

Dan Glenn G (left), Susan Glenn, Francie Gurney G, and Paul Ries G will have their essay "Long Live Tepito," published in *Open House International*. See story page 16.

CUAFA to review MIT admissions process

By Irene Kuo

The Committee on Undergraduate Admission and Financial Aid will undertake an intensive year-long review of MIT's admissions procedures, according to Chairman Keith Stolzenbach '66. The review comes in response to unease among some faculty members about the performance and attitude of undergraduates, he said at Wednesday's faculty meeting.

CUAFA will examine the evolution of admissions procedures and its effect, if any, on the interests and performance of undergraduates, Stolzenbach said. It will also study the data used in deciding admissions and in evaluating the undergraduate experience. Last, the committee will consider how faculty can be more involved in the admissions process.

Stolzenbach asserted that the Admissions Office has always aimed to attract the "most promising students with strong backgrounds in math and science, including those with extraordinary potential for scholarship and research," but he conceded that some faculty members have a "sincere and recurrent sense of unease about the performance and motivation of undergraduates and about the criteria for academic quality used in the admissions process."

Concerned about possible misinterpretations of CUAFA's action, Stolzenbach emphasized that current undergraduates should not feel that their acceptance to MIT was an "abrupt and questionable experiment."

"It is clear from every piece of information we have looked at

that quantifiable changes have come about with a time scale close to ten years," said Stolzenbach. "We have received many expressions of delight and satisfaction with the students in current classes," he asserted.

CUAFA has already begun to meet with department undergraduate officers, core subject instructors, and others involved with undergraduates to consider possible changes in admissions criteria. Stolzenbach expected some of these changes to be implemented into this year's admissions process.

Provost John M. Deutch '56 reiterated the importance of faculty input into CUAFA's review. "The decisions made by the admissions office reflect the views of the administration and faculty," he said. "The administration and faculty should not complain if they can directly affect these decisions."

MacVicar discusses CUP

Dean for Undergraduate Education Margaret L. A. MacVicar '65 presented an update on the activities of the Committee on the Undergraduate Program. The committee will continue to focus on the needs for rebalancing and integration in the undergraduate program, she said.

Faculty and administrators will receive reports from the Science/Engineering Working Group, the Committee on the First Year Program, and the Student Committee on Educational Policy this winter. MacVicar said the reports may be controversial.

The Science/Engineering Working Group's report will address (Please turn to page 17)

UA limits Finance Board's autonomy

By Prabhat Mehta

The UA Council Executive Board's mandate that Finance Board allocations be approved by the UA Council was the focus of last night's UA Council meeting at the Student Center.

The issue of debate was whether or not the UA Council had the responsibility to voice student opinion over Finboard allocations, which go to groups in the UA and Association of Student Activities.

A motion was forwarded by Finboard members to appeal the Execboard's decision to vote on Finboard's allocations. Finboard Vice-Chairman Howard J. Eisen '89 voiced Finboard's appeal for autonomy by rejecting the notion that the UA Council could overturn Finboard decisions.

Eisen also criticized the UA Council for what he described as an attempt to monitor the activities of the UA general committees. The motion was defeated by a 5-24 vote with 4 abstentions after intense debate on the floor.

Defense for the Execboard's mandate was presented by UA

Floor Leader Luisa Contreiras '90. Contreiras, while complementing Finboard's performance over the years, noted that there needed to be "a system of checks and balances."

Execboard's argument for voting power over Finboard allocations was based on their belief that since the money distributed by Finboard ultimately comes from the students, students should have a voice, through the UA Council, to affect Finboard policy.

Former UA President Manuel Rodriguez '89, in defense of Execboard's mandate, argued that one of the reasons why last year's referendum on the student activities fee failed was because the student body viewed Finboard as an obscure group which could not be given the responsibility to allocate "\$150,000 dollars or so."

Finboard Chairman Darian Hendricks '89 disagreed with the view that the UA Council should be able to overturn Finboard decisions. "The idea of Finance Board is to be an unbiased allo-

cator of funds," Hendricks stated. He believes that a system of checks and balances already exists, in which student activities unhappy with their allocations are able to appeal to Finboard.

After the mandate had been upheld, UA President Jonathan Katz '90, a chief proponent of the mandate, said, "This is a step in the right direction. We are trying to develop accountability... to open up things."

Since the mandate cleared the Finboard motion, a vote was taken to approve the second trimester's allocations by Finboard. The allocations were passed after little debate by a 21 for-5 against vote.

Panel discusses "How to Be Good"

By Seth Gordon

How can students deal with ethical issues in their studies and their careers? At Tuesday's colloquium on "How To Be Good," Institute Professor Emeritus Philip Morrison, physicist and author, Professor Sheila Widnall '60, former president of the American Association for the Advancement of Science, and Institute Professor Noam Chomsky, renowned linguist and controversial political essayist, addressed these questions.

Morrison stressed empathy and a concern for the consequences one's actions. He recalled his work as a nuclear physicist in the 1940s and compared his decision to help design the atomic bomb with his refusal to join the RAND corporation. Morrison considered the Manhattan Project a morally dubious accomplishment in a clearly good cause, while he had no qualms about refusing to join RAND, whose secret charter, he said, was to study "the waging of intercontinental warfare by any and all means." One intercontinental war, he opined, was enough, and he did not see a similar sentiment among RAND's directors.

Morrison argued that students should adopt "a physicist's morality, a morality of consequences," as opposed to one of intentions. In addition, he reminded them "that your actions affect people like yourself." Emotions, he said, are important, but they can't actually tell you what choice to make.

He also valued practical experi-

ence. "Act in such a way as to get into the issue," he exhorted students.

Widnall: honesty and politics

Widnall, a professor in the Department of Aeronautics and Astronautics, lamented corruption in the aerospace industry — manipulating cost and performance estimates to get government funds. She warned against putting group loyalty before honesty and integrity, and urged that scientists not manipulate the political process.

She added that now, many corporations and professionals see ethics as in their long-term inter-

est. Widnall suggested that the MIT Placement office have a file of various corporations' policies "towards individuals who raise ethical concerns."

"Engineers," she stated, "often put great importance on public understanding of technology, assuming that if the public only understood us they would agree with us... In some instances, the public does understand us, and they are opposed to what we want to do."

Chomsky: think for yourself

Chomsky told students that they should contemplate their (Please turn to page 17)

Forum discusses taxation of graduate student funds

By Sanjay Manandhar

"We have come perilously close to taxing the fellowships and tuition of graduate students" at which point "we cannot sustain graduate education as we know it today," said Dean of the Graduate School Frank E. Perkins. Perkins was speaking at a Graduate Student Council forum on taxation of graduate students Wednesday night.

Perkins gave a brief history of the tax laws as applied to graduate students and pointed out the important amendments of federal laws in 1986 and 1988, and state laws in July 1988. For the 20 years before 1986, for lack of explicit tax laws for graduate students, MIT followed two specific guidelines from the Internal Revenue Service.

The guidelines said that the taxpayer had to be working towards a degree and that all services required by the degree were tax-free. Hence, grants or fellowship grants that covered tuition and required research assistantships were not taxed. Except for a few departments (like biology,

and linguistics and philosophy), there are no teaching requirement so teaching assistantships were always taxed, Perkins said.

In 1986, the tax laws were reworded so that RA, and TA stipends became taxable income; furthermore, the Technical Correction Act (TCA) of 1988 voided the exemptions on graduate student tuition and employer-funded education assistance, Perkins said.

The words "fair and reasonable" exemption in another part of the tax law were the only reason why the MIT did not have to apply the meaning of the 1988 TCA. Perkins noted that in nine states the TCA of 1988 was enforced and the IRS tracked down graduate students.

Many states, including Massachusetts, link their tax codes to the federal tax laws, said David Waggoner G. As of July 7 Massachusetts not only changed its linkage from the tax laws of 1985 to that of 1986 but also made it retroactive from Jan. 1. Waggoner calculated that most graduate (Please turn to page 17)



Lisette W. M. Lambregts/The Tech
Professors Philip Morrison and Sheila Widnall speak on professional ethics at Tuesday's forum.

Health Service offers new programs

By Joanna Stone

In hopes of keeping students better informed, the Health Education Service of the MIT Medical Department has instituted new health awareness programs for this semester. The new programs include the Women's Health Education Network (WHEN), Health Advisors and Consultants (HAAC), and a series of four workshops, the main focus of which is staying healthy.

Janet H. Van Ness, director of Health Education, runs the "Staying Healthy Workshops". There are four such workshops, including "Eating Well at MIT," "The Sure-Fire Cure for Hangovers," "Stress Tests: Managing the Stress of Finals," and "That Certain Someone: Is It Love Or Is It Memorex?" Van Ness sees the topics of these workshops as representative of a larger framework made up of four basic concerns: healthy eating, healthy choices, healthy living, and healthy relationships.

"The Sure-Fire Cure for Hangovers" is being held in the Student Center this Thursday, from noon to 1 pm. Van Ness anticipated a large turnout because she felt that concern over alcohol is quite prevalent at MIT. Many of the students here are already involved in Students Against Drunk Driving, she said.

The Sunday Night Blues is the series of informal workshops, led by Anne Gilligan, MIT health educator. The workshops are titled: "Making a Home Away From Home," Oct. 16, "Helping a Friend Who's Down," Nov. 20, and "Is There No Place Like Home for the Holidays?" Dec. 11. These workshops will be held in the evening in the West Lounge of the Student Center.

When asked about the student turnout this semester, Gilligan replied "Personally, I would like to see as many as the room can hold. Unfortunately, that hasn't been the case yet; it really varies — but the numbers have been visibly increasing."

Van Ness added that response to the workshops cannot be judged solely by the number of people who attend. Just hearing of the workshops makes students aware of the Health Education

Department resources — many students seek out the department as a result. With the exception of the AIDS awareness week last year, she has met and spoken with more people so far this semester than she has before in her two and a half years here, Van Ness said.

Another Health Education Program, which will become available next week, is HAAC, the medical department's own computer bulletin board. There are files of health-related information on many different topics, which will be immediately available and will expand as students request more information.

HAAC also has a question-answer program. Van Ness, who will respond to the questions, said "the nice thing is that you can ask your question with as much privacy as you want."

Gilligan is also in charge of WHEN. WHEN consists of a group of 15 undergraduate women who have gone through a screening process and are concerned about women. They are available to speak at living groups or to any group of MIT students.

"They are a wonderful, enthusiastic, dedicated group of women," Gilligan said. In fact, one of the women is a driving force be-

hind the AIDS education week and the AIDS-awareness project, Gilligan said.

AIDS-awareness week is next week and Van Ness hopes for and anticipates a very large turnout. The Health Education Department will have a table in Lobby 10 and will be available to answer any questions students might have about AIDS.

Van Ness feels that one of the major goals for AIDS-awareness week is "helping people to feel comfortable enough to ask the questions that are on their minds and comfortable enough to make the changes that are necessary." There is also a peer-run AIDS-awareness week program which Van Ness hopes will further make students comfortable about asking questions about AIDS. In addition, four AIDS-related films will be shown on MIT cable as part of AIDS-awareness week.

The Health Education Department has a resource center, in the Medical Building, containing literature on everything from pregnancy and birth control to drugs and eating disorders. This resource department, along with Gilligan's office will be moved to the Student Center sometime after the first of the year, thereby allowing 24 hour accessibility.

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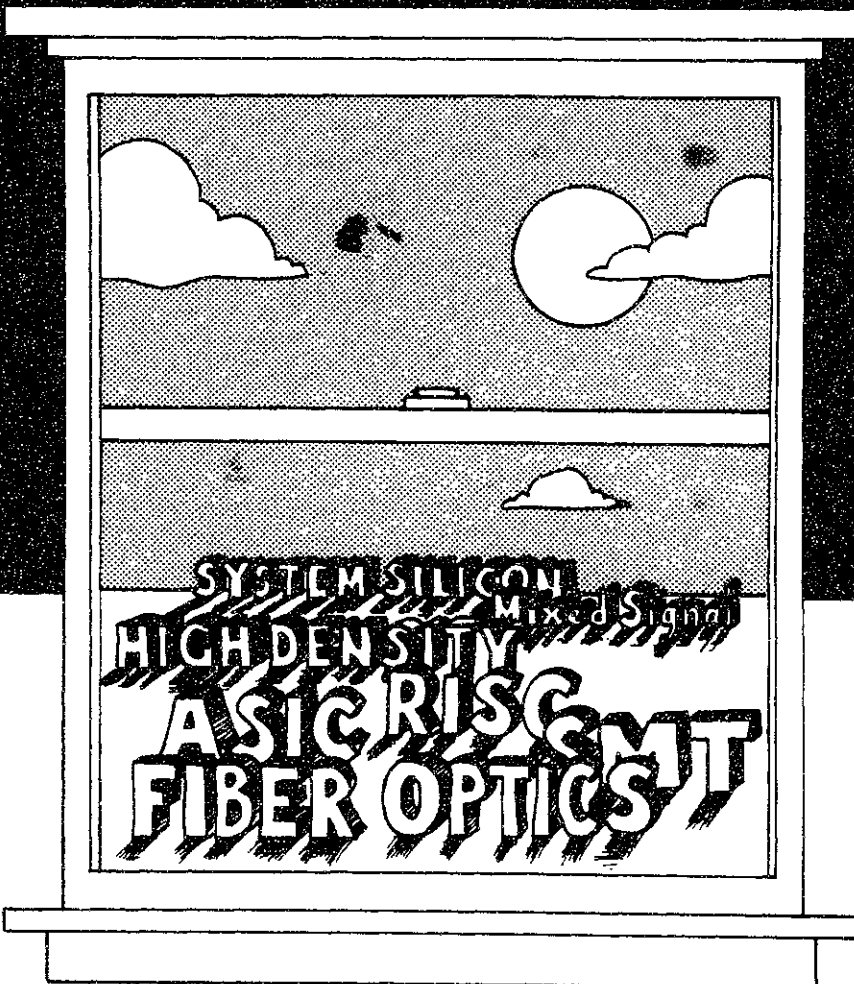
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news roundup

Nation

Dukakis compares Bush's campaign to Nixon's cover-up of Watergate

Democratic Presidential candidate Michael S. Dukakis is comparing George Bush's campaign for the White House with Richard Nixon's cover-up of the Watergate affair. He told supporters in New Haven, CT, that in both cases, "truth was the first casualty." It was the second consecutive day Dukakis has hit back hard at what he calls the Bush camp's lies and distortions.

FAA orders inspection of Boeing

The Federal Aviation Administration is ordering tests on the take-off alarm systems installed in nearly 1800 Boeing 727 and 737 jetliners. The action, prompted in part by two fatal crashes, requires the tests to be done immediately and again after every 200 hours in the air. The warning device is supposed to sound if the crew has failed to properly prepare the plane for take-off. The agency says it's found "a significant number" of the alarms don't work properly.

Marcos to be indicted today

Federal sources say the US government plans to seek an indictment of deposed Philippine President Ferdinand E. Marcos on racketeering and fraud charges today. The source said Marcos' attorneys have been engaging in plea bargaining negotiations with the Justice Department. The source says the decision to take the matter to a Federal grand jury in New York was made after the two sides failed to reach an accord yesterday.

A Federal appeals court ruled Wednesday that Marcos and his wife, Imelda, were held in contempt of court for failing to obey a grand jury's subpoena in Manhattan. The grand jury was investigating whether the Marcoses embezzled "enormous sums" before Marcos went into exile in 1986. The appeals court rejected the Marcoses' claim that they retain head-of-state immunity, because of "their exodus from office and the current Philippine government's purported waiver of their immunity."

Reagan optimistic on removal of troops from South Korea

President Reagan says times are changing — and the time may be near for the withdrawal of US troops from South Korea. Entering a White House meeting with South Korean President Roh Tae-Woo, Reagan told reporters a withdrawal would take place when troops were no longer needed. But the State Department's top Far Eastern specialist insists there's no intention to withdraw troops in the near future.

Dukakis aide quits after asking Bush to admit extra-marital affairs

An aide to Michael Dukakis's presidential campaign resigned tonight after saying that George Bush should "fess up" about allegations of extra-marital affairs. Donna Brazile resigned after the Democratic presidential campaign disavowed her comment. Brazile resigned from her post as deputy national field director. She had told reporters that the American people have every right to know if rumors involving Bush's personal life are true. Dukakis campaign spokesman Dayton Duncan said Brazile was not speaking on behalf of the campaign "in any way whatsoever." The Bush campaign declined comment.

Sports

Hershiser wins World Series

Orel Hershiser was on the mound last night, and just like so many other teams that have fallen before the Bulldog in the past month, the Oakland A's never had a chance. Hershiser, the most valuable player of the National League Playoff, also was named the MVP of the World Series after going the distance for a 5-2 victory. He yielded only four hits just three days after pitching a complete-game shutout victory in the second game, and allowed just four earned runs in his final 101 2/3 innings of 1988. Mickey Hatcher and Mike Davis each contributed a two-run homer as the Dodgers eliminated the heavily favored A's in five games.

Weather

Soaking wet

Low pressure located in the vicinity of the Great Lakes will weaken as a new low develops over Virginia late tonight. The new low will intensify while moving slowly north-northeastward — passing over Cape Cod late Saturday night. For our area this means windy rainy conditions developing tonight will continue through much of Saturday. For northern New England, the rain could change to snow during the day Saturday. After the low passes chilly unsettled weather should persist through Tuesday.

Meanwhile, in the Caribbean, Hurricane *Joan* continues its slow westward track toward Central America. Early Thursday evening, *Joan* had winds of about 110 mph.

Friday afternoon: Increasing clouds. Winds becoming southeast 10-15 mph. High 48-51°F.

Friday night: Cloudy with rain arriving from the southwest. Winds southeast 15-25 mph. Low 43°F.

Saturday: Rain heavy at times during the morning tapering to showers by afternoon. Winds east southeast 20-30 mph shifting to northeast late in the day. High 45-52°F. Low 38-41°F.

Sunday: Variably cloudy and chilly with a few light rain or snow showers possible. High 45-50°F. Low around 35-40°F.

Forecast by Michael C. Morgan

Compiled by Prabhat Mehta and Harold A. Stern

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opinion

Column/IV. Michael Bove

Proponents of Question 3 run deceptive campaign

A recurring problem with referendum questions — virtually none of the voters reads the entire text of the referendum before pulling the lever — is particularly highlighted by Question 3 on the Massachusetts ballot this fall. The supporters of this measure, titled "An Act Relative to Improving the Health of Farm Animals and Promoting the Use of Humane Practices in Animal Husbandry," probably hope that voters won't read the full text of the act.

"Improving the health of farm animals" sounds like a great idea, right? Communications emanating from the question's sponsors at CEASE (the Coalition to End Animal Suffering and Exploitation) appeal to emotion, abounding in images of inhumane practices such as the grinding up of unwanted baby chicks born at hatcheries (though the only hatchery in the state does no such thing, nor have most of those in other states for more than 50 years). Opponents, on the other hand, have been eagerly passing out copies of the roughly

2000-word amendment to the General Laws, hoping that as many people as possible take a good look at it and see it for what it is.

And what it is, is a deception and a sham. Deceit number one: Question 3's supporters claim that they are only trying to eliminate "factory farming" in the state, and that they are not trying to put family farms out of business. But the phrase "factory farming" does not even appear in the bill. Instead, its provisions apply to anyone who sells or gives away animals or animal products worth more than five hundred dollars. Review is required for any animal housing construction or renovation costing over \$10,000. In short, almost anyone who has anything to do with agricultural animals is subject to the new regulations.

Further, there are virtually no chicken or beef factories in Massachusetts; those few livestock and poultry farms that have managed to survive high real estate costs and taxes tend to be small, family-run operations. It is un-

likely that these small farms will be able to afford the "ventilation, flooring, bedding, space, and temperature control" improvements mandated by the bill. James Degnim of the state Department of Food and Agriculture, who has put the costs of renovating just the dairy barns in the state at some \$100 million, in a *Tab* interview called the act "another nail in the coffin of Massachusetts agriculture."

Another deceit involves a "scientific advisory board" which will be "nominated by . . . non-profit humane organizations constituted for the primary purpose of preventing cruelty to animals." No representatives of agricultural, veterinary, or consumer groups need apply. Particularly troubling is the fact that this board — which is really a legally empowered special-interest lobbying organization — will have the power to recommend specific regulations and to spend money to further the adoption of their required methods. They also will publish "reports on [agricultural practices] which may affect con-

sumers of animal products." In other words, tax dollars will be diverted to support government-sponsored animal-rights advertising.

Not only does this bill hope to get around state laws that regulate special-interest lobbies by elevating one of them to state sponsorship, it also attempts to subvert laws which uphold the public right to comment on proposed regulations through hearings and open meetings. The regulations are simply required and must be promulgated within six months, with no opportunity for public discussion. Further, the bill provides that any citizen of the commonwealth may file suit to compel the state to promulgate and enforce these regulations. The most radical animal-rights folks are probably lining up in front of Superior Court right now.

It is instructive to note that even some groups concerned with animal welfare find the proposal heavy-handed and ill-conceived. At hearings on the Act, the Massachusetts Society for the Preven-

tion of Cruelty to Animals, the Animal Rescue League, the Humane Society, and the Massachusetts Veterinary Medical Association "endorsed the intent of H4002 but could not support its present form," according to the legislative committee report.

One spokesman for the sponsors of Question 3 told the *Tab*, "People who can afford it will have an option of buying food produced under humane conditions." What about the rest of us? Given all the other deceptions surrounding this ballot question, perhaps its real goal is to get official sanction to try forcing vegetarianism on the residents of Massachusetts. CEASE has the right to their views, but the dishonest manner in which they have gone about the promotion of this ballot question should outrage even those of us who in general are for more humane treatment of animals.

V. Michael Bove, a graduate student in Media Arts and Sciences, is a contributing editor of *The Tech*.

The Tech

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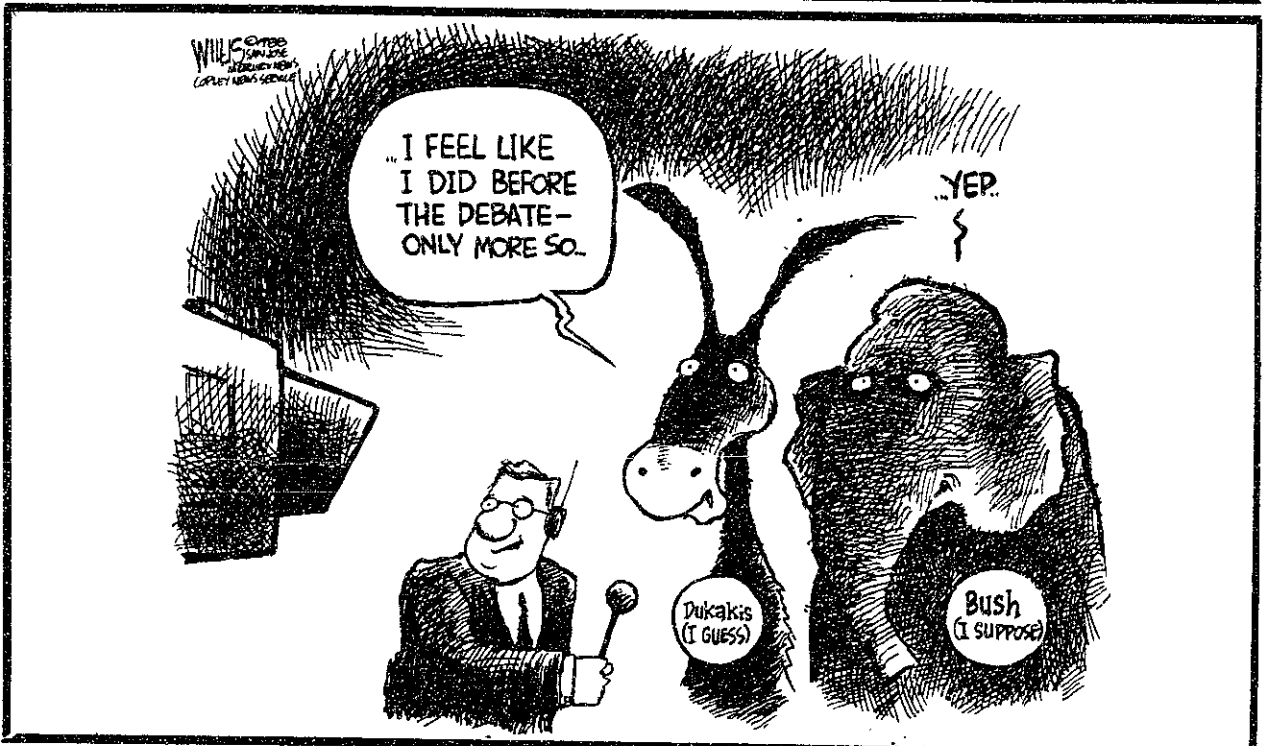
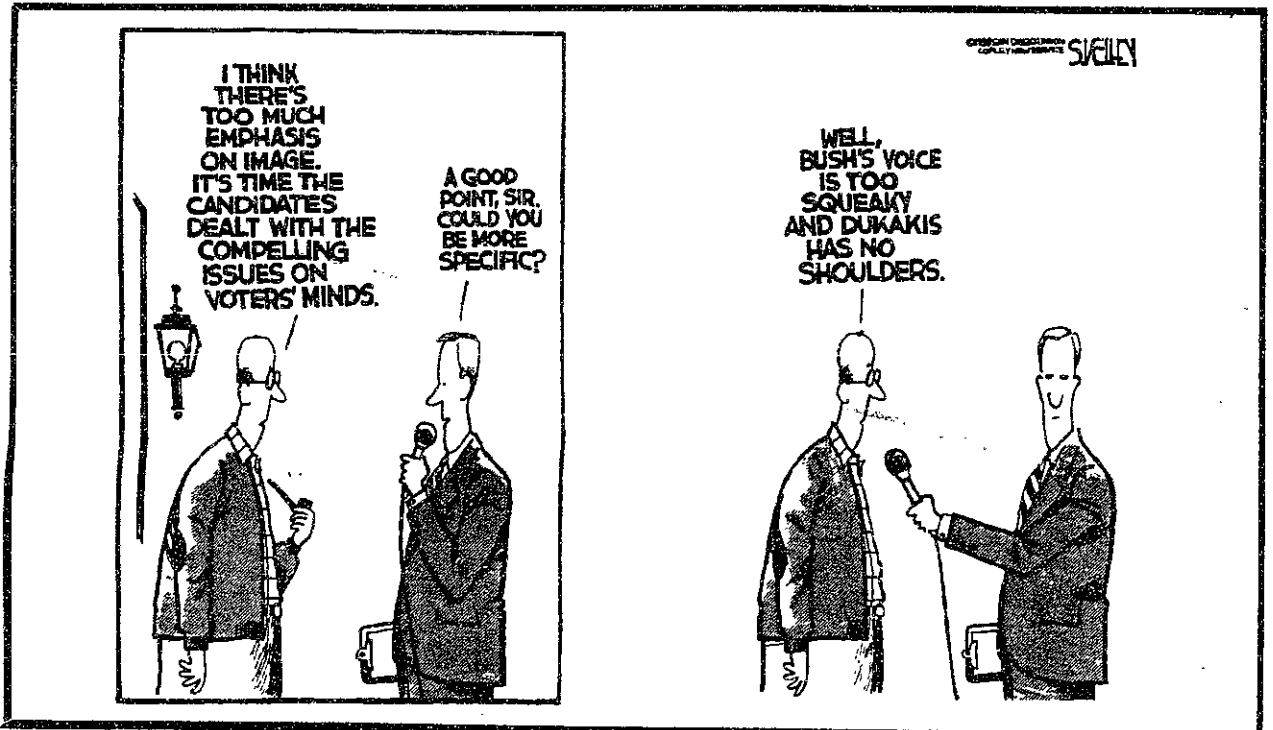
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Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without express prior approval of *The Tech*. *The Tech* reserves the right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

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 • Lobby 13
 • bring 4 resumes

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Interviews will be scheduled for October 27th.

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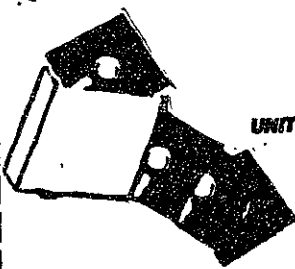
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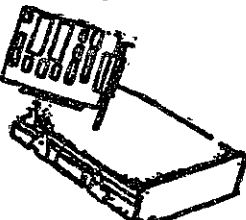
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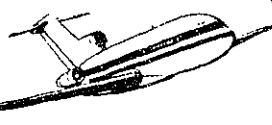


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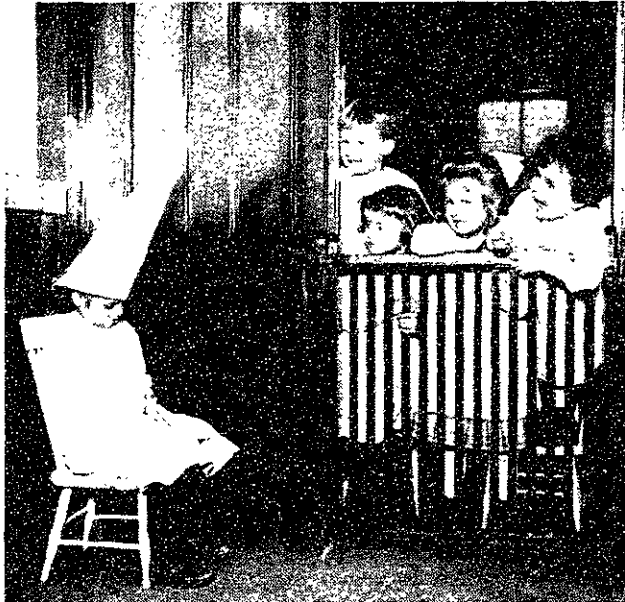
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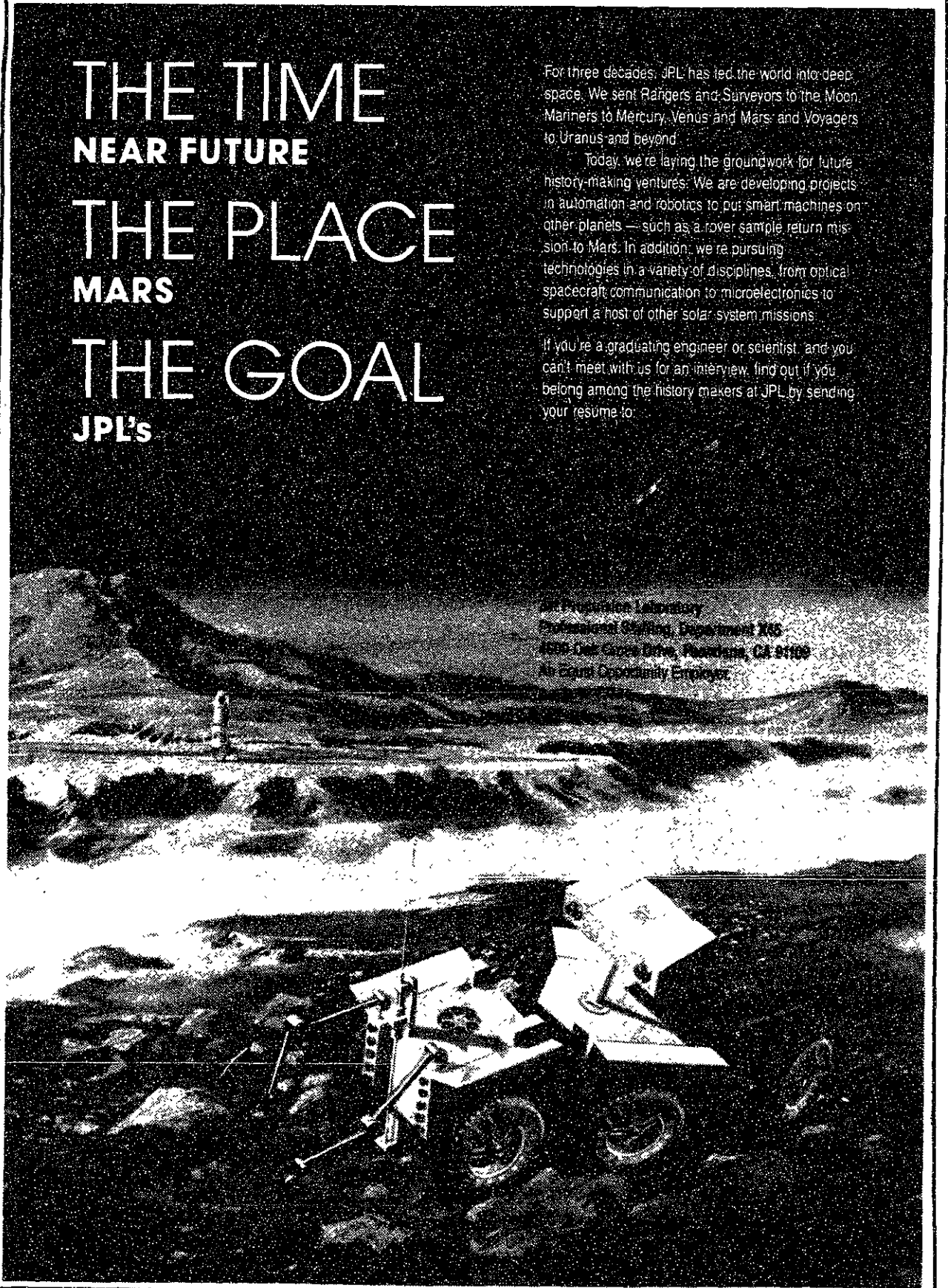
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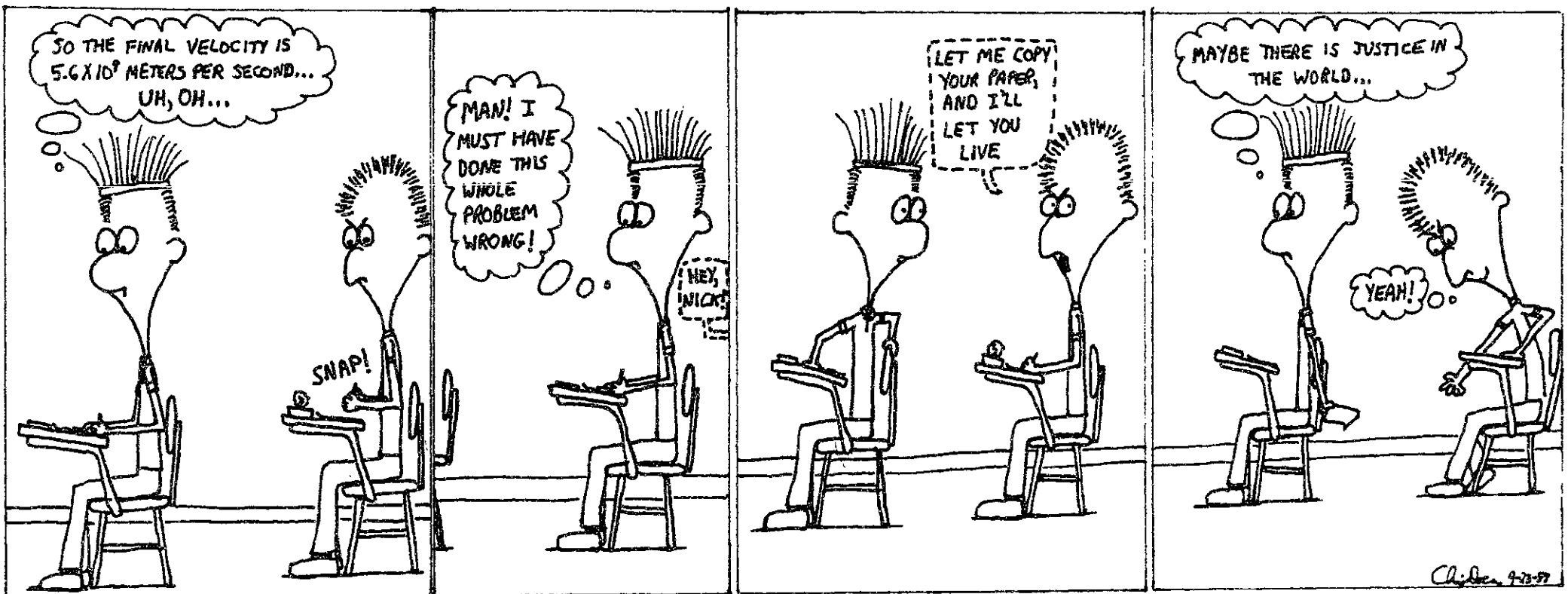
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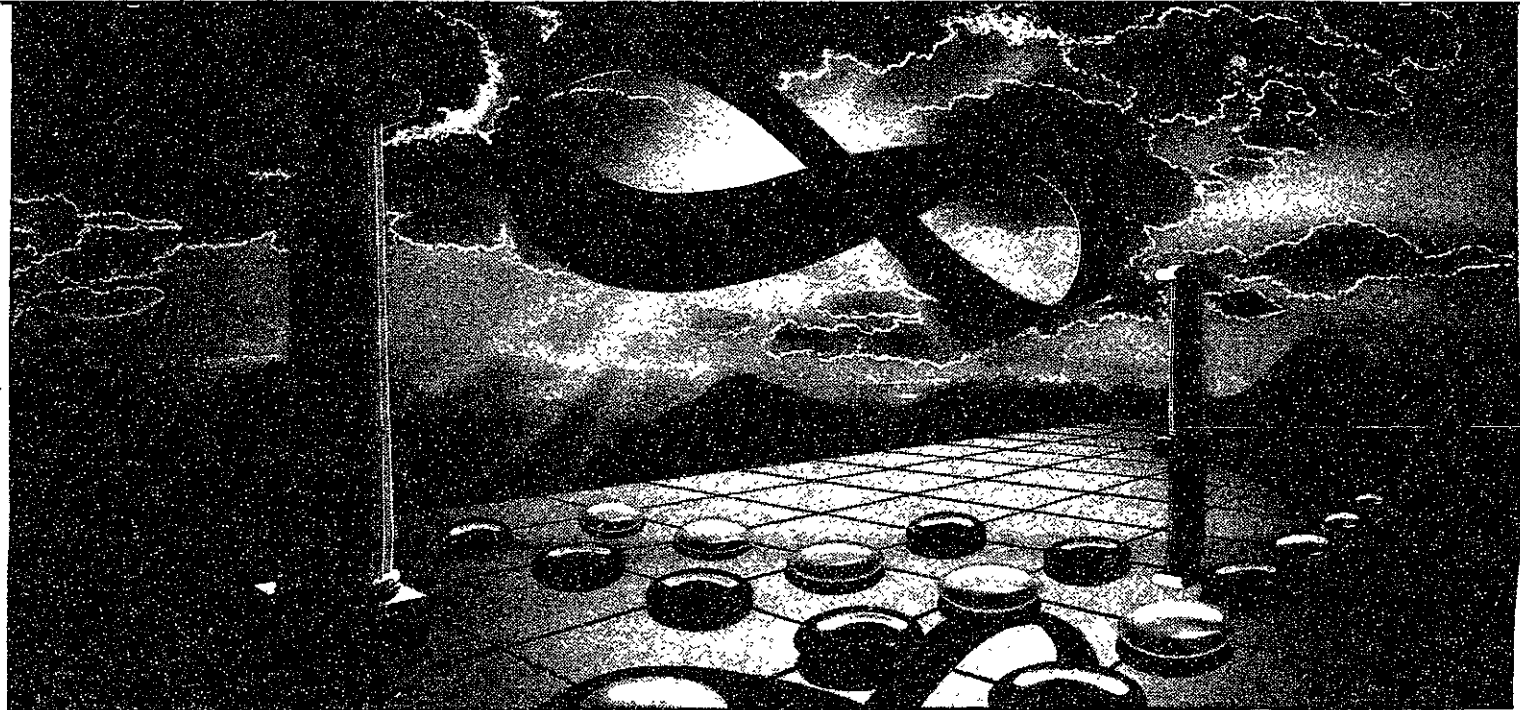
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Penn and Teller kiss and tell, but knowing the trick doesn't dull

PENN AND TELLER

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By PETER DUNN

THE BIG, IMPOSING GUY fits perfectly the stereotype of the carnival barker: loud, cocksure, obnoxious. And yet he's charismatic in a vulgar sort of way, drawing all eyes to him and away from the strings and wires and gimmicks that undoubtedly motor his scams and illusions. His companion — the small, skinny one with the naive smile plastered all over his face — also fits a stereotype of the carnival universe: the chump. It's no wonder he always looks quizzical: everything's rigged so that he always manages to get the short end of the stick.

These are Penn and Teller, comedians/magicians/swindlers extraordinaire, and they've brought their version of a three-ring-circus up from New York City to Boston on the first leg of their national tour. And if you read their ad publicity you're bound to read such adjectives as "Spell-binding!" "Sensational!" and "Mindboggling!" You're just as likely to ignore those adjectives. Don't.

The show that Penn and Teller have transported north is relatively unchanged from the one that ran on Broadway: the speed reading of "Casey at the Bat" to the tune of "I Wanna Be a Shish-Kebab," both gory versions of "A Card Trick," the now infamous Biblical "Quote of the Day," Teller's rendition of the East Indian Needle Mystery, and Penn's mystical fire eating. So if you've seen the Broadway show, or caught any of their act on *Late Night with David Letterman*, PBS, MTV, or SNL, then you're bound to see repeats of acts you've already seen before.

Not that this matters, of course. Penn and Teller do not perform the typical style of illusion, the sort that is boring the second time around, especially when you've

rattled it around in your brain enough to figure out how the trick was pulled off. For the most part, Penn and Teller tell you *themselves* (or show you) how they performed the illusion — and so the beauty surfaces not in the ability to fool the chump, but in the intricacy and subtlety of the illusion itself.

Watching Penn and Teller reduces the barrier between performer and audience:

by letting the sucker in on the secret, Penn and Teller don't show you why people continue to enjoy the circus and the sideshow, but why acrobats and freaks and clowns love to perform to the audience. Comparing Penn and Teller to slick, standard magic acts is like taking a breath of crisp, clean air after being dropped in a vat of cheap perfume — there is a freshness about their performance that is based it

more in reality than the fluffy, contrived illusions of David Copperfield.

The evening begins appropriately enough as the audience seats itself to the vocal acrobatics of equally uncommon Yma Sumac. Penn and Teller bound onto stage and quickly dive right into the well-orchestrated gimmicks that have made them famous. With the ever-obnoxious Penn constantly goading the audience and reeling off hilarious quips and jabs about politics, psychology, and other nonsensical subjects, the duo runs the gamut from straitjacket escape to levitation to Cups and Balls. Many are warped versions of standard magic tricks that are most often shown on TV. However, with the show totally in P & T's control, the audience now has the chance to see these acts in their unadulterated, full-blown glory.

The second half displays the more subtle and more narrative pieces that are simply too lengthy to fit any television time slot. "How We Met," the weird tale of two strangers handcuffed together on a park bench, and "Shadows," a mysterious, beautiful shadow-play involving floral dismemberment, are two such pieces that blossom on stage but would flounder on the small screen.

The last piece, "10 in 1," is the show's *tour de force* and sums up Penn and Teller to a tee. With the stage lit only by a single candle, the skit amounts to little more than a monologue followed by a brief stint of fire eating. But the heart and soul of the carnival sideshow lies within Penn's surprisingly sincere, straightforward explanation of how he accomplishes the feat and, more importantly, why he or anyone else would want to do it.

As the audience files out of the theater, Penn and Teller literally accost you at the exit, signing autographs and hawking T-shirts and video cassettes. So quickly after bearing their souls, you wonder if that too wasn't just another act, contrived to fool the chump. Again, it matters little: the mystery and wonderment of the moment were there when it happened.



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If you are interested in serving on any of these committees, please pick up an application form at the Graduate Student Council office (50-222) during the hours of 1:30 to 5:00 pm., Mon - Fri. Interviews will be conducted on Monday, November 7 and Wednesday, November 9 starting at 5:30. If you have any questions, please call the GSC office at 253-2195.

ARTS

Spanking new MIT singing group promises to surprise

THE MIT MUSES

By CHRISTOPHER J. ANDREWS

A CAPPELLA SINGING GROUPS have been around MIT for a long time. Many readers might have fathers, grandfathers, uncles, or professors who once sang in the traditioned MIT Logarithms, and only the oldest of "perpetual students" will remember the pre-Chorallaries days. Some McCormick residents already know, however, that MIT's singing community just got bigger, with the addition of the Logs' and Chorallaries' baby sisters, the MIT Muses.

Even though the Logarithms have (in recent years) maintained that they would gladly accept any women whose voice quality could blend with the group, the opportunities for women who want to sing "fun," "upbeat-type" music have been limited to the Chorallaries, a mixed group.

Muses co-founder Susie Jackson '91 didn't necessarily have a burning desire to create an all-female group; she had simply been interested in starting a new group, period. A chance introduction to Regina DeLorenzo '91, who was searching for the remains of last year's abortive efforts to create "a female Logarithms," resulted in MIT's new all-woman close harmony group, affectionately dubbed "Susie's Musies" by some.

The Muses will appear in Saturday's MIT's new all-woman a cappella singing group, the Muses, rehearse for Saturday's concert.

Greater Boston Invitational Songfest on campus, along with their older siblings the Logs and Chorallaries, and a guest appearance by the Brandeis Justones. The twelve women will present a shorter-than-average program, because the intricacies of starting a new group allowed less rehearsal time than the ideal, but a longer concert is definitely in the works. The Muses also plan to go caroling and sing at Faneuil Hall before the holiday break.

Saturday's program is officially classified "secret," but director Jackson promises that it won't be doo-wop, the predominant genre of music performed by women's groups. We know that the Muses won't fit the typical mold because they haven't chosen one of the obvious catchy names like "The Techtonics" or "The Transisters." Jackson does hint that the group plans to be "a little different" and warns that listeners expecting to see a

trove of women clad head-to-toe in black (like their sisters "The Wellesley Widows") should prepare for a disappointment.

Saturday's GBIS promises to be full of surprises. Presumably, the Logs and Chorallaries won't fail to deliver another concert full of engaging songs, together with a few gratuitous barber-shop jokes and unlikely skits, respectively. The big surprise will be, of course, the Muses, and the opportunity for their hard work to pay off.



Kristine AuYeung/The Tech



Mark D. Virtue/The Tech

Love springs eternal in Shakespeare's *The Winter's Tale*. Pictured: Perdita (Wendy Cothran '89) and Prince Florizel (Greg Swieringa '91).

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ON-CAMPUS INTERVIEWS

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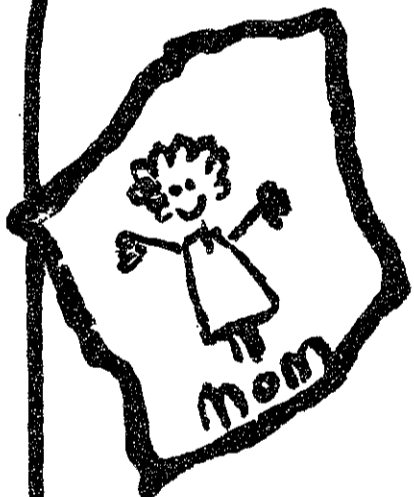
Dr. R. David Middlebrook, Professor and Executive Officer of Electrical Engineering, will visit the campus on Friday October 21 to discuss opportunities for work in EE leading to the PhD degree at Caltech. Dr. Middlebrook will give a short orientation talk at 9 am, to be followed by drop-in time until noon.

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ARTS

TV broadcast of *Il Trovatore* is worth staying home for**IL TROVATORE**

By Giuseppe Verdi.
With Luciano Pavarotti and Eva Marton.
At The Metropolitan Opera, New York.
Telecast tonight at 9 pm on WGBH-TV 2.

By JULIAN WEST

ONE OF THE MOST POPULAR AND tuneful of Verdi's operas, *Il Trovatore* has a long and distinguished history at the Met — it entered the repertory in the company's first week; last Saturday's performance was the Met's 356th. It is natural that such an obvious crowd-pleaser be chosen for telecast, sent live to Europe (including the Soviet Union), and taped for broadcast tonight over the PBS network.

Even though the opera was musically excellent, a more telegenic candidate could have been found. The uninspired set de-

The production's flaws, however, are limited to its visual aspect. The musical production is sublime . . .

sign, by Enzo Frigerio, seems mostly designed to show just how large a staircase the Met's stage can accommodate. Apart from a flashy live flame in the gypsy camp, the slide-on interiors were uniformly dark. The effect was imposing, brooding, cloistral, and dull. Even with adjusted lighting levels, the videotaped edition is likely to have few literal bright points.

Franca Squarciapino's costumes livened things up a little, but not so the production of Fabrizio Melano. The blocking was

basically conservative, with choruses marching on and marching off (the sole exception being the famous "Anvil chorus," which was handled with some imagination), and immobile characters delivering occasionally undirected arias. Hardly made-for-TV stuff.

The production's flaws, however, are limited to its visual aspect. The musical production is sublime, under the baton of Met artistic director James Levine.

As the tragic heroine, Leonora, Eva Marton gives an inspired performance, particularly in her act II arias "O dolci amiche" and "E deggio e posso crederlo?"

To say that Luciano Pavarotti has given finer performances is not to diminish Pavarotti. His sweet-voiced troubador, Manrico, won many hearts with "Deserto sulla terra." But he was upstaged in the scenes with his gypsy mother, Azucena, played by mezzo-soprano Dolora Zajick in her Metropolitan Opera debut.

This is a signal year for Zajick, who will mark her debuts at Covent Garden and the Vienna State Opera in the same role, and in Chicago and Verona as Amneris in *Aida*. She turns in excellent performances, both lyrically and dramatically, in a difficult role.

Sherrill Milnes, one of the most accomplished baritones in the Met's company, gave a fine interpretation of the evil Count di Luna. Despite one or two shaky moments in earlier scenes, all four principals were in top form for the final scene, which features duets between Manrico and both Azucena and Leonora.

The production is musically excellent, and well worth staying home for. But unless you miss the synopsis, or are very given to reading subtitles, you may want to read a good book and just listen along.

(Editor's note: The author has not seen the final television version, but was present during taping.)



Luciano Pavarotti as Manrico, Eva Marton as Leonora in Verdi's *Il Trovatore*.

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ARTS

Fat, ugly toads star in amusing account of farmers' woes

FOUR DOCUMENTARIES

At the Museum of Fine Arts tonight. Cane Toads & Samba to Slow Fox at 5:30. Mix Up ou Meli Melo and Appelez-Moi Madame [Call Me Madam] at 8:00.

By MANAVENDRA K. THAKUR

THE MUSEUM OF FINE ARTS has expanded its film program significantly in the past year or two, and tonight it will present four 16mm documentaries as the conclusion of an ongoing series. (*Cane Toads* will also be shown November 1st at the Brattle Theater.)

CANE TOADS An Unnatural History

Written and directed by Mark Lewis.

It's not everyday that an entertaining documentary about fat, ugly cane toads comes along that is just as informative as it is fun to watch. *Cane Toads* is both fact-rich documentary and amusing fare.

toad's eye, and the whole film is rife with deep focus shots of toads in the foreground and the targets they might invade next in the background. And in several scenes the camera bounds close to the ground, showing the world from the toads' ground-level view as they move menacingly toward a little girl, a house, and even the Sidney Opera House. To add to the instant humor that these shots evoke, a *Jaws* like theme plays on the soundtrack.

To its immense credit, though, the film's playful style never inhibits the factual content about the toads. The film points out that the toad's poison sacks produce a toxin strong enough to incapacitate adult humans and kill small pets who try to eat them, and maps show how much the toads have spread since 1935.

Nowhere in the 46 minute film, though, does Lewis fail to humor as well as educate. The frogs have earned their own peculiar niche in popular culture, and many

APPELEZ-MOI MADAME [CALL ME MADAM]

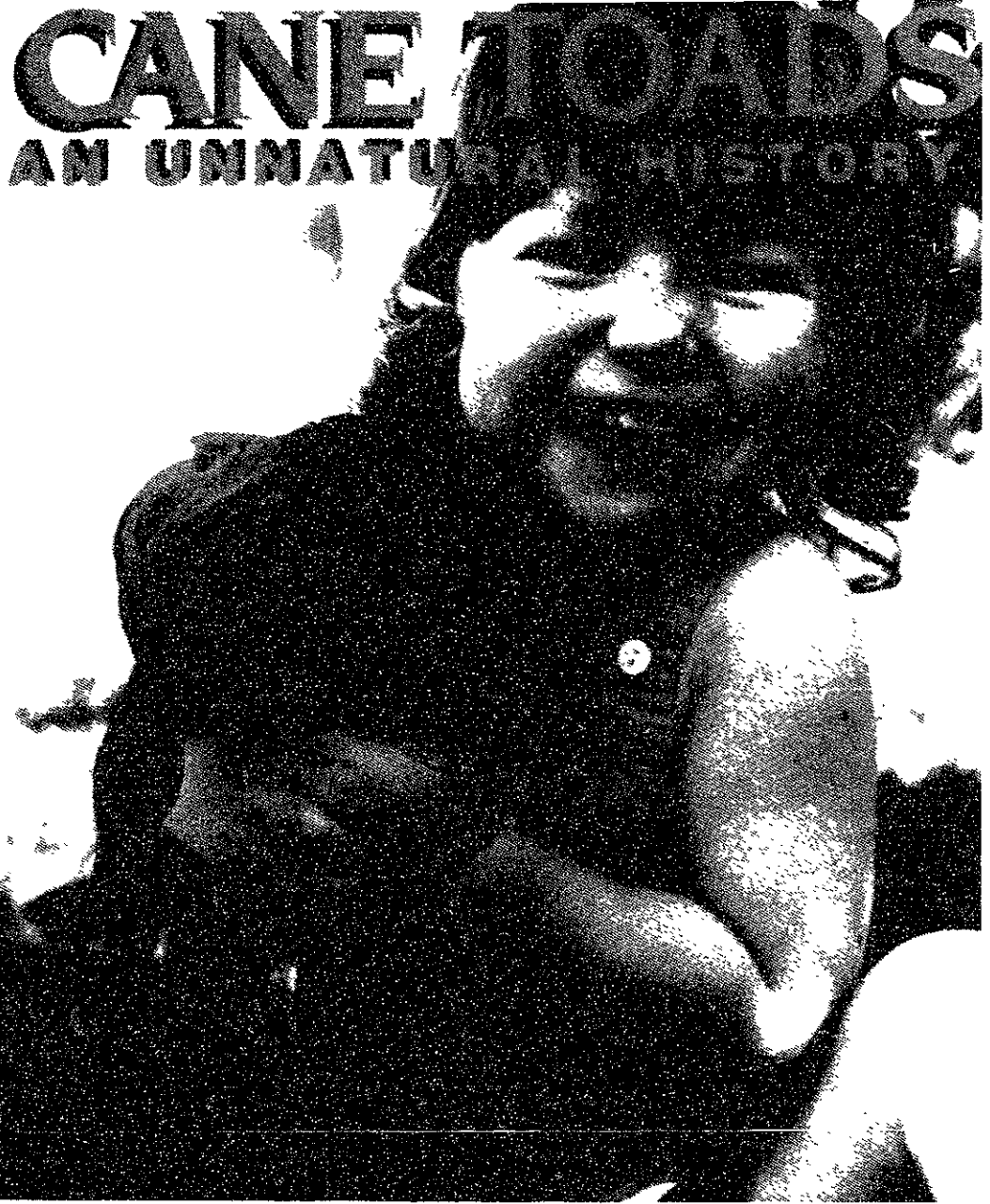
MIX UP ou MELI MELO

Directed by Francoise Romand.

The most surprising thing about these two documentaries directed by Francois

Romand is how uninvolved they are. For a director who has intriguing cinematic ideas about documentary filmmaking, she certainly manages to pick topics that are unworthy of her efforts.

(Please turn to page 15)



The camera bounces close to the ground, showing a toad's-eye view as the toads move menacingly toward a little girl, a house, and even the Sidney Opera House.

The film tells all about how Australian scientists and farmers alike decided on the cane toad as a cheap, effective, biological tool against the Greyback beetles that were devastating their sugar cane crops in the 1930s. They imported the cane toads from Hawaii and released them on the shore of Little Mulgrave River in Queensland. But everyone forgot one important little detail: the beetles have wings and the toads don't.

So the beetles went on multiplying, and so did the toads, who happen to think that sexual gratification is so important that one male toad was observed attempting to mate with a dead female for over seven hours on a hot road.

The film's first shot is a close-up of a

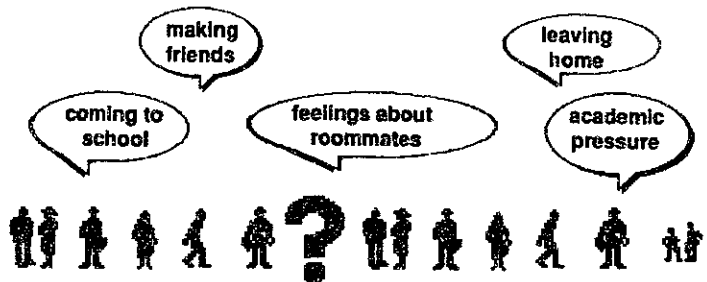
people even own them as pets. Of course, others hate the pests and go out of their way to run over them with their cars. Lewis presents them all as slightly obsessed, but he does not mock or insult his subjects or his audience. True to the film's title, Lewis has made an offbeat documentary about the unnatural history of a peculiarly natural animal.

Also playing with *Cane Toads* is *Samba to Slow Fox* (Maria Stratford, 1986), which was unavailable for press screening. According to the Bo Smith, MFA's Film Coordinator, it is a "light, enjoyable, Australian documentary" about ball room dancers and a competition in which they take part.

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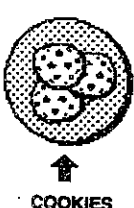
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State of Israel given a comprehensive, in-depth portrait

SHATTERED DREAMS PICKING UP THE PIECES

Written and directed by Victor Schonfeld.
Produced by Victor Schonfeld and
Jennifer Millstone.
Narrated by Jack Klass.
Opens today at the Somerville Theater.

By MANAVENDRA K. THAKUR

HERE CAN BE NO DOUBT that Victor Schonfeld and Jennifer Millstone have produced a monumental and uncompromising portrait of Israeli society that towers far above all other journalism and reporting about Israel. Divided into eight chapters, the scope of the film is vast but inevitably returns to the Arab-Jewish conflict — and most appropriately so, because this long-lasting conflict raging within Israel is as fundamental as it is pervasive. Any examination of Israel and its people deserves — indeed needs — clear thinking, an open mind, and a willingness to discuss openly whatever is found, without discarding or disguising inconvenient realities. Schonfeld and Millstone have given viewers no less.

Although Schonfeld and Millstone have lived in Britain for years, they do not pretend to adopt an outsider's unbiased attitude and thereby nullify any claim that they have no right or qualifications to comment on Israel's problems. Schonfeld was raised by what he described to a Jewish Telegraphic Service reporter as a "fervent Zionist, Modern Orthodox" family in Mamaroneck, New York. He and his wife Millstone have also made a documentary for British television called *Courage Along the Divide* that looked at Jews and Arabs working together for peace in Israel.

For *Shattered Dreams Picking Up the Pieces*, Schonfeld and Millstone spent nine months traveling, researching, and shooting, and an additional year editing — which is more than ample time to gain perceptive insights into Israel's affairs. Even before the credits, Schonfeld and Millstone epitomize their basic approach of examining the issues from the ground up, rather than emphasizing the perspective of politicians and intellectuals. The opening shot is one of fans holding aloft lighted candles at a nighttime open-air rock concert given by Shalom Hanoch, who sings "The Messiah's in the heavens/

And we're down here without any money/
It can't be/The Messiah's not coming!
The Messiah's not even phoning." Sharing in the pessimism expressed in these lyrics is the large crowd, which seems unsurprised by the presence of such sentiments in popular culture.

Schonfeld and Millstone then cut to clips of films from the 1940s, one of which show Jews halting work for a moment of silence each day in memory of the Holocaust. One woman observes that the Holocaust "symbolizes the nation. It unifies the nation" as the film goes on to show newsreel footage of the 1948 war against

tions by an army Colonel about how Jews outside the country admire Israel's military power more than anything else, the camera soon ventures into a shopping mall to interview passers-by about the Lebanon war. Reactions range from "awful . . . a totally unnecessary war" to "I believe it was not in vain. We did what we had to do." These seem fairly typical and do not seem to contribute much to any debate.

But the film becomes intensely direct and chilling when it shows a woman arguing at the top of her voice that she is raising children to be soldiers so they can "wipe out the terrorists . . . every single

el, sparked Israel's current moral crisis. "We have to be better people," one anguished woman says on camera. "I don't want Jews to do to Arabs what the Germans did to us." The film then shows how 400,000 other Israelis — one-tenth of the total population — echoed her beliefs by staging a protest, during which a grenade was thrown that injured many. After mentioning that a man named Emile Grunzweig died as a result of the grenade, the first chapter ends.

This is typical of how the remaining chapters are structured. They interweave explosive footage with relatively calm interviews, and they do not explain their somewhat enigmatic titles until their conclusion. Although this approach is not without problems — the film seems to meander from topic to topic at times — it enables Schonfeld and Millstone to vividly capture the bitter polarization and confrontation that has crowded out the middle and led to the wary coalition between its two major political parties since 1984. The remaining chapters of the film film unflinchingly present numerous viewpoints, ranging from the hateful and racist diatribes given by Meir Kahane to the efforts of leftist peace activists to meet with Palestinian Liberation Organization representatives.

Chapter 6, which is named "A Little Fantasy Script," is the odd one out. In it, peace activist Yael Lotan muses on what her deceased father, who spent much time in jail for his dreams of a Jewish state, would think in 1947 of the achievements and problems of modern-day Israel. Despite being only a few minutes long — or perhaps because of it — her monologue is the most intimately moving part of the entire film. Schonfeld and Millstone were quite right to place it near the end of the film, where Lotan's point can be most effectively conveyed.

Although the film's continuity could have been more streamlined, it is clearly the most comprehensive and in-depth film portrait of Israel to date. Few documentarians have the passionate courage necessary to create a work of art as complex as the reality they seek to encompass. There can be no doubt that Schonfeld and Millstone have given the state of Israel the attention and analysis it so clearly deserves.



A scene from Victor Schonfeld's documentary *Shattered Dreams*.

Egypt. The contrast between past and present becomes ever more stark and direct as Schonfeld and Millstone include excerpts of current-day satirical plays and songs as well as television news reporting as their film progresses. The rousing hopes and naive dreams that inspired the birth of Israel have, as the film's title indicates, given way to the recognition of a much more sober reality.

The most central cause of that transformation, says the film, was the moral collapse precipitated by the 1982 Israeli invasion of Lebanon. Chapter 1, called "A Man Named Grunzweig," explores the volatile passions that the invasion arouses. Beginning with some calm footage of a veterans rehabilitation center and observa-

one." If that isn't done, she asserts, "Sharon's not a man." "Begin will wipe them out," she shouts as her upraised fist stabs the air. The film also quotes a Knesset member as saying "Here we'll use the final solution to end the Palestinian problem."

The film then tones down itself down a bit as it interviews a young man who says he returned the army certificate he received because it said that his brother died in battle for the "Campaign for peace in Galilee." Then the film becomes even more subdued as the narrator relates in a soft voice how the Israeli army did not interfere with the brutal massacre of 500 residents of a refugee camp.

The film hints that this one act, perhaps more than any other in the history of Isra-

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ARTS

Film about Bombay street children is good but not truly Indian**SALAAM BOMBAY!**

Directed and produced by Mira Nair.
Screenplay by Sooni Taraporevala.
Starring Shafiq Syed, Nana Patekar,
Aneeta Kanwar, and Raghubir Yadav.
At the Nickelodeon Theater.

By MANAVENDRA K. THAKUR

WHEN A FILM RECEIVES virtually unanimous critical praise, it inevitably raises expectations. Perhaps no other film has been given more international attention this year than Mira Nair's *Salaam Bombay!*, which chronicles the life of a ten-year-old boy named Krishna (Shafiq Syed) who works as a *chaipau* (deliverer of tea) on the streets of Bombay's red light district to earn enough money to return home. The combination of the solid direction and camera work, good performances, and the presence of fresh talent from an obscure country (in the film world) has led numerous critics to hail Nair's work, which traveled the festival circuit, gathering kudos at Cannes, Telluride (Colorado), Montreal, Toronto, New York, and others. One Boston critic even went so far as to call Nair "the most exciting new presence in world cinema since Pedro Almodovar."

Unfortunately, such overblown praise creates as powerful a need to dissent. While *Salaam Bombay!* ought to be recognized for the achievement it represents, it should not be made into a masterpiece of international cinema, as some critics have done. And it certainly should not be mistaken for an indigenous work of Indian cinema.

It would be ironic indeed if the film focuses world attention on Indian cinema for the first time since the late 1950s, because it is undeniable that *Salaam Bombay!* is more Western than Indian in both content and style. The film could have taken place in virtually any red light district in the world's major cities, as there is precious little in the film's story to

transform the broad theme of street children into specifically Indian concerns. Simply setting the film in India and using Indian actors is not enough to impart the film with a distinctly Indian voice, and the small benefit that is in fact gained from the Bombay setting is quickly nullified when one remembers that Bombay is the most Westernized of all Indian cities.

As for the film's cinematic style, it too shows signs of significant Western influence. The screenplay calls for fairly conventional techniques — in Western terms anyway — and that is what the film's acting, editing, cinematography, and music represent. In particular, the music is the most glaring example of how tailored the film seems toward Westerners: rather than using the tabla for percussion, the music uses Western-style drums instead. The music was written by L. Subramaniam, who is most known (not too surprisingly) for his fusion of East-West musical styles. This is Subramaniam's first film score, and it shows. Ravi Shankar's and George Fenton's music for *Gandhi* was a far more successful collaboration between East and West.

Despite all these signs to the contrary, Nair insisted after a Boston Film Festival screening last September that her film was indeed aimed at Indians, and at Indian children in particular. She said that film had been approved by India's Central Board of Film Censors without any cuts, despite the presence of hitherto taboo kissing scenes and negative portrayals of government officials. And according to recent news reports, the film has finally opened in India, where filmgoers threw money at the screen in a typical gesture of their appreciation and approval.

This acceptance is by no means surprising, because the film does have genuinely touching moments, and Syed, a street kid recruited by Nair to play the lead role, imparts his performance with a pivotal ring of truth that is central to the film's successful scenes. Raghubir Yadav is also effective as Chillum, a 25-year-old veteran

of the streets who is heavily addicted to ganja, the drug he sells for a menacing pimp named Baba (Nana Patekar).

When Baba fires Chillum, he can no longer support his drug habits, and no one knows or cares enough to help avert Chillum's slow and painful descent into death brought on by his withdrawal pangs. No one, that is, except Krishna, who doesn't seem to realize that he is only making matters worse by buying drugs for his pal. It is during moments such as these that the film is at its best. Together, these scenes mark Nair, who is making her feature film debut at age 30, as a director of note whose future works should be awaited eagerly.

But while Nair should be praised for finding solutions to the problems posed by location shooting, her film includes moments that do not work well and hinder

those scenes that do. The film has difficulty sustaining its 113 minute running time, and the film becomes overly sentimental at some points, especially near the end. The closing shot in particular serves as a reminder of just how much the film plays on viewers' emotions.

The Indian government recently announced that Nair's film will be India's official entry for the Best Foreign Film Oscar. Because the film has generated precisely the type of publicity that warms Academy voters' hearts, it would be a sign of just how mainstream it is if it happens to win. The strengths that Nair's film offers should be appreciated, but it should be remembered that the Academy has rarely paid attention to Satyajit Ray, Mrinal Sen, Ritwik Ghatak, and G. Arvindam, four of the most visionary film artists that India has produced.

Documentary about transsexual focuses on personality and family

(Continued from page 12)

But both films go astray because they spend as much time on relatively unimportant characters as they do the central players. The result is that both end up resembling home movies that are professionally made but just as tedious to watch as those shot by a next-door neighbor.

Romand categorically rejects the notion that *cinema verite* filmmaking can present an objective slice of reality, which she has every right to do. Her cinematic style deliberately emphasizes the artificial nature of the cinematic medium, and she tries to allocate screentime to all characters as democratically as she can. However, she does not replace *cinema verite* conventions with anything demonstrably better.

Appelez-Moi Madame is a 52 minute documentary about Ovida Delect, a transsexual living in a village in Normandy who was formerly known as Jean-Pierre Voi-

dies. She is also a poet, an author, a "citizen of the world," a Nazi concentration camp survivor, and a Communist. Rather than focus on the obvious topic of transsexuals, Romand concentrates instead on painting a portrait of Ovida's personality and family.

Mix Up ou Meli Melo is a 1985 documentary about a baby-switching incident. In 1936, two infant girls were somehow switched and not returned to their proper parents until twenty-one years later. Again, Romand spends much of the film's 63 minute running time exploring the feelings peripheral to the incident.

Both films have touching moments as they present the problems and personal dilemmas these incidents precipitate on the characters' lives. About *Appelez-Moi Madame*, Director Françoise Romand told the *New York Times* that "I like documentaries to treat personalities. My subject was not transsexuality but people."

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Team of architecture students wins international essay contest

By Paula Maute

A team of MIT Architecture students and staff recently won first prize in an international housing essay competition for their work on low-income housing in developing countries.

The winners were Professor Jorge Andrade, an architect from Mexico City who taught at MIT last fall, Dan Glenn G, Francie Gurney G, Paul Ries G, and Susan Glenn, senior secretary at the Laboratory of Architecture and Planning. Their essay, "Long Live Tepito," will be published in *Open House International*, a journal focusing on housing development concepts.

The MIT team's winning paper was based on the experiences of Tepito, a community in Mexico City, where in September 1985 an earthquake killed between 5000 to 10,000 people. The essay critiqued Mexico City's housing resettlement program which successfully organized the construction of 48,000 new apartments within a year and a half, Dan Glenn said.

In addition to their critique, Andrade and his team devised innovative housing strategies enabling low-income community groups and government planners to work together to construct mass housing giving tenants maximum control over the design of their dwellings.

"We came up with a process which would increase the variety and individuality of units," Glenn said. "We made a plan that can be used in non-disaster situations," he added.

"Our paper's main focus is that with a limited amount of money, governments can build simple housing units which provide a basic structure — walls, floors, plumbing, etc. — to which tenants can add to and improve," Gurney said. Poor people in Mexico and Central America have traditionally built homes in this way, starting with one room and adding on whenever they needed to and could afford to, she said.

The idea of providing dwellers with a basic housing structure which allows additions and changes was developed by MIT Architecture Professor N. John Habraken in the 1960s.

"Our ideas can be used in any developing country where there is a large urban population of poor people," Glenn said. "Long live Tepito" emphasizes that people,

and not houses, create a community. If government planners want to build successful settlements, the dwellers themselves must be integrally involved in the planning and construction process, he added.

Governments and city planners often think of low-income, high density neighborhoods as a group of houses that can be torn down or relocated to another part of the city, Glenn said.

"Because poor people don't own their own houses or land, their neighborhoods are often destroyed and relocated by urban planners, which is what happened in the United States in the 1960s with the Urban Renewal program," Glenn said. He hopes that the group's work will change this practice.

Their paper includes architectural plans and traditional Mexican housing designs. Winning "gives us a sense of worth — doing something useful with the [architectural] tools we learned and making Andrade's ideas more visible to the international community," Ries noted.

The group will donate the \$750 prize to Copevi, a non-profit architectural firm in Mexico City which works with low-income housing cooperatives.

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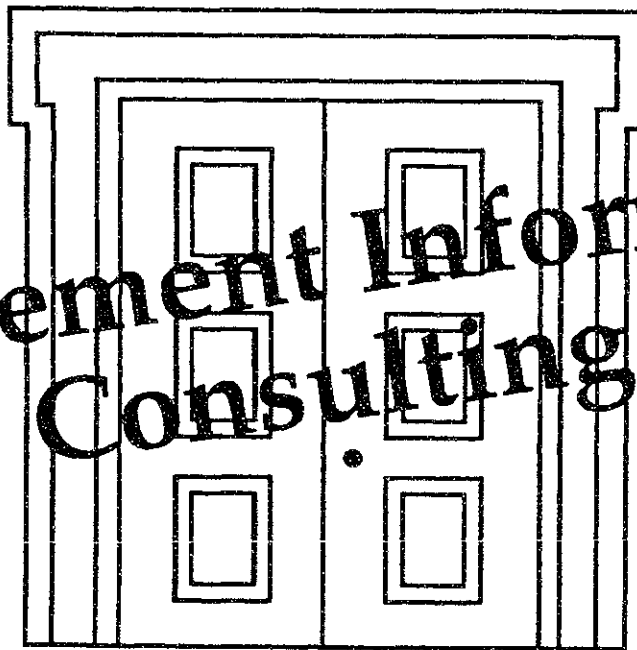
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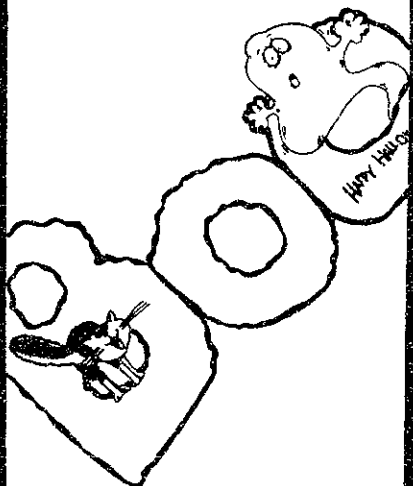
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MacVicar discusses CUP at faculty meeting

(Continued from page 1)

dress the issue of adding a life-sciences requirement to the core, the role of laboratory experience, and the intellectual connectivity of the sciences (including mathematics), MacVicar said.

CFYP's report will propose that students be encouraged to spread their science core subjects into the sophomore year and will stress the need for clear, consistent messages in advising and publications. The report will also propose modifications of freshman pass/fail and junior-senior pass/fail, but MacVicar did not elaborate on the changes.

SCEP's report will present freshman year "as it is lived — advising, living group, grading policy, recitation, culture," MacVicar said. The committee's proposed grading policy differs from CFYP's proposal, she noted.

MacVicar also discussed the ongoing work of the Independent Activities Period Policy Committee, which is examining to find ways "strengthen and enliven" the experience. The policy committee's last report recommended that credit-bearing activities be added cautiously to restore aspects of the educational innovation and experimentation IAP was supposed to represent.

MacVicar hinted that the structure of the academic calendar, not just IAP, may turn out to be the underlying issue, for whether people support or oppose IAP, they cite the "crushed, overloaded, and brutal" terms on either side of the period as one of their reasons.

MacVicar also stressed the need for more faculty to be involved in freshman advisor seminars. While the number of seminars has grown from eight to 65 over the three years they have been offered, approximately 150 freshmen who expressed interest in this year's seminars could not be accommodated, she said.

Finally, MacVicar spoke on the evolution of context subjects, which were designed to "illuminate the human contexts within which science and engineering are pursued." The subjects currently being offered were developed by working groups from the School of Engineering and the School of Humanities and Social Science. She praised the working groups for engaging faculty and students in an activity that is not yet part of any formal or informal academic program and recommended that further development of the subjects become an Institute-based enterprise.

Colloquium addresses role of ethics in MIT's education

(Continued from page 1)

own values while they are students, lest they internalize the values of the institutions they join after graduation. Like Morrison, he turned to personal history: almost exactly twenty years ago, he recalled, MIT's anti-war activists ignited the campus by giving a Marine Corps deserter public "sanctuary" in the Student Center. MIT was heavily involved with the war, he said, but up until then, the students had been relatively apathetic.

After the press conference announcing the sanctuary project (students would stay with the deserter, 24 hours a day, until his arrest) "literally thousands" of students flocked to discussions about social issues. For several years after that, Chomsky said, the students were quick to dispute or protest MIT policies they disagreed with, and tended to be more critical of the Institute than the faculty was. If the momentum had continued, he speculated, considering "basic social and moral issues" would have become an "integral part" of the Institute's intellectual life.

He warned that people have to deal with ethical issues all their lives. They could not rely on other people or "great books" to choose their values for them, he argued, but it was hard to make those decisions in complete isolation.

MIT's role

What role should MIT have in these ethical issues? The panel did not discuss this in as much depth. Morrison did not think the Institute should teach ethics "as a general rule," but individuals in it should. Widnall wanted more ethics classes, in which students would discuss case studies of engineers' dilemmas. Chomsky suggested student-initiated reforms, praising a "Social Inquiry" curriculum developed by students in the wave of activism he discussed.

The colloquium was sponsored by the Student Committee on Educational Policy, DormCon, and the InterFraternity Conference, under the auspices of the MIT Colloquium Committee.

Forum discusses taxation

(Continued from page 1)

students have been accumulating a tax liability to the state of around \$400 since the beginning of the year. He further stated that if graduate students will have to pay \$1,000 of their approximately \$12,000 TA/RA assistantship to the state.

Perkins called this "unconscionable" and said many schools including MIT was "caught off guard." The state law did not have the "grandfathering period" that the federal laws of 1986 had.

When asked if MIT was pre-

pared for the worst, Perkins said MIT did not have a "contingency plan" but qualified it by saying "tuition just can't be taxable." He did add that all the departments have been given the "authority to increase the stipends by up to 10 percent" if the department budget margins allow it.

Wagger, who has been sending voluminous letters to state elected officials, said that there were approximately 70,000 graduate students in Massachusetts, and the state could collect up to \$19 million from the students.

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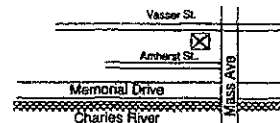
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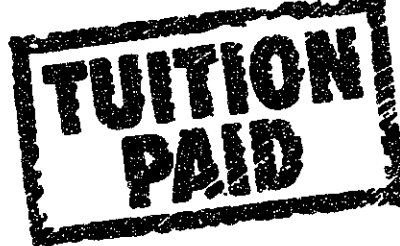


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Room 4-153**

EOE

sports



Jess Gaspar '90 heads the ball across the net.

Ognan J. Nastov/The Tech

Volleyball, cross country get Division III rankings

(Continued from page 20)

with a 21-game winning streak, and now owns a 24-3 record.

Cross-country ranked tenth in region

The women's cross country team, coming off a three-meet winning streak, has been ranked tenth in the latest NCAA Division III New England Region Coaches' Poll. The 7-1 Engineers scored their latest victory at the 11-team Massachusetts Association of Intercollegiate Athletics for Women Class B-C Championship last weekend.

Crew returns from NH with two honors

The MIT crews captured two honors at last weekend's Numerica's Cup Regatta on the Merrimack River in Manchester. The heavyweights won the Open Eight Division by defeating the National Team Training Center by eight seconds over the three mile

Fall preseason ends on a high note with a 7-2 win over Tufts

By Kai-Yee Ho

The men's tennis team completed their fall season with a convincing 7-2 scrimmage win over Tufts University. The Engineers dominated the singles play, defeating the Jumbos at all six positions.

Men's Tennis

MIT Engineers 7 Tufts Jumbos 2

Brian Brown '89 led the way with a 6-4, 6-3 win over David Ober, who was ranked 28th last year in Division III. Brown easily served and volleyed his way to victory.

Winning at the second position was Alexis Photiades '91, who crushed his opponent 6-4, 6-1 with winners from every part of the court. Kai-Yee Ho '89 won at the third singles position 6-4, 6-1.

Ken Peng '92, playing fourth, cruised to a 6-2, 6-1 victory. Peng finished his match before many of his teammates were even done with their first sets.

Another freshman, Joseph Ong '92, used his agility and athletic prowess to deftly move his opponent around to win 6-2, 6-4.

course. The Engineers also captured the overall points trophy.

Crimson dunks water polo in Beanpot

The water polo team made it to the finals of last week's Beanpot Tournament, only to face against a Harvard University squad that had handed them a 12-8 defeat the last time the two teams met. The Crimson lit up the scoreboard for four unanswered goals in the first period on the way to a 17-9 victory. MIT will get another chance this weekend in the New England League Tournament at Harvard.

Clark shuts out women's soccer team

The women's soccer team suffered a 3-0 defeat at Clark University Tuesday. The team's record dropped to 2-11, with a 1-5 mark in the New England Women's Eight Conference.

Compiled by Harold A. Stern and the Sports Information Office

Rounding out the singles lineup was Leon Ting '92, who won easily 6-4, 6-3.

MIT was not as successful in the doubles play, however, losing two of the three matches. At first doubles, Brown and Photiades let three set points slip through their rackets in the first set as they fell 7-6, 6-3 against a Tufts duo that gained confidence after winning the tiebreaker.

At the second doubles position, Ho and Peng carried over their winning was from the singles and won 6-2, 6-4. At third doubles, Ong and Ting dropped the match 6-2, 6-2.

Coach Jeff Hamilton was happy not only with the outcome but with the quality of the tennis as well. "We played well. I'm very pleased with the team's performance. Tufts has a good tennis team and we've had tough battles with them in the past, so we expected the match to be close."

The team is on respite until February, when they will open their season as they vie for a position at the National Championships in May.

(Kai-Yee Ho '89 is a member of the men's varsity tennis team.)

Breaks go against MIT

(Continued from page 20)

Feldgoise '92 emerged from a large clot in front of the goal and redirected this pass with his head past the goaltender for MIT's second goal.

The Engineers continued to pile it on at the 27:17 mark. Will Scruggs '92 became a man possessed and drove down the field with the ball. He drilled a shot which the goaltender dove to stop. The shot was so hard that it ricocheted away and started bouncing in front of the goal. Tuan Elstrom '91, who was all alone in front of the goal, shot the ball with his chest into the goal and gave the Engineers a 3-1 lead.

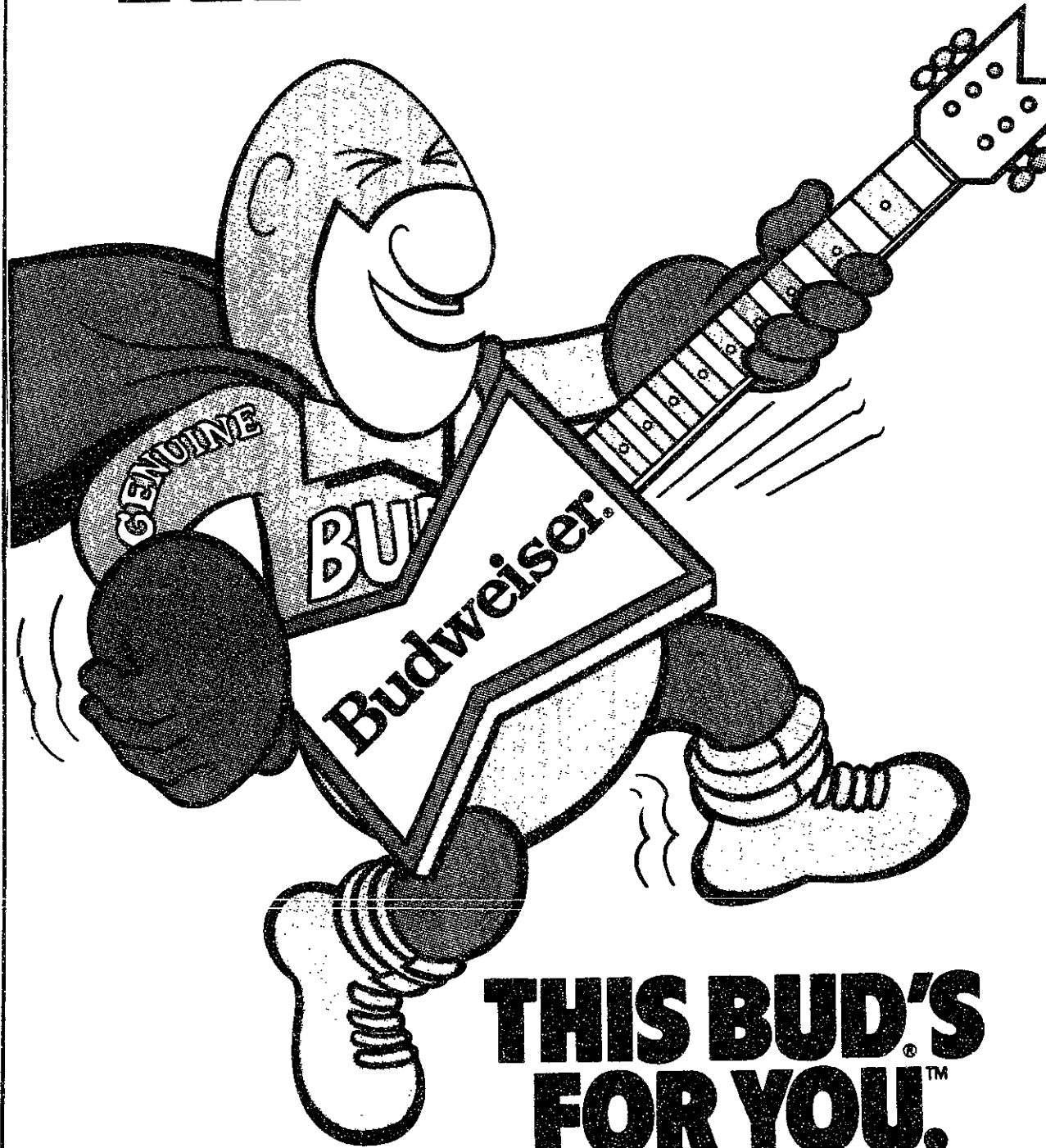
The game got surprisingly defensive at this point. Chris Prince '92, in goal for the Engineers, made many excellent saves to hold the lead for MIT. The defense also played well in keeping Stonehill off the attack, but the Chieftain defense was up to the task as they too limited the Beaver scoring opportunities.

It looked like the game would be 3-1 at halftime, but with just seven seconds remaining in the half, Stonehill broke through to make it 3-2. Prince came out of his goal position to stop a loose ball, but the gnarled turf gave way under his feet, which made him slide past the ball. A lone Chieftain player took advantage of this unfortunate twist of fate and kicked the loose ball into the goal, thus accounting for the first half score.

MIT seemed either to be too smug about outplaying their opponents during the first half, or too bruised by their foe's brutal checking when they opened the second half. In either case, goals at 51:02, 61:32, 66:30, and finally 84:30 spelled doom for the Engineers. Despite good play from co-captain Gary Rahl '89 in goal and aggressive defense, these four goals somehow sneaked in.

The Engineer offense had as many opportunities as the Chieftain offense did, but Stonehill got the breaks which MIT did not.

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sports

Soccer ends up on short end despite a dominating first half



Ognan J. Nastov/The Tech

Kent McCord '91 winds through the Stonehill defense on Wednesday. MIT lost 6-3.

By Shawn Mastrian
Something strange happened on the field of Steinbrenner stadium last Wednesday. The MIT men's soccer team was clearly dominating their rivals from Stonehill College throughout the first half of the game, yet they only led 3-2 at halftime.

In the second half, it looked as if the two sides were equally matched, but Stonehill nevertheless managed to score four goals. That translates to a mystifying 6-3 victory for Stonehill.

The game started out on a positive note as the Engineers snatched an early 1-0 lead. Jess Gaspar '90 and Marc Bailey '91 teamed up to feed Grant Schaffner '89 a pass which he quickly turned into a goal. This quick strike, at only 3:20 into the game, set the pace for the high scoring affair to come and served as a warning to the Stonehill team that MIT would not be a team to walk over.

But the Chieftains responded quickly. A defensive lapse allowed a goal to trickle in at the 5:15 mark, which knotted the game at 1-1. It was at this point that the game got ugly.

Men's Varsity Soccer

Stonehill Chieftains (11-5-1)..... 2 4 - 6
MIT Engineers (5-7)..... 3 0 - 3
Scoring - MIT, Schaffner (Bailey) 3:20; Sto, Lodovico (Burke) 5:15; MIT, Feldgoise (Smarason) 16:20; MIT, Elstrom (Scruggs) 27:17; Sto; Cronin (unassisted) 44:57; Sto, Burke (McHugh) 61:62; Sto, Lodovico (Cronin) 66:30; Sto, McMahon (unassisted).
Saves - MIT, Prince 2, Rahl 1; Sto, Quinn 5.

Both teams were playing aggressive ball, but the Stonehill players carried this aggression too far as they took numerous cheap shots on the MIT players.

On several occasions, an MIT player would be elbowed in the back going up for a header, which would temporarily give the Chieftains possession of the ball. The Engineer kickers quickly showed that they were not to be intimidated. They frustrated their opposition with a series of legal slide tackles and other maneuvers.

The game kept getting more and more physical, as the officials generally ignored the blatantly cheap shots by the Stonehill team.

MIT seemed to take all this in stride, though, as they regained the lead. Hannes Smarason '91 took the ball down the sideline and then kicked a high pass over the Chieftain defense. Stephen
(Please turn to page 19)

MIT sends Elms back to the woods

By Adam Braff

The MIT women's field hockey squad defeated a tough team from Elms College 3-1 on Tuesday. The victory evened the Engineers' record to 6-6-1 and was the last game to be played this year at home, where the Engineers had a winning record of 5 and 2.

The Engineers got off to a quick lead less than five minutes into the first half. Kirsten Domingo '90 smacked in a short corner attempt put into play by Karlin Anderson '91 and stopped for the shot by forward Susie Ward '91, who led the team in assists for the day, passing the ball for all three MIT goals.

shots blocked by the defense.

The second half, in the words of 10,000 Maniacs' Natalie Merchant, was the beginning of a "cold and rainy day" for the Elms women. After Engineer goalie Helen Shaughnessy '92 let by a game-tying penalty shot from Elms forward Kelly Maloney, the home team went on a rampage, peppering the Elms net with shots from all angles in the light drizzle and finally converting towards the end of the half.

The second MIT goal came at 28:04 in the second period. Anderson and Ward again set up a textbook short corner play for Domingo, who easily blasted the ball between the legs of Blazers goalie Ellie Moran. The finishing touch came exactly 27 seconds later, when senior forward Christine LeViness took a perfect cross-diagonal pass from Ward in front of the net and poked it past Moran on the stick side for the final Engineer goal.

The win, which reestablished the dominance of MIT's passing and shooting game on Omniturf, could be a turning point for the Engineers, who had won only two of the previous eight games. Coach Lou Jandura '84 was extremely satisfied with the win, noting that the team had "a lot

of scoring opportunities, especially short corners, that we couldn't convert.

"Elms is a good passing team, and they played a good game," she graciously conceded, adding that her squad "finally came through in the second half to get the win."

Captain Sonya Hwang '89 agreed, saying that MIT "finally got it together and played as a team for most of the game." Although the home season has ended for MIT, they have two games left on the road against Southeastern Massachusetts University and Nichols College.

Women's Field Hockey

10/13 MIT 4 (OT) Mount Holyoke 1
10/15 Worcester Polytechnic 10 MIT 0
10/18 MIT 3 Elms College 1

MIT dominated the rest of the first half, with 12 shots on goal, even though the team missed several opportunities in the Blazers' circle. As the thermometer dipped below 60°F, players from both teams failed to convert on several short corner opportunities, missing wide and having

Beaver back honored again after homecoming victory

Sports Update

LaHousse shares player of week award

Tailback Shane LaHousse '90 received a spot on the Eastern College Athletic Conference Weekly Honor Roll and was named the New England Collegiate Football Conference co-offensive player of the week for his performance on homecoming.

LaHousse gained 184 yards on 27 carries and scored two touchdowns against Assumption Saturday. He leads the conference in scoring with an average of 12 points-per-game and in rushing with a 163 yards-per-game average — 70 yards-per-game more than the league's number two rusher.

Shane quietly breaks 1000 yards in opener

Lost in all the fanfare over LaHousse's 260-yard, four-touchdown performance in the Bea-

vers' season opener against Stonehill College was the fact that he broke the 1000-yard mark for career rushing yardage in that game. His 1232 career yards places him third on MIT's all-time rushing list behind Hugh Ekberg '88 (2136 yards) and Christopher J. Adams '87 (2069 yards).

TBS to air Beaver film

Make sure your parents set the VCR — WTBS-TV will broadcast clips from MIT's 21-14 homecoming victory over the Assumption College Greyhounds Saturday during the cable station's college football broadcast.

Spikers blank Babson

The women's volleyball team, ranked sixth in the nation in the latest NCAA Division III poll, scored a 3-0 victory on the road against Babson College Tuesday. The team started off the season

(Please turn to page 19)

Upcoming Home Events

Saturday, October 22

9:30am Varsity Sailing Schell Trophy
1:00 Men's Soccer v. Curry College

Sunday, October 23

9:30am Varsity Sailing Schell Trophy

Tuesday, October 25

3:30 Women's Soccer v. Colby-Sawyer

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