Oxford district, which includes MIT. Graham has grown complacent and has lost touch with the district. Thompson spoke before the Society of Black Engineers, campaigned along Amherst Alley, and conducted an interview with The Tech.

Graham, who is also a Democrat, was edged out by Thompson-pledged tenant Mitchell in the Sept. 15 Democratic primary. He expressed concern about how the country would respond financially.

"If Proposition 102 passes, I hope that 102 will be the perfect storm," Berlan said. "But it didn't go as well as we had hoped because that state had previously won the case and that state had already rejected the law."
Thompson brings campaign to MIT

Opportunities for Americans at Matsushita in Japan

The company would like to meet MIT students in electrical engineering, computer science, environmental engineering, materials science, physics, and chemistry. It is interested in all degree levels, but especially master's candidates.

The company hopes to hire a number of individuals for a two-year term starting September, 1989. The purpose of the meeting on November 4 is give students an overview of MIT's and of its research activities and to answer questions about working for a Japanese company in Japan. Interviews will be arranged at a later date.

Choice Reading

The Spot

The Massachusetts Miracle

The Tech

Thompson brings campaign to MIT

Oxford launches fund drive for first time ever

Endowment drives are new in Britain

Oxford launched its fundraising campaign partially in response to a deprecating reference in a student newspaper. Ramonat suggested that this new approach was necessary. "I would not have thought of negotiating, Albano said. It would have been a "mistake in disgust," he claimed.

The city's Democratic organization "makes me feel that I am unwanted," Thompson said. He expressed some bitterness at this. He went through the months won the nomination fairly, and still have not gotten proper support, he said.

Thompson thought the city committee members were afraid of Graham, who, in addition to her tenure as state representative, has been on the Cambridge City Council for 17 years.

Nevertheless, Thompson was confident of victory. When he went door-to-door, he received "no negative response." Moreover, he believed that Graham was hurt in the primary election by her vote last January in favor of resuming the MIT-owned Simplesite project. The renaming was designed to enable the University Park Development on to proceed. Some teams' groups have opposed the development on the grounds that it does not in-

People interested in clear thinking about political advertising will turn to The Spot. Besides local every issue of the authors who offer readers an appealing blend of good sense and good humor. Amply illustrated with still photos and shooting scripts. —Newweek

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4:30 p.m., Thursday, November 3 Room 8-105

All undergraduates are invited to join Shearson Lehman Hutton Inc. Corporate Finance Professionals

Reception to follow
Hirohito condition declines

Imperial Palace officials in Tokyo said on Sunday that Emperor Hirohito is in stable condition after undergoing an emergency blood transfusion. They said the ailing monarch is alert and apparently did not lose consciousness when his blood pressure took an alarming drop. The 87-year-old ruler of the Chrysanthemum Throne has been ill for six weeks.

Dukakis: I am a liberal

Michael Dukakis is continuing to push his populist theme — while George Bush ridicules Dukakis’ claim to the liberal traditions of Franklin Roosevelt, Harry Truman, and John Kennedy. Campaigning in California, Dukakis said Bush does not understand the liberal “traditions of being on the side of working families.” Campaigning in Kentucky and Missouri, Bush called Dukakis’ sudden embrace of the liberal label a “miracle of miracles.”

The latest polls put the Massachusetts Democratic presidential ticket in the lead by a relatively comfortable margin. A Times-Mirror-Gallup survey indicates Bush ahead by eleven points. A Harris poll gives Bush a seven-point lead.

Quayle: Duke’s no JFK either

If imitation is the sincerest form of flattery, then Lloyd Bentsen can take a box. Vice-presidential candidate Dan Quayle yesterday said Michael Dukakis is “no Jack Kennedy.” Bentsen said during a candidates’ debate to underplay Quayle’s claim to be as experienced as the late president. Yesterday, Quayle tried to steal the same line to Michigan voters, but this time to paint Dukakis outside of the Democratic liberalism of yesteryear.

Imelda Marcos arraigned

Imelda Marcos cannot return to Hawaii until she posts $1 million in bail. A federal judge in New York ordered the former first lady of the Philippines to stay in New York until details of her bail are worked out. She pleaded innocent yesterday to racketeering charges. She and her husband, former President Ferdinand Marcos, are accused of stealing $100 million from their nation’s treasury.

Calif. gays fight AIDS bill

Gay activists in California are seeking to counter Gov. George Deukmejian’s endorsement of a controversial AIDS proposal. The Republican governor said he will vote for the measure that would require doctors and hospitals to inform AIDS patients of their diagnoses. Health officials oppose the initiative, fearing it would discourage people from getting tests for AIDS and volunteering as research subjects.

John Housman dies

John Housman, who went from producer to actor late last spring in his 60s, died yesterday from cancer of the spine. He was 68. His death comes after a long fight with cancer of the spine. He will be remembered for his role as law professor Charles Kingsfield in The Fa-ther Corder. Housman was also the producer of “The War of the Worlds” radio program that caused panic 50 years ago.

The annual Harry S. Truman Scholarship Awards will be made to current sophomores interested in a career in public service who are U.S. citizens or nationals. Three MIT students will be nominated. Two out of three MIT students nominated last year were recipients of Harry S. Truman Scholarships.

The awards are for $7,000 per year and are renewable for the senior year and up to two years of graduate study. Any sophomore wishing to be considered should contact Ms. Jocelyn KalaJian, E51-228, Ext. 3-4044, no later than November 10, 1988.
Whale rescue was ludicrous

Column/David Gold

Military helicopters, ships, cargo planes, and000000000000000000

people involved, the final cost of disease.

our guilt, rather than curing the tem-perature of our planet with car-

ers in the ice. If they did, then maybe our best solution is

ists. You're right, they are endan-

ry. But wait, humans caught sight of

The Tech

mote corner of our planet come

provement. A million dollars! People

Column/David Gold

This is the way it should be.

incentive to open up. Now Fin-

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Scholarship Competition
Available to Junior, Senior and Fifth Year engineering students as of Fall 1988. American Consulting Engineering Council (ACEC) in cooperation with The Tech is sponsoring a national contest for a $2,000 first place prize. Winners will then compete on a national level for a top prize of $15,000. For details see the Dean of Engineering, Financial Aid Director, or call Mr. A. Goulart (617) 246-5200. Submittal deadline November 30, 1988.

For further information and inquiries, please feel free to contact:
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First Boston, a special bracket investment banking firm, headquartered in New York, will be recruiting for its financial analyst program. Positions are available in the Investment Banking, Mergers and Acquisitions, Real Estate, Mortgage Finance, Sales and Trading and Mortgage Product Development Departments. All Seniors are cordially invited to attend a presentation and informal reception.

Presentation:
Wednesday, November 2, 1988
Room 4-153
7:00 p.m.
A reception will immediately follow the presentation.

Interviewing schedule:
Investment Banking: January 25, 1989
Mortgage Product Development:
December 9, 1988 (December grads)
January 25, 1989 (June grads)
Sales and Trading: January 25, 1989

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MIT SM (6-3) 1983

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— Bill Johnson, Program Manager
MIT SB (16) 1988

"Life at Microsoft is really relaxed. There is no drug test, no dress code (really, you can come to work in shorts and a tie-dye shirt), and no security badge. Some programmers go barefoot and some dress up. Every intern or employee can meet and talk with everyone, including Bill Gates. The real world doesn't have to be that different from MIT.

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— George Hu, Software Development - Intern
MIT (6-3) 1989

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The Harvard University Graduate School of Business Administration seeks top graduates with a career interest in general management.

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Masterful programming; accomplished performances

SINFONIA
Conducted by Aram Gharabekian.

Boston premiere of works by
Arvo Part and Alfred Schnittke,
and works by Bach and Mozart.
Jordan Hall, October 29.
Event in The Tech Performing Arts Series.

By JONATHAN RICHMOND

Aram Gharabekian began the new season of Sinfonia with further proof that he is a master at programming and with evidence that he can now add choreography and acting to his many accomplishments in conducting and composing.

Sinfonia was recipient of the 1988 American Society of Composers, Authors and Publishers award for adventurous programming, and from the line up for last Saturday night, it’s easy to see why.

On offer was a mixture of the old and the new, and each drew and reflected on the other. The ethereal, unified sounds of Part’s Finales served as a framework to balance Brandenburg concerti on either side during the first part of the concert. The comic Schnittke Mov’Art is a Hayden picked gentile fox at Mozartean composition, while the concluding performance, of Mozart’s Sinfonia Concertante in E flat, K. 364, celebrated it.

During both halves of the program it was the modern work that drew the most attention, and nothing was more riveting than in Part’s Finales, a vocal and instrumental performance of Alfred Schnittke’s Mov’Art à la Haydn.

Schnittke, a Soviet composer, whose work ranges from the profound to the hilarious, has wittily spun together a spoof of Gluck’s Orfeo ed Euridice, with wonderfully tongue-in-cheek aristocratic airs and grace to boot. At the end, Gharabekian left alone under a spotlight, conducting in silence and dramatically walked off stage; Gharabekian’s crew de- parted while still playing their instruments. The orchestra — a buzz of strings, harp, flute, cymals sounding like harps. Now the or- chestra have come together, now a buzz of glissando; a moment of inspired confusion, and the orchestrists are separate again, shooting streams of swirling sound at each other.

The sound quality was dynamic, exciting as well as amusing. Solo violinists Valeria Kerschnitc and Magdolna Sz- chek- Richer played both important anchor roles.

In one of the most delicious moments, a transient reference is made to the Mozart G major Symphony. Gharabekian spun it into place, and sent it on its way with equal precision, leaving the audience in laughter.

The work — like Haydn’s Farewell Sym- phony — winds down with the musicians walking off stage; Gharabekian’s crew departed while still playing their instruments — with wonderfully tongue-in-cheek aristocratic airs and grace to boot. At the end, Gharabekian was left alone under a spotlight, conducting in silence and oblivious to the applauding audience. He could doubtless still hear the music, and so could I, leaving me with the feeling that this playful piece could also have a deeper message. Musically, there had been points of poignancy, and what could be more poignant than a conductor left making music in his mind?

The concert ended with Mozart’s Sinfonia Concertante in E flat, K. 364, which showed up a new and ascetic SinfoNova. After the build-up and unification of energies, the orchestra burst with a keening sound as it propels itself towards its hypnotic conclusion.

Sinfonia’s strings came sonically together, producing a meditative effect. The piece developed from a slow, mystic opening; intense, drone-like, but sweet and up- lifting. It was a cutting call, answered as more strings joined in to create a sound that is both gorgeously affecting and spiritually transporting.

Clarity was stressed during the Branden- burg Concertos Nos. 2 & 4 — within

The Tech Performing Arts Series presents...

KAZUHIITO YAMASHITA

Japanese tenor Kazuhiito Yamashita achieved critical acclaim in a series of recitals with John Dalway. He makes his Boston solo recital debut with a program including Mozart’s Pictures at an Exhibition, and works by Bach, and Britten.

MIT price $5
Jordan Hall at the New England Conservatory, November 4 at 8 pm.

TAMURITZANS

The Tamuritzans of Drewes University, wearing colorful and authentic costumes, will present a kaleidoscopic impression of the most fascinating and romantic parts of the Balkans and neighboring lands, bringing dances, rituals, songs and folklore to life. MIT price $5
Jordan Hall, November 4 at 8 pm.

BEETHOVEN VIOLIN CONCERTO

Tomasu Sanoova-Saljar, Concertmaster of the Rome Ps Pops Orchestra, will be soloist in a performance of the Beethoven Violin Concerto, with the Poi Arts Chamber Orchestra conducted by David Gilbert. Thomas Hauen will be soloist in Mozart’s Horn Concerto, K. 412 & K. 414, and Sanoova-Saljar’s Dum ander Gasts and Beethoven’s Coriolan Overture will also be on offer. MIT price $6
Sunday, Thursday, November 9 at 8 pm.

SALZBURG MARIONETTES

Puppets from Austria will perform Russia’s The Barber of Seville. MIT price $8
Berkley Performance Center, November 12 at 7 pm.

PETER CHILD WORLD PREMIERE

MIT professor and composer Peter Child will have his new work Elsiesa: The Assassination of Augustus Caesar Bobbe performed by the Sino-Nova Singers and Tanglewood Voices. The piece is a setting of poetry by Pablo Neruda, Ernesto Cardenal and Pablo Antonio Cuadra, recounting the circumstances surrounding Sandino’s death in Nicaragua in 1933. Two Bach cantatas, BWV 21 and BWV 39, will also be performed. MIT price $8
Jordan Hall at the New England Conservatory, November 12 at 8 pm.

Tickets are on sale at the Technology Community Association.

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

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Thursday, November 3 at 7:00 p.m.
In Room 4-153
An informal reception will follow

Temple, Barker & Sloane, Inc.
Management and Economic Counsel
The Pro Arte Chamber Orchestra provided an evening of glorious music.

By DEBBY LEVINSON

The Pro Arte Chamber Orchestra's second performance of the season began with the delicate whisper of a flute and concluded with the vibrant chromatic scales of the violins. Featuring a superlative performance from mezzo-soprano Gloria Raymond and a world premiere of Elizabeth Verey's "Despair our differences," No. 2, Pro Arte once again turned in an exceptionally entertaining evening of outstanding classical music.

Pro Arte opened with a Berlioz piece, Les Nuit's D'et, a series of six love poems by Théophile Gautier, performed by Raymond. Raymond, an employee of the MIT Medical Center, began singing in her church choir when she was very young, completed a formal education in music at the Cleveland Institute of Music, and now performs frequently in the Boston area as a soloist and as a member of the Cantata Singers and the Emmanuel Church Choir.

As interpreted by Raymond, the poems were transcendent, pure and full of the emotion and longing Gautier instilled in them. She began with Filles de la Plaine, an entirely to a shy lover that was gentle and pastoral, but did not truly shine until the second poem, Le Spectre de la Rose (The Spectre of the Rose), which she delivered tenderly, her voice wrapping lovingly around each note. Building on a pyramid of harmonies from the violin provided an ethereal and violin runs. As the orchestra falls silent, Raymond and emphatic pauses from the French horns and violins. And provided it, even on the deliberately slow, "Despair..." begins with woodblock, cymbal crash, and a spidery piano that continues as a motif throughout. At first, the piano seemed weak, but it soon became clear that this was the composer's intention, in order to introduce an aspect of mild conflict within the piece. The entire counterpoint of the first violin, the piano becomes frenetic and is punctuated by low flute, xylophone, and woodblock flurries. A war call is sound- ed from a muted trumpet and echoed on the timpani, quickly dissolving into flute and violin rolls. As the orchestra falls silent, pianist Randall Hodgkinson offers a dynamic syncopated solo broken only by ten-tom and snare. Finally, the percussion sounding African rhythms, a roll on the piano leads to a strong entrance by the strings, the eventual denouement of the piece. The musical differences are resolved by the end, illustrating the composer's desire for "the triumph of rival harmony".

The second piece of the evening was a world premiere of Elizabeth Verey's "Despair our differences," No. 2, in honor of American Music Week. Verey intended the piece to be premiered by Pro Arte, and the orchestra responded beautifully, making an already remarkable work positively exceptional. "Despite..." begins with woodblock, cymbal crash, and a spidery piano that continues as a motif throughout. At first, the piano seemed weak, but it soon became clear that this was the composer's intention, in order to introduce an aspect of mild conflict within the piece. The entire counterpoint of the first violin, the piano becomes frenetic and is punctuated by low flute, xylophone, and woodblock flurries. A war call is sound- ed from a muted trumpet and echoed on the timpani, quickly dissolving into flute and violin rolls. As the orchestra falls silent, pianist Randall Hodgkinson offers a dynamic syncopated solo broken only by ten-tom and snare. Finally, the percussion sounding African rhythms, a roll on the piano leads to a strong entrance by the strings, the eventual denouement of the piece. The musical differences are resolved by the end, illustrating the composer's desire for "the triumph of rival harmony".

Perhaps the one drawback to this spectacular piece was its bizarre placement between the Berlioz and the Haydn symphony; the largely elderly crowd at Sanders Theatre was probably not expecting such a modern musical statement. Haydn's Symphony No. 99 in E Flat concluded the evening's program. The first movement, Adagio-Vivace Assai got off to a good start, with a single held note fading into simply elegant violin phrases. Well blended, the piece was properly jampacked; the movement suffered only from timpani that was too loud during some passages. The Adagio that followed was austere, grace-note laden violin lines answered by a soloist and as a member of the Cantata Singers. The second movement, Menuetto, was delivered with little emotion, other than one or two impassioned violin phrases. However, the lack of emotion actually helped the movement, giving it a strong sense of control and balance. The finale, Finale brought the symphony to a close, although occasional- ly it seemed slightly unsigned, with much-needed innovation in the French horns and violins. Two solos were just a little too quiet in the early sections of the movement. Overall, though, the symphony was the most cohesive piece of the program.

Guest conductor David Hoose, who is the Music Director of the Cantata Singers and the Boston University Orchestra, elicited a lovely performance from the ensemble. His arm movements are fluid and occasionally ambiguous, but Pro Arte seemed to know exactly what he wanted and provided it, even on the deliberately slow, "Despair our differences," No. 2, in honor of American Music Week. Verey intended the piece to be premiered by Pro Arte, and the orchestra responded beautifully, making an already remarkable work positively exceptional. "Despite..." begins with woodblock, cymbal crash, and a spidery piano that continues as a motif throughout. At first, the piano seemed weak, but it soon became clear that this was the composer's intention, in order to introduce an aspect of mild conflict within the piece. The entire counterpoint of the first violin, the piano becomes frenetic and is punctuated by low flute, xylophone, and woodblock flurries. A war call is sound- ed from a muted trumpet and echoed on the timpani, quickly dissolving into flute and violin rolls. As the orchestra falls silent, pianist Randall Hodgkinson offers a dynamic syncopated solo broken only by ten-tom and snare. Finally, the percussion sounding African rhythms, a roll on the piano leads to a strong entrance by the strings, the eventual denouement of the piece. The musical differences are resolved by the end, illustrating the composer's desire for "the triumph of rival harmony".

The Pro Arte Chamber Orchestra provides evening of glorious music.

PRO ARTE CHAMBER ORCHESTRA

Conducted by David Hoose.

World premiere of Elizabeth Verey's "Despair our differences," No. 2, by Elizabeth Verey, and works by Berlioz and Haydn.

Sanders Theatre, October 30.

Event in the Tech Performing Arts Series.
**ARTS**

Prince proves a writer of potent songs and dances like a dervish

**PRINCE**

Worcester Centrum

Oct. 21

**IN MARK ROBERTS**

"Who is the prince?" demanded the leader, pressed into the hands of eager concertgoers arriving at the Worcester Centrum last Friday evening. To judge by the quantities of paper strewn on the ground, the crowd didn't think much of the answer provided by the tabby chap in a blazer distributing it.

"He is the son of Satan," the flyer went on, "and what does he sing of? I will tell you; these are some of his subjects: MURDER, INCEST AND MASTURBATION, ", citing no less an authority than Isaiah in proof of his diabolic status.

Ouraperitif whetted, we peered in and took our seats all around the central stage to await the arrival of this incubus.

Clearly, however, the spiritual high ground was in contention on this occasion, for the Paisley Pentmill was just as vigorous in his urgings to turn to God — albeit a pretty different sounding God — as the doom-monger at the door had been. At any rate, the audience liked Prince's version better, and responded enthusiastically to his cheerful rousing cries. They even jostled in the front row for a touch of the royal him when he skipped near to the edge of the stage, as though some purple grace would spill from it onto them.

The show began on a note of camp theatricality with Prince's arrival on stage in a hydraulically propelled sports car from which he emerged into a sketch of schoolday flirtations with Sheila E, the diminutive drummer, and the wolfdogging Cat, his co-singer and dancer. This blend of theatrics with the music persisted throughout much of the evening, allowing Prince to indulge his magnificent dress sense with a succession of ravishing costumes, as well as his equally magnificent ego. My favorite costume was a simple frock coat and matching breeches in swirling black and white paisley, worn over a full-sleeved eighteenth century linen shirt and characteristically high-heeled boots.

There were times when it proved an uneasy mix, for so much of Prince's best music demands dancing, while the very elaborate spectacle on stage suggested a more passive role for the audience. Having an intermission only added to the feeling that they were spectators rather than the members of a congregation that Prince was so eager to enlist us as. For the most part, the beat won out, in tight, up-tempo versions of "Kiss," "Let's Go Crazy," and other recent hits in quick succession, as well as hard, funk-driven early cuts.

The abiding impression that this concert left, after the smoke had dispersed and the smoke-filled paper flowers that sprouted around the stage at one point wilted, was of the variety of talent on display. As well as being a writer of potent songs, that prince is a fine instrumentalist, capable of the strings during the Allegro assai, and the flute playing this Marianne Gedigian. And, of course, he dances like a dervish. Whether or not it was the devil that had all the best tunes that night, when he and Cat danced together we were hypnotized.

(Continued from page 9) which Frohns was sandwiched; the motivation appeared to be to put as high a magnification as possible on the intricate patterns of Bach's craft. The Brandenburg Concerto No. 2 presented the audience with a bright sound, in which instrumental voices were well-differentiated. There were brief moments of stoppage on the part of the strings during the Allegro assai, and points where the music called for greater warmth, but overall the performance was one of elegance and coherence.

Gharabekian gets new Sinfonova season off to a phenomenal start

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And, of course, he dances like a dervish. Whether or not it was the devil that had all the best tunes that night, when he and Cat danced together we were hypnotized. Whenever he comes from, it's sex that drives him forward with such pace, and at its best moments it sparked from the stage at this concert.
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* * * CRITIC’S CHOICE * * *

The Doctor of Aladdin, performed by four voices, will be sung by the Boston Musics Viva at 8 pm in Killian Hall, MIT Building 14. No admission charge.

CRITIC’S CHOICE

* * * CRITIC’S CHOICE * * *

Le Triomphe de l’Amour, a Baroque opera by Antoine de Paris, performed in Boston for the first time by the Boston Baroque, will be sung at 8 pm in Longy School of Music, Garden and Edward Pickman Concert Hall, Cambridge. Performances are Thursday-Sunday at 8 pm. Tickets $10 to $32.50. Telephone: 426-9366.

CRITIC’S CHOICE

* * * CRITIC’S CHOICE * * *

The Handel of Handel, based on the unhappy story of the two Handels’ duels with each other, performed by Boston’s finest vocalists, will be sung at 8 pm in the Edward Pickman Concert Hall, MIT Building 14. Performances are Thursday-Sunday at 8 pm. Tickets $20 to $32.50. Telephone: 426-9366.

FILM & VIDEO

Sunday, Nov. 6

The MIT Lecture Series Committee presents, with the Museum of Fine Arts, the long-running comic portrait of a tragic love affair, continues through December in the Boston Museum of Fine Arts, 267-9300 (MFA) and 266-5151 (ICA). Gallery hours are Monday to Saturday 10-6, Sunday 1-5. No admission charge. Telephone: 253-4680.

CRITIC’S CHOICE

* * * CRITIC’S CHOICE * * *

This Thursday, November 11, the Granada Children’s Foundation will present, with the Museum of Fine Arts, the long-running comic portrait of a tragic love affair, continues through December in the Boston Museum of Fine Arts, 267-9300 (MFA) and 266-5151 (ICA). Gallery hours are Monday to Saturday 10-6, Sunday 1-5. No admission charge. Telephone: 253-4680.

FOOT CAMPUS


TUESDAY, NOVEMBER 1, 1988
The Tech PAGE 15

**GM Blazer XT-1**

“VEHICLE TECHNOLOGIES: TODAY & TOMORROW”
Thursday November 3 • Room 9 • 150 • 7:30 p.m.

Vehicle Display* — In front of the Athletic Center

Wednesday, Nov. 2
10:00 - 6:00

Thursday, Nov. 3
10:00 - 10:00
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RESUMES MUST BE RECEIVED BY DECEMBER 31, 1988
AIDS Action Committee director talks at MIT
(Continued from page 1)
a growing threat. Kessler believed
the black and Hispanic commu-
nities should be targeted for a
stronger effort.

The Boston-based AIDS Ac-
tion Committee was formed in
early 1983 in order to provide
support services for victims, edu-
cate people about AIDS, and
lobby for causes important to
AIDS victims. The committee
and others like it in other cities
were created because "we knew
the government would be slowly
in responding to the crisis," Kessler said.

Kessler believed that govern-
mental responses have still not
been adequate. He noted that the
national AIDS hotline was not
established until last year, and
that it does not explicitly talk
with callers about sex. He also
noted that some AIDS patients
have expressed anger at the Food
and Drug Administration for not
approving drugs for experimental
use quickly enough.

Court voids Rent Board
action on MIT petition
(Continued from page 1)
would sway the board against
MIT’s petition.

Because of this, the Rent Board
Park would have “a cascade of
defaults” to approve
rent increases in a vacuum.” University
Noble said the development
board that the “true impact goes
far beyond the petition before
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* Fortune Magazine Annual Survey has voted MERCK America's Most Admired Company for the second consecutive year.
Miters two touchdowns lead Mit over PC Friars

Anthony Lapes '90 leaps high to receive a pass.

(Continued from page 20) biggest of the four.

Dirk Moran, who came off the bench in the second half and completed four of seven attempts, brought some life back to the moribund Providence of-

cence. Moran's first completion was a screen pass to Scire, who beat several MIT defenders and went 21 yards for the score, with eight minutes left in the fourth quarter.

With the Beaver lead cut to four points, and the fans on the edges of their seats, Zienowicz and Schire marched Providence down to the 10 with about two minutes remaining. The defensive line stiffened, and the Friars, needing a touchdown, could not kick a field goal on fourth down. Prather and Lawrence Donahue '90 pressured Moran and forced an incomplete, which should have ended the game.

But the Beavers again failed to get a first down, and Garrett Moore '91 had to leap to catch a bad snap on the punt. The punt-ers have taken turns snapping bad snaps out of the dirt. But if the turnovers continue in the season finale against conference power Bentley College, MIT could be in for a rude awakening.

Defensive back Art Wang '91 runs an interception back up the field.

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The MIT defense didn't cooperate and stopped the Friars cold, the Beaver offense, ranked second in the conference, refused to earn a first down and pointed away as soon as they could. The problem was that they made things too interesting, and it took a questionable roughing-e-kicker penalty in the game's final minute to preserve the 21-17 victory over the Friars.

The Beaver offense started the game out strongly, demonstrating the improved passing attack utilized last week against Stonybrook College. Anthony Lapes '90, coming off MIT's second-best performance ever by a wide receiver, buried the Friars for 100 yards on five receptions. For the second week in a row, quarterback Tim Day '91 completed 23 of 29 passes in opposition. Day connected with Lapes for two touchdown passes, including a 50-yard strike on MIT's third play of the game.

The varsity team has the lowest-ranked offense in the New England College Football Conference (averaging just 126 yards per game), but could not move the ball against a tough MIT defense.

Dave Pierpoint, who had completed just 35 percent of his passes in the Friars' previous three games, was even worse today. The senior quarterback completed only one pass in the first half, and that was to MIT defensive back Art Wang '91. Wide receiver John Shime must have been frustrated, as Pierpoint continually overthrew him after Shime had broken free of Beaver defenders.

The game started to look like a rout for MIT, so to keep things interesting, the Beavers started to warm up for their second half collapse by fumbling the ball away inside their own 35-yard line. The Beavers have had problems all season with fumbles, averaging over four per game. They lost the handle seven times Saturday, and three of these were recovered by Providence. This one led to the first Friar score, as John Stier broke free for a 32-yard gain, and John Zielonick followed up with a two-yard touchdown.

Just to show that they were still in control at this point, the Beavers came back and added another seven points just before halftime. LaHousse (20 carries, 119 yards) showed why he is the best back in the conference, returning the kickoff all the way to the 33. This set up Lapes' second touchdown reception of the game, a 26-yarder with 43 seconds remaining.

After what must have been an inspiring halftime talk, the Beavers came out of the locker room on his third tail back over the next three of their next possessions. They handed Providence the ball at the MIT 39, the MIT 22, and the MIT 31.

New England Collegiate Football Conference

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<tr>
<th>Team</th>
<th>Conf</th>
<th>All</th>
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As usual, the Beaver defense rose to the occasion, led by line-backer Rodrigo Rubiano '92 (10 tackles) and Paul Anderson '90 (8 tackles). The major damage was that the defense, put out on the field for the entire half, started to tire. Every time they managed to stop the offense, it would turn around and punt after fumbling to earn a first down. Three downs and kick over and over again left Providence back into the game, as the Beaver defenders began to have trouble bringing them.

(To be continued in page 19)