

Mark D. Virtue/The Tech

The final countdown. . . Members of the 2.70 class work frantically to finish their final project. The contest will begin at 7 pm Monday in 26-100.

Large tuition hike may be required next year

By Prabhat Mehta

The annual tuition increase may be larger than usual next year due to a projected \$6 million budget deficit for the 1988-89 fiscal year, Provost John M. Deutch '61 announced at a faculty meeting held on Wednesday.

The increase in tuition will likely accompany other budget-balancing measures, including another increase in the student self-help level and an effort to curb the trend in rising faculty salaries, Deutch said.

MIT ended the 1987-88 fiscal year with a \$200,000 surplus, but only after \$3 million dollars were added to the operating budget from a reserve fund. Thus, the Institute actually operated with about a \$3 million dollar deficit.

While Deutch emphasized that the budget deficit was not serious and that "Draconian" methods would not be needed to bring it to balance, he noted that the current expenditure trend would lead to the \$6 million deficit for the current fiscal year and an \$8 million deficit for the following year.

Deutch emphasized that there would be "no nicks and cuts across the board" to bring about a "superficial" reduction in expenditures. Rather, he cited as a possible solution the combination of an increase in tuition and self-help and a limit to the trend of increasing faculty salaries.

Salaries have steadily increased for university faculty in recent years, reversing a trend in the

1970s where real salaries were on the decline, according to Deutch. With purchasing power for faculty returning to previous levels, Deutch noted that increases in their salaries would not be as critical as in the past.

This year's tuition went up by 7.3 percent over the previous year, marking a nationwide trend of tuition increases greater than the rate of inflation. Next year's increase, then, will come as no surprise to this year's seniors who have watched tuition rise from \$11,000 in their freshman year to this year's \$13,400.

Recently, the administration has made an effort to keep the self-help level — the amount of tuition students are expected to pay themselves — from increasing. In the early 1970s, MIT's self-help level had been as high as 1.5 times the average self-help level of its major competitors: Harvard, Stanford, Princeton and Yale.

The current level of \$4900 has been maintained since the 1985-86 academic year.

As early as last March, when the administration announced this year's tuition increase, there were signs that self-help would have to increase. Vice President of Financial Operations James J. Culliton said last year that after projections for the next three years, the self-help level would be at \$5,300.

Deutch could not be reached for comment yesterday on the possible tuition increases.

Few students minor in HASS fields

By Linda D'Angelo

Less than one half of one percent of the student body have taken advantage of the School of Humanities and Social Sciences minor program, according to figures released by the School. The low number is likely the result of lack of information, said Ikey Spear, coordinator of the Humanities, Arts, and Social Sciences Office. She felt that students may not yet be aware of the program's limited requirements or its benefits.

The HASS minor program, which began this semester, was aimed at "giving recognition to students who have gone beyond the HASS requirement," Dean for Undergraduate Education Margaret L.A. MacVicar '65 said at a faculty meeting last year. By completing six subjects in a minor and taking three more HASS or School of Architecture classes, a student would receive recognition of the field of study on his diploma.

The minor program differs from the concentration requirement since two or three more classes are required in the field of specialization. Minor is an "opportunity for students to get more depth than a concentration while avoiding the rigor of pursuing a second degree" Spear said.

Among the 53 students who have applied to the program, the most popular HASS minor is music with 12 applicants. Economics, with eight, follows closely. Political science and writing

are tied for third with six students each. Science, Technology and Society, French, German, History, Literature, Psychology, and Women's Studies each have a few students.

But no student has yet to apply for a minor in Archaeology/Anthropology, Russian, Spanish or Philosophy. Spear noted the "availability and variety" of classes within each minor are factors in popularity.

The number of students minoring increases with class year. Nine sophomores and eleven juniors have applied to the HASS minor program. But there are 33 seniors in this program.

Course VI has the most applicants for HASS minors. These 13 students are distributed among six of the 15 available minors. With eight students, spanning five different minors, Course XVI is a close second. Courses VII and XVIII tie for third with four minor applicants each. Thirteen of the possible 21 majors have between one and three students who are currently minoring and the remaining four disciplines (Courses XI, XIII, XV, and XXIV) have none.

Fifty-eight percent of those minoring are enrolled in the

School of Engineering. The School of Science has 28.3 percent of current minors. The School of Humanities and Social Sciences and School of Architecture represent 9.4 and 3.8 percent respectively, while the School of Management has no students participating in the HASS minors program.

These figures will be watched closely by the HASS office, (Please turn to page 2)

Forum addresses housing concerns

By Anne Sammis

About 40 people discussed changes to the current Residence/Orientation system at the Undergraduate Association Housing Committee Forum on Tuesday. This UA group was formed in response to the Institute Housing Committee charged to evaluate freshman housing at MIT.

According to Stacy Segal '90, the UA committee chairperson and forum moderator, there was a need for direct student evaluation of the housing system to complement the findings of the Institute committee. "The IHC has only four MIT students, and they were chosen by the committee," Segal said.

"We plan to submit a report to the Institute in early February. The UA wants to be sure that the Institute committee gets the average MIT student's perspective on the housing issue."

The forum opened with discussion about freshman dormitories. The proposal of mandatory on-campus residence for freshmen was supported by those questioning the validity of a three day rush.

A few students pointed out that freshmen may be better able to make a decision regarding housing given a year to explore.

Members of fraternities and independent living groups who are opposed to the freshman dormi-

tories defended the positive aspects of R/O. "It's important for first year students to begin developing friendships and support systems as soon as they come to MIT," Garrett Love '91 said.

"Not only would delayed R/O be more difficult and expensive for the fraternities and ILGs, but the freshman would be in limbo for an entire year," Love added.

According to Molly Potter, Professor in the Department of Brain and Cognitive Sciences and head of the IHC, freshman dormitories will not be necessarily formed. "What we [the IHC] need to concentrate on is the problem at hand. The demographics at MIT are changing: how will that affect housing? Maybe the solution lies in more coed or single-sex female housing," Potter said.

Potter maintained that the IHC has made no decisions and plans to study not only possible solutions to the housing problem but also the consequences of those solutions.

Travis Merritt, Associate Dean in the Undergraduate Academic Support Office, also addressed MIT's responsibility to the fraternity system. "The development or support of more coed independent living groups should be an important issue considered in an evaluation of MIT's housing system."

Another solution to the problem could be housing the sororities, Hashi Chakravarty '89 said. "Sorority housing would alleviate the demographics problem in the dorms and add to the diversity of the system. Women would be given more of a choice than Institute housing currently offers."

ARA pizza suspected in student sickness

By Darrel Tarasewicz

What was originally suspected to be a case of food poisoning at Lobdell Dining Hall turned out not to be the case, according to Kim Murphy, assistant biohazard assessment officer. Food poisoning became suspect when two students developed gastroenteritis after eating pizza at Lobdell two weeks ago.

The two students, who are roommates, became ill sequentially and one of them went to the MIT infirmary, Murphy explained. When examined, the student told the doctor that she suspected food poisoning to be the cause, Murphy added.

But upon examination the symptoms were not typical of a bacteria like salmonella, but rather that of a toxin, Richard Fink, associate biohazard assessment officer, said. This conclusion was made "due to the onset

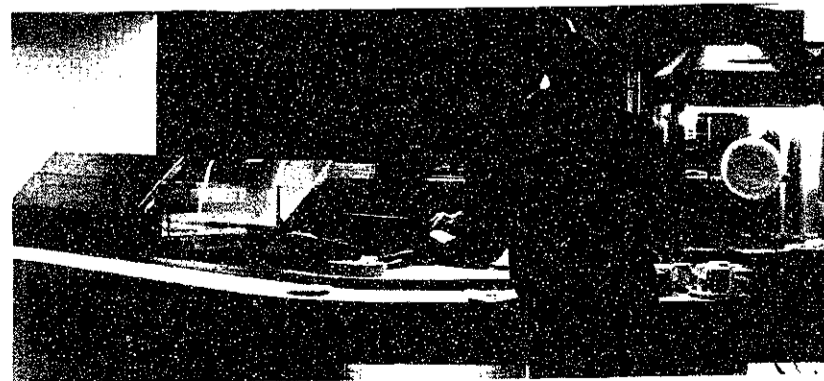
of symptoms within a few hours," he noted.

Once the biohazard assessment office received word of this case, the Lobdell kitchen and the pizza were screened for disease-causing agents. Both proved to be negative, Murphy said. Fingers of Lobdell workers were also tested and proved to be negative.

Fink explained that the ingredi-

ents for pizza are made in large batches at Lobdell, and if infected, would have affected a much greater population.

Both students have recovered, but neither Fink nor Murphy were certain what was the cause of their disorder. Stool samples from both students proved to be negative for any biological pathogen, Murphy said.



Kyle G. Peltonen/The Tech

Lobdell pizza was suspected in student illness.

inside

Professor Philip A. Sharp shares 1988 Lasker Award. Page 2.

REM's latest album continues fine tradition of original music. Page 6.

Beth Soll and Company perform *A Shaker Dance*. Page 7.

Sharp wins Lasker award

By Annabelle Boyd

Phillip A. Sharp, Professor of the Department of Biology and Director of the Cancer Research Center at MIT, will share the 1988 Albert Lasker Basic Medical Research Award. In the 44 year history of the award, 46 winners have subsequently won the Nobel Prize.

Sharp's citation read in part, "for his remarkable discoveries and brilliant analysis of the mechanism of RNA splicing . . . The processing activities of RNA are so fundamental to life that no area of medicine or biology will be untouched by the implications of Dr. Sharp's research."

In 1977 Sharp discovered that after RNA, or ribonucleic acid, is copied from DNA, or deoxyribonucleic acid, meaningless segments of genetic material called "introns" are spliced out. The meaningful pieces of genetic material are then spliced together to command a cell to make the proteins essential to maintain life.

In addition to his studies of RNA splicing, Sharp developed what is now the most widely used method of RNA mapping, also credited in the Lasker award.

Sharp's award comes two weeks after his receipt of the prestigious 1988 Horwitz Prize, which he shared with Professor

Thomas R. Cech of the University of Colorado at Boulder. He also shares the 1988 Lasker award with Dr. Cech.

Sharp and Cech will share the \$15,000 honorarium for this year's Lasker award. Individually, the winners will also receive a citation and a statuette of the Winged Victory of Samothrace, the Lasker Foundation's traditional symbol of man's victory over premature disability, death, and disease.

Last year's co-recipient of the Lasker award, Professor Susumu Tonegawa of the Department of Biology, won the Nobel Prize the same year.

Few students minor in HASS fields

(Continued from page 1)

Spear said. Changing popularity and the effect a minor might have on the degree program in the particular school will be two important elements to keep track of, she added.

Since minors represent a "middle step" between concentration and degree, Spear anticipates that the program will be "very popular" and "will get more people involved, more deeply, in humanities."

Already three more fields of study — Asian studies, Theatre/

Arts and Urban Studies — have been suggested by students to begin minors. The next step is encouraging faculty to submit proposals to the Committee on the Minor Program, Spear said.

Students must apply for a HASS minor two full terms before receiving the SB degree. Only one minor is allowed per major and the junior-senior pass/fail option cannot be used to fulfill the minor. Also, majors in Courses XXI, XXI-E and XXI-S may not minor in the same field as their major.

Of the six required subjects, one can satisfy the HASS Distribution requirement and five can count toward satisfaction of the eight subject Institute HASS requirement.



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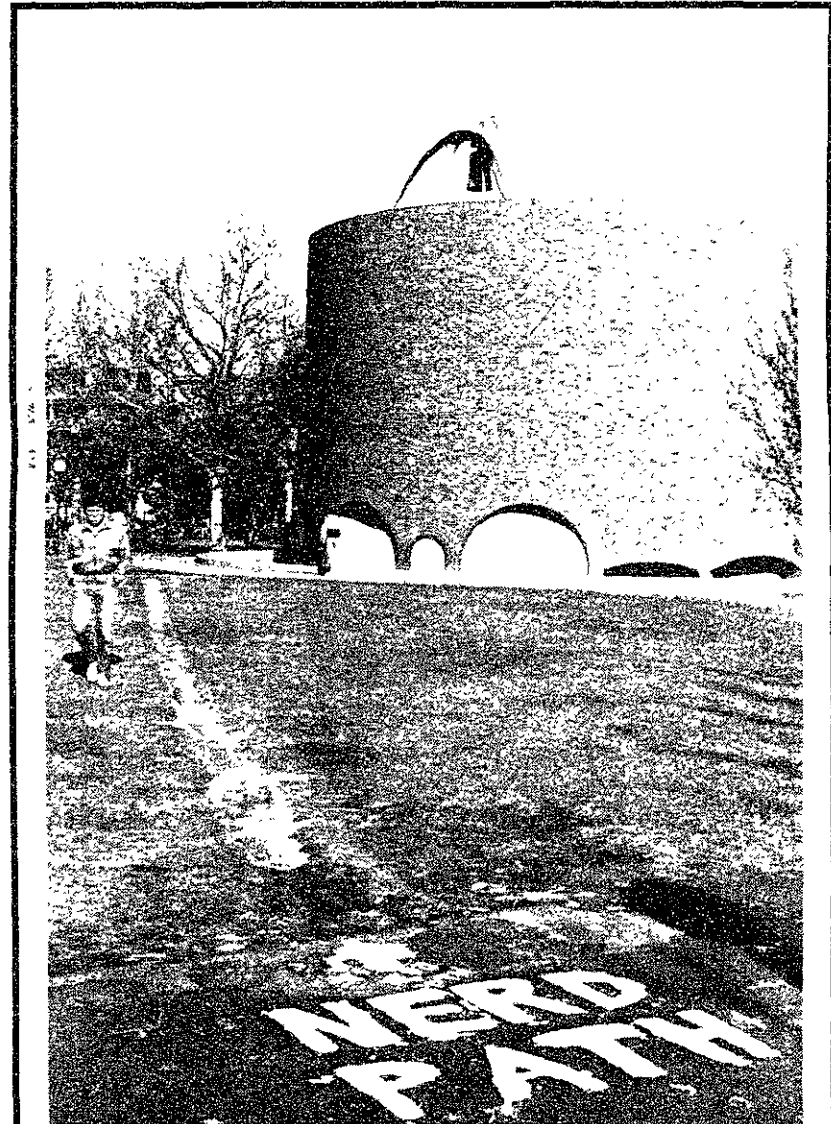
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INFORMATION & RESERVATIONS 253-6294



Ken Church/The Tech
 After MIT attempted to fertilize the "nerd path" across Kresge Oval hackers proceeded to place an "official" label on the nearby cement.

AIM HIGH

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4:00 PM

9-150

INFORMAL SUPPER AND DISCUSSION TO FOLLOW

news roundup

from the associated press wire

World

Bhutto claims victory in Pakistan elections

In Pakistan, Benazir Bhutto appears on her to becoming the first woman to rule a Moslem nation. Her Populist Party has won the country's first free elections since a coup ousted her father 11 years ago. Bhutto is expressing confidence that she can form a majority coalition. She said she would begin coalition talks today.

Palestinians celebrate in the occupied territories

Israel has eased restrictions in the occupied territories designed to prevent celebrations of a Palestinian declaration of independence from becoming violent. But hospital officials say soldiers wounded at least 27 Palestinians during street clashes yesterday. They say a nine-year-old boy and a 14-year-old girl are in critical condition.

Unrest continues in Soviet Union

Rumblings of independence continue in the Baltic republics of Estonia and Lithuania. The Kremlin has summoned Estonian leaders to Moscow to discuss Wednesday's declaration of sovereignty, in which the republic claimed independence from the Soviet Union in all areas except defense and foreign policy. The Lithuanian parliament is considering a similar measure.

Thatcher sees encouraging signs in the Middle East

British Prime Minister Margaret Thatcher said that recent policy statements by the Palestinian Liberation Organization offer "signs of hope" for peace in the Middle East. Thatcher said that the indications of PLO flexibility should be encouraged, or there will not be further progress. Thatcher made her comments before ending her two-day visit to Washington.

Sports

Bird sidelined for three months

Boston Celtics all-star forward Larry Bird will be sidelined at least three months after deciding to undergo surgery on both heels. Bird is suffering from bone spurs which in turn have irritated both achilles tendons. At present, Boston is 3-4, the worst start for the team since Bird joined the Celtics in the 1979-80 season. In his previous nine seasons, Bird missed a total of only 27 regular-season games.

Indiana Pacers seek new head coach

Jack Ramsay resigned as coach of the Indiana Pacers yesterday. Saying "it was not enjoyable anymore" Ramsay ended 21 years on an NBA bench. Ramsay, whose Pacers are 0-7 this year, has coached a record 1,647 games.

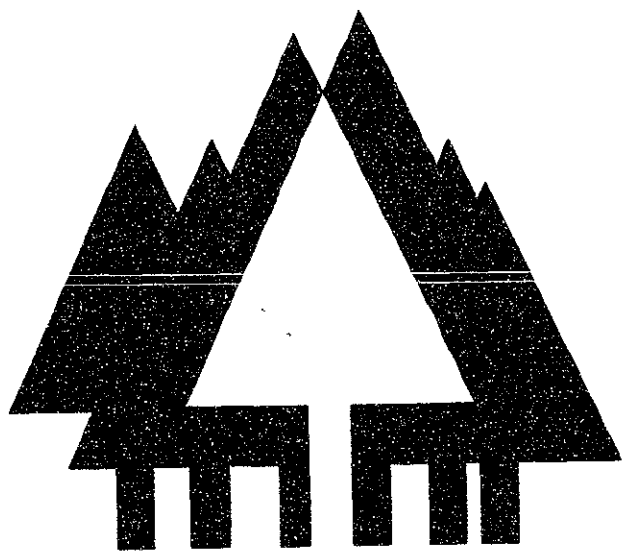
Assistant coaches Mel Daniels and Dave Twardzik will run the club for the next few days. The Pacers hope to name a new coach early next week.

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5 - 7 p.m.
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and other company representatives will speak on opportunities for Engineering Students
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"Nightmare on F street" continues in Sacramento

The landlady suspected of killing seven elderly tenants at her boardinghouse in Sacramento, CA, still claims she is innocent. Dorothea Montalvo Puente told Sacramento television station KCRA that she did cash some social security checks belonging to the dead tenants, but did not kill them. The bodies of seven people have been found buried in the yard of her boardinghouse. Puente, who was arrested Wednesday night in Los Angeles, has been charged with one count of murder.

Housing starts show big rise in October

The Commerce Department announced yesterday that housing starts jumped by 7.2 percent in October. This result is drawing mixed reviews from economic analysts. While many agree that the economy is still strong, some worry that too much growth could put a strain on manufacturers, which could lead to shortages and higher prices. The federal reserve has been inching up interest rates in an effort to stabilize growth.

Depression and Alzheimer's share common links

Researchers reported yesterday that a study on Alzheimer's patients may offer clues to depression, one of the most common mental health problems. Writing in *The Archives of Neurology*, the scientists said that depressed Alzheimer's victims showed deterioration in the brain stem. That is the part of the brain that produces neurotransmitters, chemicals believed to be necessary to keep people free of depression.

US Naval Academy apologizes for snatching Yale cheerleader

The "capturing" of a Yale University cheerleader has led to a reported apology from the commandant of the US Naval Academy. An Academy spokesman said the apology is contained in a personal letter sent to the captain of the Yale cheerleading team. Team member Kim Reeder had complained that she was bruised, scratched, and fondled when she was carried into the bleachers by midshipmen during a football game last month.

New York dials the universe

New Yorkers got a unique opportunity yesterday to direct-dial the rest of the universe. AT&T set up a camera and microphone outside its Manhattan headquarters and began recording videotaped messages that will be beamed via satellite into outer space between Thanksgiving and New Year's Day.

Bush chooses Sununu as chief of staff

New Hampshire Governor John Sununu '61 said he will finish out his term before going to the White House to take the job as George Bush's Chief of Staff. Sununu's tenure as Governor runs through Jan. 5. The president-elect said Sununu's background, which includes experience as an engineer and a university professor, will "bring a refreshing new perspective" to the job of White House chief of staff. Bush passed over his current chief of staff, Craig Fuller, who said he will now return to the private sector.

Some American Jewish leaders are expressing their reservations about having Sununu as the chief of staff. Sununu, who is partially of Arab descent, was the only Governor not to back a statement denouncing a United Nations resolution equating Zionism with racism. American Jewish Congress Spokesman Steve Silbiger said his group is "very troubled" by the appointment.

Bush also hand-picked his campaign manager, Lee Atwater, to become chairman of the Republican national committee. The selection is expected to be ratified when the committee meets in January, two days before Bush's inauguration.

Iraqi diplomat dismissed from US

The United States is kicking out a diplomat from Iraq. The State Department says the unidentified Iraqi is being expelled in retaliation for Baghdad's expulsion of an American diplomat. The Iraqis say Heywood Rankin made an unauthorized trip to the North, home of the Kurd minority. US officials say Rankin, head of the embassy's political section, had received Iraqi approval for the trip.

Weather

Novemberish!

High pressure will build from the north and west over the weekend providing all of New England with sunny, but cool weather on Saturday. Low pressure will approach the area Sunday, bringing with it clouds and rain. The highest peaks of far northern New England might even see some snow when the precipitation begins.

Today: Mostly sunny, breezy and cooler. Winds northwest 10-15 mph. High 54°F.

Tonight: Clear and chilly. Winds northwest 5-10 mph. Low 34-37°F

Saturday: Sunny and a bit cooler with a few high clouds arriving at night. Winds west-northwest 5 mph. High 47-51°F. Low 40°F.

Sunday: Becoming mostly cloudy with rain arriving from the west and south. High 47-52°F. Low around 40°F.

Forecast by Michael C. Morgan

Compiled by Prabhat Mehta and Darrel Tarasewicz

★ ATTENTION !!! ★

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You can also come to the Dean for Student Affairs Office, Room 7-139 or call x3-4051 for more information and an application.

Application deadline is December 30, 1988.

NOTE: SPRING '89 FRENCH HOUSE OPENING
AVAILABLE — APPLY BY DECEMBER 15.

opinion

feedback

Greeks face double standard

To the Editor:

The photograph of Craig Clearman chained to a keg on page two of the Nov. 15 issue of *The Tech* was amusing at the very least. At the same time it offers a bit of commentary about the different ways fraternity members and dormitory members are regarded on this campus and on others around the nation.

If that picture on page two was a pledge of any fraternity on this campus, and the "kegging" was done by any member of his fraternity, it is highly probable that someone would have been brought up on hazing or harassment charges by the time the next issue of *The Tech* hit the presses. The subsequent investigation and Committee on Discipline hearing would have been the talk of the MIT community. After the fraternity was either put on probation, was de-chartered or had its officers suspended, the Greek system here at MIT would be in a "hazing" panic, unable to decide

if it's all right to ask anything of their pledges.

Why is it that dormitory residents are permitted to partake in "fun" activities such as "keggings" and a scandal would clearly result if fraternity members were involved? Why is it that Next House, as they did on a party poster a few weeks ago, can advertise "Long Island Ice Teas" as the beverage of choice for their social events? Any fraternity's poster must be free of advertising alcohol of any kind (for that matter, those of us in Boston aren't allowed to even legally buy alcohol in any quantity). Why is it that the Middlebury college student body will decide in March whether or not to "keep" their Greek system? Why is it that in movies such as *The Accused* fraternity men are depicted as rapists and women-haters? It is because in America we have recently decided that "fraternity-bashing" is an acceptable national pastime.

How does "fraternity-bashing" differ from other, less subtle forms of prejudice? It differs little. "Fraternity-bashing" is unfounded, as are most forms of discriminatory behavior. It is damaging to the reputation of the accused fraternities and generates bad feelings between Greeks and non-Greeks. Finally, "fraternity-bashing" and all other prejudicial activities propagate. After people see one group decimated by slander, they continue on to the next group they don't understand, and destroy it as well.

The double standards of behavior that exist for Greeks and non-Greeks are getting both more severe and more entrenched in academic communities nationwide. If the American fraternity system survives this current bout with the "bashers," hopefully it will be able to maintain its effectiveness as a training ground for America's future leaders.

Howard Zolla '89



"The results of the latest exit poll: 95% of the people moving out of the country say they're terrified Quayle's going to be our next vice president..."

The Tech

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Turkey works to end rights abuses

To the Editor:

I am writing to express my thoughts on Richard Koch's letter [A] does not attack dignity of Turkish people, Nov. 15] about a recent talk titled "Human Rights in Turkey." First, I must mention that I was not present in this talk. Therefore, my views will be based on general facts and on the information provided by Koch.

I am a firm believer in the contribution of international organizations, such as Amnesty International, to the protection of human rights and dignity of the people of the world. I agree with Koch that they don't discriminate against politics, religion, race, etc. Therefore when Amnesty International claims that there are human rights violations in a country, Turkey or the Soviet Union or the United States, I can hardly find any reason to suspect the truth of his claim.

There is one undisputable fact in the political history of the world. When military rules a country, human rights are violated in that country. There is torture to the prisoners of thought,

there is pressure and censorship imposed on press, there are limitations on criticism, and so goes the list. You cannot find a single exception to this fact. It happened in Greece in 1967, in Chile in 1973, in Argentina, Pakistan and many other countries. And it happened in Turkey which was under military rule in 1980-1983 period. I, as a Turkish citizen, regard these years as a dark page in our political history. And I see no reason to hide it from the world. On the contrary, the people of the world, and most importantly we the Turkish, must review and try to understand what happened in these years. And we should thank international organizations who did not turn their heads away from our country and alleviated the damage.

In my opinion, things have improved since 1983, the year the country restored democracy. But of course, nobody can claim that the situation is perfect today. It takes three decades to heal the wounds of three years. You cannot switch the law enforcement

from an oppressive one to a humane one in a flash. Nor can you erase the bitter memories from the minds of people. It takes time.

The important things to realize are: a) the situation has improved dramatically and will continue to do so as the democracy strengthens its base, b) the source of evil is the suspension of democracy.

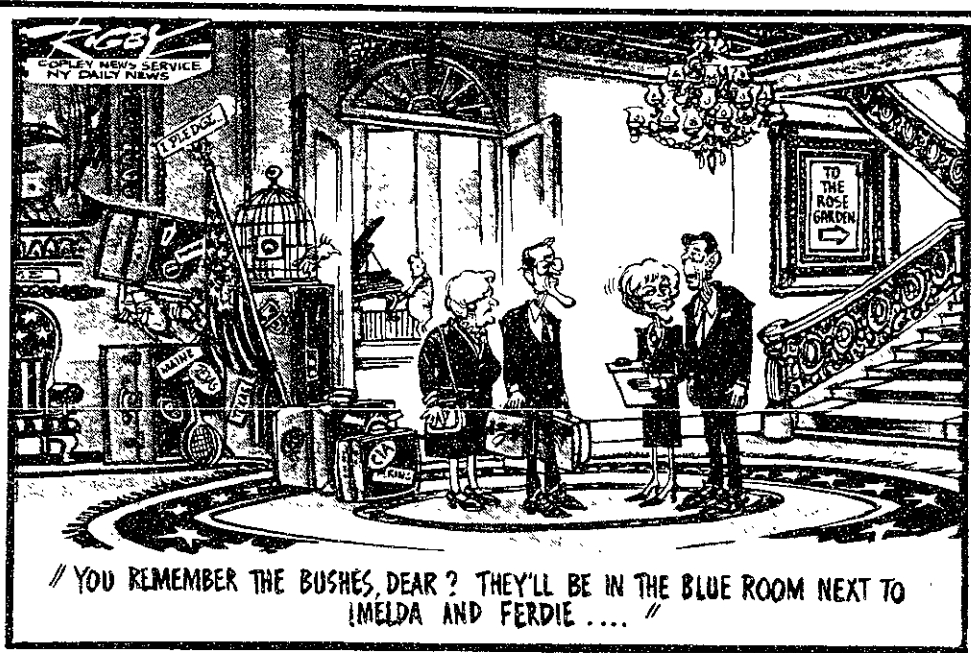
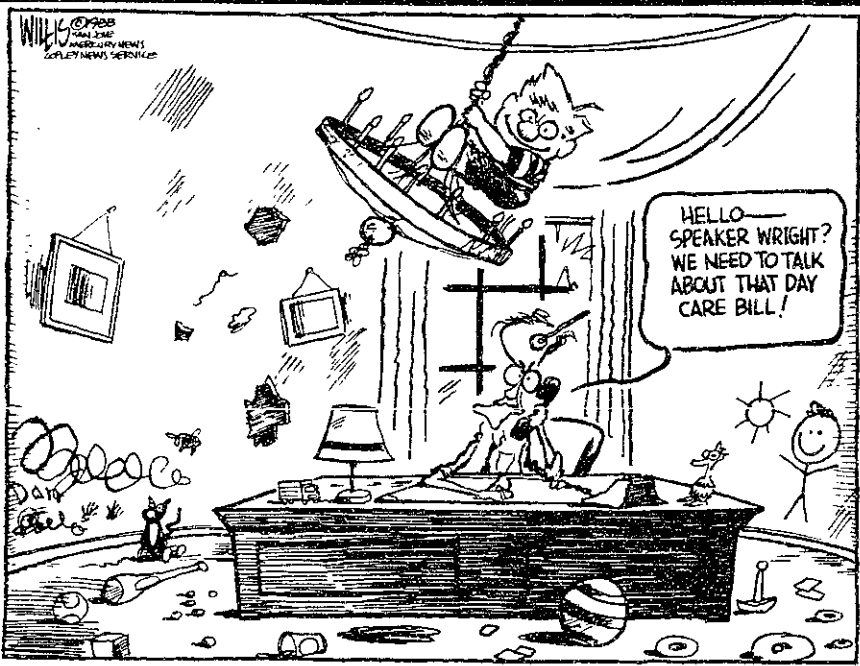
As long as we deduce the right lesson and we believe in democracy and oppose its enemies, including the ones acting in its name, we will promote the human rights.

In conclusion, I deeply appreciate the efforts of Amnesty International to protect human rights in my country and in the world. I, and I believe the majority of the Turkish people, don't get offended when people speak out for the good of ourselves. Thank you Richard Koch and countless others, for giving us a hand in our difficult times. The people of Turkey will engrave your names in their hearts!

Murat Azizoglu G



opinion



TCA Thanksgiving Day Bus

The TCA Thanksgiving Day Bus to New York will not run this year due to the lack of a reliable and reasonably priced bus company.

If you have any questions, please call TCA — 253-4885.

Fourth in a series.

The foundations of creativity.

The purpose of education is to develop basic thinking skills and to obtain a basis of knowledge in our chosen field. This provides the foundation for problem solving abilities across a range of disciplines.

However, development of better solutions to challenging problems requires dimensions beyond basic thinking skills and knowledge of the field; it requires creativity in conception and in approach.

The ability to be "creative" is often regarded with a sense of mystery and apprehension. Sometimes it is considered the exclusive purview of artists or others with the "right" aptitudes.

Of the many studies of creativity there is one common conclusion: if we give creativity enough attention, we get better at it. This suggests that creativity is a challenge like any other, a "problem" to be solved. It also suggests that, as with any other challenge, our attitude towards it, our desire for a solution, and our belief in the intrinsic worth of the task are the most important ingredients for success.

The principal obstacle to achieving creative breakthroughs is a premature conclusion that a better solution is not possible. For a "creative" solution is by definition one that is different from those that have preceded it and one that often runs counter to accepted knowledge.

To overcome this obstacle we need to add to our basic thinking skills and technical foundation the following elements of attitude:

1. A strong desire for a creative breakthrough.
2. Confidence in our ability.
3. An expectation that many false starts may be necessary.
4. Sufficient immersion in the problem to engage all our faculties.
5. A willingness to pursue solutions until a breakthrough is achieved.
6. Analysis of each attempt to aid in the development of insight.

In those cases where a task appears routine, we may also need to intentionally "spark" the creative process. We do this simply by asking how the task can be done better, for "better" implies a different approach, which in turn requires creativity.

There are, of course, other considerations. Especially important are the environment within which we work and the caliber of our associates. As with every other part of the problem solving process, interaction with capable associates can be an important catalyst.

However, most important is the awareness that the foundations for creativity rest inward with our attitudes. This includes a recognition that superior creativity is something we must intensely desire and that success does not come without effort and many false starts.

During our education, we usually are faced with solving problems that have two characteristics: 1) we know that a solution exists; 2) we know that the solutions can be obtained with the techniques under study. When we begin work, these conditions do not hold, and yet we face the challenge of finding solutions. If we are aware of the foundations of creativity during our education we can better prepare ourselves for this challenge.



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Directions: For the following question, select the best answer choice provided.

1. Only if we know human nature can we know the nature of the true good for human beings. And only if we know the nature of the true good for human beings can we arrive at an idea of the truly just society. Thus, if we know human nature and the nature of the good for human beings, we can arrive at an idea of the truly just society.

Which of the following points out a potential flaw in the reasoning above?

- (A) What one human being thinks is good might well be something that another human being thinks is not good.
- (B) Many people have arrived at ideas of the just society, and all of them have been slightly different.
- (C) It is quite possible to know human nature without in any way being able to know what is the good for human beings.
- (D) Philosophers have argued for centuries over what specifically defines human nature, without coming to a general agreement.
- (E) Arriving at an idea of the just society may require more than knowledge of human nature and knowledge of the good for human beings.

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Green is REM's best and most accessible LP to date

REM
Green.
Warner Brothers.

By ALFRED ARMENDARIZ

IT'S GOING TO TAKE more than a new seven-digit contract with Warner Brothers Records to soften REM. With *Document* producer Scott Litt again behind the controls, *Green*, REM's sixth album, is their best and most accessible LP to date.

Green shows a band at the height of its musical and songwriting ability. Drummer Bill Berry, bassist Mike Mills, guitarist Peter Buck, and singer Michael Stipe create a sound on *Green* that draws styles they set down on each of their previous albums.

The album opens with the generically titled "Pop Song 89" and the quick-tempoed "Get Up." These songs, built around the guitar work of Buck, along with the raucous track "Turn You Inside-Out," do a good job of demonstrating the energy typical of REM's live shows.

In contrast, the third track, "You Are the Everything" is a beautiful ballad in the tradition of their classic "Fall On Me." Lyricist Stipe searches inside himself as he sings "Sometimes I feel like I can't even sing—I'm really scared of this world — I'm

really scared for me." "Everything" and the songs "World Leader Pretend" and the politically oriented "Orange Crush" show Stipe as inspired as ever as a songwriter and give us a rare look inside the heart of this eclectic singer.

Bassist/vocalist Mike Mills is a more obvious force on *Green* than he has been on any previous album. His background vocals and guitarwork are not as obscure as they have been in the past. A point where this is hilariously obvious is on the track "Stand" when he tries to sing background vocals as the music jumps two octaves.

Producer Litt deserves a lot of credit for the excellence of *Green*. He highlights the best of the band and still does not interfere with the unique sound that is REM. He brings out Stipe's vocals on *Green* more than ever before. And he creates a perfect blend between the vocals and music from the other three. With *Document* and *Green* to his credit, Scott Litt stands as one of the decade's most influential producers.

World-wide success is often fatal for the integrity and creativity of a good band. Especially if the success is a long time in coming. But *Green* proves that REM is capable of continuing the tradition of making unique, original music they started six years ago.



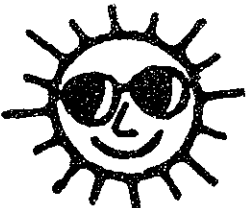
The MIT Dramashop's production *Three Provincetown Plays* opened last night in Little Kresge, featuring short student-directed plays from the Provincetown Theatre Movement. *Three Plays* continues tonight and Saturday at 8 pm, followed by a discussion and coffee hour. Admission is free. Pictured Kevin Cunningham '83 and Cheryl McCullum '89 in "Woman's Honor" by Susan Glaspell.

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ARTS

Soll & Co. explore tensions in recreation of Shaker dance

BETH SOLL AND COMPANY

Fitzgerald Theater, Cambridge Rindge and Latin School.

Friday, November 11.

By MARK ROBERTS

BETH SOLL, who is also director of the MIT Dance Workshop, and her company performed four dances under the shade of the Dance Umbrella's Fall season last weekend. Three were revivals of previous pieces, the fourth the newly commissioned *A Shaker Dance*, inspired by the history of the eighteenth century religious community that lived near here and found expression for their fervor in a life of austere discipline punctuated by ecstatic outbursts.

The subject proved a suitable one for Soll, for although there was much variety in the subjects and styles of the various dances, in all there seemed to be some concern with the tension between the freedom of the spirit in movement and its possible limitations by space or rules.

The first piece, *Persona*, for three dancers, placed tight, nervy movements by Me-

linda Sullivan and Phillip Karg within a geometrically bounded space from which the dancers could stare out into the distance but not escape. Jeffrey Pike, the third dancer, awoke into movement later, and all three seemed to strive towards a form of movement that would allow them to master the uncertainties of their bodies, which sometimes appeared to be hampered in ways that bewildered their owners.

To portray this surprise at the possibilities and limitations of the body requires technical control by the dancer, and this was evident. At one point the dancers appeared to be drawn upwards from above as they lay on their sides, an exhilarating illusion that testified to their skill.

Prologue, which followed, was a wonderful dance, a solo by Soll herself. It started to the vibrant music of Corelli, to which a strange figure, part simpleton in a smock, part witch casting her spells, darted on and began to spring and twirl with an exhilarating abandon. Working from a foundation of technical excellence, Soll's piece was particularly effective because it trod so delicately between different emotions, suggesting so many things, but always skipping one step ahead with a wit

that allowed the dancer to challenge the audience to make of it what they wanted.

One at first had the impression that we were spying on an intensely private performance; the delight of a slightly demented joker at the music and her uninhibited, almost naive response to it. But then, with her back to the audience, Soll suddenly turned her head over her shoulder to fix them with a knowing, conspiratorial gaze. This dancing fool was very well aware of being watched, and aware that her strange repetitions of movements that seemed to have such method in their madness were intriguing those watching.

This seemed to encapsulate so much of the delight of dance, starting in a musical surge, but then moving on, abandoning music to leave just a figure, dramatically cross-lit on the empty stage, exploring movements in the concentration of silence.

The third piece also originated as a solo by Soll, but in this production was danced by Melinda Sullivan. *Masque: Attempts to Fly* again achieved considerable beauty by leavening allusive scenes that took place in a charmed world not quite our own with a wit that reached to the audience beyond. Sullivan used a succession of different

forms of movement and props to attempt to fly — from flapping the arms to bouncing on a trampoline. Other props were used to good effect: a mask that turned Sullivan into a skipping child or puckish satyr, or a giant moon face which she wore as a costume at one point. Again, there would be the occasional stare straight at the audience to confound any complacency, here with an element of flirtation that went well with the childish stature of Sullivan, which was emphasized by setting tall, thin Lodi McClellan on stage in the role of a statuesque mentor.

A Shaker Dance itself honed the concern with ritualistic movement into something more overtly menacing, with the looming score of John Adams' *Shaker Loops* as accompaniment. Soll took a role a little apart from the rest of the company, dressed in black and hurrying with jutting neck around the perimeter of the elegant Shaker set by Katherine Finkelpearl, as though to limit the directions in which the sporadic, obsessive energies of the dancers might take them. It was a thrilling climax to a full evening.

Flying K's bring sparkle to Strand's 70th celebration

FLYING KARAMAZOV BROTHERS

At the Strand Theater, Dorchester.

November 12 and 13.

By MICHAEL J. GARRISON

THE STRAND THEATER CELEBRATED its 70th anniversary last weekend in a style which reflected the Strand itself — a bit of grand old class and a bit of modern inventiveness. Friday starred legendary blues and jazz singer Cab Calloway, a concert that I regretted missing very much. But Saturday and Sunday featured the "new vaudeville" juggling/comedy/theater group known as the Flying Karamazov Brothers, and they alone were definitely worth waiting around 70 years for.

Most people can't really stand to watch jugglers for more than about 15 minutes, but that's because most jugglers think that they should be trying to juggle. The Flying Ks understand that they are a bunch of remarkable jugglers who are trying to entertain an audience, and they'll do just about anything to accomplish that. I mean, just how many acts can dance about and juggle wonderfully while singing "We are the Very Model of a Modern Vaudeville Juggling Troupe"? Between singing (badly), juggling (fantastically), punning (horribly), and clowning around (lovably), they managed to charm and involve an audience which cheered and laughed along for about two hours.

The Brothers are Dmitri, Smerdyakov, Ivan, and Fyodor Karamazov (Paul David Magid, Sam Williams, Howard Jay Patterson, and Timothy Furst). From their real names it is obvious they are neither brothers nor Eastern Europeans — they formed their troupe on the campus of UC Santa Cruz and now live near Seattle. While rising in fame and popularity they spent several years on the streets and in the fairs up and down the West Coast. Eventually they made it to Hollywood (*Jewel of the Nile*), Broadway, and toured extensively with their shows *Juggling and Cheap Theatrics*, *Juggle and Hyde*, and *From the Closet of Dr. Karamazov*. Last summer they starred in and coproduced a Lincoln Center production of Shakespeare's *Comedy of Errors*, which was broadcast live on PBS.

More recently, former Brother Alyosha (Randy Nelson) retired to be able to spend more time with his family. This was undoubtedly one of the reasons they decided to create their new show, called *Club*, which they performed at the Strand.

The show opened (to the sound of nothing but swishing clubs and catching hands) with a demanding and impressive display of four-man team juggling which the Flying Ks call the square dance. This, however, turned out to be a sort of teaser, and the rest of the show purported to be a history of juggling, from the early (and easy) days to today.

"In the beginning there was nothing," said Dmitri, standing alone on the stage. "Then there was light. There was still nothing, but at least you could see it." Then (you knew it all along) there was juggling. But it was simple, only one man and

three clubs.

Dmitri wanted to make it more exciting, but since Ivan forbid him to add any clubs ("once you get four, then you need five, and six . . .") they added more people. First it was Ivan. He and Dmitri explained the Karamazov passing system, which consists of singles (clubs that spin once on their way between jugglers), doubles, triples, fish (clubs that don't spin), and Beowulfs (clubs that spin backwards). The audience was duly impressed with, but slightly bored by, the juggling display — until Dmitri slyly added that there was a sound associated with each of the passes.

interrupted the history of juggling — by proposing the Gamble. This Karamazov tradition (formerly known as the Challenge) pits the champion (Ivan) against the audience. The audience is encouraged to bring anything up to the stage — as long as it weighs more than an ounce, less than 10 pounds, and smaller than a breadbox. Then the champion has to juggle three of the offerings, which are chosen by audience applause. He has three chances to juggle them for a count of ten. Victory brings the coveted standing ovation, but the agony of defeat tastes a lot like cream pie.



"No, no," Ivan replied, "those are so silly. The audience doesn't want to hear them." But, of course, we did, and a routine juggling show suddenly became an entertaining display of sound, movement, humor, and zest.

"Part three," announced Ivan, was to add music to the juggling. "We will now attempt to juggle, play the harmonica, play the xylophone, dance, sing, and chew hardened day-old bubble gum, all at the same time!" As they rolled out the xylophone and strapped harmonicas to their faces, Dmitri turned towards the audience and remarked, "This trick is so difficult we had to grow extra brain hemispheres in order to do it. We keep them in our stupid hats." They slipped them on, (and later offered them for sale in the lobby.) Whether or not they utilized extra brain power, they certainly amazed the crowd by doing everything they had promised and more.

Suddenly, their old juggling professor (Ivan, I think) walked out on the stage and

Sunday's audience came prepared with (in no particular order): a birthday cake with lighted candles, a ½ gallon of milk, a plunger, a pink lawn flamingo, a doll that laughs diabolically when hit, an umbrella, a penguin doll on skis, a hanging plant, a Tupperware container (with no lid) full of spaghetti, and some water balloons. After quite a bit of clowning around and bad jokes (many involving the "Abuse-it" doll), the audience finally decided on its gauntlet — the cake, the plant, and the cold spaghetti.

Ivan stepped through the curtain and his face fell. "You had better bring me the official apron of the 1984 Olympics," he told Dmitri. The apron turned out to be a good move, since each of the three tried ended either in flying spaghetti or falling cake. Fyodor, who never speaks on stage, served up the dessert; but the audience awarded Ivan a standing ovation regardless.

Afterwards the stage looked like Hurri-

cane Joan had passed by, and the show went into one of its few slow moments. A whole routine about an animal trainer who paraded his "invisible killer fireflies" fell flat. But *Club* is a new show, and I assume it will be fine-tuned as the Ks tour.

After the short intermission, the Ks gave us a short jam session of drunks juggling bottles on garbage can lids. Which neatly faded into a Smerdyakov portrayal of Sam Spade, working on the case of the "Maltese Flagon." The stage darkened, and in a voice which sounded just like a guy named Smerdyakov Karamazov imitating Humphrey Bogart, he spoke to the audience: "I remember when I first saw the Flagon. It was in Odessa, back in '27. '27 was before, they had sound, so nobody could talk and they all communicated with music. It was in a small antique store, and some punk was about to rearrange it over the owner's head. . . ."

The stage lights came up, and on walked Dmitri wearing a skull and crossbones T-shirt, accompanied by a wail of electric guitars. Ivan the shopowner and Fyodor his assistant formed the balance of a quartet which (each with his own music) pantomimed a skit about the assistant's desire to stack all of the bottles in the store (including the Flagon) on his nose. Again, this is probably something which will be tightened up a little as the tour goes on, since it was quite disjointed.

Finally, however, they got back to the history of juggling, and brought us to the modern era. In the jugglers' version of jazz, one man (Dmitri) stood some distance away from the other three, who stood in a line. Dmitri was the feeder and, like a jazz drummer, laid down the basic rhythm to which the others improvised. While each pass had to reach Dmitri in the same amount of time, there were no rules as to what the pass was like. The jugglers threw up whatever they felt like — Beowulfs, triples, behind the back passes, or simple fish — in whatever order Dmitri decided to feed them. Like jazz music, it was clear that the performers were having a whale of a good time; and like jazz music it was a not a big deal if somebody missed a beat.

Having completed their history, the Ks ended on a typically off-beat note. "For our grand finale," announced Ivan, "modern technology has made it possible for us to make music by repeatedly bashing ourselves in the head." They donned helmets equipped with electronic pickups and radio transmitters which sent a signal backstage to a synthesizer; the result of which was that each Karamazov could make a different note by hitting his head.

Just as the finale began Dmitri turned around and said, "We always get asked: 'Sure you can play jazz, but can you do something classical?'" Quickly they slipped into the "square dance" position with which they had started the show and performed the same demanding juggling which they had already done before. But this time they played "Ode to Joy," the fourth movement from Beethoven's *Symphony No. 9* — and left the stage to the sound of one more standing ovation.

Character in 1969 story lost for simplistic message

1969

Written and directed by Ernest Thompson.
Starring Robert Downey, Jr., Kiefer Sutherland, Bruce Dern, Mariette Hartley, Winona Ryder, and Joanna Cassidy.
Opens today at the Copley Place Cinema.

By AARON MCPHERSON

WHEN ONE THINKS OF THE year 1969, one thinks of a lot of things — hippies, moon shots, the drug culture, and the generation gap, to name a few. Unfortunately, the one event of the sixties that overshadows all others is the Vietnam War, which tore America apart and destroyed all of the hope and good intentions present at the opening of the 1960s. The resulting "malaise" ultimately led to the Reagan Revolution. *1969* attempts to portray this shattering of the American Dream on a family scale, but it fails completely because Ernest Thompson forgot that character and story must come before message.

This message, for which the movie was sacrificed, is a simplistic one — "Vietnam was WRONG" — and it completely overwhelms the story. Ralph Carr (Robert Downey Jr.) and Scott Denny (Kiefer Sutherland) are two middle-class boys from Maryland who are enrolling in college to escape the draft. At the beginning, Scott is very much the tag-along younger brother: it is Ralph who introduces him to pot, free love, and radical politics. However, Ralph is unable to deal with a world which sees him only as food for the Viet Cong, flunks out of school, and has a bad acid trip at his sister's graduation. Gradually Scott begins to assume command of his own life, determined to fight the system that destroyed Ralph. He becomes romantically involved with Ralph's sister Beth (Winona Ryder), who looked to Scott for direction when she was angry at the world and unsure of her fate after graduation.

The greatest flaw of this movie is that



Kiefer Sutherland as Scott Denny and Robert Downey, Jr. as Ralph Carr



Joanna Cassidy as Ev Carr and Bruce Dern as Cliff Denny

Scott, the main character, does not develop. He starts out right, and he finishes right, with no evolution in between. He thought Vietnam was wrong, and that his older brother was an idiot for going. He turned out to be right — his brother came home wrapped in a flag. He thought drugs were bad, and was right again — his best friend self-destructed on LSD. He thought sex would be fun. Of course it was great

— clean, healthy, fun, and with no complications. He thought that his father Cliff (Bruce Dern) was a fascist pig whose blind support of Nixon's policies was the cause of everything wrong with America. At the end of the film, after having done little more than snort and puff with righteous anger, Cliff eats crow, without even a mention of Communism or the Domino Theory. Is this a sixties perspective, or that of the self-righteous eighties? A movie in

which the main character does not change, does not learn anything except that he is right and has always been right, is not a movie. It is a polemic.

None of the supporting characters are developed as real people; instead, they are enslaved by the script and forced to work for the greater glory of the message. Vietnam was WRONG — and that's it. The establishment's sole advocate, Cliff, is a blithering idiot. He isn't even sharp enough to attack the terribly superficial viewpoint that Scott regards as gospel. Is this dramatic conflict, or simply a slaughter? Cliff is a punching bag, not a person.

Similarly, the two mothers, Jessie Denny (Mariette Hartley) and Ev Carr (Joanna Cassidy), can't contradict the film's simplistic message. Torn between her son and her husband, Jessie has no philosophy of her own. She exists solely to go crazy, collapse, and side with her son. Ev is much more interesting because *her* husband is dead — she can actually have an opinion. We even have a nice scene where she and Cliff get drunk and regress to the days when life was simpler. She tries to deal with Ralph on his own level and fails; she wishes their relationship had been given time to develop.

It is surprising that the writer of *On Golden Pond*, an Academy-award winning screenplay that was all about character, turned out a film in which character is non-existent. Again, the problem is that the message is far too important. In order for characters to work, they must have free will; once the screenwriter starts controlling them, they die.

The worst thing about *1969* is that it is a lie. Vietnam was not that simple, and neither were the sixties. There are no easy answers, and when a movie tries to create one, it necessarily must fail. This film is well acted, beautifully shot, and full of interest. Unfortunately, good production values are not enough. Let's stop making movies about Vietnam, guys, and get back to making movies about *people*. Until that is done, Vietnam will never be understood.

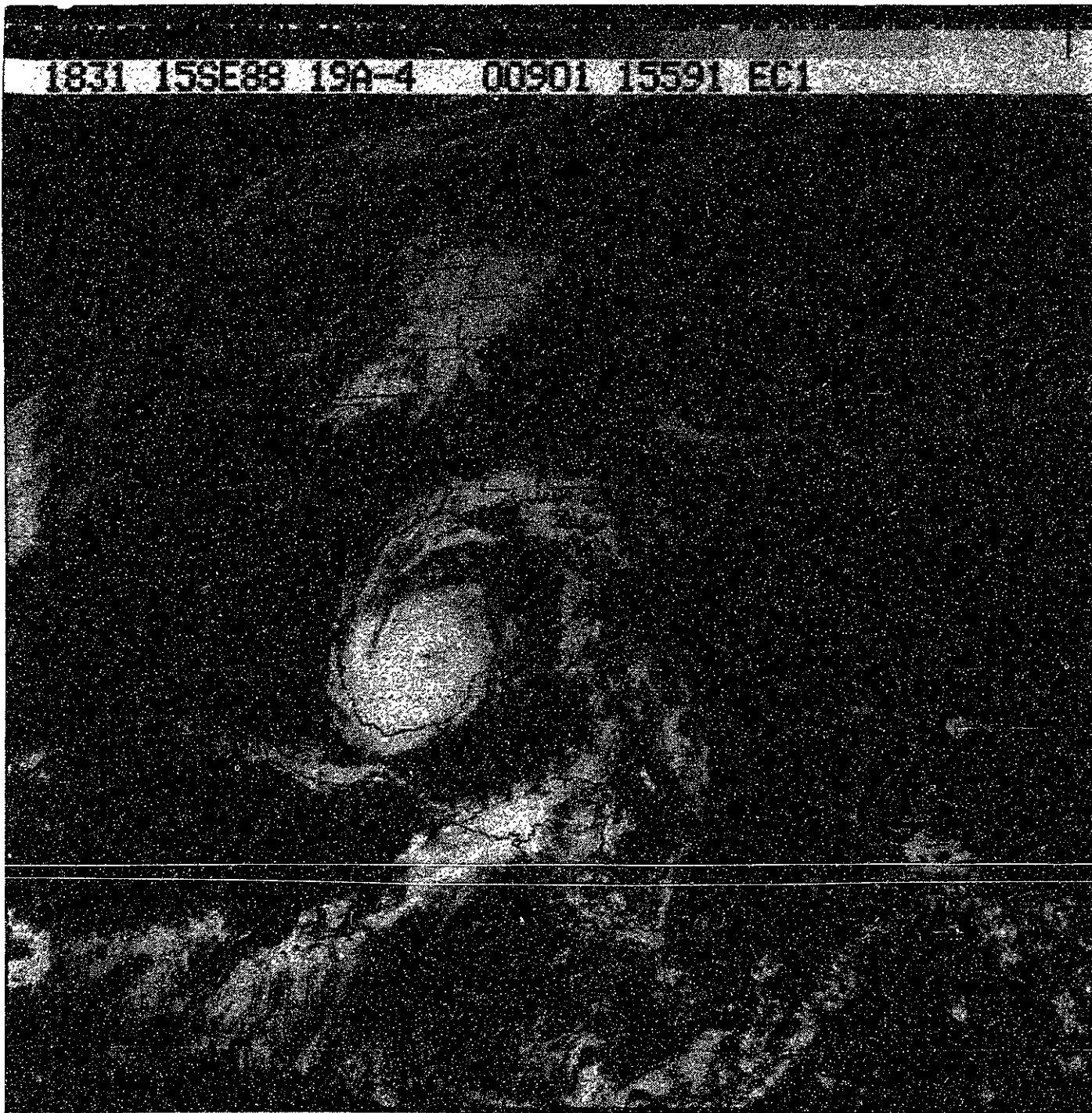


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Hurricane Gilbert

A R T S

Early music group pleasant, but not always at their best

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Old West Church, Boston, November 16.
Repeated Houghton Chapel,
Wellesley College, November 17.

By JONATHAN RICHMOND

MALCOLM BILSON, who has just finished recording an exhilarating complete cycle of the Mozart piano concertos on the fortepiano with the English Baroque Soloists conducted by John Eliot Gardiner, was in Boston Wednesday night and at Wellesley College last night in league with members of Tafelmusik, the Toronto-based early music ensemble. The program — comprising three Mozart works and one by Haydn — had its pleasures, but perhaps did not show these players at their very best.

The evening began with Mozart's *Flute Quartet in C*, K. 285b. There was certainly some flowing, pleasing playing, especially by flautist Elissa Poole, but the tempi were too slow, the effect soporific.

Bilson's first appearance was for Mozart's *Piano Sonata in A*, K. 310. His Philip Belt fortepiano did not sound too good for the first few measures; it came across initially as thin-sounding and lacking in color. But then Bilson's playing took off, and pleasure receptors responded readily to the ability afforded by the rapid sound decay on the early instrument to hear each

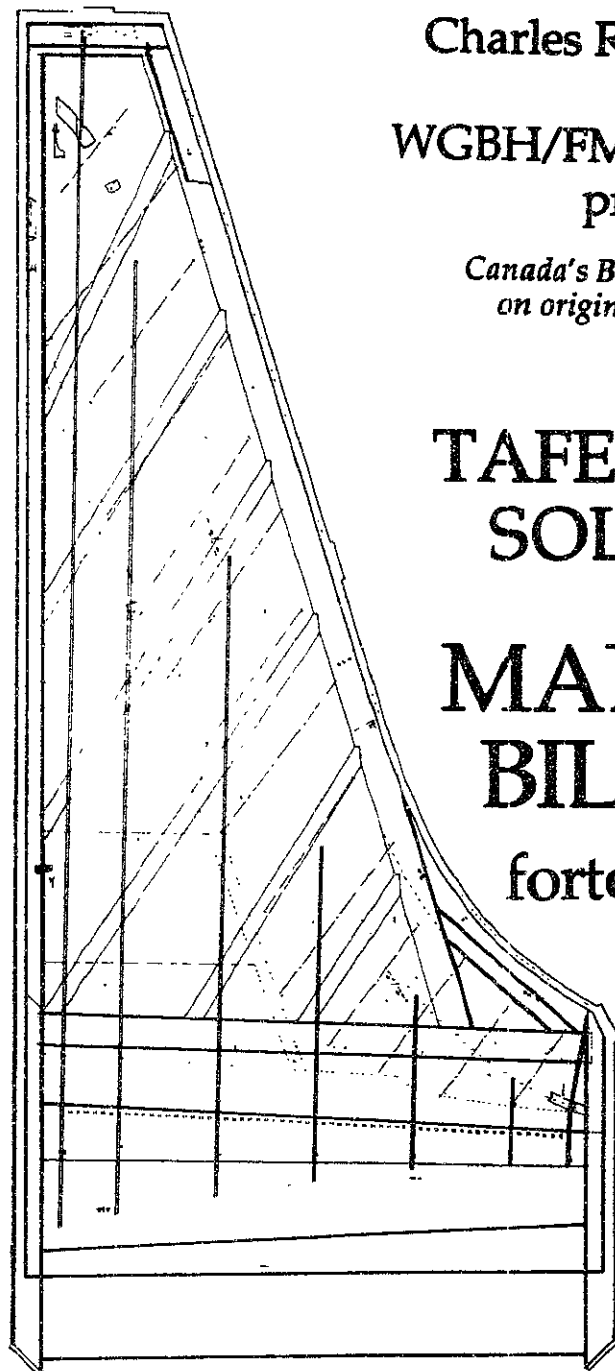
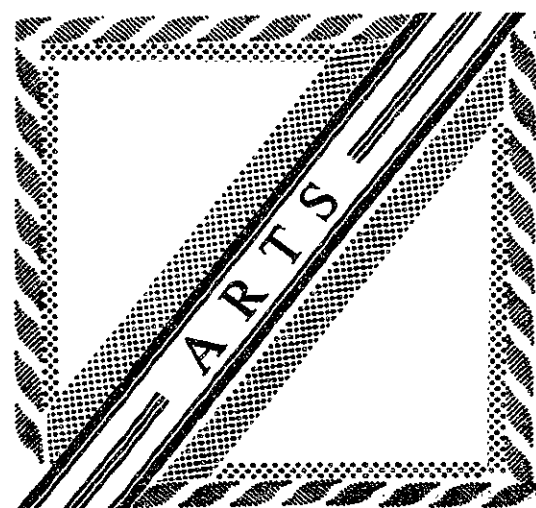
note distinctly. Bilson put on a dashing display of virtuosity in the opening movement, but played the slow movement with an endearing simplicity.

Haydn's *Trio for Flute, Piano and Cello in D*, Hob. XV:16 was next given a delightful performance. Bilson's piano opening was suspenseful, then took on a sense of playfulness, engaging in a game of cat and mouse with the other players. The clarity of his instrument was especially well suited to pulling this effect off. Tensions were well-exploited: this was not a rendition without sophistication. But the overall impression was one of charm, of Bilson having a lot of fun, together with flautist Elissa Poole and cellist Christina Mahler.

The ensemble work in the final programmed work — Mozart's *Piano Quartet in G minor*, K. 478 — did not work so well though. Bilson seemed to be playing separately from the other performers, and although their sound had an attractive transparency to it, the quartet was lacking in cohesion and therefore lacking in sparkle.

A *scherzo* by J. C. F. Bach was given as an encore; it came across as pleasant, but bland.

Malcolm Bilson's recordings of the Mozart Piano Concertos are available on the Archiv label.



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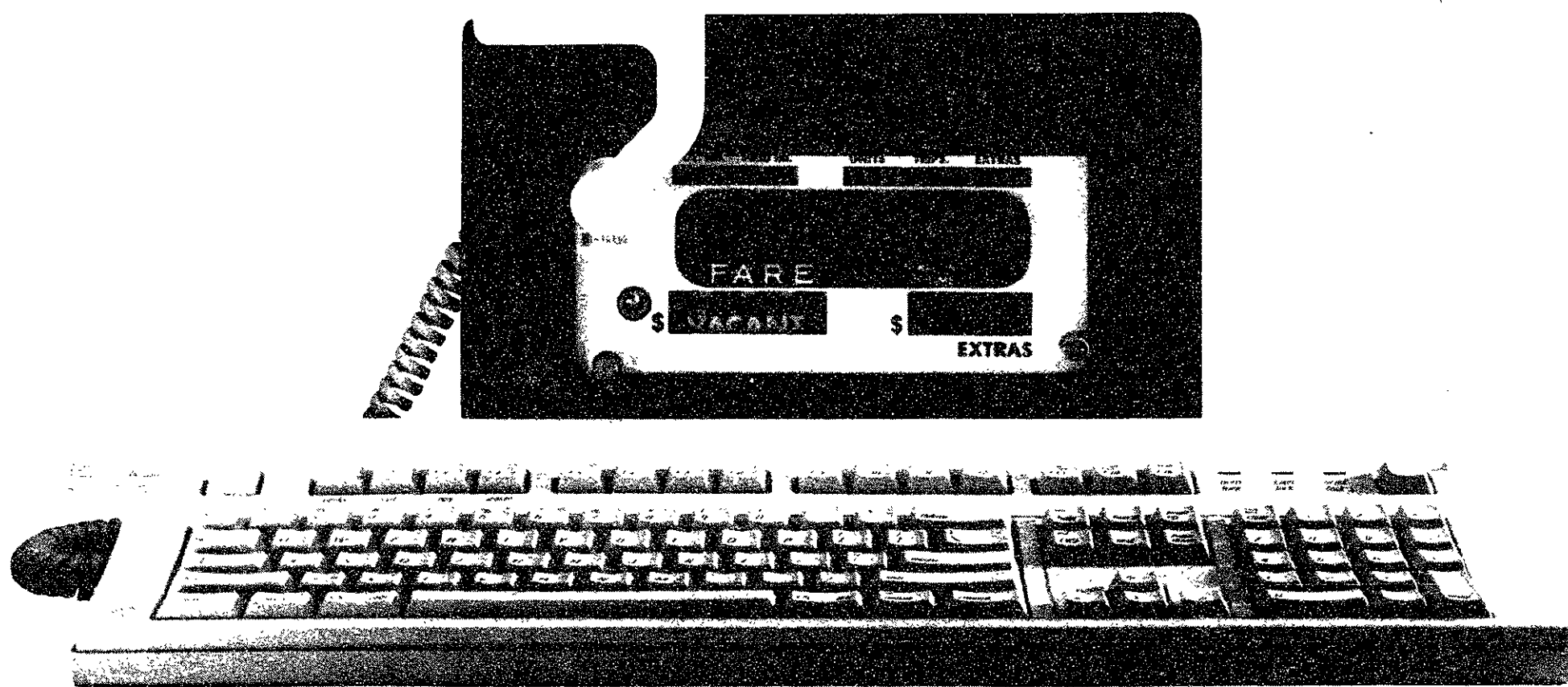
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ARTS

Subarashiki Nichiyobi resonant of Kurosawa's early works

SUBARASHIKI NICHIOBI
[ONE WONDERFUL SUNDAY]

Directed by Akira Kurosawa.
Screenplay by Keinosuke Uegusa
and Akira Kurosawa.
Starring Isao Numasaki and
Chieko Nakakita.
Plays tonight at 5:45 and 9:50 pm
at the Brattle Theater.

By MANAVENDRA K. THAKUR

IT'S A FAIRLY STANDARD PROCESS: After a film director becomes a major figure of international cinema, the director's early films become fair game for film scholars, distributors, and viewers to examine, dissect, and re-evaluate. Akira Kurosawa has been a major figure for at least thirty years, and one can't help but wonder why it has taken so long for his early films to come to light in this country. Kurosawa's *Subarashiki Nichiyobi* ["One Wonderful Sunday"] was first released in Japan way back in 1947, but it was not subtitled into English until 1981, and only now is it being premiered theatrically in this country along with other Kurosawa films from the post-war period.

What happens more often than not, though, with early films of this type is that signs of the director's growth as an artist are heavily focused on — often to the exclusion of evaluating the film as an individual work standing on its own. With regard to Kurosawa's *Subarashiki Nichiyobi*, it is important to recognize that although many of Kurosawa's trademark stylistic touches show up for the first time in his work, the film's daring experiment fails on its own merits.

The film's title refers to a certain Sunday in springtime that two young lovers spend together in Tokyo. The film begins with Yuzo (Isao Numasaki) waiting at a



Isao Numasaki and Chieko Nakakita

train station for his fiancée Masako (Chieko Nakakita). Between the two of them, they have a total of only 35 yen, and so they wander the city looking for ways to stretch their money. This is not the first such date they have spent together, and Yuzo particularly feels morose and angry about their inability to raise enough money to buy a house. (They can't get married until they have a house.) Masako, to the other, hand is full of cheer and life and humor. When they go to view a house selling for 100,000 yen — way out of their price range — Masako eagerly flits around

the house in delight. "You're a dreamer," chides Yuzo. "Be realistic. We're broke." She replies, "That's why we need dreams. I'd die without dreams."

Her sentiments lie squarely within Frank Capra-land, and indeed, it isn't too surprising to learn that Kurosawa admired Capra and other American film directors like D. W. Griffith (which may be one reason why Kurosawa is so admired in the West). Because *Subarashiki Nichiyobi* combines that Capraesque optimism with Kurosawa's unusual variant of the *shomin-geki* tradition of Japanese cinema (snapshots of ordinary people's lives), the film ends up fighting with itself. There are several pregnant moments with long pauses in the action that are quintessentially Japanese but fundamentally at odds with the Westernized expressions of hope. Still, Kurosawa can at least be praised for his willingness to experiment in this fashion.

Of far more interest is Kurosawa's cinematic style. For instance, a scene where Yuzo and Masako run through the rain to a music concert is in many ways as strikingly photographed as the much-admired "walk in the woods" sequence in *Rashomon*. There's another sequence near the end of the film where the camera closes in on the couple sitting on bench, which is accomplished not by a smooth tracking motion or zoom shot but rather by a series of fades from a long shot to a closer shot to yet an even closer shot to a medium closeup. Kurosawa used this exact same technique to magnificently convey the passage of time in *Rashomon*. And Kurosawa's mastery over the use of rain and

its sound is as complete in *Subarashiki Nichiyobi* as it would be seven years later in *The Seven Samurai*, where Kurosawa staged a staggering battle sequence with little more than a telephoto lens and a rainmaking device.

Other noteworthy techniques include Kurosawa's use of hidden cameras on actual streets while filming city scenes and Kurosawa's remarkable manipulation of music, with significant actions often beginning as the music changes key. And Kurosawa's venture into the poverty-row world of war orphans and slums prefigures his *Dodesukuden*, released in 1970.

It becomes especially clear that Kurosawa's work is an ambitious but failed experiment when Yuzo and Masako arrive at a bandshell. Yuzo decides to act out his dream of becoming a musician by conducting an invisible orchestra as Masako encourages him on. But when Yuzo falters, Kurosawa has Masako take the most unusual step of directly appealing to the film's audience for applause to help bolster Yuzo's confidence. "Help. Please. Everyone applaud. . . . Please please applaud for us. . . . Help all those poor lovers out there like us!" she cries. This scene epitomizes the fundamental contradiction of the film: a more experienced director perhaps could have made such a scene truly work, but then again, it's doubtful that a more experienced director would even attempt to employ such an unusual technique. Certainly, Kurosawa never again used it again in his later films.

In sum, these early Kurosawa films will be of interest to the casual viewer, but they will be most resonant for those more familiar with Kurosawa's later works. But the fact that these early films are being released at all is a strong reaffirmation of Kurosawa's towering reputation as well as a welcome opportunity to experience his creative genius in its flowering phase.



Beth Soll & Company. See story page 7.



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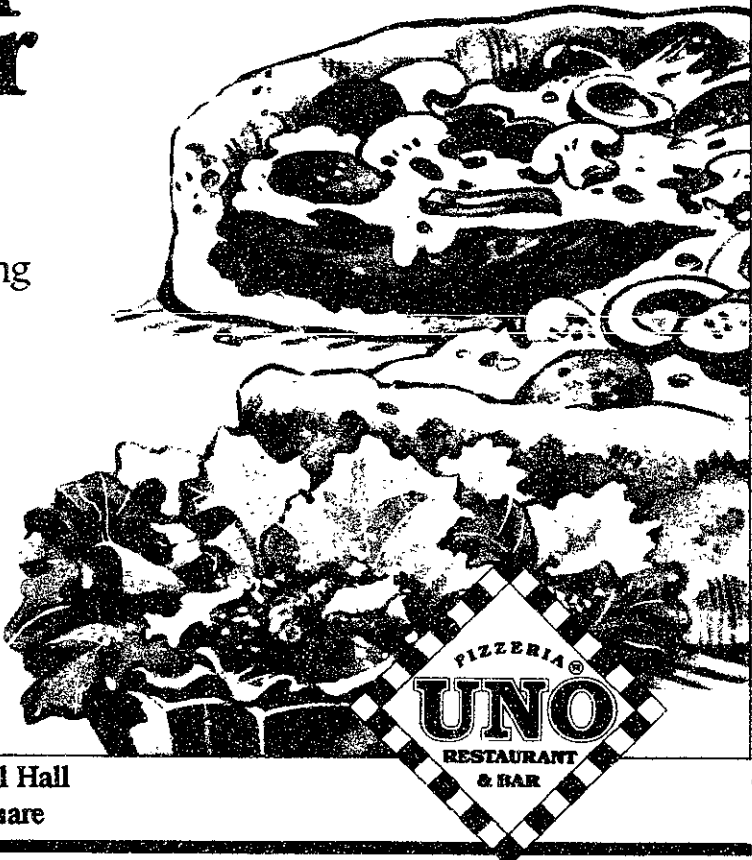
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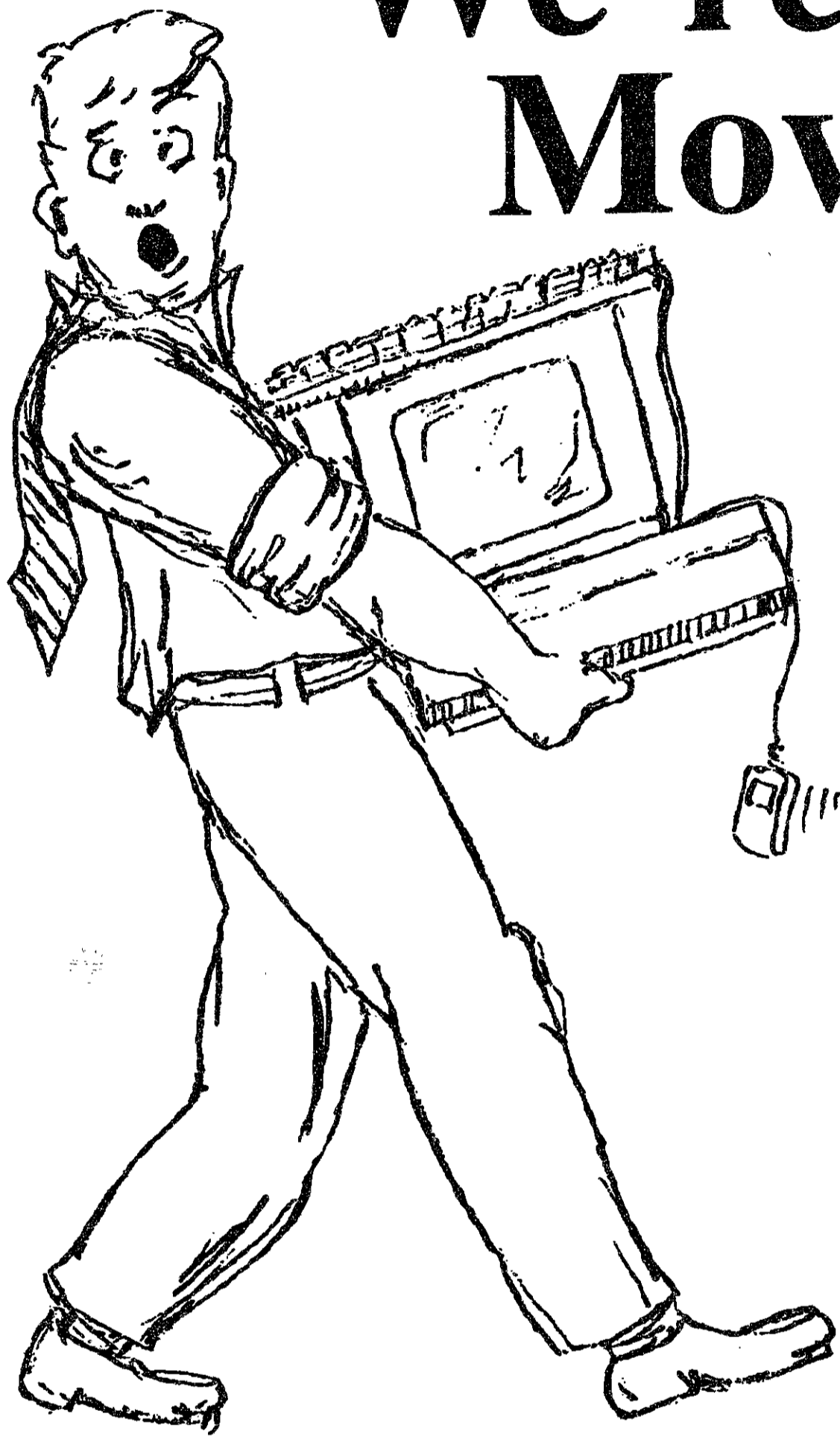
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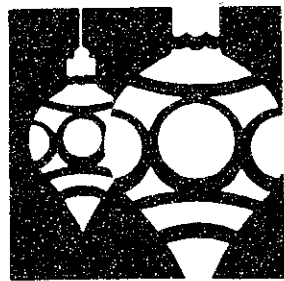


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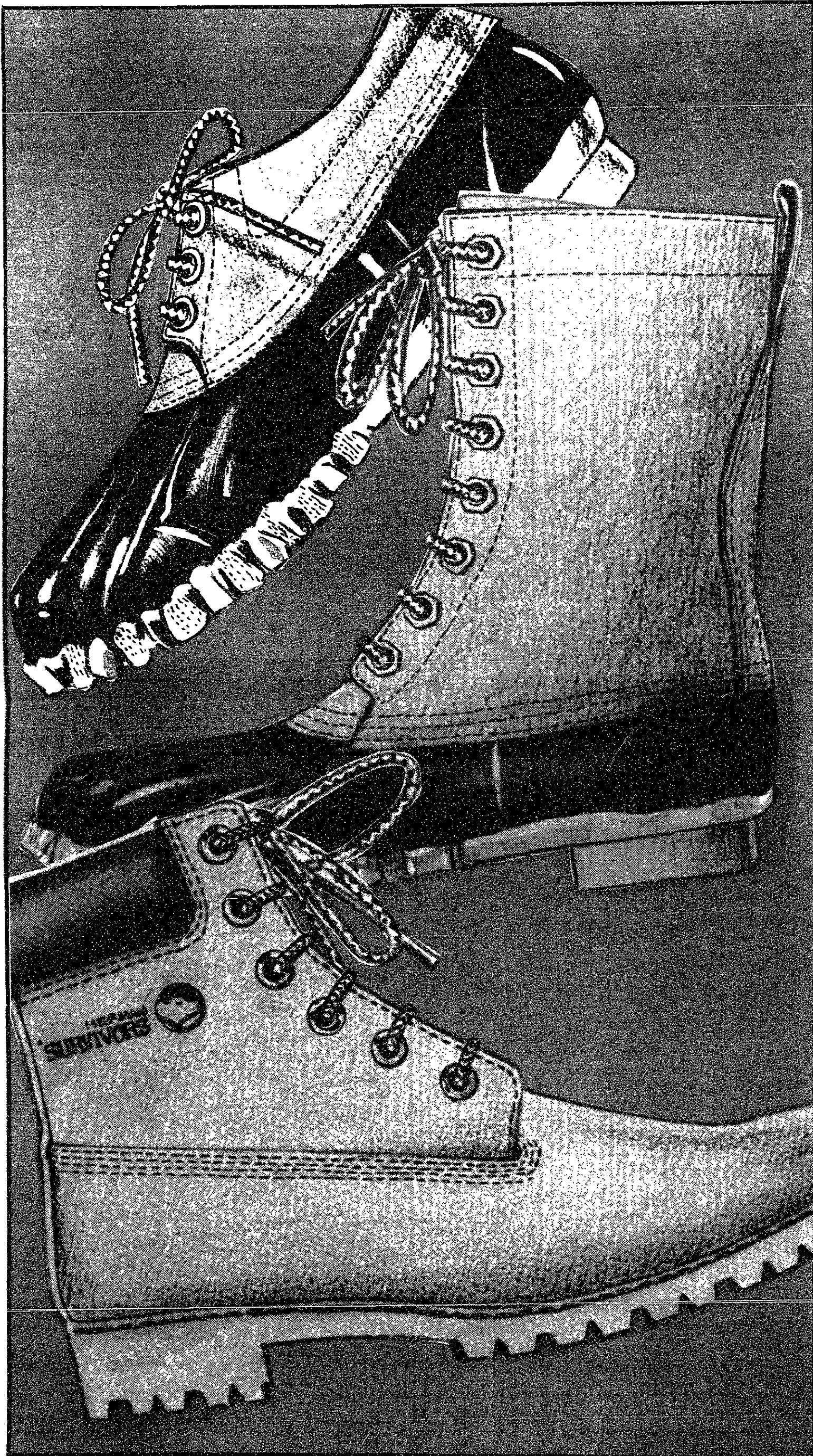
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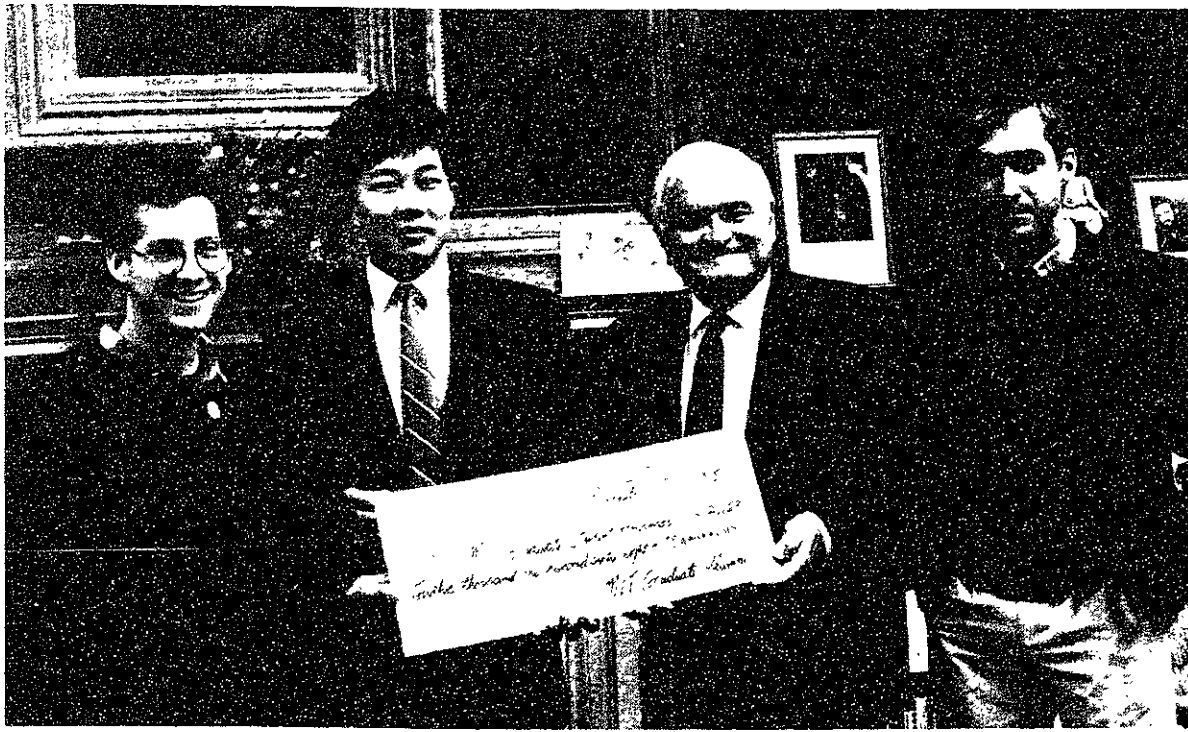
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MIT president Paul E. Gray '54 (center right) accepts a \$12,168 check for graduate student housing from Graduate Student Council President Scott Peng (center left), Housing Committee Chair Michael Grossberg (left), and Ashdown House President Jim Abbott.

notices

Sunday, Nov. 20

MIT Health Educator Anne Gilligan will lead an informal workshop entitled "Helping a Friend Who's Down" from 7-8:30 pm in the West Lounge of the Student Center.

Monday, Nov. 21

Morton Halperin, director of the Washington office of the American Civil Liberties Union and Roy Godson, associate professor of government at Georgetown University will discuss

"Dirty Tricks? Covert Action in the 1990s" at 4 pm in 9-150. Informal discussion and supper follow.

Tuesday, Nov. 22

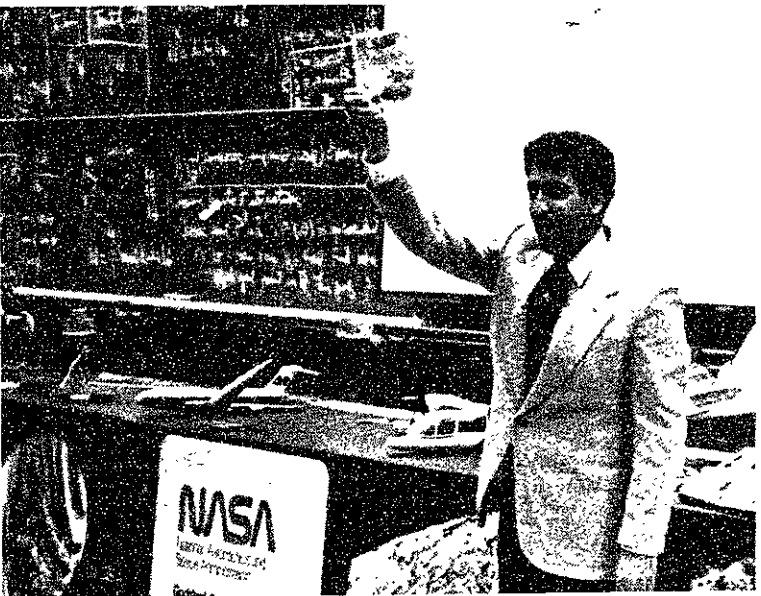
Robert Ackermann of the University of Massachusetts will be speaking on "Reporting Experiments" on at 8 pm in the Terrace Lounge of Boston University's George Sherman Union Building. For more information, call (617) 353-2604.

Tuesday, Nov. 29

High-level policymakers and policy analysts will meet November 29 and 30 for a conference on "Gorbachev and the USSR: A System in Crisis?" sponsored by the Institute for the Study of Conflict, Ideology and Policy at Boston University. Lt. General William Odom, director of the National Security Agency from May 1985 to August 1988 will be the keynote speaker. For more information, call (617) 353-5815.

Wednesday, Nov. 30

Sean Lynn-Jones, Managing Editor of International Security will speak on the topic "What would a world of US-Soviet cooperation look like?" at the Cambridge Forum, 3 Church Street, Harvard Square, at 8 pm on Wednesday, November 30. For more information, call (617) 876-9644.



Ken Church/The Tech

A representative from NASA's Goddard Space Flight Center speaks in 26-100 Tuesday. The lecture covered both the history of NASA and the future possibilities of life in space. He left the audience with a thought for the day: The payload capacity of the Space Shuttle is about half the size of 26-100.

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November 2nd

Tape recorder - Grey in black shoulder bag with initials APH on it.

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UROP's Student Research Partners program is looking for upperclassmen to take selected freshmen under their wings during IAP and make them a part of research activity for three weeks. This is your chance to teach someone else about the work that you do and give them the chance to get their feet wet. (Honorarium included.) If you are an experienced UROPer with a good record in a lab or similar setting, we'd like to talk to you. Participation is subject to approval by your faculty supervisor. Interested? Leave your name at the Undergraduate Education Office, 20B-141, x3-7909, or call Jane Sherwin at the same number.

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| 5. CHEMISTRY | (3) |
| 6. ELECTRICAL ENGINEERING & COMPUTER SCIENCE | (5) |
| 7. BIOLOGY | (2) |
| 8. PHYSICS | (3) |
| 11. URBAN STUDIES AND PLANNING | (2) |
| 13. OCEAN ENGINEERING | (2) |
| 14. ECONOMICS | (1) |
| 15. SLOAN SCHOOL OF MANAGEMENT | (4) |
| 16. AERONAUTICS & ASTRONAUTICS | (2) |
| 17. POLITICAL SCIENCE | (2) |
| 24. LINGUISTICS AND PHILOSOPHY | (1) |
| TECHNOLOGY AND POLICY PROGRAM | (1) |
| SCIENCE, TECHNOLOGY AND SOCIETY | (1) |
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Please contact the Graduate Student Council office at x3-2195 or come by 50-222 to pick up a nomination form.

sports

MIT ice hockey beats BU in first game of the year

By Emil Dabora
and Adam Braff

The MIT women's hockey club skated to an easy 4-0 victory over a rebuilding Boston University squad Tuesday. The Engineers' play was clean and dominating, marked by sharp passing and impressive stickwork in the first game of the season. An abundance of fans looked on as the home team kept the pressure on the Terriers, outshooting the visitors 26 to 4.

Fears that the skating would be hampered by soft ice (as the Zamboni had broken down that afternoon) were soon put to rest as the home team stormed down the ice and almost immediately tapped in its first goal. Less than four minutes into the first period, Deishin Lee '90 poked the puck between the pads of BU's overworked and certainly underpaid goalie with assists from Debbie Tarboton and Michelle Bonugli '88.

BU's defense was strong for the remainder of the first period, killing a penalty and frustrating MIT's seemingly unending attempts to score. The visiting goalie compensated for her early gaffe with a flurry of saves, most notable a stabbing glove save on a sharp backhand from Bonugli.

The second period, however, proved disastrous for the Terriers. With 8:29 remaining, Julie

Ask '90 slapped a shot off BU's goalie and Cathy Biber G stabbed in the rebound for MIT's second goal. Exactly four minutes later, Liz Stock '90 scored on a high wrist shot after crisp feeds from juniors Susie Wee and Alissa Fitzgerald.

MIT had a chance to blow the game wide open when, with 2:27 left and a one-player advantage, the Engineers brought the puck down the ice in a two-on-one breakaway. In a last-ditch effort to prevent the goal, BU was whistled for holding, giving the home team a momentary five-on-three skating advantage. Lamentably, the Engineers were unable to capitalize on this offering and needed a full two minutes to score again.

The final goal came with 33 seconds left in the period. A long blast from defender Tonya Parker '90 rebounded in front and was alertly buried in by Tanya Jegeris '89.

As the hurriedly repaired Zamboni sputtered down the ice, Head Coach Brian Taras was decidedly enthusiastic about his team's performance in the first two periods, saying that his team "obviously had retained the skills they learned last year." The coach sat down starting goalie Carol Boudreau '91, who had made clean saves on both BU shots, to give her some rest; Allie Bereny '90 put on the pads for the third

period.

Evenly played by both sides for the first seven minutes, the period flowed smoothly until, with 12:57 to go, BU's left wing went down after having her shot deflected by Bereny. The hapless visitor slid face-first into the goalpost and lay motionless in the crease for ten minutes as the crowd watched in horror. This unfortunate mishap seemed to

rouse the Terriers, who suddenly began to play with dogged style and renewed vigor.

MIT responded in kind, digging the loose pucks out and playing like women possessed for the last five minutes. Bereny was called on to make the final save of the game, knocking down a one-on-none breakaway shot.

Assistant Coach Mary Bowden G was enthusiastic about, if not

terribly surprised with, the outcome, saying, "This game provided a good warmup for Saturday's game [against Northeastern University] . . . it should be a challenge." The game, to be played on the road against a consistent top-three team, will be an opportunity for the Engineers to prove their playing ability. The game will take place Saturday morning at 10 am.

Drug testing upheld by court

By Harold A. Stern

A Massachusetts Superior Court ruling has upheld the constitutionality of the National Collegiate Athletic Association's requirement of a drug-testing consent form for intercollegiate athletics, *The NCAA News* reported.

The decision was handed down in a case involving a Northeastern University student who challenged his school's drug-testing program and the NCAA. NCAA rules, adopted in January of 1986, required that all athletes must sign a consent form before their competitive season begins. But the actual drug tests are only given to selected players in post-season playoffs and bowl games.

David Bally, a middle-distance runner, had originally signed the NCAA's preseason testing waiver in November 1986 as a sophomore. Two months later, he filed

suit against Northeastern, challenging that university's drug-testing program.

Northeastern had implemented a policy which called for mandatory testing of intercollegiate athletes in addition to the NCAA's tests, according to Michele DeBiasi, news editor for *The Northeastern News*.

In May 1987, Bally also revoked his NCAA consent form, and Northeastern declared him ineligible for intercollegiate athletics. On April 18, 1988, he filed a motion for an injunction against the NCAA.

A Suffolk County Court justice found Northeastern's program to be unconstitutional in December 1987. Judge Paul Connolly ruled that mandatory testing violated state protections of privacy and civil rights, a decision that the school has appealed.

Although the Massachusetts Superior Court has not yet handed down a decision on Northeastern's appeal, the Court did rule

in favor of the NCAA's claim that requiring a student to sign a consent form does not violate the student's rights.

Justice Charles M. Grabeau stated that "Bally has not convinced me that by requiring him to sign the consent form, the NCAA has infringed on any rights secured by the Massachusetts Civil Rights Act. The consent form by itself does not subject Bally to a search or seizure or violate his right to privacy."

"Neither is Bally's participation in intercollegiate sports, sponsored by a private university, a right protected or secured under the United States or Massachusetts constitution."

The court's rulings in the two cases should not affect athletes here; unlike at Northeastern, no additional drug testing is done by MIT. This policy, originally an interim one prepared by an *ad hoc* committee last January, is now the official working policy concerning MIT's use of NCAA drug-testing results.

Rifle team loses to strong West Point

By Gail Benson

The MIT varsity rifle team placed second in a three-way smallbore match against the US Military Academy of West Point, NY, and the Royal Military College of Kingston, Ontario, this past Saturday. West Point shot a 4547, the Engineers a 4259, and RMC a 4067.

MIT also lost to West Point in the air rifle competition, 1531-1416 (RMC did not compete in this event). The Military Academy is one of the nation's top teams, and their score smashed the previous MIT range record of 1509, set in 1987.

Chandra Bendix '90 led the

Engineers in smallbore. Her 1153 was the highest individual score of the match and a personal best. Ann Perry '91 also shot a personal best of 1036. Sei Young Sohn '91 shot a season high 1059 and Gail Benson '90 a 1011. Dale Herr led Army with a 1147.

In air rifle, Bendix and Perry shot personal highs of 383 and 352, respectively. Sohn shot a 341 and Benson a 340. Two freshmen broke 300: Kai Fu Chiang shot a 305 in his first match ever, and Eugene Lee scored a 317 in his second. Dale Herr again led Army with a 388.

This match was the team's

strongest performance of this season. A strong showing against Wentworth Institute of Technology (MIT 2132 to Wentworth 1945 on a half course) boosted the Engineers' confidence, and the shooters' true potentials are beginning to emerge.

MIT travels to Annapolis, MD this weekend to compete against the Naval Academy and St. John's University of New York, ranked first and third respectively in the Middle Atlantic Conference.

(Editor's note: Gail Benson '90 is a member of the varsity rifle team.)

MIT wins orienteering championship

By Mike Lints

Upholding a winning tradition begun last year, MIT captured the second annual New England Intercollegiate Orienteering Championship last weekend.

Orienteering is a sport in which a map and a compass are used to find one's way across unfamiliar terrain as quickly as possible. The MIT team was favored to win this battle of brains and speed over crosstown rival Harvard, a team which featured several strong runners but lacked depth overall.

MIT held a narrow lead at the end of the first day, an individual

competition hosted by Brown University on Saturday at Curran State Park in Cranston, RI. The team clinched the championship by finishing almost seven minutes ahead of the competition in Sunday's relay race, hosted by MIT at the Hale Reservation in Westwood, MA. Harvard could do no better than second overall, while Brown finished third.

Detlef Westphalen G led MIT on Saturday's short course (3.3 km), finishing first overall in the event as well as third place on the medium course (4.2 km). Terry Fong G also came through with a seventh place finish on the short

course. Also competing for MIT on the medium course were: Grant Murray '91 (fifth place), Bent Bakken G (ninth), and Jessica Hirschfelder (11th). Mike Lints G led MIT over the long course (6.4 km), finishing second overall. Mike Chin G came in second, followed by Cecilie Mauritzen in eighth.

Murray, Westphalen, and Lints combined for the winning relay team on Sunday; the team of Mauritzen, Fong, and Bakken placed sixth.

(Editor's note: Mike Lints G is a member of orienteering at MIT.)

Cross country sends one member to nationals

By Gabrielle Rocap

After a sixth place finish in the NCAA Division III qualifiers meet last Saturday at SMU, Sean Kelley '90 will compete in the national cross country meet tomorrow in St. Louis, MO.

Kelley's time of 25:15 was only six seconds faster than an early season time on the same five mile course, but he said he was feeling much better this week and was prepared for the national meet.

"I want to do well," Kelley said. "Even though this is the second time I've been to nationals it's still scary." Kelley also competed at the national meet two years ago, but this would be the first time he would be racing without the rest of the team.

The men's team finished up their season by placing 14th out of 29 teams at the meet. James Williams '91 was 48th in 26:16, followed by 88th-place Nate Gertrich '91 who finished in 26:56. Also running for MIT were Tim Salter '92 (27:45), Peter Ronco '92 (27:54), and Jamie Scanlan '91 (28:56), who finished in places 121, 125, and 152 respectively.

"The season was an improve-

ment over last year's but our win-loss record didn't show this because other teams improved also," Coach Halston Taylor said. Everyone ran personal bests at both the New England Championships and at the NCAA meet, he added.

The women's cross country team placed 18th out of 27 teams at the NCAA qualifying meet.

"It was a really fast race," said captain Kim McNeil '89. "Everybody improved their times tremendously." For the first time this season the whole team finished in below 20:30.

Theresa Fuentes '91 (19:16) placed 58th out of 189 runners, followed by 99th place McNeil (19:57). Other finishers included 104th-place Chris Goh '92 (20:03), 116th-place Karen Tsuei G (20:19), 119th-place Amy Rovestad '92 (20:20) and the duo of Anne McVeigh '89 (20:28) and Stacy Holander '92 (20:30) finishing in 123rd and 124th respectively.

"I was very impressed with individual performances and team spirit," Coach Chris Lane said.

(Editor's note: Gabrielle Rocap '92 is a member of the women's cross country team.)

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