are asked to believe that underneath the cold exterior there is a warm heart that no doubt likes rainy days and Smurfs. In other words, Highway has to show a tender side so that his troops not only respect his skills at war but also believe his methods are for their own benefit. Clint, we are never really supposed to like what your characters are; instead, we are supposed to like what they stand for — good triumphing over evil. Trying to like High-

way and not simply his actions only confuses the audience.

Lastly, golden rule number three goes out the window: Clint, you're chasing after women! Well, not exactly women, just Highway's ex-wife Aggie, played by Marsha Mason, whom Highway pursues with unrestrained zeal, trying to "communicate" with her about a "meaningful relationship." Not only does this break the tradition of the loner whom all the women wish they could get their hands on, but this subplot fits nowhere in the grand scheme of the film. The audience does not care about Highway's private life outside the Marines since the two lives never seem to interact. So Highway's attempts to rekindle his romance with his exwife are simply extraneous to the film as a whole.

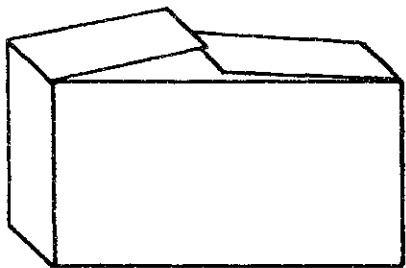
"Heartbreak Ridge" is not your first major departure from your stereotypical

roles, Clint. "Every Which Way But Loose" proved that you could play a substantially different role and still make a box office smash and "Tightrope" proved that you could make a significant comment about the stereotype which you had created. But "Heartbreak Ridge" is no such variation on a theme. This new film sets up the audience to expect the typical Clint Eastwood tough-guy, then goes about breaking all the standard rules.

"Heartbreak Ridge" is nothing more than a poor man's "An Officer and a Gentleman" which tries to bank on Clint Eastwood's popularity and charisma. Unfortunately, Clint, the film's script and plot make you look like a fish out of water. It really is a shame, for had your role stuck to convention, you would have been perfect.



Clint Eastwood as Marine combat veteran Tom Highway.



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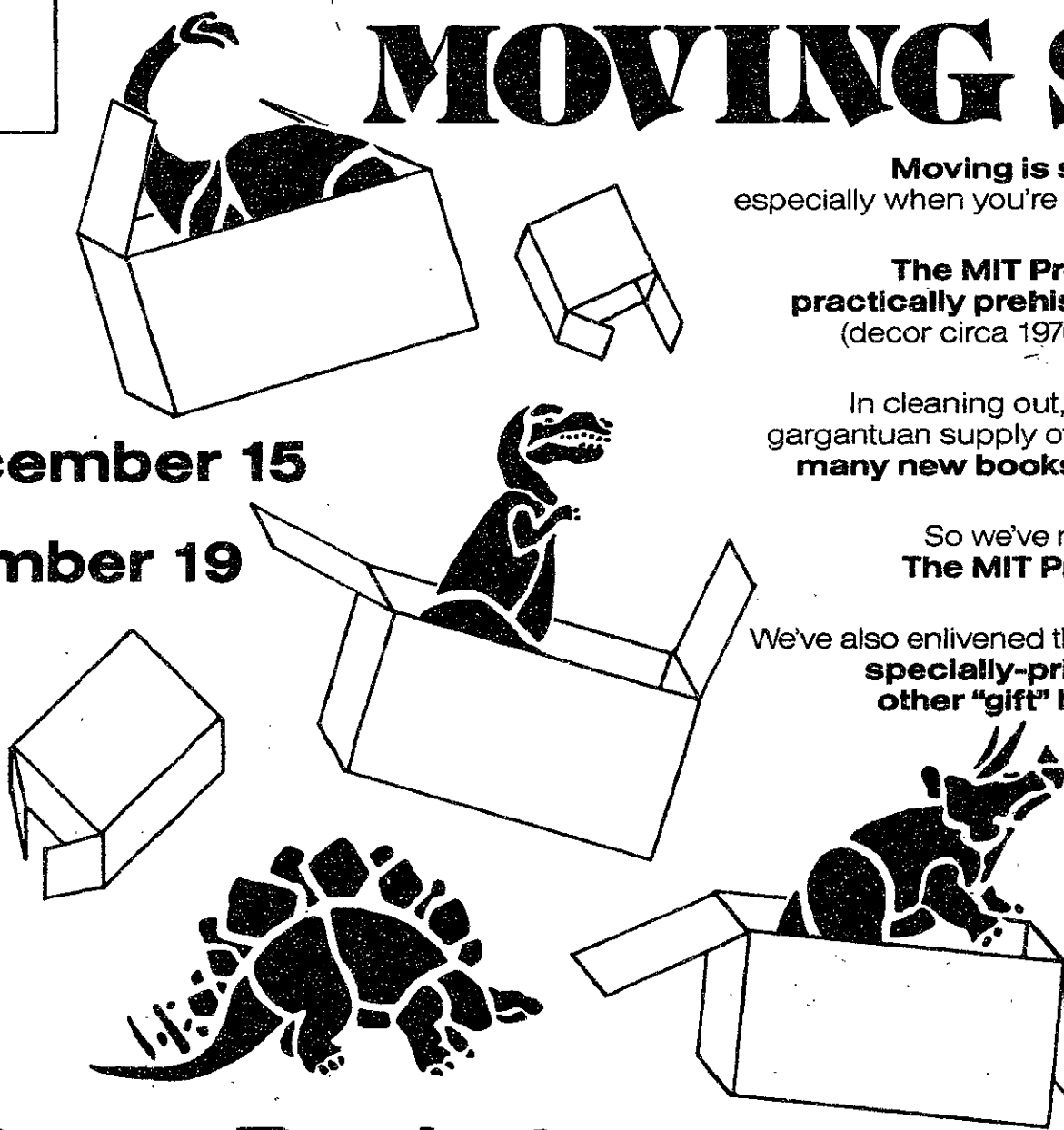
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ARTS

# Rick Moranis enters the land of Oz in "Little Shop of Horrors"

**FRANK OZ AND RICK MORANIS**  
An interview, Nov. 24.

By JULIAN WEST

**R**ICK MORANIS describes his first singing role, in the recently released film of "Little Shop of Horrors," as something he had always wanted to do. Frank Oz looks at directing as a fresh challenge, and a chance to do more serious work.

But the two are more happy talking about each other. More than just a mutual admiration society, they became good friends during the year spent filming at Pinewood studios near London.

Moranis, best known from his work with the Second City comedy troupe, describes the typical daily schedule during the shoot. "We'd show up at 8:30 or 9, and have tea for two hours." After a take or two, "everyone drinks their lunch... then what do you know, it's time for tea again." In this relaxed atmosphere, a camaraderie developed among the crew.

Friendships were carried off the set and into the English pubs. Oz talks about watching snooker, and then developing a joint obsession for the game.

One day on the set, after another actor made an error, Moranis began to giggle uncontrollably. He would have been chastised for unprofessional behavior by another director, he admits, "but the only thing that saved me was, Frank was laughing harder than I was."

It is partly the ease which Oz brings to the director's chair which prompts Moranis to predict "Frank is going to be a major director." He says it with confidence, although he is championing a person with only "two and a third" films to his credit — and most of them featuring muppets. But "Little Shop of Horrors" confirms that Oz, who is better known as the voice and hands behind Miss Piggy, is making the transition well.

His talents as puppet master are well applied to the new project. At the centre of

the story is a giant walking, talking plant named Audrey II, which was realized entirely through puppetry.

Oz, characteristically, refuses to reveal how the various puppets were made. We do know, however, that it has something to do with miles of cable, and hundreds of gallons of KY jelly. We also know that over 40 puppeteers were required to manipulate the final, largest Audrey.

He is proud of not having resorted to animated models. "I wanted that to be a character and not a special effect," Oz said. Although he treats his puppets as characters in their own rights, he sees few similarities between directing the actions of puppets and directing human beings.

"When you are dealing with human beings, which I tend to enjoy more — well not more, it's a different sensation — you have more range of emotions," he explains. "In general, you still go for the same things."

(Please turn to page 17)



Frank Oz (center) talks to the costars of "Little Shop of Horrors"

## "Little Shop" blossoms into a movie

(Continued from page 11)

James Belushi and John Candy get a scene apiece. They make the most of it, particularly Candy, who plays a radio deejay. Better than any of the characters involved in the plot, however, is the trio of streetwise singers who play the role of Greek chorus. New York City teenagers play the threesome, bearing the unlikely names of Crystal, Chiffon, and Ronette, and are the only characters with any wisdom at all. All three newcomers are very talented, and should have promising careers in acting or singing.

As for plot, don't worry about it too much. Seymour discovers a weird plant during a solar eclipse — which looks nothing like any eclipse I've ever seen, but might very well be what an unexpected total eclipse of the sun looks like. He names it Audrey II after the ditzy blonde. They put it on display in the financially troubled flower shop, and "a fascinating plant" im-

mediately walks in and orders a dozen roses. The rest of the action consists of Seymour's revealing his secret love for Audrey, and hiding the deeper secret of Audrey II.

Cleverly, as the plant becomes stronger, Seymour develops emotional strength. They share a symbiotic relationship on the level of the nervous system.

The plot is not really one of the high points of the movie. Some of the songs, such as *Downtown* and the title song, are.

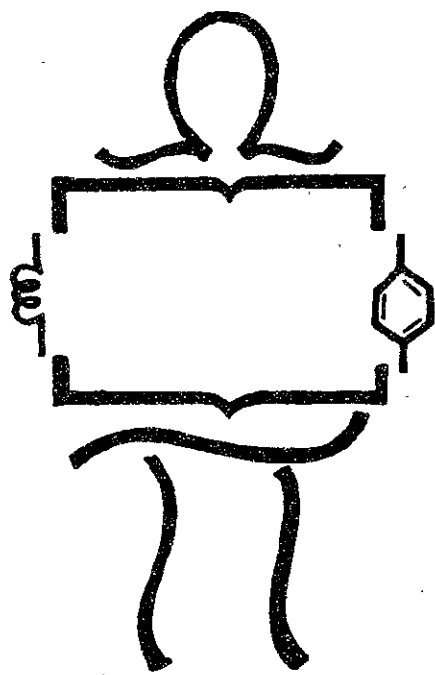
In one of the best sequences, Audrey fantasizes about her future life with Seymour, who is also her secret love, by the way. She dreams of living "in a tract house that we share somewhere that's green." The song is a musical tribute to what passed for style in the '50s, full of references to Donna Reed and Life magazine. The cardboard version of her fantasy will strike a chord with members of an earlier generation.

Well, okay, it's a good movie. But what can be done to stop this story?

It has already become a comic book. Perhaps Saturday cartoons are next. Or — heaven forbid — a TV miniseries.



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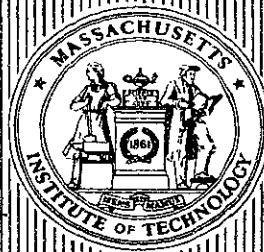
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Harrison Ford and Helen Mirren attempt to create a utopia on *The Mosquito Coast*, but find themselves fighting to survive.



Richard Gere is a cop who finds danger, intrigue and *No Mercy* in backwater Louisiana. Kim Basinger is Gere's only lead.



Steve Martin is greeted by bandits in *Three Amigos!* He talked his fellow Hollywood heroes out of fame and fortune and into the wilds of Mexico, 1916.

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## ARTS

## Frank Oz and Rick Moranis talk "Shop"



Seymour (Rick Moranis) and Audrey (Ellen Greene) find true love

(Continued from page 15)

Some of the actors Oz had the chance to direct are almost as well known as his Fozzie Bear and Yoda alter egos. Comedians Bill Murray and Steve Martin, for instance, both play supporting roles. But he decided to give them free rein.

"You don't direct Bill," he observes. "It's like water off a duck's back. With talented people like Steve and Bill, you try to stay out of their way."

Moranis endorses this hands-off style of directing. It makes it possible, he says, for the actors and director to work on a scene together, improving the final product. Occasionally, Moranis would ask whether a character was playing a scene too broadly, with implausible humor. The reply was obvious: "Rick, there's a talking plant in this movie. . . ."

Whenever Moranis complained "I don't think there is a way to do this," on the other hand, Oz would respond, "No, I think there is a way." And frequently they would find one.

Moranis considers this a valuable lesson.

In fact, he says he learned a lot from making the film. "I concentrate hard on enjoying the experience," he explains, straightfaced.

Moranis broke into show business with Second City, the Toronto-based comedy group which also included John Candy. Together with Dave Thomas, he created the McKenzie Brothers, a pair of goofy northerners who for a year became the image of Canada in the US.

In his words, "all of us on SCTV mastered sleazes, weasles, jerks and nerds," and he continues to play nebbishes, notably the love-sick, party-throwing neighbor in "Ghostbusters."

But he denies that it is a case of type-casting. "I don't get offered a lot of Arnold Schwarzenegger roles — I don't know why," he laughs. In any case, his character in "Little Shop" is not such a loser. Though down on his luck, he has a certain

amount of inner strength.

Moranis had always wanted to do a musical, and says "through the miracle of electronics, I was able to give some kind of acceptable performance."

He deserves more credit, but shrugs it off. He would rather talk about Frank Oz.

When we finally get the two of them together, they do stop talking about one another. They also become a lot of fun.

Oz starts a McKenzie Brothers impersonation. "Hey, you hoser, do that one, you know, do the one you always do. . . ."

Moranis is happy to oblige, but we had been told not to ask for any muppet voices. Frank Oz has evidently moved on to higher things.

Nevertheless, someone asks. "O, do Grover please," she wheedles.

Oz slips into character without missing a beat:

"No, I'm sorry, I cannot do Grover," Grover tells us.

## Cast is competent in Huntington production

(Continued from page 12)

Overall the cast was competent. Tanny McDonald as Shotover's daughter, Hesione Husabye, and Jack Ryland as her husband, Hector, were all one expects an eccentric, bohemian couple to be. Like her father's, Hesione's logic and behavior are her own. When she bursts into a room, begins chatting about sex, McDonald does not push the character to the limits of audience ridicule it could easily reach. The underlying strength of her portrayal brought only respect.

Jack Ryland's Hector, with his curling mustache, his Zorro evening clothes, was indeed weak and ridiculous. Hesione called him her lapdog. His sword duel with an imaginary antagonist, his attempts to hide his actions by pretending to do pushups when the Captain lumbers in was very funny. When caught in a lie by his wife and Ellie, who fell in love with him because of his flirtation and lies, Ryland's

absolute lack of conscience and calm tone was perfect.

William Denis played Boss Mangan, the greedy, uncultured businessman as a puffed up little dignitary. Subject to the bizarre conversations of *House*'s inhabitants, Denis throws his character about in red-faced, whining fits which became rather repetitive.

The complete deadpan matter-of-factness of Ellie, chosen by Marilyn Caskey as the character's chief trait, was a poor choice. Whereas McDonald softened the trait with eccentricity and frivolity, Caskey was often found sitting staring off at nothing, as if her spirit had left her body. Taking all of the humor out of Ellie ruined the rich caprice of her decision to marry the Captain — a decision he had nothing to do with.

As the play depends so heavily on actor resourcefulness, the actors' control in the

play's final two acts was refreshing. Their inventiveness moved the play quickly to Shaw's crowning absurdity. Desperate for "something to happen," Shaw visits an air raid upon them. While Mangan runs for shelter, Ellie and Hesione, like death-defying thrill seekers, remain in the garden gazing wildly at the sky, hoping the bombs will come closer. When the bombs pass, Hesione says, "I hope they come tomorrow night." Placing the moment in John Conklin's sparkling and peaceful garden setting, the house and tiny stars floating eerily in the distance, enhanced the sadness of Hesione's wish.

"Heartbreak House" end on this strange note: Mangan, the Captain's enemy, was killed by one of the bombs, but the "good guys" are all alive. But nothing has changed. In the face of the World War's beginning, the doome inhabitants of "Heartbreak House" sit passively by.

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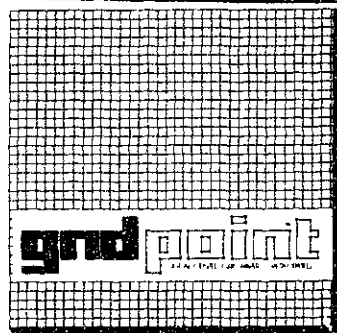
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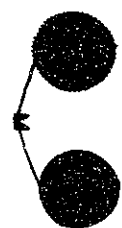
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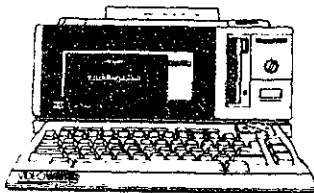
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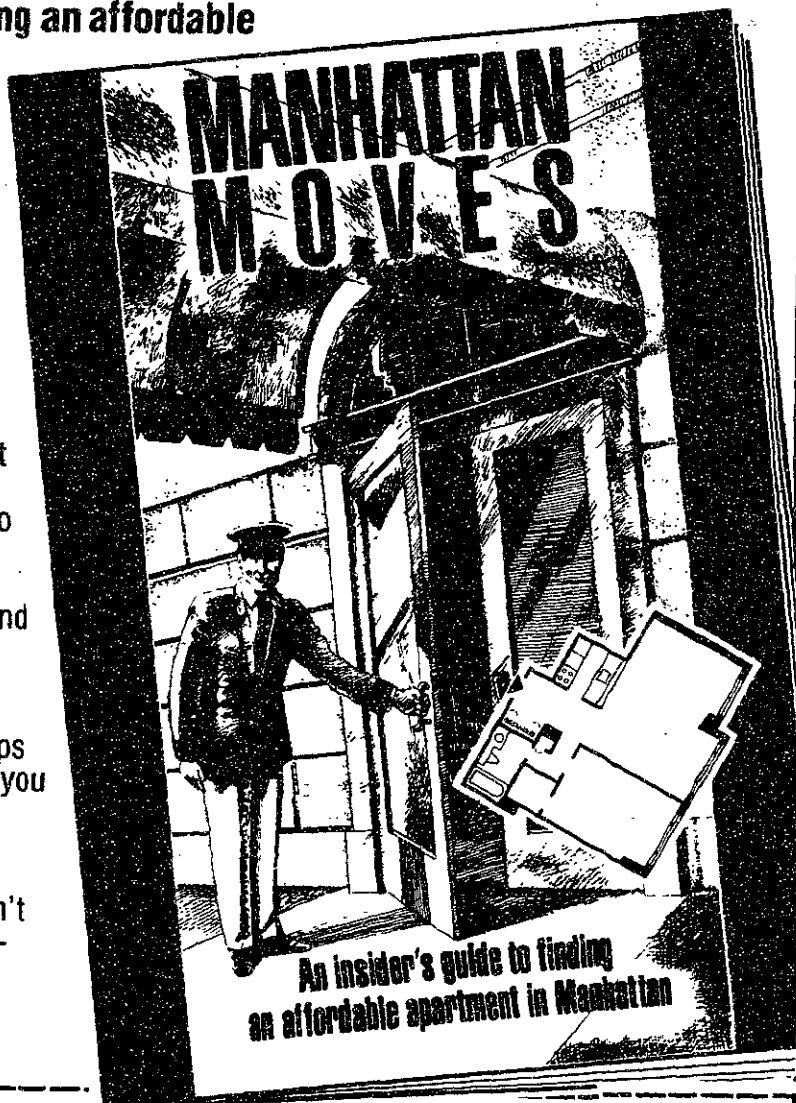
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# ISA displeased with FinBoard policy

(Continued from page 1)

Council — the ISA has taken neither option, Kelley said.

The ISA may maintain closer relations with MIT's International Students' Office to help survive, Hachkowski said. But the group would not seek funding from the office out of fear that they would lose their social aspect, he said.

The ISA is currently staying afloat by having members of the Executive Committee advance money for events, said Rossana Chiang '87, ISA president. The ISA plans to reimburse the members through fundraising events, she said.

## Chiang accuses Fin Board of bias

The funding cuts were probably due to "the incompetence of a few people within the Finance Board," Chiang said.

But she also noted the possibility of prejudice on Finance Board. "It is kind of strange that our budgets got lost three times in a row," Chiang said.

Chiang suggested that the Office of the Dean for Student Affairs should exert more control over the Finance Board. "The fact that it [Finance Board] is student-run makes it inefficient. It should receive more help from the administration. An organiza-

# Faculty group studies new MIT requirement

(Continued from page 1)

tion should not be dependent upon how much time its members have to spare."

This incident was not the first one in which the Finance Board and the ISA have clashed. Last year, the ISA appealed a funding decision over the International Fair to Dean for Student Affairs Shirley M. McBay, Chiang said. McBay sided with the Finance Board, but did provide some additional support, she added.

Several other international student groups have had their funding cut, Chiang said. The Association for Puerto Rican Students, the Chinese Students Club, and the Sangam Club for Indian Affairs were among the groups affected, she said.

Marcos Esterman '88, head of the Association for Puerto Rican Students, agreed that his organization's budget had been cut, but he was unaware of how much. APR had no response planned, and had not communicated with the ISA, he added.

The Chinese Students Club has had problems dealing with Finance Board, according to Jeffrey T. Kung '87. However, he detected no bias against international or ethnic organizations.

## Finance Board disbursed \$56,300

The ODSA allocated the Finance Board \$56,300 to disburse to student activities for this year,

## Engineers need to know more than technical aspects

Students must be educated in how to deal with the non-technical constraints that affect technological problems, the charge reads; "case studies and war stories" are not enough. Both students and faculty need to "integrate [these constraints] into the engineering process," it concludes.

A new Institute requirement in the contexts of science and technology was first recommended by the Committee on the Humanities, Arts and Social Sciences in its final report last August. The committee urged a requirement to inform students of "the effects of external political, moral or social forces on the professional activities of scientists and engineers."

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Kelley said. Of that, \$47,714.98 has been disbursed, he said. The remainder will go towards new requests for funding received throughout the term.

Deadline for budget compilations for both fall and spring terms was Feb. 24, Kelley said. Budget requests are due approximately two months later; groups that miss this deadline must wait until the fall term to request funds, Kelley said.

At the end of the year, unallocated funds go into the Invested Reserve, Kelley said. The fund, with an approximate balance of \$30,000, has an unreserved balance of \$12,071.65, he said. The remainder is reserved to pay for UA capital investments (furniture ordered recently) and the vast majority is to pay for maintenance on the copier — \$15,000 over a three-year period, Kelley commented.


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# sports

## MIT hockey blanks Hartford in home opener

By Peter Dunn

The MIT men's varsity hockey team soundly defeated the University of Hartford Hawks last Wednesday. MIT trounced the Hawks in their first game by the score of 10-0.

One need only look at the shots on goal during the first period to understand how the Beavers dominated: MIT outshot the Hawks 25-5 and scored four goals. The one-sided action was not the result of a well balanced offense and defense. Rather, it was caused by the absolutely

overpowering attack of MIT. Goals from good passing deep in the Hartford zone came from Michael D. Westphal '90, Per-Gunnar W. Ostby '89, and John J. Santoro '89.

The only goal during the first period which did not come from hustle close in on the net occurred on an MIT power play when Alexander Jessiman '88 passed to Brian P. Balut '87 at the point, who put in a clear slapshot from the edge of the faceoff circle.

During the first period the Beavers cleared the puck well from

their own end and employed good rink-wide passing to advance the play into the Hartford zone. Once on the offensive, MIT made good use of their point men and of passing behind the goalline to get several scoring chances.

By contrast the Hawks had much trouble clearing the puck from their own end and when they did, the puck more often than not fell on the sticks of MIT players. Hartford had a few three-on-two opportunities but

skated the puck up the ice far too slowly to get any real scoring opportunities.

The second period began much like the first with three goals coming from Brian D. Fabes G at 2:00, Richard P. Zermani '87 at 6:07, and David E. Dahlke '88 10:31. Shortly after the seventh goal the Hawks were assessed two penalties, giving the Beavers a five-on-three power play advantage. But MIT's ability to keep the puck in the opponent's zone seemed to fall apart as the Beavers found themselves chasing the puck to their own end for the better part of the power play.

With four minutes left in the period, the oddest goal of the game was scored. Brian S. Luschwitz '89 took a long shot which went wide of the goal and took a long bounce off the boards. The Hartford goaltender left his net to try to clear the puck. Before he could Mikael F. Foley '87 swept in ahead of him, putting the puck into the now empty net.

The second period was dominated even more than the first by the Beavers. The Hawks only took four shots on goal, only one of which was taken from inside

the blue line.

Hartford came onto the ice for the third period breathing fire, clearly determined to preserve some dignity. They had several scoring opportunities in the beginning of the period, but the MIT goaltender made excellent diving saves to preserve the shut-out. The determination on the part of the Hawks was evident; MIT could not score early in the period although they still dominated play.

MIT was not content to sit on their 8-0 lead. They continually pushed the puck into the Hartford zone but once again failed to capitalize on several power plays. Again the Hawks had many three on two breakaways but they were stopped cold at the MIT blue line by good defensive checking.

With six minutes left in the period the Hawks' defense was caught too far up, clearly trying desperately to get a goal, and Zermani easily scored on a three on none breakaway. The icing on the cake came with less than two minutes left in the game when Jessiman scored off rebounds in front of the Hartford net.

## Hockey drops close one to Tufts

By Peter Dunn

The MIT hockey team hoped to extend their winning streak at home against Tufts, although Coach Joe Quinn expected Tufts to be the Beavers' toughest competition to date. Despite playing extremely well and receiving a standing ovation from the large crowd at the New Athletic Center, the Beavers lost the game 4-3.

MIT drew first blood only two minutes into the first period when Alex Jessiman '88 scoring a power play goal on a pass from behind the goal-line. Tufts evened the score three minutes later when a rink-long pass caught the MIT defense too far up the ice, allowing an easy breakaway goal.

The remainder of the period was scoreless: the Beavers did not carry the puck up the ice very quickly but once the puck was in the Tufts zone, it generally stayed there due to hard checking and a lot of hustle. By contrast, Tufts brought the puck up quickly, often catching the MIT defense unaware. But the Beavers thwarted them with good checking.

MIT had an excellent scoring chance when the second period started as Rick Russell G carried the puck end-to-end with Jeff Bates '90 putting in the rebound off the Tufts goaltender, but the goal was disallowed. Just one minute later, Tufts took the lead when poor passing from the Beavers gave up a relatively undeserved goal.

The crowd's enthusiasm seemed to rub off on the players as the second period saw a much quicker and harder hitting game than the first. A Tufts penalty allowed MIT the chance to even the score on a powerplay, but the Beavers could not convert the ad-

vantage into a goal despite a wide open net at one point.

The most controversial play of the evening then came just seconds after the Tufts penalty had expired. A rebound of a Tufts shot from the point to the front of the net was easily put in by a Tufts forward. Cries from the MIT bench quickly erupted claiming that Tufts had had six skaters on the ice at the time of the goal. At first it seemed that the goal would be awarded and the crowd began chanting loudly, "Six! Six! Six!" but after a delay of several minutes the officials finally decided to disallow it.

With under five minutes left in the period, Tufts took advantage of a power play, scoring its third goal as several shots on the MIT goaltender rebounded straight out in front of the net instead of being cleared into the corner. Bates brought the game back into reach in the final minute of the period as he stole a Tufts pass and took the puck all the way up the ice to beat the goaltender.

Five minutes into the third period Tufts was given the chance to extend its lead on a powerplay, but MIT's penalty killing was so effective that Tufts did not even manage to get a shot on goal. Later the Beavers got their own chance to score on a powerplay. But MIT could not score, in spite of its control of the puck in the Tufts zone.

With less than two minutes left it seemed that the last nail was hammered into the coffin as a leisurely Tufts pass from left of the MIT net went across the crease and was slapped into the net, giving Tufts a two-goal lead.

The Beavers were then assessed a penalty with just over a minute

left, making the task of evening the score seem insurmountable. But with 30 seconds left, Brian Luschwitz '89 broke up a Tufts play at the Tufts blueline and Dale Archer G broke away with the puck to score shorthanded. Once again, the Beavers were just one goal behind.

Despite pulling the MIT goaltender and getting a faceoff in the Tufts zone from an icing call, the MIT squad could not put the puck into the net in the last 15 seconds of play.

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- When the president of Phi Gamma Delta asks you to Saturday night's Fiji Formal.
- After racquetball class, to tell him that the instructor with the Australian accent and those blue eyes did wonders for your serve.
- When you just feel like telling him you miss him after all.

Maybe you shouldn't tell him everything that's going on. But if you still care about him, why not call and whisper some sweet things he'll never forget?

Like why you call using AT&T Long Distance Service, and why you trust AT&T's high quality service and exceptional value.

When you tell him that AT&T gives you immediate credit if you dial a wrong number, he won't be able to get you out of his mind.

And telling him you can count on AT&T for clear long distance connections will drive him crazy.

All of which will probably inspire him to drive out for the weekend, giving you an excuse to blow off that silly frat party after all.



**AT&T**

The right choice.