

School of Engineering Fellowships Data

	Aero/ Astro	Chem. Eng.	Civil Eng.	EE&CS	Mat. Sci.	Mech. Eng.	Nuc. Eng.	Ocean Eng.	Totals
#Grad students	200	233	260	670	223	344	146	158	2234
RA's	100	125	90	372	156	203	69	70	1185
TA's	10	19	18	121	16	23	16	8	231
Federal Sources	42	32	14	61	5	7	9	52	222
Foreign Sup.	5	8	100	19	22	19	17	30	220
Self-supporting	14	6	n/a	108	8	28	6	13	183
Corporate gift	<i>a few</i>	33	10	48	22	31	7	1	152
NSF Fellows	<i>occ.</i>	19	3	41	1	2	1	<i>rarely</i>	67
Misc. Sources	n/a	5	5	n/a	32	2	n/a	1	45
Institute Funds	n/a	8	4	17	1	5	1	1	37
Employer Sup.	19	1	1	n/a	3	1	3	3	31
Found. Fellow.	<i>occ.</i>	5	2	n/a	n/a	12	1	1	21
Endow. Fellow.	3	<i>several</i>	0	6	3	0	4	0	16
Other depts.	2	n/a	<i>some</i>	0	5	1	<i>a few</i>	<i>some ra</i>	8
Campaign Goal	21	10	25	12	20	15	15	10	128

Notes:

1. Figures in italics represent approximate values for which exact numbers were unavailable.
2. Many students receive support from more than one source; therefore, fund totals may be higher than the total student population.
3. The total campaign goals for the School of Engineering include 128 endowed fellowships (which would cost \$51,200,000).
4. "Corporate gift support" includes money given by corporations for expendable fellowships and for general support.
5. "Endowed fellowships" denotes the number of endowed fellowships that actively support students. There are a total of 29 endowed fellowship funds within the school of engineering; however, not all of these endowed fellowships are actively used, and of those that are active, some provide only partial student support.

Source: Office of Development Services

Study looks at grad student funding

By Dave Gold

Although MIT's \$550 million Campaign for the Future is in the process of seeking close to \$60 million in graduate student financial aid, most of it in endowed fellowships, fewer than one percent of the graduate students in the School of Engineering received such funds in 1987-88.

This finding resulted from data which the Office of Development compiled recently. The data was used as part of a report which attempted to better understand the nature of graduate student funding, according to Eric Johnson, Assistant Dean of Engineering.

The data revealed that over 50 percent of engineering graduate students obtained at least a portion of their financial aid by serving as research assistants. These funds come directly from the supervising professor's research budget. Also, ten percent served as teaching assistants during spring of 1988.

In contrast the data reported that less than one percent of graduate students received MIT endowed fellowship support and more than eight percent were self-supporting.

Endowments are important to MIT because they help alleviate the year to year fluctuations in funding — they only use the interest on a principal amount, Johnson said.

But Johnson refused to release a copy of the report for fear that any conclusions that might be

drawn from a one year study would be incorrect. "We don't even understand it [the results] yet," Johnson said.

The data from the study was obtained from an anonymous source.

Determining the state of graduate student funding is difficult, said Lisa Hiley, coauthor of the study. The task of interpreting the data was complicated by the inconsistencies in data between departments, she added.

Another complication is the fact that students may receive several forms of aid, Johnson said. Large variations occur from year to year due to the patchwork of funding the departments manage to put together from various sources, he added.

The number of endowed fellowships in each department ranges from zero for ocean engineering to nine for chemical engineering with most departments having three to four. But the data also showed that not all of the endowed fellowships are actively used each semester, reducing the actual number of fellowships given out.

The level of all endowed funding at MIT, which includes funding for faculty chairs, academic programs, student support, and unrestricted funds is over \$1 billion, according to a Campaign for the Future brochure. Yet this is less than many private uni-

(Please turn to page 21)

82 students pledge new sorority

By Tzielan Lee

This year marks an expansion in the panhellenic sorority system at MIT with the colonization of a third sorority, Sigma Kappa. Eighty-two women pledged the sorority, including 19 freshmen, 29 sophomores, 20 juniors, and 14 seniors. Sigma Kappa will be formally installed as a chapter in February.

Meanwhile, administration officials are meeting next week to "discuss the real prospects of sorority housing," according to Neal H. Dorow, advisor to fraternities and independent living groups. The officials will review a confidential report on the topic prepared by the MIT Planning Office, Dorow said. Administrators "definitely see a need for [sorority housing]," and "we're getting close to arriving at a conclusion," he added.

Even though MIT held a fundraiser solely for the purpose of the independent living group and a large amount was allotted for sorority housing, housing prospects still seem "at least five years away," said Grace Tseng

'91 of Alpha Chi Omega. When sorority housing does get established at MIT, the sorority which gets housing first will be Alpha Phi, the oldest sorority on campus.

All three sororities charge a one-time building fund from their members. Sigma Kappa charges \$200 for this fund, along with a one-time \$195 charge and monthly dues totaling \$25. Cecilia Linnell '92 of Alpha Phi said that her sorority charges a similar building fee along with a \$170 one time charge and \$90 in fees each semester.

Alpha Chi Omega has the fewest fees with a \$100 contribution to their building fund, \$70 for initiation and \$25 in dues each month, Tseng said.

Sorority chosen by committee

Unlike the two other sororities on campus, Alpha Phi and Alpha Chi Omega, which were started because of interest groups already on campus, Sigma Kappa was chosen by an expansion committee consisting of representatives from different areas of the

Panhellenic and InterFraternity Councils. The committee was formed in response to the 1987 sorority rush, in which a record number of women participated.

"After deciding that a new sorority was needed at MIT, the committee sent mailings to all national sororities describing the sorority system at MIT. From the (Please turn to page 21)

Study examines freshman attitudes

By Dahlia Eng

Students in the Class of 1991 have very different priorities than those students that came to MIT in the 1960s, according to Benson R. Snyder, professor of psychiatry. Snyder interviewed a freshman class in the early '60s and most recently the Class of 1991 and determined that today's students are much more concerned about the "rewards" of graduating from MIT.

Snyder, in conjunction with the Provost's Office, interviewed a five percent random sample of the Class of 1991 as part of a

concentrated effort to find out "what is the actual experience of freshman."

These interviews were part of a long term goal to understand how students at MIT cope with the "overload in the curriculum" and the educational and psychological consequences it poses for different people, Snyder said.

Administrative officers and advisors for the Dean of Students conducted the "semi-structured, open-ended interview" which gave students an opportunity to express how they feel, Snyder explained.

Though the results have not come out yet, Snyder hopes to conduct freshman sample interviews yearly, stating, "There can be subtle and not so subtle changes among the classes." Snyder said that the Class of 1991 will be interviewed again to see how they have adjusted.

While reading through some of the transcripts of the interviews, Snyder has come across some common themes and issues. Some of these issues are the pressures of time and the pass/fail grading system. "Many people (Please turn to page 2)

HASS debated in new faculty newsletter

By Seth Gordon

Some faculty distributed this month the first edition of the *MIT Faculty Newsletter*. It focused on educational reform, especially changes in the School of Humanities, Arts, and Social Sciences. It included four opinions on HASS reform, and short features on research funding and faculty salaries.

The newsletter was started "to provide a forum for the discussion of issues which members of the faculty regard as timely and important." The newsletter has 13 members of the faculty on its editorial board.

Kenneth Keniston, Director of the Program in Science, Technology and Society, wrote an article for the newsletter called "Powerful Passions at MIT." He argued that "educational change unleashes powerful passions," in part because "curricular change is debated in terms of vast, universal principles."

He said that this happens since "it is rare to oppose change publicly on the grounds that one's department will lose students, or that one's own workload will increase, or that one's field will be denigrated. Thus, it is left to administrators and their camp followers to propose compromises

that respond to the 'political' aspects of change — in return for which they are invariably labeled as unprincipled by faculty critics."

Keniston was optimistic about curriculum reform's future. He compared MIT's reforms to similar efforts at Harvard University. Keniston felt that MIT had a better chance of passing successful changes because "MIT's culture is more coherent; concepts like fairness and efficacy play a larger role here than at our sister institution."

Jack L. Kerrebrock, Associate Dean of Engineering, wrote on "The Role of Humanities in the Education of Engineers." He said that MIT's humanities reform was not to make engineering graduates good citizens, but rather should "strongly influence, or at least describe, human needs (Please turn to page 2)

inside

MIT Chamber Players perform an all-Mozart program. Page 9.

* * * * *

A shocking interview with comedians Penn and Teller. Page 11.



Ken Church/The Tech
Kevin R. Tow '89 at the bat. Tow singled, walked, and stole a base in MIT's 6-2 defeat of visiting Wentworth Institute last Friday.

HASS debated in newsletter

(Continued from page 1)

and desires," and hence a HASS education was essential to a complete engineering education.

Kerrebrock noted problems in balancing engineering students' general and technical educations. Some of the departments, "feel sorely pressed to meet what they consider to be the minimum technical needs for their professions" in the present curriculum, he said. Therefore these departments would resist expanding engineers' humanities requirements at the expense of their own curriculum.

Kerrebrock predicted that this resistance would weaken as more faculty realize "that a four-year degree is the beginning of a process of life-long education, not the culmination of the educational experience."

He praised the new "Context Subjects," dealing with humanistic issues in science and engineering and taught jointly by technical and HASS faculty. Kerrebrock argued that engineering faculty cannot give their HASS colleagues total responsibility for teaching students about humanistic issues; rather, he said, we need "intensive collaboration of faculty of several schools."

HASS reforms condemned

Keniston implied that the new HASS-D program is serving its purpose and that no new humanities reforms are needed. "The danger now," he wrote, "is that the 'Humanities' reform will be mistaken for an adequate response to the need for a re-examination of the whole MIT curriculum. . . . The real curricular challenges lie outside of this School."

Margery Resnick, an associate professor of foreign languages and literature, was not so content with the changes. In "Impact of HASS-D on Education at MIT," she lambasted the new require-

ment. According to Resnick, the standards for HASS-D courses are too arbitrary, teaching them would put unnecessary stress on both students and faculty, minorities' and womens' cultures are being marginalized, and the HASS-D requirement still would not give students the desired "breadth" in their humanistic education.

Vera Kistiakowsky, a physics professor, wrote an essay on "Should Events in the Humanities, Arts and Social Sciences Concern You?" She observed that half the articles in that newsletter were principally about HASS issues, but that department only has seventeen percent of the faculty.

Kistiakowsky held that the issues were important to all the faculty, because HASS reform is being debated now, and since the new HASS-D requirement applies to all incoming freshmen, it "will be a very important part of an MIT education."

Big paychecks, small grants

David Gordon Wilson, Professor in Mechanical Engineering, wrote that MIT professors' salaries are "at or above the 95th percentile for all faculty categories." This result emerged from his comparison of MIT faculty salaries with salaries at other universities nationwide.

Judith Kildow, associate professor in Ocean Engineering, wrote about "Research Funding: New Problems Need New Solutions," hoping to stimulate discussion in future newsletters. The distribution of basic research grants are changing, she said, with more going to "high technology areas" like biotechnology and advanced materials.

She added that grants in "traditional fields" are harder to get. She charged Congress with politicizing the granting process and shifting too much research money to the Departments of Defense

and Energy and away from other civilian agencies.

"Research funding is the primary concern of most faculty these days," and many spend half their time looking for it, Kildow argued. "The shift from kilobucks to megabucks requires much larger chunks of time, and depending on the funding source, much travel," she wrote.

The newsletter's editors, Kildow, Kistiakowski, and Wilson among them, hope to publish "periodically" during this academic year and at least four issues in the next year.

Class of 1991 is more concerned about money

(Continued from page 1)

felt that MIT owned all of their time," Snyder said.

Also the majority of the students felt that the pass/fail grading system has been helpful as they adjusted to MIT and geared up for the sophomore year, Snyder noted.

Snyder conducted similar interviews of a freshman class in the '60s and followed them for four years, compiling the results in his book *The Hidden Curriculum*. Contrasting the present students to those in his study more than 20 years ago, Snyder found few fundamental differences.

He noted though that in the '60s "there were people who were going to teach in the Peace Corps. The nature of reward was

not as important as the nature of solving problems." Snyder explained that current students are more direct about why they come to MIT — an MIT education will get them a better job, salary, and life.

Snyder expects the results to be useful in seeing the capabilities of the students and the implications of what MIT is looking for.

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news roundup

from the associated press wire

Nation

US announces Jamaican drug crackdown

Federal authorities recently began a massive crackdown on what they say is a huge Jamaican drug cartel. Attorney General Richard Thornburgh announced the nationwide roundup today of suspected gang members blamed for 1,400 murders over the past three and a half years. The gangs are also believed to be involved in drug smuggling and distribution. More than two hundred suspects have been arrested.

Welfare reform bill passed

A major overhaul of the nation's welfare system has been signed into law. The agreement, reached after two years of congressional struggle, provides training and support systems to destitute parents if they take steps to become independent. Reagan said the bill offers a "message of hope," in return for which welfare recipients must take responsibility for themselves and their children.

World

Shroud of Turin declared forgery

Scientists have finished testing the Shroud of Turin — and Catholic officials say these tests reveal it was not the burial cloth of Christ. The carbon dating performed on a piece of the Shroud indicates it is no more than 728 years old. However, the tests fail to explain how the image of a crucified man became embedded in the fabric. The Catholic Church never claimed that the shroud actually was the burial cloth, but Anastasio Cardinal Ballestrero, the Archbishop of Turin, Italy, says it is a powerful symbol of faith.

Egyptian wins Nobel for literature

An Egyptian has become the first Arabic-language writer to win the Nobel Prize for literature. Naguib Mahfouz says he was surprised by the news, and didn't even know he had been nominated.

Trade deficit up, stocks stable

A record flood of imported products sent the nation's trade deficit surging to nearly \$12.2 billion in August. Wall Street took it in stride, unlike a year ago, when a disappointing trade report set off a chain of events culminating in the Oct. 19 stock crash. Stocks closed up about seven points.

Local

Mass. nuclear plant may reopen

In Plymouth, Boston Edison officials are voicing optimism over gaining Nuclear Regulatory Commission approval for restarting the Pilgrim nuclear power plant. Boston Ed officials will meet with NRC officials tomorrow when a deciding vote could take place.

Providence police to endorse Bush

The Providence Fraternal Order of Police, one of the largest police unions in Democratic Presidential candidate Michael Dukakis' backyard, is expected to announce its endorsement for Republican candidate George Bush. An FOP member says the endorsement will be "based on Dukakis' record in Massachusetts of letting murderers out on weekend furloughs." He said they also support Bush because he is in favor of capital punishment. The union, one of the largest in New England with 1,200 retired and active police officers, plans to make its formal endorsement at a news conference tomorrow afternoon.

Michael Fosburg, a Dukakis spokesman in Rhode Island, says he's surprised by the move. He says Dukakis respected an informational picket line the FOP had outside a fundraiser for him this spring. He says Dukakis has reduced crime in Massachusetts.

Bush was endorsed by the 1,600-member Boston Police Patrolmen's Association earlier this month. Dukakis picked up an endorsement from the Massachusetts Police Association in February.

Sports

Tulane basketball reinstated

The Metro Conference has reinstated Tulane, which three years ago abolished basketball because of a point-shaving scandal. The move takes effect next September, just before the Green Wave men's program returns to the court.

Weather

Enjoy it while it lasts

This weekend's weather should make up for this week's well below normal temperatures. Sunny warm days and fair cool nights will be the rule over much of New England as high pressure slowly moves offshore and a southwesterly wind develops.

Tropical storm *Joan* should begin its trek across the eastern Caribbean today. Late Thursday afternoon, the storm, with 50 mph winds, was located about 120 miles east of Barbados. The storm is expected to intensify while moving on a track to the west or slightly north of west.

Today: Partly cloudy and a bit milder. Winds west 10-15 mph. High 55°F.

Tonight: Clear to partly cloudy and cool. Winds west 10-15 mph. Low 40-43°F.

Saturday: Mostly sunny. Winds southwest 10-15 mph. High 59-63°F, low 45-48°F.

Sunday: Increasing clouds late in the day. Mild. High 63-68°F. Low around 50°F.

Forecast by Michael C. Morgan

Compiled by Seth Gordon

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opinion

Column/Andrew L. Fish

Early polls not gospel truth

New polls have shown that both Michael Dukakis and George Bush are ahead in New York State. An ABC News/Washington Post survey claims that the state is leaning Bush, while the Buffalo News gives Dukakis a nine-point edge. These conflicting results show that polling remains an inexact science, and it should provide some solace to Dukakis, who had his campaign declared dead by ABC Wednesday night.

But even assuming that the polls are generally accurate, it is unclear what their importance is this early in a presidential campaign. The conventional wisdom among many political junkies (like myself) is that people do not start paying attention to the general election until after the World Series, and it is clear that early polls during the primary cam-

paign were far from the mark.

Even as the election nears, polls can be far from the mark. A Gallup survey showed Bob Dole ahead the weekend before the New Hampshire primary, yet Bush won by 10 points. And with the high amount of "soft" support (around 30 percent of the electorate is not strongly tied to either candidate), it seems virtually impossible to predict what will happen 25 days from today.

All this bodes well for Dukakis, who has been consistently behind in polls since the Republican convention. If he can pull even slightly ahead of Bush nationally by election day, Dukakis should be able to haul in most of the large states in the Northeast and Midwest. And the reports of Dukakis's electoral death are clearly premature.

Dukakis's performance in last

night's debate shows that at least he believes the election is within reach. Rather than going on the offensive, he appeared satisfied to settle back and try to convince America that he is a nice guy who can lead the country. It seems like a strategy more suited to a favorite than an underdog, showing that Dukakis must believe he is in a position to win over the country with a joke and a smile.

But the picture is not that rosy for the Democrats. As Bush campaign manager Lee Atwater said, Dukakis will have to draw an "inside straight" to win, taking almost every big state that up for grabs. Bush has a secure base in the South and Rocky Mountain states, and he can just try to pick-off one big state in the Midwest for a victory.

The Bush debate strategy was clearly intended to protect that lead. He was warm, affable, and more positive than ever before in the campaign. If the polls proclaiming Bush's massive lead are indeed accurate, the election seems to be his for the taking. The Dukakis camp must rely on the memory of Thomas Dewey and mutability of an uncertain electorate to give them any hope at winning the White House.



The Tech

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Friday, October 14, 1988

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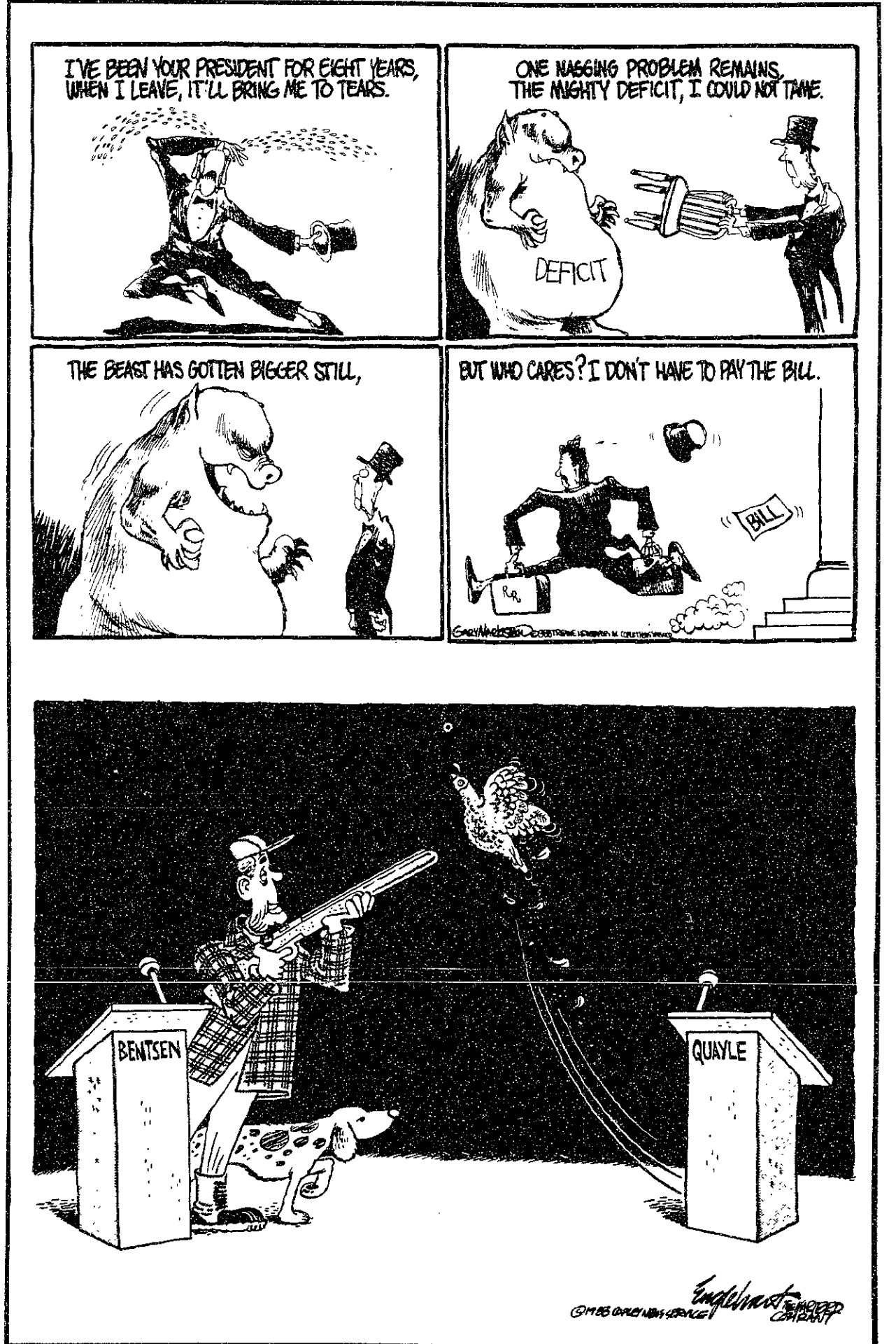
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How To Be Good

MIT Education and Professional Ethics
Tuesday, October 18th, 1988

Presentations by....

Noam Chomsky
Philip Morrison
Sheila Widnall

4:15-Reception and Refreshments
Mezzanine Lounge, Student Center

4:45-Presentations by Above Faculty Members
Sala de Puerto Rico, Student Center

6:00-6:30-Dinner & Discussions with Faculty and Administration
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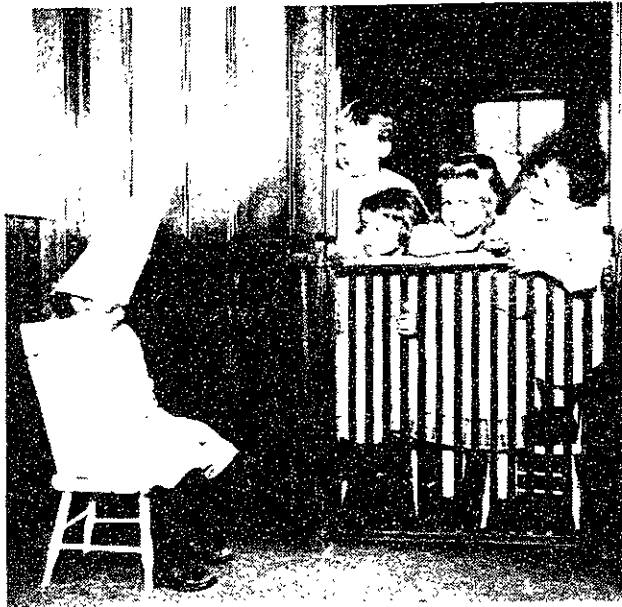
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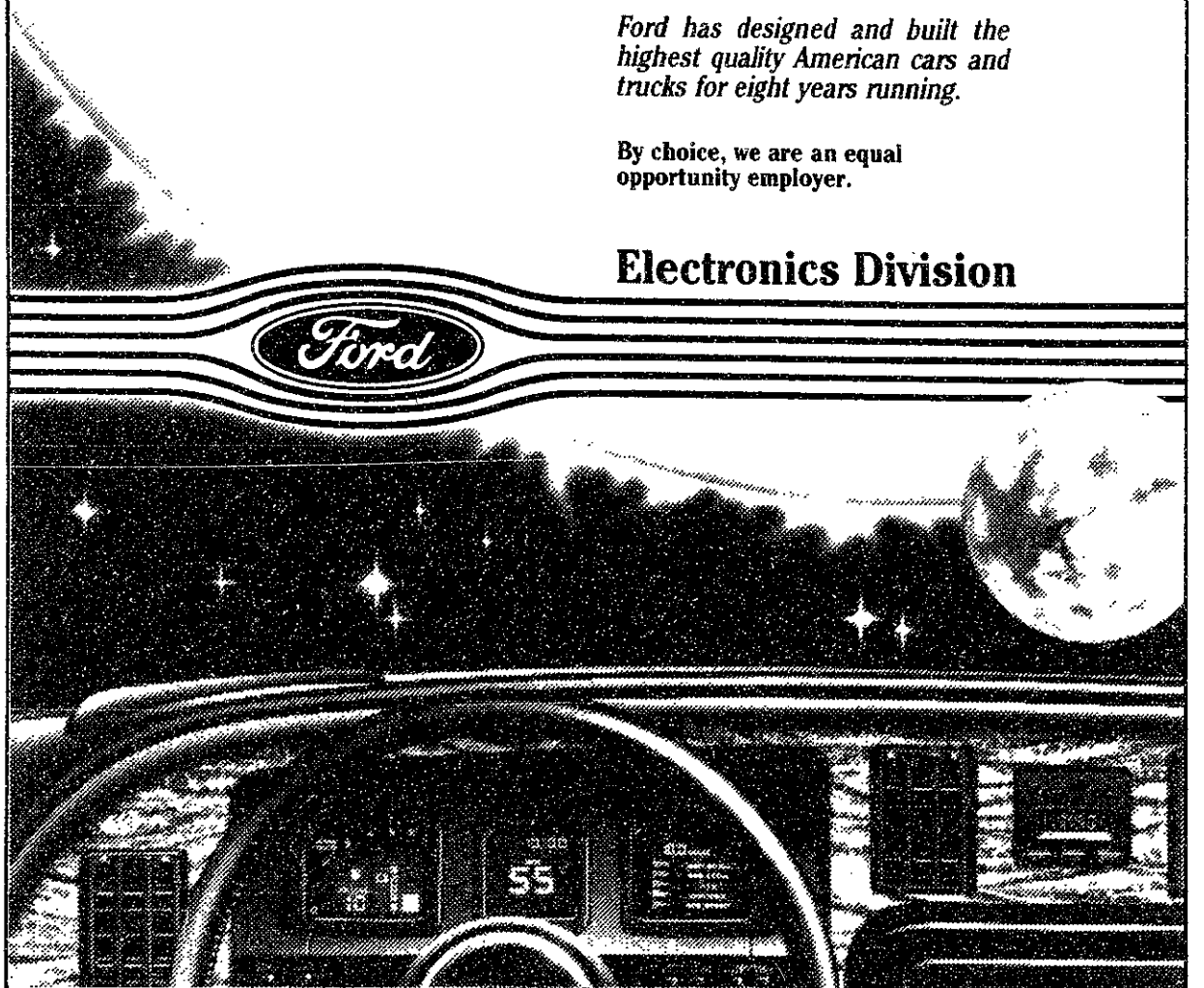
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ARTS

Chamber Players serenade Killian Hall with blissful performance

MIT CHAMBER PLAYERS
 Marcus Thompson, Director.
 All-Mozart program.
 Killian Hall, October 8.

By JONATHAN RICHMOND

LET'S QUICKLY GET TODAY'S UNPLEASANT business out of the way: The first part of Saturday night's all-Mozart program by the MIT Chamber Players was mechanical and boring. The evening started with David Deveau and Jee-Lian Yap '90 playing the B-flat major sonata, K. 478 (four hands, one piano.) The harsh-sounding concert grand with its muddy bass didn't help — we must learn to use instruments better suited to the Mozartean repertory. But, while there are giant tamers who can make the most pompous piano sound crisp and life-like, Deveau's horrid banging away (for which Yap was not to blame), produced no more than a soupy stew of discord.

Crescendi were rough. And many passages were over-fussy and labored. It's a tough lesson to learn that the key to performing Mozart successfully is an approach rooted in simplicity. Only when one can appreciate the unvarnished musical lay of the land do discoveries lay open to be made. Each note has its place; some, one may discover, are inflected with particular meaning and deserve highlighting in various ways. Such is the art of interpretation; it is not served by vulgar hacking away in ignorance of the fabric in which the music is cast.

The *Quartet For Piano and Strings in G Minor*, K. 478, which followed, was also disappointing. There was no sense of interplay between the instruments here, no give and take, no attempt at weaving the intimate balance that makes chamber music come to life. Violinist Lucy Stoltzman clearly wanted to hog more than her share of the spotlight. She threw in a great deal of bravura, but never made contact with the other players or with the essence of Mozart.

Deveau, continuing to draw ugly sounds from the piano, also insisted on doing his own thing, cognizant of the notes but not of the music in front of him.

Stoltzman and Deveau made so much noise between them that it was often hard to figure out what violist Marcus Thompson and cellist Michael Reynolds were up to. Reynolds' output was on the whole solid if not sensitive. Thompson could occasionally be heard adding an elegant turn of phrase, but with no sense of ensemble the best he could do was attempt eloquence in his part without any chance of producing enlightenment in the whole.

A 10-minute intermission turned the tables: it's hard to imagine a better performance of the *Serenade in B flat*, K. 361, which brought the concert to a rapturous close. Here at last was the essential Mozart: the balance between instrumental voices was perfectly established, allowing each one to emerge from the pack to characterfully establish its own identity, and then naturally weave its way back into a coherent and cohesive whole that lived and breathed as one body.

The performance had suspense; it also had a softly autumnal lyricism; it had depth, but conducted its most serious duties smilingly. To descend from a dancing *Minuet and Trio* to a meditative lullaby *Adagio* shaped with that quintessentially Mozartean combination of pathos and

joy; then to rise to the rhythmic challenge of the ensuing *Menuetto allegretto*; that is bliss, and that is what the Chamber Players made their fortunate audience experience.

Transitions — of pace, mood or key — are all-important in Mozart, and Thompson drew significance from each one, coaxing a subtlety of coloration from his woodwind players which produced revelation after revelation.

Oboes were plaintive, yet could also be playful; solo oboe passages played by David Lea G and Tom Press G showed remarkable technical control but — more importantly — displayed a keen sense of imagination and understanding.

The clarinetists showed themselves adept at playing in unison with both a spritely wit and depth of reflection. They made an important contribution to the tonal beauty of the weightier passages of the *Theme and Variations*, and were equally important in giving brilliance to the optimistic concluding *Rondo; Allegro molto*.

Bassoons and horns blended in nicely, and Henry Peyreburne's bass helped bind together and draw the best from the other players.

This was chamber music at its best; the ensemble should record the *Serenade* so that their very special interpretation is preserved to brighten lives for posterity.

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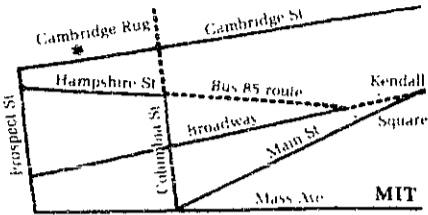
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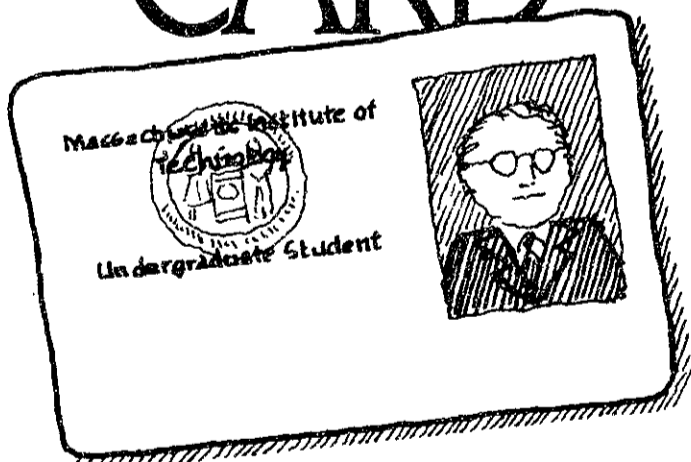
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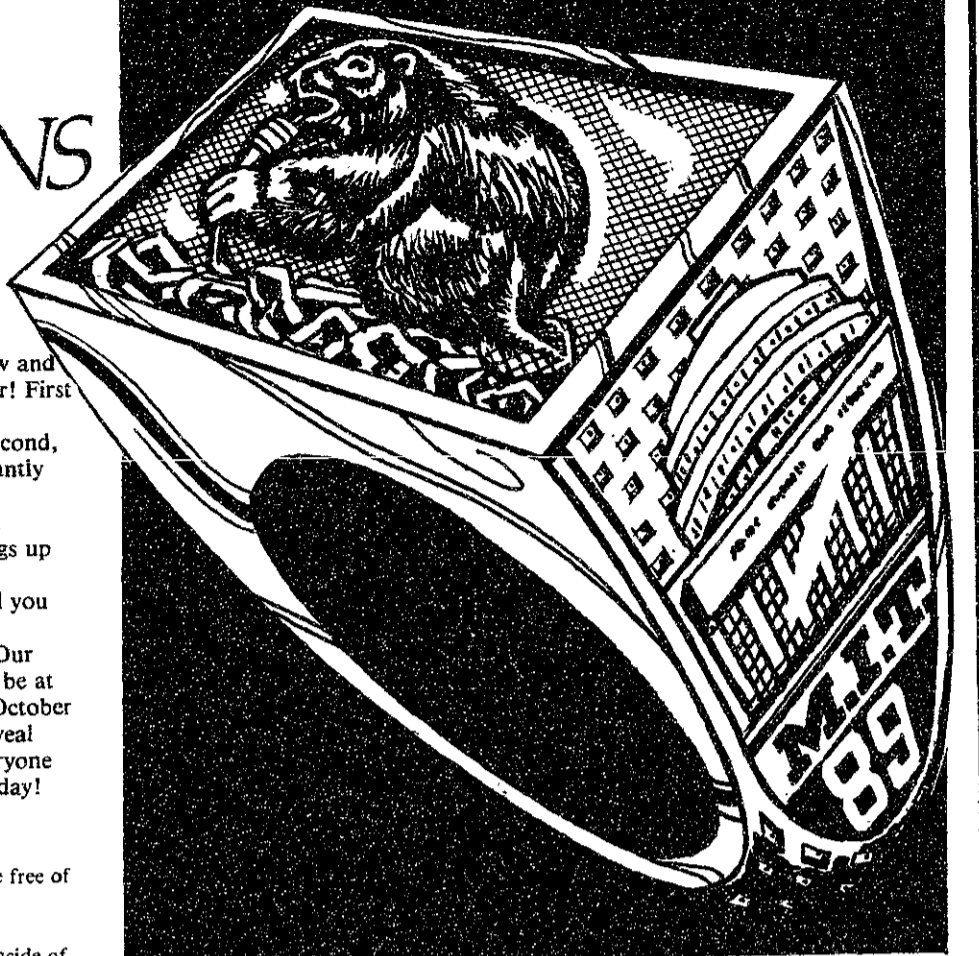
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ARTS

Waterlogged wags Penn and Teller sink to great depths

AN INTERVIEW WITH
PENN AND TELLER

By PETER DUNN

WHAT'S A SUREFIRE, guaranteed way for an entertainer to grab a reporter's attention? Why, make it a matter of life and death of course. Such is the warped logic that often drives the performances of magicians *cum* comedians Penn and Teller, and that made their impromptu stopover last week (in anticipation of their four-week run at the Colonial Theatre beginning next Tuesday) so brief and yet so satisfying.

Penn and Teller are well known to New York audiences — with an Obie winning show in 1985 and a record-breaking run on Broadway in 1987 — but are also familiar to television viewers with their many appearances on late-night TV and on PBS. This is no David Copperfield “ho-hum” slight-of-hand, where a few pigeons disappear and a few rings pass through each other, to the tune of elevator music. These pigeons are as likely to have their heads bit off and the rings are more likely to be slowly asphyxiating Teller.

Mixing comedy with magic, and adding healthy doses of surprise and danger (it is not unusual to see a hand skewered with a kitchen knife, or to see leeches or cockroaches crawling up Teller's arm), the scamming duo is sure to always shock and startle its audience. And since a group of wary entertainment critics is really nothing more than a select and small audience, Penn and Teller decided to bring along part of their act to the press conference.

The scam? Teller (the short, skinny one) is locked in a tank of water without supply of oxygen, *à la* Houdini, and Penn (the tall, robust one) vows not to let him out until the “most important question” of the press conference has been asked — which gives the reporters somewhere between four and six minutes to ask the shortest, yet most relevant questions they can think of.

Some television reviewer, playing along, asks something irrelevant about irony in Hemingway, and a minute (maybe two) is chewed up. Another reporter asks why Penn is the only one who talks, why Teller always plays Harpo to his Groucho — it's a gimmick, it makes it easier to communicate with the audience, to control the flow of the performance (or the interview, depending). Another minute flushes down the drain.

Penn yells at the top of his lungs that we should get our act together, ask some relevant questions, save this man from drowning. Another 30 seconds tick by.

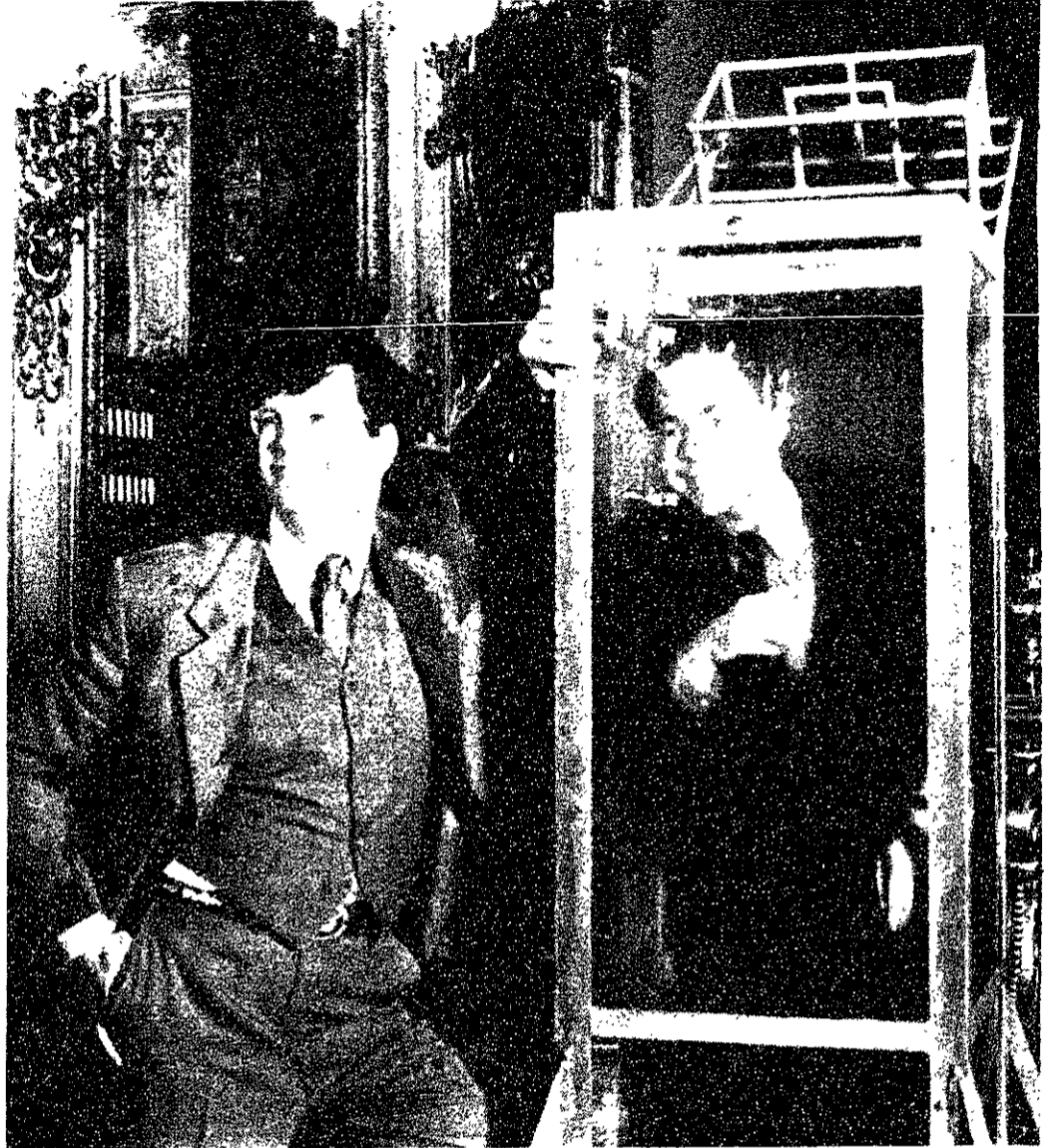
Why add comedy to the magic routine? Penn explains that what they do isn't really comedy, it's just shocking, and that happens to pass for comedy these days — magic is in essence surprising and shocking, so what they're doing isn't really anything new. Somebody else asks about their new movie and Penn drones on for a little while longer.

Teller is beginning to get frantic, thrashing about in the tank like, well, someone who's drowning. Penn continues to calmly answer questions. Another minute passes.

Penn explains why it's always Teller who plays the sacrificial goat: he demonstrates that he's too tall for the tank of water, that only Teller will fit inside. Teller is now throwing fits, spraying water over Penn, also inundating the first row of reporters. Oblivious to the mayhem, Penn continues to answer every question with a wisecrack.

Soon Teller is motionless, floating to the surface like some poor goldfish. Penn, in the middle of answering a question, rushes to unlock the tank, as if he'd somehow lost track of the time. He jostles his waterlogged buddy, and Teller, as if out of a coma, rises to the surface unscathed.

Shortly afterward, as with most of their illusions, Penn is quick to point out that it's all just a trick, that Teller could have easily stayed under water a while longer — but hell if he's going to tell you how they did it. There's no hush-hush, “it's really



Peter Dunn/The Tech

Comedian Penn fields questions from a mostly dry audience while sidekick Teller splashes about in a water-filled tank. The robust Penn isn't allergic to water — he just can't fit inside the tank.

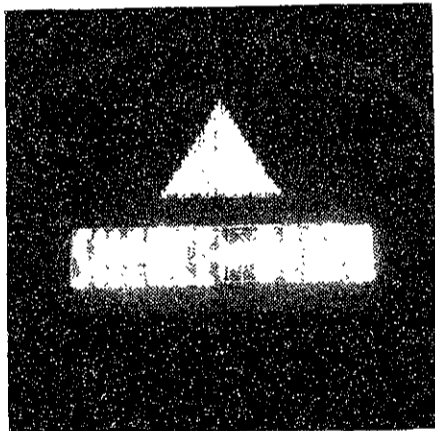
magic” explanation here — what makes P & T so refreshing is their brash cockiness and willingness to denounce magic for what it is, without giving away any of the secrets. And without taking away any of the fun.

Later, an audacious reporter attempts to

question wet-to-the-bone Teller. He opens his mouth as if to answer, then, true to character, dips once more into the tank, quietly smiling for the clicking cameras. Why bother slipping out of character? The illusion is far more entertaining than reality.

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Topics for Techies

**AIDS**Cultural Analysis, Cultural Activism
edited by Douglas Crimp

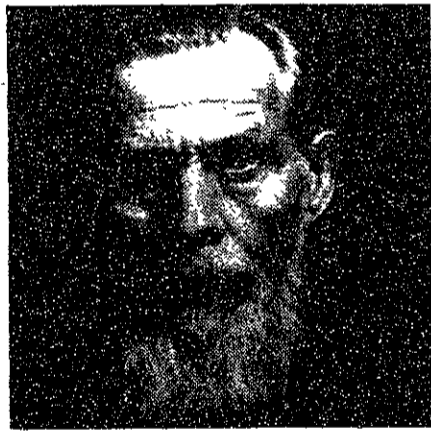
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Book jacket image for AIDS: Cultural Analysis, Cultural Activism. “Let the Record Show” a window installation by members of ACT UP at the New Museum, New York photo by Fred Scruton

**Embodiments of Mind**by Warren S. McCulloch
Preface by Jerome Y. Lettvin

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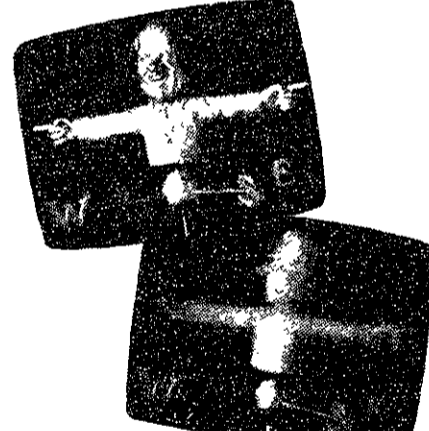
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edited by Joseph J. Corn

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“The value of sheer good fun in scholarship ought never to be discounted: *Imagining Tomorrow* is chockful of ladies in electrified tea-gowns and time capsules crammed with amazing trivia... The facts astound and amuse and delight. They also suggest that even post-nuclear skeptics can learn to love technology again.”—Karat Ann Marling, University of Minn. \$27.50 cloth, \$9.95 paper

Image from *Imagining Tomorrow: History, Technology, and the American Future*, a scene from *Woody Allen's Sleeper* 1977

**The Spot:**The Rise of Political Advertising on Television
Revised Edition
by Edwin Diamond and Stephen Bates

What do Gallo Wines, Bartles and Jaymes and Ronald Reagan have in common? Hal Riney, one of the hottest ad men of the 1980s. In this revised edition of their “remarkable story of politics in America” (*Los Angeles Times*), Diamond and Bates provide all of the necessary background to understanding the dominant role of political advertising today. New material covers the Hart-Mondale-Reagan campaigns of 1984 and the 1986 midterm elections, including new scripts

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Images from *The Spot: The Rise of Political Advertising on Television* still photos from Humphrey's Anti-Nixon campaign ad 1968

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Coming-of-age film tells story of culture, not just individuals

THE WASH

Directed by Michael Toshiyuki Uno.
Screenplay by Philip Kan Gotanda.
Starring Mako and Nobu McCarthy.
Opens today at the Coolidge Corner.

By MANAVENDRA K. THAKUR

THE PROCESS OF GROWTH AND maturation of young children into adults has been movingly explored in several recent and excellent films. Little attention, however, has been paid to another sort of coming of age: that of an immigrant group as a whole as it is assimilated into social fabric of the nation. *The Wash* is one film that attempts to fill that gap and at times succeeds admirably, especially because of the convincing acting by most of the stars. The film's construction, though, blurs the film's focus and thereby weakens the overall effect.

The English-language film, which takes place in San Jose's Japantown, tells the story of a middle-aged woman named Masi (Nobu McCarthy) of Japanese descent who has left her overbearing husband Nobu (Mako). She lives in a house across town and comes in once a week to bring back Nobu's clean wash and pick up a new load of dirty clothes. Nobu, a cantankerous and grouchy man with graying hair, spends most of his time hanging around a diner run by a woman named Kiyoko (Shizuko Hoshi). He is convinced that Masi will sooner or later come back to stay with him, and so he rebuffs Kiyoko's efforts to deepen their friendship. Masi, meanwhile, has found another man named Sadao (Sab Shimono) who is quiet, gentle, caring, and kind — everything that Nobu is not.

For most Americans, such a separation is not unusual, but in traditional Japanese culture it is almost unheard of for a woman married for decades to leave her husband. In addition to this cultural gap, Masi is buffeted by the generational pressures presented by her two grown daughters, whose name, accent, and outlook on

life is decidedly American rather than Japanese.

It might seem that there is plenty of material here for the filmmakers to focus on, but they add even more. They go on to chronicle Masi's growing relationship with Sadao, Nobu's realization that Masi is not coming back, and Judy's eventual reconciliation with Nobu. The film then needlessly includes hints that Marsha will break up with her boyfriend Brad (Ken Narasaki), perhaps as a result of her parents' separation.

As a result, the film simply loses focus. And by beginning the film after Masi has already made her decision to leave her husband, the film forestalls any exploration of what gave Masi the strength to overcome her doubts and fears. Her decision could not have been an easy one, and the film shies away from examining it. The film instead tries to portray the concerns of other characters, but the subplots about the daughters and Kiyoko crowd out the far more interesting and universal conflicts faced by Masi. The film's shift of focus away from Masi and onto Nobu is unmistakably underscored by the fact that the filmmakers chose the first shot in the film to be of Nobu asleep on his couch and not of Masi.

This shift of focus is made even more unfortunate by Mako's relatively uninteresting performance as Nobu. The filmmakers have already kept Nobu at arm's length for most of the film, and when Nobu's change of heart toward Masi eventually comes, they also gloss over the emotional agony Nobu must have suffered while reconciling himself to Masi's departure. Mako's acting isn't good enough to make Nobu's actions convincing or comprehensible, but the real culprits are the filmmakers who introduced the faults in the first place.

McCarthy's performance as Masi is far more successful, as are the portrayals of the two daughters. Their feelings and thoughts come through clearly, and they create a seemingly effortless chemistry among themselves.

Cinematically, the film is as simple and uncomplicated as most television movies. This is not too surprising, considering that the film is an American Playhouse Theatrical presentation with funding from the Corporation for Public Broadcasting and the National Endowment for the Arts.

Nevertheless, the film does manage to bring to light many of the issues facing

Japanese-American immigrants in particular and at times speaks eloquently to the intensified problems facing second and third generation descendants in general. *The Wash* has numerous faults and suffers because of them, but it has, at the very least, given some insights into the much-neglected pressures experienced by immigrants to this country.

Nobu McCarthy's cultural background helped her play Japanese-American role

NOBU MCCARTHY

An Interview with Nobu McCarthy,
Star of *The Wash*.

By MANAVENDRA K. THAKUR

THE MOST EFFECTIVE SCENES IN *The Wash* are the ones in which actress Nobu McCarthy (not to be confused by the character Nobu in the film) is onscreen because McCarthy's performance as Masi is easily the film's single most important asset. Being a Japanese-American herself, she was able to draw on her own experiences to enrich her portrayal of Masi's persona. Speaking in almost perfect English and with a slight accent, McCarthy described how she approached the role and discussed issues facing Asian-American immigrants.

Although she was born in Canada to diplomat parents, McCarthy's mother insisted that her children be reared in Japan. McCarthy wryly noted that this probably was "the only wish she [her mother] expressed" to McCarthy's father. "I relied on [my parents' relationship] a lot," said McCarthy, adding that "I can identify . . . the subservient outlook of my mother" with Masi's shy and demure nature. As a result of her mother's request, McCarthy grew up in Tokyo. She eventually became a fashion model.

McCarthy married an American serviceman, and left Japan at age 21 to come to the United States with him. She said her father was quite displeased and acted much like Nobu does in the film toward

his daughter Judy (who is married to a black man), providing yet another experience for her to draw on.

Having made over 100 television appearances, McCarthy now does not want to return to television because "In film, you have more time to develop the character" than on television. She adds that "many times television directors have such a heavy responsibility of time and money that they tend to become traffic officers. . . . You really feel like you're in an industry."

The generational differences in *The Wash* are fairly pronounced, and McCarthy, who is 53, said that "the second generation is almost . . . falling in the cracks between two nationalities." The third generation is clearly more Americanized, but McCarthy feels that "they also have fallen into a little gap" and that the "identity crisis is still there" because of their physical and racial differences. The fourth generation, said McCarthy, is totally Americanized.

Asked to which particular part of this broad spectrum within the Japanese-American culture *The Wash* is aimed, McCarthy replied that she hoped Japanese-American children will identify Nobu and Masi with their own parents and that parents will identify Judy and Marsha to their own children. But she goes on to say that she considers the film "a true-to-life experience" that "is really for everyone" and not just Japanese-Americans. "The Asian-American [family] problem is a universal

(Please turn to page 13)

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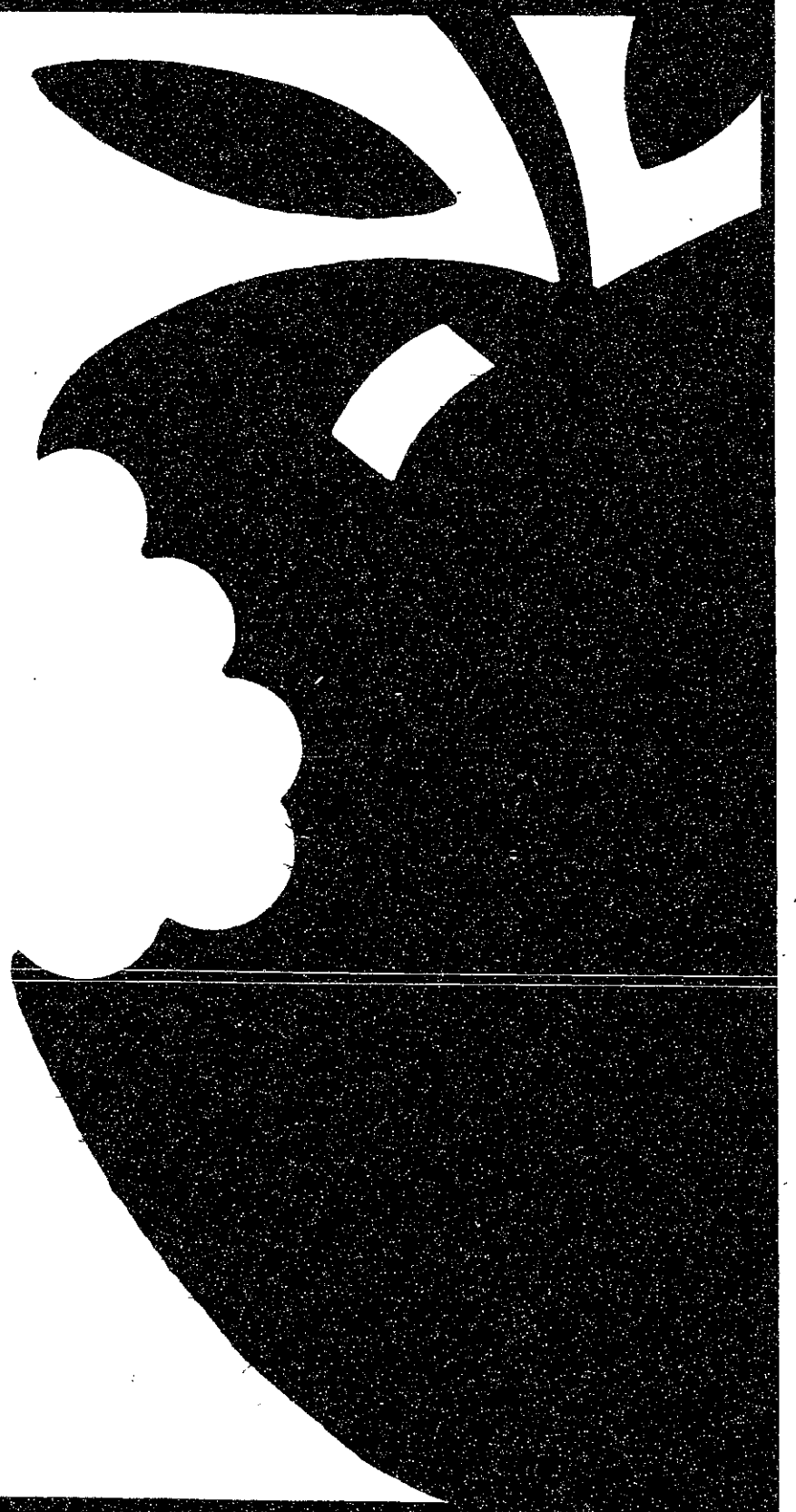
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ARTS

Imagine tells story of John Lennon to his waiting fans

IMAGINE: JOHN LENNON

Directed by Andrew Solt.
Produced by David L. Wolper and Andrew Solt.
Written by Sam Egan and Andrew Solt.
Narrated by John Lennon.
At the Harvard Square Theater and the Charles Cinema.

By AARON F. MCPHERSON

IMAGINE: JOHN LENNON is a documentary about the life and times of one of this century's greatest musicians, tragically murdered eight years ago by one of his own fans. While his greatest fame was achieved while he was the leader of "The Beatles," Lennon also had an illustrious (and misunderstood) solo career following the breakup of that group.

Self-described as "the most revealing film ever made about the public and private life of John Lennon," *Imagine* is very well done, but does not dig deeply enough into its subject. Its production values nonetheless do set new standards for rock music documentary, making brilliant use of music, film, and interviews to tell its story. Lennon's autobiographical songs, such as "The Ballad of John and Yoko," "Mother," and "God", actually serve to narrate sections of the biography.

His private collection of over 200 hours worth of film and video tape was used freely in the production; particularly fascinating are the reels made during the sessions for the "Imagine" album, which are used to tie the story together. New interviews with John Lennon's widow Yoko Ono, his sons Sean and Julian, his first wife Cynthia, producer and "fifth Beatle" George Martin, and close friend Elliott Mintz have been added to the record. A gorgeous book has been released to accompany the film; Capitol Records is producing a new double album soundtrack; and the production team have resumed that read like a "Who's Who" of documentary and television production.

Wolper, besides producing *Roots*, was in charge of the Liberty Weekend festivities

last year, and worked with Jacques Cousteau on his television specials. Thus, what has been done, has been done beautifully; unfortunately, there is a lot that was not done.

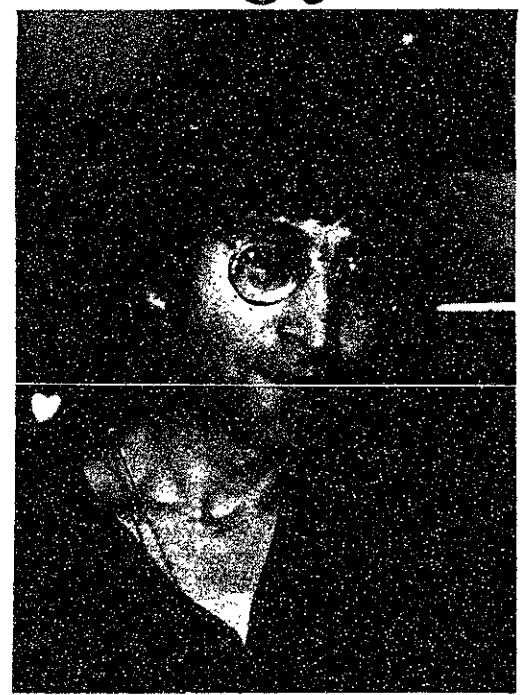
Wolper and company do not stray far from the accepted story of Lennon's life, as told in the many books, interviews, films, and articles already available on that subject. Lennon was extraordinarily open about his personal life and, until he dropped out of public view in 1975, was only too willing to tell people exactly what was on his mind. As a result, we know far more about him than almost any other popular musician. In order to add anything to the present record, the producers would have had to go much farther than they do. For example, Lennon's involvement with drugs, one of the most important influences on his song writing, is admitted and belittled. The one interview clip shown deals with Paul McCartney's admission that he used LSD — somewhat irrelevant. Why not use Lennon's own song about heroin addiction, "Cold Turkey?" What about "I Am The Walrus," which Lennon himself said was written during two acid trips? Perhaps the present political climate regarding drug use is responsible for the omission, but I hope not.

There are no interviews with the other three former Beatles. Why? Certainly they have many stories to tell. Over half of the film deals with the Beatle era, and yet there is no fresh material offered. Simply the same old footage of screaming crowds, outtakes from various movies, and vintage interviews that are featured in other documentaries. Regarding the latter, one realizes just by watching the film that the Beatles never played straight with the press. They joked and clown around, and rarely let their true selves be seen. All the more reason for new interviews. This is perhaps the greatest flaw of *Imagine*.

There are, however, some marvelous moments. A film clip depicting an impromptu meeting between John Lennon and a trespassing fan is very moving, showing the star to be an ordinary person

at heart, bewildered by the passions his music arouses in people. Another clip shows John and Yoko making love and is surprisingly beautiful, illustrating the special openness and power of their relationship. Lennon's love for Yoko Ono was the main force driving his solo career, and the inspiration for his most beautiful songs. *Imagine: John Lennon* makes this clear. A third film, featuring cartoonist Al Capp's tirade against John and Yoko's "Two Virgins" album (which had on its cover a nude photo of the couple) as a cheap publicity gimmick, demonstrates the confusion and hatred aroused by Lennon's independent attitude.

John Lennon fans will want to see this film; in spite of its weaknesses, it is the best we will see for some time. Lennon haters will find little to cackle about here, but will probably avoid it anyway. As for all you people who know little or nothing about Lennon, and want to learn about one of the great creators of modern music, *Imagine: John Lennon* is just what you have been waiting for.



John Lennon flips through snapshots in his kitchen

Ubiquity of generational gaps make Wash interesting to not just Japanese-Americans

(Continued from page 12)

one," she mused. Because the generational gap is separate from the race issue, said McCarthy, "I hope that they [Japanese-Americans] would take it as a universal story" and not as "just our story."

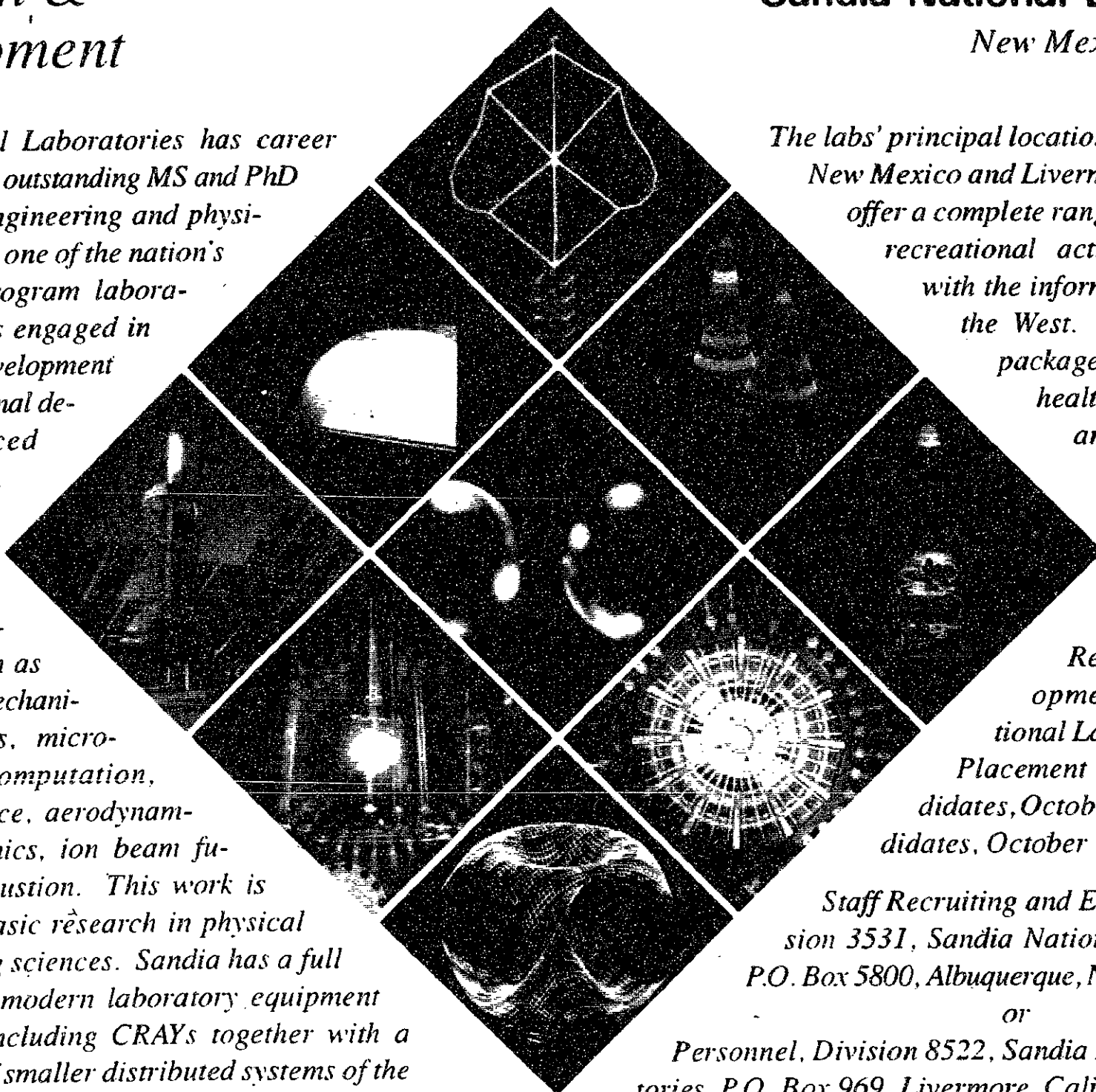
McCarthy did say, though, that "I'm glad the film has been done because few people" have dealt with Japanese-American culture in films. She lauds *The Karate Kid* for its sensitive portrayal and the "spontaneity" of its appearance. She feels the sequel, in which she portrayed Pat Morita's wife, tried to outdo the first and failed. In general, though, McCarthy echoes the sentiments of many when she wishes there were more roles for Asian-Americans and other minority actors.

After having discussed a myriad of complex issues for the better part of an hour,

McCarthy was asked to mention some of her heroes. She paused for a moment to reflect and then began listing, not too surprisingly, women like Meryl Streep and her mother. But then she paused again and quietly began talking about Mother Teresa. Tears welled up in her eyes as she said "I really admire her dedication." After a pregnant silence during which she gently wiped her eyes with a napkin, McCarthy composed herself and said "These tears are not sad ones." Her strength as a human being shone through during this personal encounter and underscored why her work in *The Wash* is as moving as it is. And most of all, the hour-long interview gave ample reason why Nobu McCarthy belongs alongside the people with a "passion for humanity" whom she admires so much.

Research & Development

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Tuesday, October 18, 1988

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Room 4-159

ARTS

On The Town

Compiled by Peter Dunn

Friday, Oct. 14

POPULAR MUSIC, ETC.

Hereth, with guests The Bristol, Childhood, Delusions of Grandeur, Big Train, Tax Collectors, and Galaxy 500, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$1.01 'til 11 pm, \$4.50 after. Telephone: 451-1905.

Bulet Lavolta, Last Stand, and Chaotic Past perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Rick Berlin, Runaway Dan, and Fun-house perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-9438.

A Flock of Seagulls and Vow of Silence perform in an 18+ ages show at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

The Tom Russell Band performs at Johnny D's, 17 Holland Street, Somerville, just by the Davis Square T-stop on the red line. Telephone: 776-9667.

Christine Lavin performs at 8 pm at the Somerville Theatre, 55 Davis Square, West Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

Johnny Copeland and Chili Brothers perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

THEATER

*** CRITIC'S CHOICE ***
MIT Dramashop presents An Evening of One-Act Plays, with Beth Henley's *Am I Blue*, Peter Handke's *Call For Help*, and August Strindberg's *Playing With Fire*, at 8 pm in Kresge Little Theatre. Also presented Saturday, October 15. No admission charge. Telephone: 253-2877.

DANCE

*** CRITIC'S CHOICE ***
Boston Ballet performs August Bourneville's *La Sylphide* at 8 pm at the Wang Performance Center, 270 Tremont Street, Boston. Also presented October 15 at 2 pm & 8 pm and October 16 at 2 pm. Tickets: \$10.50 to \$34.50. Telephone: 542-1323.

Liz Lerman/Exchange and Dancers of the Third Age perform at 8 pm as a presentation of Dance Umbrella at the Suffolk University Theatre, 55 Temple Street, Beacon Hill, Boston. Also presented October 15 at 8 pm and October 16 at 3 pm. Tickets: \$12 general, \$10.50 Dance Umbrella members, seniors, and students. Tel: 492-7578.

JAZZ MUSIC

Benny Carter performs at 9 pm & 11 pm at the RegattaBar, Charles Hotel, Harvard Square, Cambridge. Also presented Saturday, October 15. Tickets: \$9.75 and \$11.75. Telephone: 864-1200.

The Ken Werner Trio performs at the Willow Jazz Club, 699 Broadway, Somerville. Also presented Saturday, October 15. Tickets: 421-9133.

CLASSICAL MUSIC

The MIT Brass Ensemble performs at 12 pm in the Hayden Library Building Courtyard (rain location: Elizabeth Killian Hall (14W-111)). No admission charge. Telephone: 253-2906.

*** CRITIC'S CHOICE ***
Sueños is presented by The Boston Musica Viva and Mabou Mines theater company at 8 pm in Alumni Auditorium, Northeastern University, Huntington Avenue, Boston, near the Northeastern T-stop on the Arborway green line or the Ruggles T-stop on the orange line. Also presented Saturday, October 15. Tickets: \$10 and \$12.50. Telephone: 353-0556.

The Boston Symphony Orchestra, Seiji Ozawa conducting, performs Brahms' *Piano Concerto No. 2* and Beethoven's *Symphony No. 7* at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Also presented October 15. Tickets: \$16 to \$42.50, \$5 student rush tickets available day of show. Telephone: 266-1492.

The Lydian String Quartet performs works by Firsova, Tschauschjian, Peter Child, Thomas Oboe, and Stravinsky as part of the *US-USSR Young Composers Exchange: "Music for String Quartet"* series at 8 pm at the Longy School of Music, Garden and Follen Streets, Cambridge. Tickets: \$5 general, \$3 seniors and students. Telephone: 437-0231.

The Boston University Wind Ensemble performs at 8:30 in the BU Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

FILM & VIDEO

The MIT Lecture Series Committee presents *A Night at the Opera*, starring the Marx Brothers, at 7:30 in 54-100 and *Cry Freedom* (Richard Attenborough) at 6:30 & 10:00 in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Friday/Saturday series *Hollywood Through the 50s: Films of the Cold War with High Noon* (Fred Zinnemann, 1952), starring Gary Cooper and Grace Kelly, at 4:00 & 7:55 and *Johany Guitar* (Nicholas Ray, 1954) at 5:45 & 9:40. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The French Library in Boston continues its film series *Le Québec vivant* with *A Weekend of Documentaries* beginning with *Les traces du rêve* (Jean-Daniel Lafond, 1986, in French without subtitles) at 8 pm. Documentary series continues October 15 and 16. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

The Harvard Film Archive begins its series *Recent Greek Cinema* with *The Children of Heliodora* (Costas Vrettakos, 1987) at 8 pm, with the director present at the screening. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$5 general. Tel: 495-4700.

The Museum of Fine Arts continues its Friday series *Real-Life Characters: New Documentaries with Gringo or Story of a Junkie* (Lech Kowalczyk, 1985) at 5:30 and *Broken Noses* (Bruce Weber, 1987) and *No Applause, Just Throw Money* (Karen Goodman, 1987) at 7:30. Screenings located in Remis Auditorium, MFA, 465 Huntington Avenue, Boston. Admission: \$4 general, \$3.50 MFA members, seniors, and students. Telephone: 267-9300.

Saturday, Oct. 15

POPULAR MUSIC, ETC.

Little Feat performs at 7:30 at the Orpheum Theater, Hamilton Place, Boston. Tickets: \$16 and \$17. Tel: 482-0650.

Molly Hatchet, with guests Mass, performs at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$6.50 advance/\$7.50 at the door. Telephone: 451-1905.

The Cucumbers, Men 'n' Volts, and Kanna Don't perform at T.T. the Bear's, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Jo-el Sonnier and The Wagoners perform at 8 pm & 11 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Scotland harpists Sileas and Iceland's The House Band perform at 8 pm at the Somerville Theatre, 55 Davis Square, West Somerville, just by the Davis Square T-stop on the red line. Telephone: 625-1081.

CLASSICAL MUSIC

Soprano Karol Bennett performs works by Spratlan, Arlene Zallman, Eki-movsky, Razi-deish, Zubitskii, and Elizabeth Vercoe as part of the *US-USSR Young Composers Exchange: "Vocal and Chamber Music"* series at 8 pm at the Boston University Concert Hall, 855 Commonwealth Avenue, Boston. Tickets: \$5 general, \$3 seniors and students. Telephone: 437-0231.

THEATER

Saul, by Howard Zilber, is presented at 8 pm at the Blacksmith House, Cambridge Center for Adult Education, 56 Brattle Street, Cambridge. Also presented Sunday, October 16. Admission: \$5. Telephone: 547-6789.

FILM & VIDEO

The MIT Lecture Series Committee presents *Back to the Future*, starring Michael J. Fox, at 7 pm & 10 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The MIT Student Center Committee presents *Rockers* at 11 pm in Lobdell dining hall. No admission charge.

The Brattle Theatre continues its Friday/Saturday series *Hollywood Through the 50s: Films of the Cold War with High Noon* (Fred Zinnemann, 1952), starring Gary Cooper, at 4:10 & 7:45 and *Bad Day at Black Rock* (John Sturges, 1954), starring Spencer Tracy, at 2:30, 6:00, & 9:30. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its series of *Recent Greek Cinema* with *The Tree We Hurt* (Dimos Avdeliodis, 1986) at 7 pm and *The Children of Heliodora* (Costas Vrettakos, 1987) at 9 pm. *The Tree We Hurt* also presented Sunday, October 16 at 7 pm. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children, \$5/\$4 for the double feature. Telephone: 495-4700.

The French Library in Boston continues its film series *Le Québec vivant* with *A Weekend of Documentaries* with *Le Grand Jack* (Hermengilde Chiasson, 1987, in French without subtitles) and *The Bronswik Affair* (Robert Awad and André Leduc) at 8 pm. Documentary series continues October 16. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 Library members. Telephone: 266-4351.

Sunday, Oct. 16

CLASSICAL MUSIC

Terra Australis Incognita, the Australian new-music, 7-piece ensemble performs at 3 pm in Killian Hall, MIT Hayden Memorial Library, 160 Memorial Drive, Cambridge. No admission charge. Telephone: 253-2906.

The Beaux Arts Trio performs at 3 pm in Jordan Hall, New England Conservatory, 290 Huntington Avenue, Boston. Telephone: 536-2412.

*** CRITIC'S CHOICE ***
Violinist Daniel Steper and forte-pianist John Gibbons perform sonatas of Mozart and Beethoven at 3 pm in Remis Auditorium, Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$12 general, \$10 MFA members, seniors, and students. Telephone: 267-9300 ext. 306.

The Cassatt Quartet performs works by Mozart and Bartok at 8 pm in the Edward Pickman Concert Hall, Longy School of Music, corner of Follen and Garden Streets, Cambridge. Admission: \$10 general, \$7 seniors and students. Telephone: 876-0956.

The Choir of King's Chapel performs works by Ingolf Dahl, Jehan Alain, Leo Preger, and Daniel Pinkham at 5 pm to begin the *King's Chapel Concert Series* at King's Chapel, 58 Tremont Street, Boston. No admission charge. Telephone: 227-2155.

FILM & VIDEO

The MIT Lecture Series Committee presents *The Year of Living Dangerously*, starring Mel Gibson and Sigourney Weaver, at 8 pm in 26-100. Admission: \$1.50. Telephone: 258-8881.

The Brattle Theatre continues its Sunday film series *Capra at Columbia* with *The Way of the Strong* at 1:00 & 6:10, *Mr. Deeds Goes to Town* (1935), starring Gary Cooper and Jean Arthur, at 2:10 & 7:30, and *Forbidden* (1932), starring Barbara Stanwyck, at 4:25 & 9:45. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the triple feature). Telephone: 876-6837.

The Somerville Theatre presents *Babette's Feast* (Belgium, 1987) at 2 pm, 4 pm, 6 pm, 8 pm, & 10 pm. Also presented Monday, October 17 at 6 pm, 8 pm, & 10 pm. Located at 55 Davis Square, West Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children. Telephone: 625-1081.

The Harvard-Epworth Church presents Joseph von Sternberg's *Underworld* (1927) at 8 pm. Located at 1555 Massachusetts Avenue, Cambridge, just north of Harvard Square. Admission: \$3 contribution. Telephone: 354-0837.

The French Library in Boston continues its film series *Le Québec vivant* with *A Weekend of Documentaries* with *Jean Carignan, violoneux* (Bernard Gosselin, 1975, in French with subtitles) at 8 pm. Located at 53 Marlborough Street, Boston, near the Arlington T-stop on the green line. Admission: \$3.50 general, \$2.50 Library members. Tel: 266-4351.

POPULAR MUSIC, ETC.

Robert Plant and Joan Jett and the Blackhearts perform at 7:30 at the Worcester Centrum, 50 Foster Street, Worcester. Tickets: \$20. Telephone: 508-798-8888.

Paul Winter, Buskin & Bateau, Patty Larkin, and Judy Collins perform in "Voices" at 8 pm in Symphony Hall, corner of Huntington and Massachusetts Avenues, Boston. Tickets: \$18.50 to \$25. Telephone: 259-0423 or 787-8000.

Camper Van Beethoven and Poi Dog Pondering perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Kazumi Watanabe performs at 8 pm & 10 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

Monday, Oct. 17

POPULAR MUSIC

UB40 performs at 8 pm at Lowell Memorial Auditorium, 50 East Merrimack Street, Lowell. Tickets: \$15.50 and \$18.50. Telephone: 508-454-2299.

CLASSICAL MUSIC

The New England Conservatory Symphony Orchestra performs Beethoven's *Symphony No. 6, "Pastorale"* and Berlioz's *Symphonie Fantastique* at 8 pm in Jordan Hall, New England Conservatory, corner of 290 Huntington Avenue, Boston. Tickets: \$8 general, \$5 seniors and students. Telephone: 262-1120 ext. 257.

FILM & VIDEO

The Brattle Theatre continues its Monday series of *Film Noir* with *The Killers* (Robert Siodmak, 1946), starring Burt Lancaster and Ava Gardner, at 4:15 & 8:00 and *The Suspect* (Robert Siodmak, 1944), starring Charles Laughton, at 6:15 & 10:00. Located at 40 Brattle Street, Harvard Square, Cambridge. Admission: \$4.75 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive continues its Monday series of *Film Comedy* with *It's a Gift* (Nolan McCleod, 1934), starring W. C. Fields, at 5:30 & 8:00. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children. Tel: 495-4700.

Tuesday, Oct. 18

CLASSICAL MUSIC

Soprano Jayne West and pianist Karen Sauer perform works by Berg and Barber at 12:05 in Killian Hall, MIT Hayden Memorial Library, 160 Memorial Drive, Cambridge. No admission charge. Telephone: 253-2906.

PERFORMANCE

*** CRITIC'S CHOICE ***
Penn and Teller, shocking magicians/comedians extraordinaire, begin their four-week engagement today at the Colonial Theatre, 106 Boylston Street, Boston, near the Boylston T-stop on the green line [see article this issue]. Continues through November 13 with performances Tuesday-Saturday at 8 pm, Sunday at 5:30, with matinees Saturday-Sunday at 2 pm. Tickets: \$20 to \$32.50. Telephone: 426-9366.

FILM & VIDEO

The Somerville Theatre presents *Cover-up* (Barbara Trent, 1988) at 4:15, 6:00, 7:45, & 9:30. Also presented Wednesday, October 19. Located at 55 Davis Square, West Somerville, just by the Davis Square T-stop on the red line. Admission: \$5 general, \$3 seniors and children. Telephone: 625-1081.

The Harvard Film Archive continues its Tuesday series *Women and the American Cinema* with *Dames* (Ray Enright, 1934) at 5:30 & 8:00. The HFA also continues its film series *Critiques of a Culture with Memories of Underdevelopment* (Tomas Gutierrez Alea, 1968, Cuba) at 7:30. Located at the Carpenter Center for the Visual Arts, Harvard University, 24 Quincy Street, Cambridge. Admission: \$3 general, \$2 seniors and children. Telephone: 495-4700.

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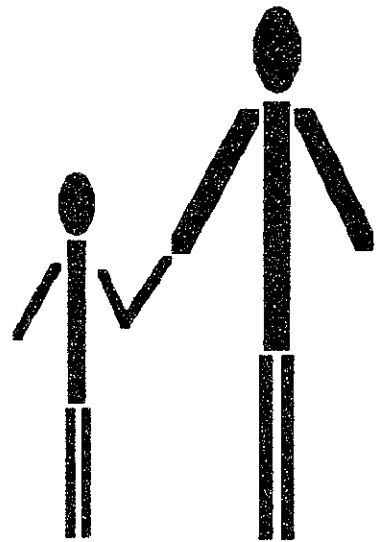
Mobay representatives will be on campus:

- Presentation (11/2) 4:30-6:30 p.m., Room 8-105
- Interview (11/3) in Careers Office
 - Chemical and Electrical Engineers in Project engineering and Process Control
 - Engineers and Chemists for training in Technical Marketing and Sales
 - 1989 Summer Jobs in West Germany (includes travel, housing and salary)

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AIDS: SCIENTIFIC CHALLENGE AND HUMAN CHALLENGE

This Week:
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Minority and Majority
Communities"*

Beny Primm, M.D.
Addiction Research and
Treatment Corporation
Member, President's Commission
on the HIZ Epidemic and Expert
on IZ Drug Use.

Oct 17
Room 6-120
3:30-5:00 pm

ARTS

POPULAR MUSIC

Basia, with guest Dan Siegel, performs at 7:30 at the Berkeley Performance Center, 136 Massachusetts Avenue, Boston. Tickets: \$17.50. Telephone: 492-1900 or 720-3434.

Julia Fordham performs at 9 pm at the Brattle Theatre, 40 Brattle Street, Harvard Square, Cambridge. Telephone: 876-6837.

Libana performs at 8 pm & 10 pm at Nightstage, 823 Main Street, Cambridge, just north of MIT. Telephone: 497-8200.

LECTURES

★★★ CRITIC'S CHOICE ★★★
Composer/artist John Cage is presented in the 1988 Beckwith Lecture at 5:30 in Anderson Auditorium, School of the Museum of Fine Arts, Boston. No admission charge. Telephone: 267-6190 ext. 718.

Upcoming Events

MIT Shakespeare Ensemble performs *A Winter's Tale*, October 20 to 29. Toni Childs at the Paradise on October 20. Prince at the Worcester Centrum on October 20, 21, and 22. The Smithersens at the Ophium Theatre on October 26. The Neighborhoods at Wellesley College Schneider Mainstage on October 27. Some Youth at the Somerville Theatre on October 27. Moscow Classical Ballet at the Wang Center, November 4 to 6. Jean-Luc Godard film festival at the French Library in Boston, beginning November 4. Los Lobos at the Berkeley Performance Center on November 9.

Ongoing Theater

The American Clock, Arthur Miller's panoramic mural of the 1930s crafted in newsreel fashion, continues through October 16 as a presentation of the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston. Performances are Tuesday-Saturday at 8 pm, with Wednesday, Saturday, and Sunday matinees at 2 pm. Tickets: \$13 to \$28. Tel: 266-3913.

Clarence Darrow, David W. Rintels' play starring and staged by George C. Scott, continues through October 16 at the Colonial Theatre, 106 Boylston Street, Boston. Telephone: 426-9366.

The Effect of Gamma Rays on Man-in-the-Moon Marigold's, Paul Zindel's drama of an embittered mother who vents her unhappiness on her two daughters, continues through October 22 at The Performance Place, 277 Broadway, Somerville. Performances are Thursday-Friday at 8 pm and Saturday at 6 pm & 9 pm. Tickets: \$6. Telephone: 623-5510.

Fool for Love, Sam Shepard's scorching portrait of a tragic love affair, continues through November 20 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Thursday-Friday at 8 pm, Saturday at 5 pm & 8:30, and Sunday at 2 pm. Tickets: \$12 to \$15. Telephone: 482-6316.

Forbidden Broadway 1988, the latest updated version of Gerard Alessandrini's musical comedy revue, continues indefinitely at the Terrace Room, Boston Park Plaza Hotel. Performances are Tuesday-Friday at 8 pm, Saturday at 7 pm & 10 pm, and Sunday at 3 pm & 6 pm. Tickets: \$16 to \$22.50. Tel: 357-8384.

Lydie Breeze, part of John Guare's lyrical trilogy about the dissolution of a utopian community on Nantucket in the years following the Civil War, continues through October 22 at the Alley Theatre, 1253 Cambridge Street, Cambridge, near Inman Square. Performances are Thursday-Sunday at 8 pm. Tickets: \$12. Telephone: 491-8166.

Murder at Rutherford House, the amusing audience-participation murder mystery, continues indefinitely at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Thursday-Saturday at 8 pm, matinees Saturday-Sunday at 3 pm. Tickets: \$33.50 to \$37.50 (includes dinner). Telephone: 423-4008.

Nunsense, depicting the talent show staged by the Little Sisters of Hoboken in order to raise money to bury four of their number currently in the convent freezer, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6 pm & 9 pm, matinees Thursday at 2 pm and Sunday at 3 pm. Tickets: \$15.50 to \$26.50. Telephone: 426-6912.

Shear Madness, the long-running comic murder mystery, continues indefinitely at the Charles Playhouse, 74 Warren Street, Boston. Performances are Tuesday-Friday at 8 pm, Saturday at 6:30 & 9:30 pm, and Sunday at 3 & 7:30 pm. Tickets: \$16 and \$19. Tel: 426-6912.

Sunday on the Rocks, local playwright Theresa Rebeck's contemporary comedy, continues through October 23 at the New Ehrlich Theatre, 539 Tremont Street, Boston. Performances are Tuesday-Friday at 8:00, Saturday at 5:00 & 8:30, and Sunday at 2:00. Tickets: \$10 to \$15. Telephone: 482-6316.

Those Were The Days, the musical revue celebrating the "good old days of Scully Square," continues through October 14 at the Wilbur Theatre, 246 Tremont Street, Boston. Performances are Monday-Wednesday at 8 pm, Saturday at 2 pm, and Sunday at 6 pm. Tickets: \$33.50 to \$37.50 (includes lunch or dinner). Telephone: 426-1988.

★★★ CRITIC'S CHOICE ★★★
What the Butler Saw, Joe Orton's wild melee of disappearances, disguises, and discoveries set in a lunatic asylum, continues through October 16 at the Lyric Stage, 54 Charles Street, Beacon Hill, Boston. Performances are Wednesday-Friday at 8 pm, Saturday at 5 pm & 8:30, and Sunday at 3 pm. Tickets: \$12.50 to \$15.50. Telephone: 742-8703.

Yankee See, Yankee Do, an off-beat, irreverent look at how New Englanders act and think, continues at the Boston Baked Theatre, 255 Elm Street, Davis Square, Somerville. Performances are Thursday-Friday at 8 pm and Saturday at 8 pm & 10:15. Tickets: \$11 to \$14. Telephone: 628-9575.

Ongoing Exhibits

ON CAMPUS

Heinrich Hertz: The Beginning of Microwaves continues through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Tel: 253-4444.

Progetti per Napoli, 22 architectural designs for the city of Naples focusing on the problem of change in a historic setting, continues through November 11 at the MIT Museum Compton Gallery, between lobbies 10 and 13. Gallery hours are weekdays 9-5. No admission charge. Telephone: 253-4444.

Works Since 1950, examining the work of the New York-based feminist artist Nancy Spero; Visual Impressions of an Invisible Sculpture, mechanical and environmental sculptures by Santa Monica artist Carl Cheng; and The Bear in the Marketplace: Anticomunism and Patriotism in Recent American Advertising, a visual essay by the Boston artist Richard Bolton analyzing the influence of super-power politics on advertising, continue through December 4 at the List Visual Arts Center, MIT Wiesner Building E15, 20 Ames Street, Cambridge. Gallery hours are weekdays 12-6 and weekends 1-5. No admission charge. Telephone: 253-4680.

In Gratitude and Admiration: A Celebration of Walter Gropius, an exhibit of birthday cards sent to Walter Gropius on his 60th and 70th birthdays to celebrate the 50th anniversary of the Gropius House, continues through December 31 at the MIT Museum, N52-2nd floor, 265 Massachusetts Avenue, Cambridge. Gallery hours are Tuesday-Friday 9-5 and Saturday-Sunday 12-4. Tel: 253-4444.

OFF CAMPUS

Imagine: Art with the Macintosh, an exhibition of full color, computer generated art emphasizing original and creative use of the medium, continues through October 15 at the Computer Museum, Museum Wharf, 300 Congress Street, Boston. Gallery hours are Saturday-Thursday 10-5 and Friday 10-9. Admission: \$4.50 general, \$3.50 seniors and students. Telephone: 423-6758.

Where Images Come From: Drawings and Photographs by Frederick Sommer, featuring 55 works by one of America's leading experimental and avant-garde photographers, continues through October 16 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Family Pictures, photographs by Judith Black and William Clift, continues through October 22 at the Clarence Kennedy Gallery, 770 Main Street, Cambridge, just north of MIT. Gallery hours are Tuesday-Saturday 11-5. Telephone: 577-5177.

The Tech Performing Arts Series presents...

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Solo recital by Britain's famous guitarist. Program includes work by Bach, Takemitsu, Lutoslawski and others. MIT price: \$5. Jordan Hall, October 14 at 8 pm.

THE BRANDENBURG ENSEMBLE

Alexander Schneider leads the Brandenburg Ensemble in works by Mozart, Rossini and Bach. Richard Stoltzman will be clarinet soloist. MIT price: \$5. Symphony Hall, October 23 at 8 pm.

Note: We also have a few tickets left for the James Galway recital on October 21. Price: \$5. First come, first served!

Tickets are on sale at the Technology Community Association, W20-450 in the Student Center. Office hours posted on the door. Call x3-4885 for further information.

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

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Brown Bag Lunch
Wednesday, October 19/Noon
Sloan School of Management

EOE

ARTS

On The Town
Compiled by Peter Dunn

Eidetic Memory of Summer continues through October 20 at the Kaji Aso Studio, 40 St. Stephen Street, Boston. No admission charge. Telephone: 247-1719.

Art in Fashion/Fashion in Art, exploring relationships between fashion design and art, continues through October 23 at the Boston University Art Gallery, 855 Commonwealth Avenue, Boston. Gallery hours are Monday-Friday 10-4, Friday evening 7-9, and Saturday-Sunday 1-5. No admission charge. Tel: 353-3329.

A Timely Encounter: 19th Century Photographs of Japan, an exhibition of hand-colored albumen prints by Western and Eastern photographers of 19th century Japanese subjects, continues through October 30 at the Wellesley College Museum, Jewett Arts Center, Wellesley. No admission charge. Telephone: 235-0320 ext. 2051.

The John P. Axelrod Collection of Memphis: The Contemporary Design Group, featuring furniture, ceramics, glass, textiles, prints, and jewelry by the Italian design group Memphis, continues through October 30 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Jewelry by Heinz Brummel, Judy Corlett, Sydney Lynch, Steve Vaubel, and Jim Yesberger, and Animals, pine sculptures by Norton Latourelle, continues through November 6 at Ten Arrow Gallery, 10 Arrow Street, Cambridge. Gallery hours are Monday-Saturday 10-6, Thursday 10-9, and Sunday 1-5. Telephone: 876-1117.

The BiNATIONAL: Art of the Late 80s, American Artists continues through November 27 at the Museum of Fine Arts, 465 Huntington Avenue, and at the Institute of Contemporary Art, 955 Boylston Street, Boston. **German Artists** is presented December 16 to January 29. Tel: 267-9300 (MFA) and 266-5151 (ICA).

CRITIC'S CHOICE ★ ★ ★ **A Preposterous Past: The Sumptuous Still Life in the Netherlands 1600-1700** continues through November 27 at the Fogg Art Museum, Harvard University, 32 Quincy Street, Cambridge. Telephone: 495-2387.

Mummies and Magic: The Funerary Arts of Ancient Egypt continues through December 11 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Twenty Years of Tapestry Acquisitions: 1965-85 continues through December in the William I. Koch Gallery, the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

Paintings by Fitz Hugh Lane, presenting a comprehensive showing of the work of the much-admired New England painter, continues through December 31 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Telephone: 267-9300.

CRITIC'S CHOICE ★ ★ ★ **Special Effects: The Science of Movie and Television Magic** continues through January 5 at the Museum of Science, Science Park, Boston, near the green line T-stop of the same name. Gallery hours are Tuesday-Sunday 9-5. Admission: \$5 general, \$3 seniors and children. Telephone: 742-6088 or 723-2500.

The Boston Museum of Science presents **Speed** (Greg MacGillivray) and **New England Time Capsule** at the Mugar Omni Theater, Museum of Science, Museum Park, Boston, near the green line T-stop of the same name. Continues through March with screenings Tuesday-Thursday at 11 am, 1, 2, 3, 7, & 8 pm, Friday also at 9 & 10 pm, and Saturday-Sunday every hour from 10 am to 8 pm. Admission: \$5 general, \$3 seniors and children. Tel: 742-6088 or 723-2500.

CIRCUS ★ ★ ★ **CRITIC'S CHOICE** ★ ★ ★ **The Ringling Bros. and Barnum and Bailey Circus** continues through October 23 at the Boston Garden, Causeway Street, Boston, near North Station T-stop on the green and orange lines. Performances are at noon, 4 pm, and 8 pm depending on date. Tickets: \$10.50 to \$12.50 general, \$1.50 off on children under 12. Telephone: 227-3200.

EMILE BUSTANI MIDDLE EAST SEMINAR

"THE VEIL AS MAGIC IN NON-DEMOCRATIC ISLAM: WOMEN BETWEEN THE WORD AND THE DEED"

by

Prof. FATIMA MERNISSI

MOHAMMED V. UNIVERSITY, MOROCCO

SOCIALIST and FEMINIST

Author of *BEYOND THE VEIL*

Tues., October 18

4:30 p.m.

E51-329
open to public

Sponsored by the Center for International Studies and the Women's Studies Program, MIT

notices

Friday, Oct. 14

The MIT Communications Forum will hold a seminar entitled "CinemaScope, Widescreen and Beyond" from 4-6 pm in Room E25-111. Guest speakers will be John Belton and Douglas Trumbull.

Sunday, Oct. 16

MIT Health Educator Anne Gilligan will lead a workshop entitled "Making a Home Away from Home" on Sunday, October 16 from 7-8:30 pm in the West Lounge of the Student Center.

Wednesday, Oct. 19

Kurt Campbell will give a talk entitled "Soviet Decline: Promise or Peril?" at the Cambridge Forum on Wednesday, October 19 at 8 pm at 3 Church Street, Harvard Square. For more information, call (617) 876-9644.

Wednesday, Oct. 19

Nobel Prize Winner **Elie Wiesel** will deliver a lecture entitled, "In Hasidism: The Master of Izbitze" at 7 pm in the Boston University George Sherman Union Ballroom, 775 Commonwealth Avenue. For more information call 353-2224.

Michael Reich, Associate Professor in International Health, Harvard School of Public Health, will speak on "Japanese Pharmaceutical Policy: Business and Government Conflicts." in Room 4-153 at 5:30 pm.

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October 24, 1988

Columbia Business School



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- Rajini Aggarwal, Lynn Albers, Meryl Alford, Monica Arozarena, Jennifer Alpert, Rachel Batcheler, Ellen Balentine, Maresi Berry, Celestia Brown, Lorraine Brown, Mary T. Centner, Carissa Climaco, Shirley A. Chang, Anthia Chen, Sheri D. Cohen, Luisa Contreiras, Alexas Cuarón, Stephanie Dunkle, Kia Freeman, Agnus Gapud, Catherine Garza, Debbie Goldman, Ajunta Guha, Heather Goo, Charlene Grant, Cosette Gutierrez, Isako Hoshino, Kaichu Hsieh, Julia Kent, Maureen Kenneally, Soo-Ah Kim, Elyta H. Koh, Shanna L. Kovalchick, Eileen Krolkowski, Mikyung Kwan, Lisa J. Lee, Tzielan Lee, Alexandra Leonetti, Charrissa Lin, Vivian Liu, Marilyn Liang, Heidi Macus, Cynthia Madras, Susan Margulies, Gay Martin, Laura Mayfield, Dena McCown, Alison Mehlman, Vickie Mercier, Heidi Miracle, Dawn Mitzner, Deborah Moynihan, Lynn Niles, Jacquelyn O'Bryan, Angeline Ondaatjie, Rosanne E. Park, Sarah Park, Susan Raisty, Anne Rogers, Rosalie Schneider, Sandra Serkes, Lisa Shane, Cynthia Starr, Melinda Su, Stephanie Squarcia, Athena Tai, Tali Tamir, Cynthia Tsang, Elsa Tsao, Manuela Vasilescu, Ann L. Wandithe, Cindy Wang, Morlie Wang, Deborah Wells, Rachel Wilks, Alexandra Witze, Suzanne Wurster, Eriko Yagi, Arlene Young, Maria Yang, Shiang Yeh, Evelin Yen.

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STUDENT'S INTERESTED IN LAW

Meet the Members of the Pre Law Advisory Council
Monday, October 17, 1988
4:30 pm
Room 4-145

For further information please contact the Office of Career Services and Preprofessional Advising in Room 12-185, 253-4737.

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If you are majoring in electrical engineering, computer science, operations research, physics, mathematics, or engineering science and are interested in a career in systems engineering or just curious about what systems engineering is, come see us.

DATE: Monday - October 17, 1988
TIME: 5:00 pm - 7:00 pm
PLACE: 16 - 310

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ON CAMPUS

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Recruiting Date: October 26

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\$60 million in graduate student aid is sought

(Continued from page 1)

versities, including Stanford, Yale, Princeton, and Harvard, which has nearly \$4 billion in endowed funds, the brochure added.

The goal of the campaign is to raise \$550 million over the next four years. Included in this goal is \$50 million for undergraduate student aid and \$60 million for graduate aid. Most of these funds would be in the form of endowments.

Five of the eight engineering departments listed endowed fellowships as their number one priority in this drive, according to campaign goal sheets that each department was asked to submit.

Only the departments of Electrical, Mechanical, and Materials Engineering did not have this as the top priority. Instead endowed senior chairs for professors were their top priority. This does not necessarily mean that student funding is a second priority, Johnson said, since each endowed chair would likely fund one or more research assistants.

The goal sheets also showed that the amount of money desired for endowed fellowships ranged from \$300,000 in the Department of Materials Science and Engineering to \$4 million by the Department of Chemical Engineering, with most departments desiring \$400,000-\$600,000 for new endowed fellowships.

Sigma Kappa arrives at MIT, filling sorority need

(Continued from page 1)

thirteen groups that responded, six were invited back to make formal presentations describing their sorority and their plans and intentions for the MIT chapter," explained Amy Meyers '89, the president of the Panhellenic Council.

"The expansion committee looked at colonization programs, alumni support, national fees, reputation, and the flexibility of the national systems (willingness to work with MIT's unique greek system) of the six sororities before selecting Sigma Kappa in late April of 1988," Meyers said.

Although preparation for rush began at the time of its selection, Sigma Kappa did not formally begin its rush until the last week of September, after the other two sororities had completed their activities. A colonization team of six Sigma Kappa alumnae held information meetings, parties, and interviews before selecting the new members.

Staying on through the semester as chapter consultant is Elizabeth McGovern, an alumna from Ohio University. "I am really ex-

cited about Sigma Kappa at MIT and I already have plans for them to become as involved as any of the campus' sororities and fraternities," said McGovern.

Sigma Kappa was founded by five women in 1874 at Colby College in Maine, the first college in New England to admit women on an equal basis with men. With its first installation off the Colby campus, Sigma Kappa established the Delta Chapter in 1904 at Boston University. From there, expansion grew nationwide and Sigma Kappa was admitted to the National Panhellenic Conference in 1905. Presently, there are Sigma Kappa chapters in over 150 colleges in 45 states and Canada.

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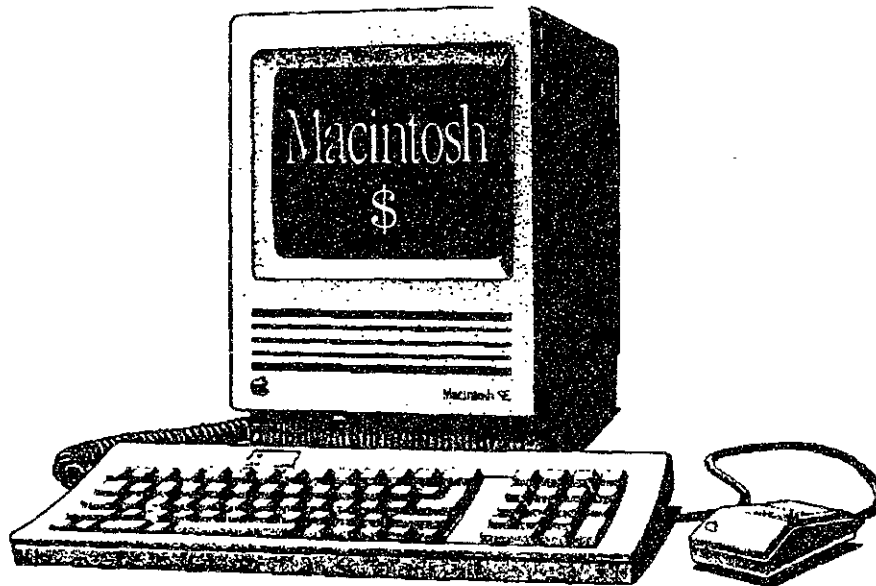
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The MIT Microcomputer Center Announces A New Macintosh Price List

On September 12, Apple Computer, Inc. announced price increases on most of their Macintosh™ and Apple II® line of hardware. They attributed the rise to an industry-wide memory shortage.

On October 12, the Microcomputer Center issued a new Macintosh price list which reflects the changes. The Microcomputer Center will honor the old prices on all paid orders (including paid backorders) placed before the 12th.

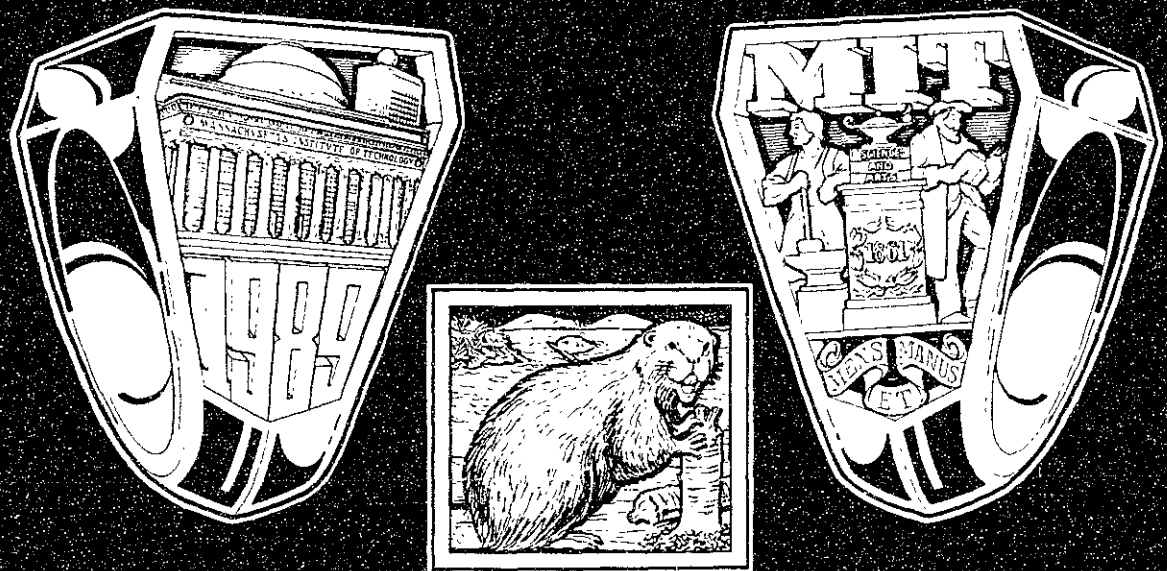
The price of some items have not changed, like the Macintosh Plus, while the price of others, like the ImageWriter LQ and the Apple Personal Modem, were lowered.

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sports

Men's water polo team wins three contests this week

By Jeff Nielson

The men's water polo team won three matches this week to improve their record to a 6-5 mark. The two matches against Williams College and Amherst College at the MIT invitational on Saturday and the match against Boston University on Tuesday showed that the team has some life in it yet.

Williams provided good competition as both teams exchanged goals and ended the first period with MIT ahead 3-2. The MIT men came out strong in the second period by scoring seven straight goals. The half ended with MIT ahead 11-3.

The action slowed down in the third period as both teams began playing more carefully, and MIT scored four goals to Williams' three. The fourth quarter was full of careless mistakes by both teams, but MIT held on easily to win 19-11.

MIT's opponent in the second game of the four team tournament was Amherst. The action in the first period was fast and fur-

ous as both teams made many shots on goal without scoring. The period ended with MIT ahead 2-1.

Mark Edelson '90 and John Uran '91 scored the first two goals of the second period, but Amherst came back to tie the game up at 4-4. Robert Bergevin '89 put the Tech men ahead at the half. In the third period, both

to be an easy time for the Tech men. The first quarter was a scoring barrage for MIT as Will Schnorr '91 put in three goals and the rest of the crew combined for another five as MIT pulled ahead 8-1.

The rest of the game took on the appearance of an intramural match. Both teams exchanged goals through the entire second period to bring the score to 14-7. The third period was more of the same as Schnorr put in another three scores. The period ended as MIT stretched its lead to 21-10.

If the match was an IM game before, it totally deteriorated in the fourth quarter. BU went home after being thoroughly stomped by the MIT men 25 to 12.

Men's Water Polo

10/8	MIT 19	Williams College 11
	MIT 12	Amherst College 8
10/11	MIT 25	Boston University 12

teams showed signs of fatigue, and the MIT men held Amherst scoreless while putting in four shots of their own.

Amherst fought back to a score of 10-8 with 3:11 to play, but MIT was able to stop the assault and win the game 12-8.

The Tuesday night game against Boston University proved

The MIT men's water polo team is under the direction of John Benedict. MIT will next compete in the New England League Tournament at Harvard University.

Crew goes to Head of Conn.

By Chris Doerr

Coming off their gold medal performance on Oct. 2 at the Textile River regatta in Lowell, an MIT lightweight crew took on 18 other crews in the Head of the Connecticut Regatta last Sunday. The race was three and a half miles long down the winding Connecticut River.

The team of Melissa Norcross '91 (coxswain), Tony Antonelli '89 (stroke), Francisco Galletti '90 (3), Stephen Celuzza '90 (2), and Chris Doerr '89 (bow) took sixth place, beating Harvard among several other top ranked schools. It was the first time an MIT crew had beaten a Harvard crew in quite a long time.

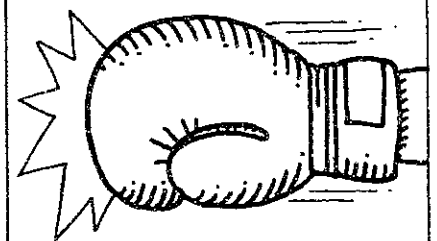
The top six boats finished as follows. Cambridge Boat Club finished first with a time of 18:33.38. The stroke of that boat is an MIT alumnus who rowed for the national team. In second was Back Bay Rowing Club. In third was Amherst College. In fourth was Cornell. In fifth was Tufts. And in sixth was MIT with a time of 19:41.56. Harvard finished eighth with a time of 20:02.78.

A week earlier, the same crew, except for different oarsmen in the bow pair, Mike Dickens '89 (2) and Herald Quintus-Bosz '90 (bow), came in first. They had an excellent race, beating the second place crew by 26 seconds.

The next MIT crew races are the Numerica's Cup in New Hampshire on Oct. 16 and the Head of the Charles on Oct. 23.

(Editor's note: Chris Doerr is a member of the MIT men's crew club.)

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U. Rochester goalie thwarts MIT attack

(Continued from page 24)

the quick reflexes of Rochester's goalie thwarted the Engineers' attack.

University of Rochester scored first as they capitalized on a ball that the defense couldn't clear out of the circle. Rochester would score three more unanswered goals in a similar manner. Although MIT's defense was aggressive in the middle of the field, they seemed to be hesitant in their own circle.

Many times the MIT offense flirted with a goal, but could not score. The only goal for the Engineers came at 24:20 mark in the second half when Christine LeViness '89 beat the goalie to the ball and scored.

Although MIT was at one point down by four goals, they never gave up and showed some real character in a losing effort. Kirsten Domingo '90 and Susan Ward '92 demonstrated some nice passing in the middle field, and Trinnie Arriola '90, coming off the bench, fueled the Engineers' late surge.

After the game, University of Rochester head coach Colleen Doyle commented "MIT played very aggressive and a couple of times they scared us."

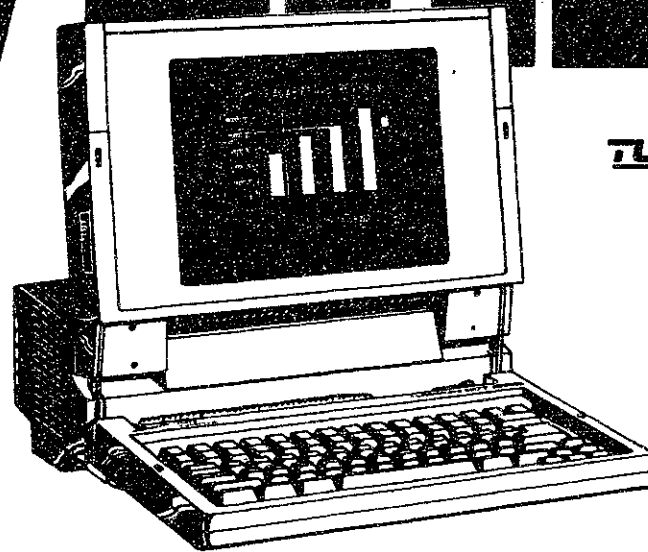
In a meeting following the game, coach Jandura told her players, "we are playing better but we need to do the little things." She emphasized that the offense needed to take the advantage of opportunity and the defense needed to work on clearing the ball out of the circle.

MIT will meet the biggest challenge this season when they play the conference leader Worcester Polytechnic Institute at WPI tomorrow.

Erratum

Because of a reporting error, one of the top finishers in the IM cycling race held two weeks ago was incorrectly identified. Steven Pinker, associate professor of cognitive science, came in fourth.

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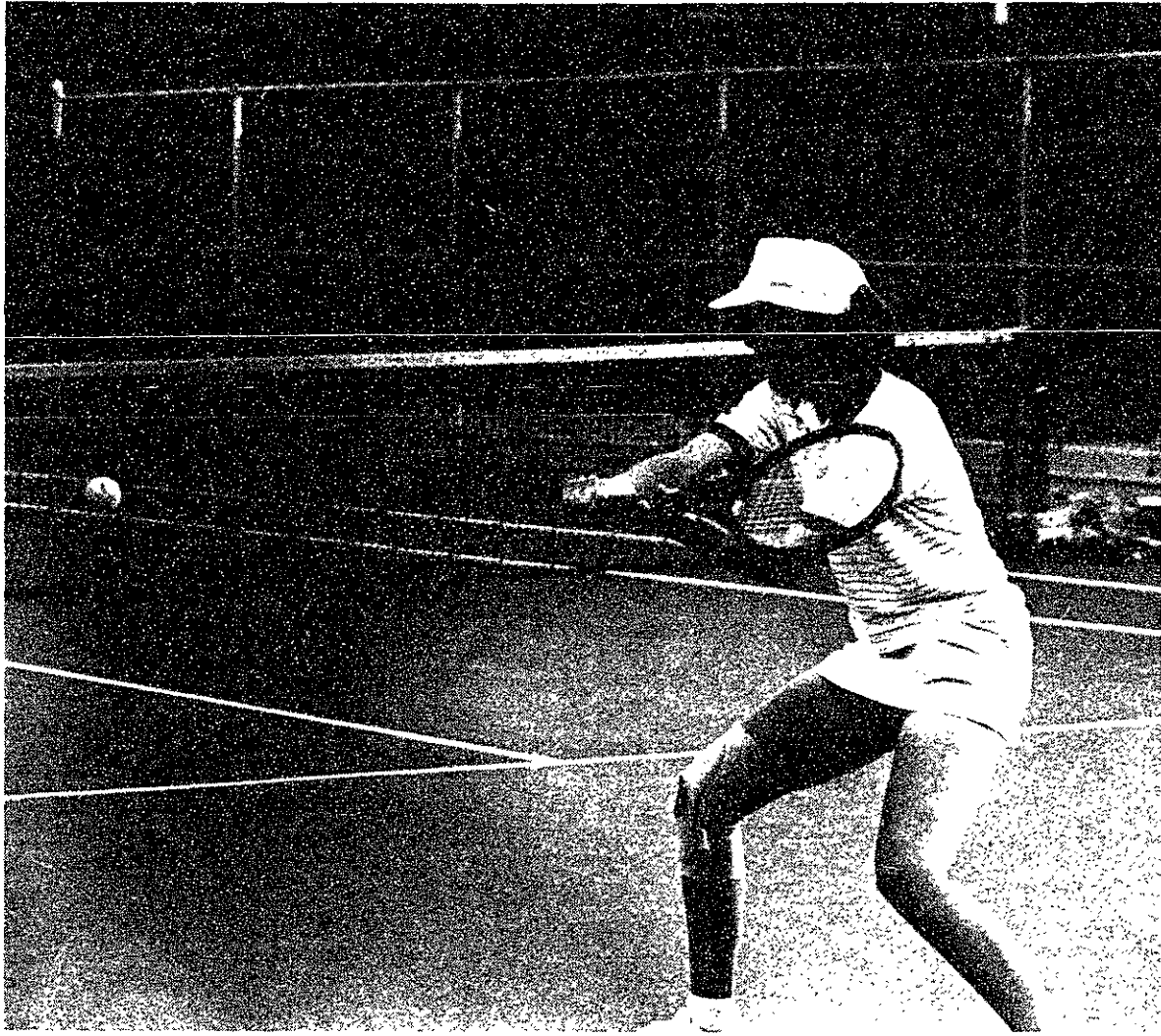
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sports



Christina Alvord '89 in the Engineers' 9-0 demolition of visiting Babson College.

Ray T. Powell/The Tech

Sports Update

Three netwomen named All-Americans

Three MIT women's tennis players have been named to the Volvo Division III Academic All-American Team for the 1988 spring season. Keiko Yamaguchi '89, Carolyn Zehner '89, and Christy Alvord '90 were each selected to the 16-member team. MIT was the only school to place more than one player on the squad.

Kelley wins cross country meet

Sean Kelley '90 placed first in the LeMoyne College Cross Country Invitational held two weeks ago in Syracuse, NY. Kelley ran the five mile course in 27:20 to defeat 83 other runners from 13 different colleges. MIT placed fifth as a team.

MIT prepares for homecoming battle against Assumption

(Continued from page 24)
trying for the long ball ever since. Day is a gambler, but so far his bets have not paid off. Lapes has just two receptions, and dropped a crucial fourth-quarter pass against Merrimack.

Lapes' counterpart on the far sideline is Assumption wide receiver Don Kinney, who has caught 90 passes for over 1500 yards in his career. Trying to stop Kinney will be a weak Beaver secondary which was burned by Stonehill. Look for the return of co-captain Mark Naugle '90 to shore up the unit.

When two closely matched teams battle it out, often the game will hinge on a key turnover. Although the Greyhounds lost to Merrimack by a 33-12 margin, the score was deceptive;

Swim coach honored

Swimming coach John Benedict has recently been named a "Master Coach" by the College Swimming Coaches Association of America. Recipients of the honor must have a winning dual meet record against recognized collegiate opponents, produce a national collegiate swimming champion, be actively involved in CSCAA committees or subcommittees, and have a master's degree.

Soccer player stars on birthday

Freshmen soccer player Willie Scruggs celebrated his 19th birthday in style in the Engineers' 2-1 victory over Bates College two weeks ago. Scruggs assisted on the first Engineer goal and then scored the game winner from his sweeper position.

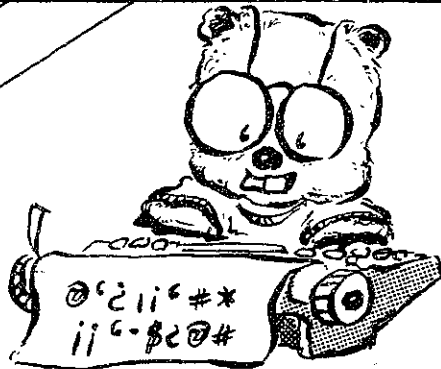
Compiled by
the Sports Information Office

Assumption fumbled the ball away three times inside their own 20-yard line, handing the 21-point margin of victory to the Warriors. Without those three touchdowns, the two teams might still be playing today at 12-12.

Although MIT has not yet had a game decided by a turnover, the Beavers lost three fumbles of their own while losing the handle six times against Stonehill.

A prediction? Here are two: you won't see Moose fake any punts on his own after improvising — and failing — on a fake against Merrimack. And with thousands of screaming fans on their side, the Beavers should carry the emotion and the victory. Call it MIT by 3. After all, as Morris said, "I hate playing other teams on their homecoming."

sports



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sports

Beavers gird up for homecoming battle



By Harold A. Stern

When they've got the ball, you can bet it's going to be carried by their star running back who has averaged better than 700 yards per season. Their quarterback can throw the ball if he has to, although passing isn't much of a factor in their conservative game plan.

But they are up against a defense geared to shutting down the run, led by an aggressive line-backing corps. Fumbles have been a problem, as they turned the ball over three times in their opening game. Their record this season has been mixed, as they rolled to a victory against an inferior opponent, but gave a tough game away with numerous errors against Merrimack College.

What will make this homecoming weekend game such a thriller for the capacity crowd expected at Steinbrenner Stadium tomorrow is that the above description applies equally to both the Assumption College Greyhounds (1-2) as much as it does to the MIT Beavers (1-1).

Don't expect to see any finesse or razzle-dazzle, just straight-ahead power football. It'll be strength against strength; "I dare you to run the ball" vs. "I dare you to stop me."

For the Beavers, that strength can be found in tailback Shane LaHousse '90 and fullback Garet Moose '91. LaHousse was All-World in MIT's 29-7 rout of Stonehill College, as he led the planet with 260 yards rushing and four touchdowns. Against Merrimack, the Beavers' leading runner suffered a concussion on the opening drive, and was a non-factor the rest of the way. Moose, who doubles as the team's punter, has broken a few good runs himself, averaging better than five yards a carry.

Leading the way is an experi-

enced Beaver offensive line, featuring former club football All-American Bob Kupbens '90, former freshman athlete of the year Josh Ertischek '91, and senior tight end Joe Jones. The backs followed for 419 yards rushing in the Stonehill game, but the line collapsed under a Merrimack onslaught as MIT managed only 48 yards on the ground against the Warriors.

Moose and LaHousse will be staring into the facemask of Chip Smith, the Greyhounds' outstanding middle linebacker and the leader of the Assumption defense. Smith was all-conference last year as a cornerback, and has performed just as well since his switch inside, according to Assumption Sports Information Director Steve Morris.

The Greyhounds have been effective in shutting down the run this season — in their 14-13 defeat of Providence College, they held the Friars to an unbelievable -29 yards rushing. While losing to Merrimack, Assumption still held the Warriors to only about 100 yards on the ground.

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The Greyhounds also have a game-breaker of their own in running back Rich Dandini. Dandini, the focal point of the Greyhound offense, needs just 38 yards against MIT to pass the 2000-yard mark for his career.

Trying to stop Dandini will be a linebacking corps that is the backbone of the Beaver defense. Inside linebacker Darcy Prather '90 and freshman sensation Rodrigo Rubiano '92 have terrorized opposing offenses, punishing opposing ballcarriers and quarterbacks alike. Rubiano was quiet in the opener, but make his pres-

ence known against Merrimack with 17 tackles and ½ sack. Prather has played solidly in both games, and leads the team with 30 tackles and 1½ sacks.

What might make the differ-

ence in the game will be passing. Both teams will try to get a few completions and keep the opposition's defense honest, preventing them from stacking the line against the rush.

Beaver quarterback Tim Day '89 opened up the Beaver's first game with an unsuccessful home-run throw to Anthony Lapes '90 on the first play, and has been

(Please turn to page 23)

MIT Beavers vs. Assumption Greyhounds

New England Collegiate Football Conference

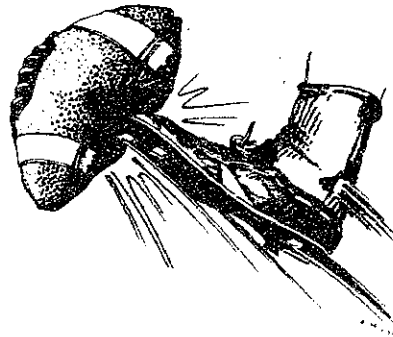
Conf	All		PF	PA
	W-L-T	W-L-T		
Merrimack	2-0-0	2-0-0	45	19
Bentley	1-0-0	2-1-0	51	46
MIT	1-1-0	1-1-0	36	19
Assumption	1-2-0	1-2-0	26	78
Stonehill	0-1-0	1-1-0	34	37
Providence	0-1-0	0-1-0	13	14

Total Offense

	Yds	YPG
Bentley	1172	390
Stonehill	602	301
Merrimack	552	276
MIT	527	263
Assumption	383	128
Providence	113	113

Total Defense

	Yds	YPG
Merrimack	185	93
Providence	160	160
MIT	408	204
Bentley	703	234
Assumption	797	266
Stonehill	610	305



Kickoff Time: 1:30 pm

Previous Conference Results

Last Week

Bentley 32 Assumption 0
Bentley College held Assumption to just three first downs and 83 yards total offense en route to a shutout victory.

Second Week

Merrimack 12 MIT 7
Assumption 14 Providence 13

First Week

MIT 29 Stonehill 7
Merrimack 33 Assumption 12

Beavers vs. Opponents Per Game Averages

	Opponents	MIT
Points	10	18
First downs	12	11
Rushes-yards	35-76	45-232
Passing yards	128	30
Passes	13-28-2	3-10-1
Net yards	204	262
Gain per play	3.2	4.9
Return yards	56	74
Punts-yards	4-134	4-122
Fumbles-lost	2-1	3-2
Penalties-yards	4-27	5-37

Beaver Individual Leaders Two Game Totals

Rushing - LaHousse 40-306, Moose 19-97, Day 25-53, Drbohlav 4-11.
Passing - Day 6-19-1-60.
Receiving - Lapes 2-32, LaHousse 3-18, Drbohlav 1-10.
Interceptions - Loh 2, Rubiano, Teeple.
Sacks - Prather 1½, Donohue 1, Vetter 1, Rubiano ½.
Tackles - Prather 30, Rubiano 23, Wang 18, DeSantis 12, Ahn 11, Anderson 11.
Kickoff Returns - LaHousse 3-69, Day 2-41, Ahn 1-7.
Punt Returns - Ahn 4-20.
Punting Avg. - Moose 7-30.2, Lapes 1-32.
Extra Points - Ahrens 4-5.
Scoring - LaHousse 24, Day 6, Ahrens 4, Frazier 2.

Soccer team wins a dramatic game on a last-minute goal

By Shawn Mastrian

In dramatic fashion the MIT men's soccer team yanked a victory from the jaws of a tie last Friday afternoon with a 4-3 conquest of Northeastern. In a game which was seemingly tied and

Men's Soccer

10/9 MIT 4 Northeastern 3

then untied all day, Gran Schaffner '89 booted home the winning goal for the Engineers with only :42 left in the game, boosting the Beavers record to 4-5 on the year.

Smith took the early lead when they drove down the field to score. But MIT's Kirsten Domingo '90 answered back by scoring on a short corner hit. Domingo, with the sixth goal of the season, is the leading scorer for the Engineers.

The first half ended 1-1 and the Engineers had to feel pretty good about the way they were playing against the heavily favored Smith College. But Smith struck quickly and early in the second half and added another goal six minutes later to seal the Engineers' fate.

After the game, MIT head coach Louise Jandura commented that her players "played very well against a tough team" as she hoped for a better result in next game.

In Tuesday's game against the University of Rochester, the Engineers knew that the key to winning this game was to be aggressive and fight for every ball. The Engineers did exactly what they had to do as they had three shots on goal in the first minute. But

(Please turn to page 22)

The game started out slowly, going back and forth, with neither team taking a shot for over eight minutes. Northeastern ended the monotony, unfortunately, at the 9:20 mark when they got off a shot which co-captain Gary Rahl '89 had no chance at saving, giving them a 1-0 lead.

The Engineers, however, were not about to take this from their overmatched opponents. Rahl made a few nice saves, and the offense seemed ready to explode at any moment, having just missed on two excellent scoring opportunities. Finally, at 27:30, MIT broke through to knot the game at 1-1.

Stephan Feldgoise '91 kicked a beautiful pass to Marc Bailey '91 in the right corner of the field, which Bailey redirected over the mystified Northeastern defenders and goaltender. Dave Coombs '91, who had managed to shake his defender, sneaked behind the defense to accept the pass, which he poked into the awaiting jaws of the Northeastern goal.

Fueled by this shift in momentum, the Engineers then decided to break the deadlock at the 33:15 mark of the game. Bailey ran down the right sideline, faking out numerous defenders until he was open in the corner. Feldgoise, meanwhile, broke free on the left side of the goal box. Bailey spotted him and lofted a pass over the bewildered Northeastern goalie which Feldgoise took and booted into the goal, giving Tech a 2-1 lead.

This lead was held past half-time, but eventually Northeastern managed to deadlock the score at 2 at the 66:23 mark. Chris Prince '92, who replaced Rahl at goalkeeper at halftime, made a valiant dive after the ball to stop the primary Northeastern attacker. Unfortunately, the attacker had to just pass the ball off to one of his comrades who had broken free to score the goal.

This upset the Beavers. Like a swarm of angry hornets, the MIT offense went on the attack to regain the lead. They broke through at 71:20 when Bailey once again managed to feed a pass to Feldgoise, who put the ball in the net for the second time in the game, giving Tech a 3-2 lead.

It seemed as if the Engineers would coast to a victory at this point. The clock was winding down, Prince was having a good day minding the goal, and both the defense and offense were clearly outplaying their counterparts. But with 8:00 left in the game, a MIT defensive giveaway was turned into a cheap goal, and once again, the Beavers found themselves in a dogfight.

Time was running out, and both teams were frantically trying to avoid having the stigma of a tie on their records. MIT, who seemingly had the upper hand all day, kept their ferocious attack up, in the hope of breaking the deadlock. With 2:00 left, a great scoring opportunity evaded the Engineers, as a shot just missed a wide open goal. At this point it looked like the game was over.

Fortunately, however, it was not. Schaffner became the day's hero as with only :42 left, he kicked in the winning goal, unassisted. In a mad, last-second scramble in front of the goal, Schaffner emerged from the pack and booted the ball into the goal past the shell-shocked Northeastern goaltender, giving MIT a 4-3 victory.

Head coach Walter Alessi was pleased that his troops "never gave up." Although the Beavers played a back-and-forth game on the scoreboard, it was pretty much an MIT controlled game from start to finish. However, coach Alessi was just "glad that we scored one more than they did."

Field hockey's road woes end, but home winning streak ends as well

By Kevin Hwang

After winning for the first time on the road against Simmons College and tying Pine Manor College by scoring with only 25 seconds left on the regulation time, the Engineers came home hoping to preserve their undefeated record as they opened up a three game home stand.

Unfortunately, MIT dropped the first two games during the Columbus Day weekend as they lost to Smith College by score of 3-1 and to University of Rochester by score of 4-1.

In a bitter-cold, wet Saturday afternoon, the Engineers tested their physical and mental toughness not only against their conference rival Smith College but also against the Mother Nature.

Women's Field Hockey

10/8 Smith College 3 MIT 1
10/11 U. of Rochester 4 MIT 1

The pouring rain and the arctic gust provided the worst possible playing conditions as the game got under way.

Upcoming Home Events

Saturday, October 15

10:30am Women's Soccer v. Babson College

11am Women's Tennis v. Skidmore College

1:30pm Football v. Assumption College