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 Ray 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. MacVey '65 said at a faculty meeting last year. By compiling 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. Minoring is an "opportunity for students to get more depth as a concentration while not losing the rigors of a second degree," Spear said.

Among the 53 students who have applied so far, the most popular 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.

But no student has yet to apply for a minor in Archaeology/Linguistics or Architecture. There are 33 seniors among those who have applied to the program, the School of Management has no students developing HASS majors, and the School of Architecture represents 3.4 and 3.8 percent respectively, while the School of Management has no students participating in the HASS minor program. These figures will be watched closely by the HASS office, "Please turn to page 31."
Sharp wins Lasker award

By Anabelle 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."

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.

Some minors represent a "middle step" between concentration and degree, Spear anticipates. "Students may apply for a HASS minor two full terms before receiving the SB degree. Only one minor is allowed per student. Also majors in Courses XXI, XXI-E and XXI-S may not minor in the same field as their major.

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 desoxyribonucleic 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 protein essential to maintain life.

In addition to his studies of RNA splicing, Sharp developed 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.
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. The appointment comes on the eve of Sununu's tenure as Governor running through Jan. 1. The president-elect said Sununu's background, which includes experience as an engineer and a university professor, will "fitting a refreshing new perspective" to the job of White House chief of staff. Bush praised 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 opposing Zionism with racism. American Jewish Congress spokesman Steve Silberman 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 source, who declined to be identified, said Iraq is being expelled in retaliation for Baghdad's expulsion of an American diplomat. The Iraqi said 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

November 18: 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 temperatures for northern New England might even see some snow when the precipitation begins.

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

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

Sundays: Sunny and a bit cooler with a few high clouds arriving by night. Winds west-southwest 5 mph. High 47°F. Low 31°F.

Forecast by Michael C. Morgan

Compiled by Pradesh Moha and Darrel Taraszczak

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Application deadline is December 30, 1988.

NOTE: SPRING '89 FRENCH HOUSE OPENING AVAILABLE — APPLY BY DECEMBER 15.
To the Editor:
The photograph of Craig Cheesman clamped 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 perceived 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 "kissing" was done by any member of his fraternity, it is highly probable that someone would have been brought up on hearing 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, 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 "frat" activities such as "kegging" and a scandal would clearly result if fraternity members were involved? Why is it that college towns, as they did on a party poster a few weeks ago, can advertise "Long Island Iced Tea" 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 many instances). Why is it that the Middelbury college student body will decide in March whether or not to "keep" their Greek system? Why is it that movies such as The Accused fraternity men are depicted as rapists and women-haters? It is because in America we have normally deemed that "fraternity-hazing" is an acceptable national pastime.

Dennis J. Gleason, David Gold G, Kevin J. Seager G.
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 approach.

The ability to be “creative” is often regarded with a sense of mystery and apprehension. Sometimes it is considered the exclusive province of artists or others with the “right” attitudes. 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 is the awareness that the foundations of creativity 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.
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 and the other three, Green, REM’s sixth album, is their best and most accessible LP to date.

Green shows a hand 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 15” and the quick-paced “Get Up.” These songs, built down on each of their previous albums.

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.

World-wide success is often fatal for the 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. These 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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Flying K's bring sparkle to Strand's 70th celebration

By MICHAEL J. GARRISON

The Strand Theater celebrated its 70th anniversary last weekend with a series of events for its patrons. The theater, which was once called the Strand itself — a bit of grand old class and a bit of modern inventiveness.

The show opened (to the sound of noth-...
Character in 1969 story lost for simplistic message

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 drugs, 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 lapse, 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; one wishes their relationship had been given more time to develop.

The greatest flaw of this movie is that 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 ordained 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. Toon 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 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; one wishes their relationship had been given more 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 fails. 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.
Early music group pleasant, but not always at their best

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Performing on authentic instruments.
Old West Church, Boston, November 16.
Repeated Houghton Chapel, Wellesley College, November 17.

By JONATHAN RICHMOND

MALCOLM BILSON, who has just finished recording an exalted complete cycle of the Mozart piano concertos on the fortepiano with the English Baroque Soloists conducted by John Eliot Gardiner, was at 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 Trio in C, K. 285b. There was certainly some flowing, pleasing playing, especially by flautist Elissa Poole, but the tempo were too slow, the effect soporific.

Bilson's first appearance was for Mozart's Piano Sonata in A, K. 310. His Philip II 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 bear each note distinctly. Bilson put on a dashingly display of virtuosity in the opening movement, but played the slow movement with an underlying 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 program 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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By MANAVENDRA K. THAKUR

I T'S A FAIRLY STANDARD PROCESS. After a film director becomes a major figure of international cinema, the director's early films become flash game for film scholars, distributors, and viewers to examine, discuss, 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 subtitles 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 remember that although many of Kurosawa's trademark stylistic touchstones 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 train station for his fiancée Masako (Chieko Nakakita). Between the two of them, they have a total of only 15 yen, and so they wander the city looking for ways to stretch their money. This is 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 35 yen.)

When they go to view a house selling for 100,000 yen — way out of their price range — Masako eagerly fits 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's tradition of Japanese cinema (snapshots of ordinary people's lives), the film ends up fighting with itself. There are several poignant 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 another closer shot to a medium shot. 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 telephone bell and a rainmaking device.

Other experimental 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 Dodeskaden, released in 1970.

It becomes especially clear that Kurosawa's work is ambitious but failed experiment when Yuzo and Masako arrive at a bummash. 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...." She pleads. "That's why we need dreams. I'd die without dreams."

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Give the best defense against the worst weather, Herman Waterproof Survivors. They’re rugged, built to last, and ready to take on blizzards and more.

A. Duck Boots feature full grain water resistant leather upper, deep pile removable sock lining, waterproof rubber bottom, corrugated rubber sole with molded heel, brass eyelets and slip resistant Tasilian laces. Sizes 7-12.
   - Hunter 8" Boot
     - Reg. $65
     - SALE $52
   - Slosher Low Boot
     - Reg. $45
     - SALE $36

B. All Leather Survivors feature silicone impregnated water proofing, chamois luster buck upper, padded collar, brass eyelets, Thinsulate® insulation, cambrelle linings and cushioned insole.
   - Wainwright Boot 8" Boot
     - Reg. $90
     - SALE $72

Have a Greener Christmas!

Work at The Coop, full and part time positions.
Sales, stock, cash office, office support, instant discount up to 30%, variety of schedules. Competitive salaries, $500 bonus (when you work agreed schedule and inventory day). Apply:
MIT president Paul E. Gray (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 Jon Albritt.

**notice**

**Sunday, Nov. 20**

MIT Health Educator Anne Gilbert will lead an informal workshop entitled "Helping a Friend Who's Down" from 7:30 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, will discuss Morton Halperin, director of the Washington office of the American Civil Liberties Union, will discuss the keynote speaker. For more information, call (617) 353-5815.

**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.

**Stolen**

**November 2nd**

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

This tape recorder is specially designed for the blind and the owner needs it back.

Any information welcome

Please contact Sandy Reed at x-5485 or leave a message at the East Campus desk x-2371.

(This space donated by The Tech)

**STUDENT DISCOUNT.**

Save $1 on every meal.*

Rebecca's Café

*Just present your current student identification card and we'll take a dollar off your purchase of any sandwich or hot entree. Limit one discount per purchase. Not valid in combination with any other offer.

Rebecca's Café

290 Main Street, Cambridge - Kendall Square
494-6688 or 494-1051 for daily specials

**ALL GRADUATE STUDENTS !!!!!!!**

The GRADUATE STUDENT COUNCIL is currently looking for representatives from the following departments and living groups (Number in parenthesis = number of reps needed):

1. CIVIL ENGINEERING (2)
2. MECHANICAL ENGINEERING (4)
3. ARCHITECTURE (3)
4. CHEMISTRY (3)
5. ELECTRICAL ENGINEERING & COMPUTER SCIENCE (5)
6. BIOLOGY (2)
7. PHYSICS (3)
8. URBAN STUDIES AND PLANNING (2)
9. OCEAN ENGINEERING (2)
10. ECONOMICS (1)
11. SLCAN SCHOOL OF MANAGEMENT
12. AERONAUTICS & ASTRONAUTICS (2)
13. POLITICAL SCIENCE (2)
24. LINGUISTICS AND PHILOSOPHY (1)
25. TECHNOLOGY AND POLICY PROGRAM (1)
26. SCIENCE, TECHNOLOGY AND SOCIETY (1)
27. WESTGATE (1)
28. OFF-CAMPUS (1)

Please contact the Graduate Student Council office at x-2195 or come by 50-222 to pick up a nomination form.

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**Be A Mentor! Be A Teacher!**

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, x-7909, or call Jane Sherwin at the same number.

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I. I

M is one of the nation's top goalies with a flurry of saves, most attempts to score. The visiting depth overall. Speed over crosstown rival Har... in the first seven minutes, the period flowed smoothly until, with 12:27 to go, BU's left wing went down after her shot deflected by Bery. The hapless visitor slid face-first into the goalpost and lay motionless in the crate 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 in the remainder of the game. MIT responded in kind, digging the loose pucks out and playing like women possessed for the last five minutes. Bery was called on to make the final save of the goal, knocking down a one-timer breakaway. Assistant Coach Mary Borden G was enthusiastic about, if not terribly surprised with, the outcome, saying, "This game provided a good warm-up for Saturday's game (against Northeastern Uni... rity),... the Terriers, who suddenly began to play with dogged style in the remainder of the game. MIT responded in kind, digging the loose pucks out and playing like women possessed for the last five minutes. Bery was called on to make the final save of the goal, knocking down a one-timer breakaway. Assistant Coach Mary Borden G was enthusiastic about, if not terribly surprised with, the outcome, saying, "This game provided a good warm-up for Saturday's game (against Northeastern University)..."