By Michael Gojer

Although the $6 million projected budget deficit for fiscal year 1988-89 is small compared to the $18.9 million operating budget of $1.026 billion, the deficit must be corrected or it will magnify, according to Vice President for Financial Operations James J. Culliton.

Proven John M. Deutch '61 recognizes, last month's faculty meeting that one result of this deficit could be a sharp rise in tuition next year.

The gap between operations expenses and revenue at the Institute, on average $2.5 million each year for the last decade, has usually been closed by using unrestricted gifts. But even after us-
in the unrestricted gifts, the In-
stitute is projecting a deficit of
approximately $6 million for fis-
cal year 1988-89.

The amount of unrestricted gifts has remained constant at around $4 million for the last five years, but the Institute's total budget has almost tripled since 1979. Hence, the operations gap must be tighten that the budget is to be balanced by using un-
restricted gifts.

Officially, 1988-89 produced a small surplus of $200,000 in the operating budget, compared to surpluses of greater than $1 mil-
ion in the three preceding years. But, according to Culliton, last year's budget was balanced only after using $7 million reserved for future liabilities in research fluctuations.

Ideally, Culliton said, gift-
omies would not be used to

Boston bans delivery of alcohol to fraternities

By David P. Hamilton

In a move certain to affect MIT's residential independent living groups, the Boston Licensing Board has decided to forbid the delivery of cases or kegs of beer "not intended for person-
al use" to holders of liquor li-
censes, according to Licensing Board Executive Secretary Tomm-
ston Stanton.

The decision is actually a rein-
statement of an existing regula-
tion, which previously applied only to dormitory licenses. Stan-
ton defended the board's move by pointing out that the Massa-
uchusetts statute permitting the board to license dormitories also allows it to license fraternities.

"Fraternities and dormitories are essentially interchangeable for the purpose of the rule," Stanton said.

The board has also formulated an exception to the rule, which would allow deliveries to take place if the host college or univer-
sity has a plan to supervise partygoers, and to deliver alcohol to those entities licensed to sell.

Our goal is to have about 30-
40 students coming for Junction and about 200 for HSSP and Splash," Gravens noted.

Program holds classes for 130 high schoolers

By Darrel Tarsawicz

The Educational Studies Pro-
gram conducted in new project, Splash, this past weekend with over 130 students attending. Splash is one of three programs that the ESP runs and that provide classes to high school stu-
dents on a wide variety of topics. In the words of ESP's brochure, these classes are meant to "pro-

provide opportunities for learning and fun.""}

ESP is a student activity that began in the late 1980s, according to Kenneth Graves '88, for-

men treasurer. The two other pro-
garams that ESP provides are the High School Studies Program which will be offered in the spring and Junction, a more in-
tensive academic program, which is offered in the summer, he added.

Splash offers classes that range from the biology of the AIDS vi-

ru to vector manipulations. Dur-
ing the one weekend, the classes can range from one to 12 hours, Graves said.

A distinctive feature of the class is that these classes are primarily taught by MIT students, Graves noted. "For Splash we had 22 teachers with at least one being under-

graduates, four of them alumni, and three being graduate stu-
dents," he said.

The only requirement for a student to become a teacher is that they have an idea for a class, demonstrate some proficiency in the material that will be covered, and have an ability to teach the information to high school stu-
dents, Graves said.

Currently the ESP has no offi-
cial faculty participation, Graves said. "ESP does not want to have a faculty member just for the sake of the name," he noted.

Rather it is more important that the faculty member be willing to spread the goal of extending edu-
cation to the community, Graves stressed.

Splash and HSSP attract stu-
dents mainly from the New En-

白领 said. "We have students coming from far away as New Hampshire or Con-
necticut," he added. Enrollment was good this weekend as well, with 130 students enrolling for the classes, Graves said.

In the summer program, Func-
ction, ESP gets students from as far away as California or Japan, Graves said. It is also a more aca-
demically oriented with classes being offered in calculus and chemistry, he added. Graves hopes to see more students com-
ing from far away but the current problem is that ESP cannot offer housing to these students.

"Our goal is to have about 30-
40 students coming for Junction and about 200 for HSSP andSplash," Graves noted.

The UNH Notables sing a spoof of The Twelve Days of Christmas in Saturday night's "Yule Log concert. See story page 6. "

The Tech
Gaggle cops 109th Managing Board of The Tech

Special to The Tech

Canada's Peter "Peach" Dunn G, Grove City, PA, outlined his plan to infiltrate Baker House and disrupt their plans. He explained the plan to make accommodations for a nationwide search for candidates to fill the positions. He's seeking a candidate who is too weak to be a threat. His campaign slogan is, "The Hulk of Canada." He also released a new comic strip featuring a character named "Fried." Dunn promised to bring "bad jobs at no wages" to the students of Canada.

Pittsburgh danced in the streets denied. "The Bath" knob of "W.," of Grove City Pa., outlined his plan to infiltrate Baker House and disrupt their plans. He also released a comic strip featuring a character named "Fried." Dunn promised to bring "bad jobs at no wages" to the students of Canada. The trend was apparent early. The Ghanaian student, Aroda, VA, promised to bring "bad jobs at no wages" to the students of Canada. The trend was apparent early. The Ghanaian student, Aroda, VA, promised to bring "bad jobs at no wages" to the students of Canada.

Pennsylvanians won a majority of her cognitive science skills to man. Coppola pledged to use all of her gum?" Coppola promised to use all of her gum?

And then there was Jonathan. The pride of Great Britain, Jonathan "I'm no flamer" Richardson, promised to take enough time out of his one-man crusade against all forms of bias to fulfill the position of senior editor. "I was truly shocked ... it's obscene," said a furious Richardson, when asked of his election.

After every single staff member declared nominations for the positions of night editor, saying the honor was too great to accept, where would that leave the editors? Also, put out to pasture as conspirators were Eric "Ca- suave" Potuck '90 of New York City, who wanted more time to devote to the singles bar scene. Current photo editors Kyle "Glipple" Petrunen '90 of Everett, WA, and Marc "Road Warrior" Virtue '90 of Miami and South Carolina were selected as the next editors in position of news editor, she shook her head, groaned "oh no," and left the office. But no one heard her, so no harm was done. Pro- "The Bath" knob of "W.," of Grove City Pa., outlined his plan to infiltrate Baker House and disrupt their plans. He also released a comic strip featuring a character named "Fried." Dunn promised to bring "bad jobs at no wages" to the students of Canada. The trend was apparent early. The Ghanaian student, Aroda, VA, promised to bring "bad jobs at no wages" to the students of Canada. The trend was apparent early. The Ghanaian student, Aroda, VA, promised to bring "bad jobs at no wages" to the students of Canada.

No American was foolish enough to become managing editor, so the position was left to Cassadaw's Peter "Peach" Dunn G, who obviously was not down with the managing board. The outgoing chairman, who claims to have given up drooling in favor of sex, offered to resign and move to Canada. He explained the plan to make accommodations for a nationwide search for candidates to fill the positions. He's seeking a candidate who is too weak to be a threat. His campaign slogan is, "The Hulk of Canada." He also released a new comic strip featuring a character named "Fried." Dunn promised to bring "bad jobs at no wages" to the students of Canada.
Crowing overheats Salem jail

Officials at the Essex County Jail say an inmate disturbance overnight lasted for two hours. County officials asked for aid from state police and nearby police departments. Dan Clifford, who says he is jail chief of staff, says no injuries occurred during the disturbance. He says the inmates were all back in their cells at 10 p.m. and jail officials were engaged in clean-up work. Clifford reports minor smoke damage. He declined further comment on the incident.

Earlier, Salem Police Lieutenant Larry Sullivan turned the disturbance serious and said it began at around 8 p.m. A man who identified himself as Michael Robitaille, a jail inmate, telephoned the Union-News newspaper in Springfield from inside the jail. He reported a disturbance and said there was a fire in the jail. He said he was one of 23 inmates on the fourth floor of the old jail in downtown Salem. Robitaille said the fire apparently stems from the jail's overcrowding problems. He reported state troopers on hand outside the jail with shotguns.

Robitaille said the incident began shortly after a television segment on WCBS-TV's "Chrones" series focused on conditions at the Salem jail. Producer Mark Mills says the program portrayed overcrowding at the Salem jail and overcrowded courts in Boston. Mills says there was nothing provocative in the report.

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Israel returns hijackers to USSR

Israel's foreign minister is praising the way the Soviet Union dealt with four hijackers who commandeered a chilled Chinese-Soviet relations. The Chinese official's height of rush hour.

Fitzwater says he knows of no new Soviet initiatives. Still, he creates low expectations for Wednesday's luncheon meeting with Mikhail Gorbachev. The US President and the Soviet leader are meeting at the White House.

Amiram Nir's visit to the Mexican city of Uruapan last year was killed. Officials say they are also investigating Amiram Nir's visit to the Mexican city of Uruapan last year.

Germans. A survey says 51 percent of those questioned in southern Bangladesh and India last week could surpass 5,000.

2,000. Officials and newspapers in the two countries say the Cyclone toll could top 2,000

Reports of deaths due to Cyclone could top 2,000

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W. German defense unpopular

Defense spending is not high on the priority list of West Germans. A survey finds 51 percent of those questioned think the government spends too much on defense. That represents the lowest level of commitment to defense spending in the country in at least 26 years.

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Most of us here at MIT are at least vaguely aware that all is not well in the world: there are a lot of hungry people there. There is more scattered about in our Lobby 7, driven by some somebody else's jungle. And us at a moment's notice off to dell Food Court is not the Ritz and, of course, it's not rice and beans either. It's the movie theater. It's the Ritz, but it's not any fun and doesn't have any beer. Just a bunch of students, who are just around the corner. Besides, we're not just a bunch of students, who are just a bunch of students, who are... changing the world. But it's not rice and beans either. dell Food Court is not the Ritz, it's the movie theater. We're generally comfortable, able and well-fed. Things are generally comfortable, able and well-fed. Things are... changing the world: there are a lot of hungry people there.

Night Editor: ............
Sauter '92, M. L. B. Thompson
Carmen-Anita C. Signes
Jackson G, Shazia Makhdumi '91, Ellen Hornbeck '92, Catherine

Arts Editors
Night Editor ..........................

PRODUCTION STAFF
Darrel Tarasewicz '89

Business Manager
Senior Editors: Darrel Tarasewicz '89

Contributing Editor
Seth Gordon '91, Prabhat Mehta '91;

Senior Editor
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FEATURES STAFF
Christopher R. Doerr '89, Allen T. Duffin '91.

BUSINESS STAFF


PRODUCTION STAFF
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PRODUCTION STAFF FOR THIS ISSUE
Night Editor: ......................................

The Tech
Tuesday, December 6, 1988

A Crack in the Dome/Daniel J. Glenn

One must question system

To the Editor:

Since last being enrolled in 1985, I have kept my time in the MIT community by working part-time in the student grill and purchasing an athletic card at the gymnastics. These things are not uncommon for students and alumni who remain in the Boston area. I have been able to maintain contact with my friends on campus until I can reenter. However, Campus Police has decided that I was not part of the larger MIT community and therefore, I was here illegally.

Why would Campus Police do this? I'm sure the Campus Police would give two reasons immediately. In the first instance, they are sick of hearing me say something about "social responsibility." We're all equally guilty and therefore we all equally impure. Give your "social consciousness" a break, pal, and join the people I did. Anyone with any sense did. Look at all those "60's radicals." Where are they now? Takin' their place at the corporate trough, just like me and everybody else.

Such an argument makes a good point: we are all part of the system and most of us gain from it in one way or another. There are not too many Gandhi's in the world, and even he didn't have his share of contradictions. The problem with the argument is that it equates all action, as though wearing a polo shirt made in Taiwan is equally damaging if it is worn by even-tempered when you're get-ting a Feeling the System as a Whole: the picture overall as described in the data on the chemistry entering class. 2) With regard to a number of high school students with high SATs who were offered acceptances is currently under review by the Institute Committee on Undergraduate Admissions and Financial Aid. My study provides, I believe, some very relevant in- uences is currently under review by the Institute Committee on Undergraduate Admissions and Financial Aid. My study provides, I believe, some very relevant in-

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Racism at the root of Campus Police actions

feedback

Test scores one part of the picture

To the Editor:

I should like to make a few remarks about the report in your Dec. 2 issue ("Study: MIT rejects some top academic achievers") concerned my study of MIT admissions data.

Your report stated, quite cor-rectly, that I decided to conduct on the matter, but did not go on to cite my study, which was that the whole question of admis-sions is currently under review by the Institute Committee on Undergraduate Admissions and Financial Aid. My study provides, I believe, some very relevant in- uences is currently under review by the Institute Committee on Undergraduate Admissions and Financial Aid. My study provides, I believe, some very relevant in-

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Students should think hard about employers

(Continued from page 4) Values and principles do exist; we must each decide for ourselves what we value and what principles we will uphold.

A case in point is the rise of fascism in Germany and its eventual unleashing of murderings of millions of Jews. The crime involved: the officers who ordered the killing, the soldiers who loaded the ovens, the engineers who designed the ovens, the average citizens who looked the other way, and the active resisters who tried to keep it from happening. The only ones who can be absolved of the crime are those who actually resisted. Everybody else is guilty of murder or at least acquiescence: the crime is in not asking the question. Resistance can take many forms, just as complicity can take many forms.

For a society to avoid becoming a Nazi Germany does not require that all its citizens be saints and martyrs; it does, however, require a whole lot of principled people: people willing to take a stand in whatever way they can and not just go on with "business as usual." Some people will join underground resistance movements, only to realize certain jobs and boycott certain products, still others will march, and some may just make a "statement" that leads to real social change. It is the result of the collective actions of all those people. Very few, if any, of those people who joined the "movement" live without consequences or their own histories, but what separates those people from the rest is that they have asked the questions and taken action: they are not sleepwalking to the slaughter and they are not merely abstaining from the slaughterers.

Today the United States leads the world in producing weapons of destruction, and MIT leads the United States in producing "the best" designers of those weapons. These weapons are far more destructive and far less discriminating, than Hitler's ovens or Stalin's firing squads. The engineers and scientists who make the difficult and risky, individual's decision to "join the party" are making a decision to be active resisters in the present criminal human made disaster capable of committing the destruction of our species.

All of us have a choice to make about the role we will play in making this world a better place to live in and in giving our children a future; the rationalization that "everyone's doing it" just isn't good enough.

Daniel J. Glenn, a graduate student in the Department of Army Science. (Continued on page 6)

Campus Police treatment not fair

(Continued from page 4) most important factor in this tragic event. It also is the ugliest. You see, the most important factor in this case is that I am black. Furthermore, I am a "large black male." I say this because the preening statement has racist implications. Racists like Campus Police realize that the general public usually criticizes when they hear the word "big black male," which evokes a feeling of inherent violence. Utilizing this label to arouse mistrust, Campus Police has added three more charges of assault and battery along with a trespassing charge against me. Furthermore, I'm sure they'll have a contrived and spurious story to tell the court the reason why I was put through all this. All of this trauma resulted in me vomiting in the Cambridge Police station.

The police then pressed three charges of assault and battery and finally the "shrink" gave up. The police slammed the door of the police car on my head resulting in a cut and had my shoulder bruised. The police also realized that the general public was sympathetic to me. Furthermore, I'm sure they'll have a contrived and spurious story to tell the court the reason why I was put through all this. All of this trauma resulted in me vomiting in the Cambridge Police station.

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NETWORKS
Stratton Student Center, first floor.

By CHRISTOPHER J. ANDREWS, PETER E. DUNN, and MICHELLE P. PERRY

The only nautical room in the newly renovated Student Center is in danger of sinking unless all hands put in a redoubled effort to keep Networks afloat.

The idea — a sit-down restaurant where students can relax over a more flavorful, more carefully prepared meal in a convenient location — is a fine one, and really belongs in a Student Center designed to enrich the lives of the MIT community and foster socialization. After a week in operation, though, the physical realization of MIT’s lofty plans leave much to be desired. The service is erratic: food arrives slowly and isn’t hot from the grill, and it isn’t always very tasty, either.

Networks offers a full menu of predominantly seafood dishes, prepared individually and served by a full waitstaff. The cost of meals (which may be a lunch, dinner, or a late snack — Networks is open until 10 pm) can be charged to each diner’s Validine card (server’s tips can be charged as well). The selection of wines and beers is more carefully prepared meal in a convenient location — is a fine one, and really belongs in a Student Center designed to enrich the lives of the MIT community and foster socialization. After a week in operation, though, the physical realization of MIT’s lofty plans leave much to be desired. The service is erratic: food arrives slowly and isn’t hot from the grill, and it isn’t always very tasty, either.

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**ARTS**

**Artifice more than art on display from Dance Workshop**

MIT DANCE WORKSHOP

A Concert of Student Works-In-Progress.

Directed by Beth Soil

Friday, December 2, and 3. Kneale Little Theatre.

By CHRISTOPHER J. ANDREWS

Artifice was more than art on display in this fall's MIT Dance Workshop recital: "A Concert of Student Works-In-Progress." But the performances provided an enriching experience for members of the audience, with a vehicle for continued and valuable experimentation. A few of the works featured exemplary use of sound, as well.

The works-in-progress on display, the dance equivalent of an engineer's problem set or a philosopher's essay, were often a solution to a very simply stated assignment. Lodi McClellan's "Housecleaning," for example, came out of instructions to "take a simple movement and amplify it." Because scrubbing-up was an activity familiar to McClellan, she decided to combine short bursts of scrubbing various imaginary surfaces into a nearly monotonous stylized twirling of the cleaning rag provided the chore. To expand the exercise into a ritornello; a familiar short bursts of scrubbing provided an enriching experience for members of the audience, with a vehicle for continued and valuable experimentation.

The frequently simple subject matter didn't always come through, however. The most exciting group number "Pleiades," featuring a tenting performance by Liz Lee '89 in this work dramatizing sexual dynamics. A less representative work by Jim Davis was concluded with an echinoderm that was upstaged by Roel Hammerschlag's ('88) "Twitch" last year. Really missing from this fall's performance was a large student contribution — most performers and choreographers were MIT community and there were no predominant presences like Hammerschlag in this fall's lineup.

The recital featured some innovative uses of sound, and was far stronger in this respect than last year's performances. Following the recent enchantment avant garde musicians have had with "found sound," Carol Schneider put together a series of synchronized movements in a line.

The most programmatic work was "In-Intergation," featuring a tenting performance by Liz Lee '89 in this work dramatizing sexual dynamics. A less representative work by Jim Davis completed with an echinoderm that was upstaged by Roel Hammerschlag's ('88) "Twitch" last year. Really missing from this fall's performance was a large student contribution — most performers and choreographers were MIT community and there were no predominant presences like Hammerschlag in this fall's lineup.

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Much fun from Rudolph the Red Nosed Logarhythms

YULE LOG CONCERT
MIT Logarhythms, with UNH Notables and Williams Ephlats 10-250, December 3.

By DEBBY LEVINSON

Although the two singing groups from out of town got very lost on the way to Cambridge, Saturday's Yule Log Concert featuring the MIT Logarhythms, the UNH Notables, and the Williams Ephlats that starred only ten minutes late. The Notables, nine women dressed in chic black gowns, began the show with a crystalline version of Pat Benatar's "Shadows of the Night" that was marred only by a soprano soloist who was clearly straining herself on the low notes. After a joke about strings that included a truly awful pun, the Notables produced an excellent rendition of Sadie's "Smooth Operator." This time, an alto soloed far more successfully; her voice had good tremolo and was stronger than Sadie's. Yet the background vocals were odd, as they had been in "Shadows of the Night," and this seemed a drawback to an otherwise enjoyable performance.

The Notables also produced a satire of "The Twelve Days of Christmas" that described a woman's systematic destruction of her lover's Christmas gifts. Harmonies there were perfect, as they were in the group's version of "Alone," the first of two Heart tunes performed during the evening. While Ann and Nancy Wilson won't be threatened the choral arrangement of their song, the Notables sang very well, particularly the soloists, who effortlessly maintained the high pure notes of the chorus. Praise should be given to the Notables, who proved "human beatbox" mimicking symbols and drums with ragga patina than most of the rap artists who made this technique famous.

The Williams Ephlats, a much more casually dressed group than the Notables, opened with Yes' "Leave It," a song which literally cried out to be arranged for as a cappella group. The basses sang excellently, and the Ephlats even did a passable imitation of a Fairlight CMI synthesizer. "Helplessly Hoping" was gently and beautifully performed, with perfect silences between phrases, and "I've Got My Helmet On" was equally good. Its bizarre lyrics recalling a typical They Might Be Giants song more than anything else. The second Heart song of the evening, "Dog and Butterfly," definitely rivaled the original version, with its lush female harmonies and soaring high notes.

The Logarhythms finally began their portion of the program with a song featuring a marvelous solo by freshman tenor Steve Spaninhour and harmonies that sounded every bit as good as when I heard them practicing in resonant Lobby 7. This was followed by a highly entertaining barbershop about cars and girls, and a "Silent Night" with strangely disturbing synopasitized phrases. I found two major drawbacks with this song, however; the soloist couldn't stay on key on the high notes, and this was not the first vaguely religious song of the evening. Admittedly, this was a Yule Log concert, but there was something slightly amiss about so many Christmas songs being sung on the first night of Hanukkah.

The return of the Logs' traditional Star Trek skit was eagerly welcomed by the audience, particularly when Mr. Rogers replaced Captaih Kirk at the helm ("Me - Sula — Warp Factor Four to the Land of Make-believe"). But their most popular effort was definitely their audience-participation version of "Rudolph the Red-Nosed Reindeer," in which the audience made reindeer noises and gave Wrenx ch chos at appropriate intervals in the song. It was the high point of an amusing and enjoyable evening.

Much fun from Rudolph the Red Nosed Logarhythms

Audience members join the Logarithms and the UNH Notables in Rudolph the Red Nosed Reindeer.

The Logarythms perform during their annual Yule Log concert Saturday night in 10-250.
Magnificent Christmas Carol production at New Ehrlich

By MICHELLE P. PERRY

...the New Ehrlich Theatre's production of A Christmas Carol is a wonderful choice. Charles Dickens's novel was adapted for the New Ehrlich by Chuck Anastas. He brings new life to an old story by using imaginative narrative techniques while staying true to the original storyline.

Other than the ghosts, Anastas employs three main narrators throughout the show. However, many other characters watch events as they unfold and add their observations. Also, as many as two dozen cast members appear on stage together. When the occurs, they usually provide background dialogue and synchronized voicing to enhance the narration.

The ghosts are treated as unique elements in the production. Each at some point dons a sculptured face mask with haunting, oversized features. Two dancing spirits accompany the ghost of Marley. The spirits gracefully writhe around the stage, moaning and shaking their chains to punctuate Marley's message to Scrooge. Also, a veiled Ghost of Christmas Past, accompanied by two "bridesmaids", is played by four different women. As the ghost introduces the women in Scrooge's past, that woman plays out her role and then takes the veil to become the ghost herself. The Ghost of Christmas Present is a drunken rake in a blue sequined cap and shiny cape accompanied by two lascivious women in gold lame. He is the first element whose appearance seems vaguely modernized; most of the other characters are 19th century in dress and English in accent. The Ghost of Christmas Future is represented by a large, dark, satan blob manipulated by three people. It is accompanied by several small cloches.

The play is creatively staged. The set is minimal: four levels of wooden platforms are accessed by two sets of stairs, a walkway runs across the back of the theatre, and three asymmetrical arches visually divide the depth of the set in half. A few balconies and benches are placed on the platform and on the ground downstage. The playing area is narrow and deep, which makes front seats preferable to those on the side. The depth is used to advantage by staging four or five different "layers" of action: the actors are divided into several groups, and the groups are spread out through the length of the playing area.

The lighting and sound effects are generally effective. Most lighting in the foreground is a bit too dim to avoid splitting the audience. However, color is subtly employed to evoke certain moods, and there are several scenes with special spot effects which are stunning. The music and other pre-recorded sounds are always appropriate, but it is the synchronized background voices which are most notable.

All of the wonderful staging would be wasted if it were not matched by equally wonderful acting performances. Most memorable are Heather Glenn in a variety of roles, including narrator. Daniel C. Goodman as Scrooge's nephew and several other characters, and most especially Christopher Wray Varrips as Scrooge himself. Tarjan meticulously develops the script and turns it into the audience. However, color is nicely employed to evoke certain moods, and there are several scenes with special spot effects which are stunning. The music and other pre-recorded sounds are always appropriate, but it is the synchronized background voices which are most notable.

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prove they've suddenly come into their own

Edie Brickell, on the other hand, has not had the luxury of having had two albums to introduce her folk songwriting to the critics and the general listening public. Although her "What I Am" is currently being played on Top 40 stations, I'm sure there are still people out there who think it's just a new Rickie Lee Jones single. Rickie was always a bit mellower, though; Edie and the band New Bohemians serve up a delicious blend of folk, rock, jazz, and even a little proto-punk thrash ("Keep Coming Back," with its wailing slide guitar and thunderous bass drum, would make Sonic Youth smile). "Air of December" is just that—airy, textural, and sensibilities to the public. Although Edie doesn't spend all of her time mus- ing and crooning. She's got something to say, especially in the album's second single, "Little Miss S.," a portrait of society jumble and Warhol contemporary Edie Sedgwick. "Livin' the scene out of her limousine/ Little Miss S. in a minidress/ Livin' the scene out of her limousine/ S. in a minidress" sings Edie, evoking images of the other junkie and Warhol contemporary Edie Sedgwick. "Little Miss S." is one of the better tracks on the album. Edie's whirlwind-lifestyle and sordid, drug-fueled death. Brickell's talents aren't limited to songwriting, however; she also did the cover art for Shooting Rubberbands at the Stars. A word of caution for those of you who will soon be hooked on Shooting Rubberbands: although Edie Brickell has not deserted the folk-rock females are go- ing to leave Bon Jovi in the dust.}

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Zenith Data Systems
Dance shows beauty of simple movements (Continued from page 1)

A single dancer, and interpersonal relationships as several dancers echo, modify, and formulate complementary ideas. The realization that simple movement sequences can be elaborated upon in subtle and interesting ways can lead to an art form which enriches life as fully as music and literature. Just as poetry teaches us to better understand our emotions and how to express them, modern dance shows us the beauty of simple movements and inspires a sort of gracefulness within us all.

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

Compiled by Peter Dunn

**Tuesday, Dec. 6**

**POPULAR MUSIC**

**JAZZ MUSIC**
The Boston Jazz Band presents an evening of music, with Mike Brunette, 265 Tremont Street, Boston. Telephone: 254-3388.

**THEATER**
The Causeway Players present Pauline Kael's play about a gangster's moll reformed by a social worker, "Born Yesterday," the Garson Kanin comedy. Presented December 11 with performances at 8 pm, matinees Wednesday & Saturday at 2 pm. East Somerville Middle School, 140 Memorial Drive. Also presented December 14, 160 Memorial Drive. Telephone: 536-9438.

**FILM & VIDEO**

**LECTURES**

**EXHIBITS**

**Wednesday, Dec. 7**

**JAZZ MUSIC**

**LECTURES**

**Thursday, Dec. 8**

**POPULAR MUSIC, ETC.**
L storocky, Captain & Tennille, Powell, and Prokes perform at the Boston Arena, 160 Memorial Drive. Also presented Thursday, December 13, 160 Memorial Drive. Telephone: 536-9438.

**JAZZ MUSIC**
The Deborah Colton Quartet performs at 8 pm in the Jazz Lab in MIT's 4th Street Auditorium, 77 Massachusetts Avenue, Cambridge. Telephone: 497-8200.

**LECTURES**
"A Night of Light," visual concert by the Institute's Center for Advanced Study, presented Thursday, December 13, 3 pm in the MIT's 4th Street Auditorium. Telephone: 497-8200.

**Friday, Dec. 9**

**JAZZ MUSIC**
The Yoga Jazzy Ensemble performs at 5 pm in the Jazz Lab in MIT's 4th Street Auditorium, 77 Massachusetts Avenue, Cambridge. Telephone: 497-8200.

**LECTURES**

**Saturday, Dec. 10**

**JAZZ MUSIC**
The Guitar Class of the New England Conservatory presents their Winter Recital of works by Brahms, Joplin, and Prokofieff's Piano Concerto No. 3. Location: MIT's 4th Street Auditorium. Telephone: 497-8200.

**LECTURES**
"THEATER**

**Sunday, Dec. 11**

**JAZZ MUSIC**
The Modern Jazz Quartet performs at 8 pm in Symphony Hall, corner of Newbury Street and St. James Street, Boston. No admission charge. Telephone: 776-9667.

**LECTURES**

**Monday, Dec. 12**

**POPULAR MUSIC, ETC.**

**FILM & VIDEO**

**LECTURES**
"Is a Brother with Perfect Timing," featuring the Natural World Ensemble, presented Tuesday, December 11. Location: room 6-120. Also presented December 13. Location: room 6-120. Telephone: 497-6200.

**Tuesday, Dec. 13**

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**Wednesday, Dec. 14**

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**Thursday, Dec. 15**

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Three groups provide for a great evening of jazz music.

MIT JAZZ FESTIVAL

The MIT Concert Jazz Band, Conducted by Everett Longstreth.
The MIT Festival Jazz Band, Directed by Jamshed Sharghi.
The Boston University Jazz Ensemble, Directed by James O'Dell.

By BENNY WEINTRAUB

The MIT Fall Jazz Festival last Friday night in Keawee was met by a good-sized audience. Two MIT bands were joined by one from BU.

The MIT Concert Jazz Band opened the program. After a slow start, they increased in excitement and polish throughout their four selections. The first number, "Killer Joe," was unexpected and the musicians appeared uninterested in the chart.

Morgen, which came second, was more intense, but Longstreth had some trouble holding the group together. The excitement rose when Longstreth announced that the next piece would feature "wherever I decide to point to." No fewer than eight players stepped into the solo; several new members of the band showed talent and played enjoyable solos. Especially notable were the two tenor sax players, both new to the band this year, and Jay Keyser, an old favorite of the audience and the band. The last number featured two tenor sax players in an outspoken way.

The Boston University Jazz Band played next. Their program was the most interesting of the three bands. They presented five different charts from five different big bands. My favorite was Sonny Stitt's "Dolphin Blues," a fast jazz chart with difficult licks.

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Please note: This page contains text that is not in English.
Hogwood's period instruments Messiah lacks spirituality

Mgpian

Messiah

A Sacred Oratorio.

By Georg Friedrich Handel.

Sharon Baker, Christina Czepiel, Stanford Olsen and David Thomas, soloists.

The Period Instruments Orchestra and Choir of the Handel & Haydn Society, Conducted by Christopher Hogwood.

Symphony Hall, December 1, 2, 3, 4.

By JONATHAN RICHMOND

My first reaction at the end of the Handel & Haydn Society's performance of Messiah was to go home and listen to my recording of Kathleen Ferrier singing "He was despised." It is a rendition that invariable leaves me shattering: her voice comes across with such innocence and honesty, yet its effect is to convey the most desolate tragedy. Each word resonates with special meaning: her enunciation of the word "grief" is supremely haunting. Ferrier not only conveys us, but makes us come to know the suffering she is singing of. And yet there is something about the radiance of her singing that delivers the most curious paradox: there is no spiritual depth here, but an expression of the spiritual greatness of Handel's music.

Christopher Hogwood's greatest obsession is to give "authentic" performances. So, for the first time, Boston's Handel & Haydn Society played Messiah on original instruments. The result was one of remarkable clarity from both orchestra and chorus; it was in many ways elegant and many of the numbers were prettily delivered; there was often an acuteness of Jolliet. But it was a performance without spirituality, without appreciation for the message the text was conveying, and as such it was barren.

Take mezzo-soprano Carolyn Warminster's "He was despised." Her singing was flat, her articulation snarled; while Ferrier's words rose to celestial heights, Warminster never gets off the ground. Hogwood's orchestra provided an ever so crisp accompaniment. How nice it was to hear individual orchestral voices. But how boring and unmoving it was to hear an academic exercise in historical accuracy that showed no concern for the subtlety of the music or for the emotions — earthly and otherwise — Handel intended it to transmit.

The only high-calibre solo singing of the evening came from bass David Thomas. I found myself underlining his points of stress in the program and he, indeed, is a master at conveying both the beauty of the word and the message it contains. His recitative "Behold I tell you a mystery" and song "The trumped shall sound" were delivered with splendid placement of emphasis. Bruce Hall provided a brilliant trumpet solo to boot.

There is no doubt that Sharon Baker sang very prettily: her chauving voice was pleasant to hear. But she remained on auto-pilot, and the heights at which she flew fell far short of the celestial. "He is the righteous Saviour" she sang with about as much passion as one might reserve for the arrival of a professional salesman.

Stanford Olsen was the evening's inspired tenor. His words were marvelously, his projection weak, his interpretation passionless. "Behold and see if there be any sorrow like His sorrow," he sang without meaning.

The chorus did seem to have much going for it on the surface: the balance between voices was good, and choral diction was effective. Some numbers were done stylistically: "For unto us a child is born" was a case in point. But the singing was all too bland.

As to the orchestra, its playing was totally sterile: too tidy, too intellectual. That's not to say it was not frequently enjoyable. But there was little of either the celebratory or the tragic to it, not for the word "for the joy and peace of all the world." The chorus did seem to have much going for it on the surface: the balance between voices was good, and choral diction was effective. Some numbers were done stylistically: "For unto us a child is born" was a case in point. But the singing was all too bland.

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MIT deals with 1988-89 deficit of $6 million

(Continued from page 1)

Investigating ways of getting schools and laboratories to use more of their "designated" funds — which amounted to $222 million to fiscal year 1988 — instead of spending MIT's unrestricted funds, is one target for future budget considerations, according to Calliton's memo.

Research revenues decline

The increasing deficits are pri-
marily the result of declining reve-
uences, as expenses have been care-
fully controlled over the past few
years, according to Calliton's
September memo.

The past few years of small

Board bans ILG alcohol deliveries

(Continued from page 1)

have prevented the board from dis-
regarding the proposed exemption, although it appears unlikely that MIT will attempt to extend an al-
cohol policy to the ILGs. It would be "inappropriate" for MIT to impose alcohol regu-
lations on the ILGs, said Thomas R. Henryberry, assistant treasurer
for the board and head of legal affairs. Henryberry is assembling a recom-
nendation to Associate Dean for
Affairs James R. Towhey.

"The board takes the position that it is not responsible for what hap-
pens at individual fraternities," Henryberry said. Because frater-
nities are separate corporate bod-
ies, they are responsible for po-
lishing themselves, he continued.

Towhey echoed Henryberry's
assessment, pointing out that ex-
tending an official alcohol policy to the ILGs would drastically alter
the relationship between MIT and
the living groups. Currently, MIT can only take action against individual
house, he continued, noting that the licensing board is asking host institutions to artic-
ulate a broad policy and enforce it.

Although the InterFraternity Com-
mittee endorses an alcohol policy on its member houses, it is unlikely that such a policy would satisfy the licensing board, Tow-
hey said.

Alcohol deliveries continue

Despite the regulation, sources within the MIT fraternity system say that deliveries of beer continue, although fraternities are now more discreet about their purchases.

One observer, pointing out that many local fraternities forbid the use of chapter funds to pur-
chase alcohol, said fraternity members often buy alcohol for parties with the understanding that they will later be reimbursed
by the chapter. Since liquor dis-
tributors are required by law to keep records of their deliveries, fraternities are especially careful to avoid ordering beer under their institutional name.

Captain Anne Vorhe of the Bos-
ton University Police told the that in the fall semester BU po-
lice have investigated at least two
incidents of sponsored research, com-
pared to 2.8 percent growth in fiscal 1984, which causes "an er-
in indirect cost recovery from research sponsors;" $1.1
million; increased in employee benefits costs, $1.5 million; a projected reduction of 50 in the number of undergraduates; $0.7
million.

The memo cites the following
possibilities of some cost reduc-
tions, limitations on the number of new program initiatives, and an evaluation of the level of MIT's unrestricted funds to supplement other sources of fi-
nancial aid.

The memo suggests "evaluating the effect of spending academic program funds where possible rather than spending unrestricted funds," though Calliton said that is a difficult process. "Academic funds of Schools . . . which are for designated purposes," the memo said, "continue to grow significantly — over 20 percent in each of the last two fiscal years, to a fiscal 1988 level of $911 million.

On the horizon is an annual memo
recommending for Associate Dean
for Student Affairs James R.

This position policy has turned students' atten-
tion from a positive trend toward self-enforcement to "being really pressed after the Licensing
Board," he said. Cambridge-side fraternities are not affected by the policy reinterpre-
tation. James McDavit, chair-
man of the Cambridge Licensing
Board, said that in Cambridge li-
cense may be sold to anyone over
21 without further restriction.

There's no evidence that
"eroneous self-help
k pre-
ferred s" Mit Camsus Police of
the deliveries in order to allow MIT to handle the violation in-
ternally, she continued.

None of the Boston area col-
deges or universities has yet re-
ected an exception to the rule, which the board reinterpreted
several months ago. MIT, Boston University, and Northeastern University all maintain frater-
nities within the jurisdiction of the board.

Undergraduate Association President Jonathan Katz '89 said that the board's decision might be counterproductive. The BoozAllen & Hamilton is seeking 1989 graduates to work as Research Associates.

BoozAllen & Hamilton, Inc. is a leading international management consulting firm working with companies on issues of strategy, marketing, systems technology, and other areas of concern to top management.

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