Faculty group studies international ties

By Brian Rosenberg

The newly created Faculty Study Group on the International Relationships of US Universities will study the effects of international activities on MIT and other American universities.

Eugene B. Skolnikoff '49, professor of political science and former director of the Center for International Studies will chair the group. Provost John M. Deutch '61 said in a statement to the News Office that the group was created because of "growing confusion and criticism about the international relationships of MIT and other leading research universities." Deutch, along with President Paul E. Gray '54, appointed the members of the group.

The group is expected to submit a written report suitable for public discussion in the MIT community by April 1, 1991. Deutch said the group had been asked to consider three specific questions:

1. What are the issues facing US universities in considering their international involvements?
2. What are the particular issues facing MIT?
3. What policy framework should guide MIT in its international relationships in the future? Are some modifications to current practice and programs warranted?

Because MIT is involved in many international activities, Deutch said that "critical target MIT specifically, especially concerning numbers of foreign students and visitors and access of foreign corporations to MIT research."

Foreign access to MIT research through the Industrial Liaison Program (ILP) has been the subject of controversy during the past year. Thomas R. Moebus '69, director of ILP, said program members "thought [the faculty study group] was a good idea, MIT should take a good look at relations with foreign entities, including corporations."

The House Subcommittee on Human Resources and International Institutional Affairs, chaired by Rep. Thaddeus J. Watts (R-Fla.), has been investigating ILP, and other public/private partnerships since early 1989. Moebus said that while "the investigation is not ongoing, . . . there has been no final conclusion."

Arnold C. Harris, member of the group and dean of the Sloan School of Management, attended the group's initial meeting about a month ago. "The meeting was informal, and we just discussed the importance of this issue and our own personal involvement," Harris said.

Another group member, Richard J. Samuel, PhD '80, said, "MIT is doing the right thing. We're trying to define what external MIT is a national and international institution, and to identify and solve problems associated with that role." Samuel is director of the MIT-Japan Program and an associate professor of political science.

Other committee members include Nancy H. Hojnacki, professor of biology; Eric C. Schneider '67, director of corporate relations; Arthur K. Kerman PhD '55, director of the Laboratory for Nuclear Science; Philip S. Khoury, associate dean of the School of Humanities and Social Sciences; Richard K. Lester PhD '90, associate professor of nuclear engineering; Nicholas P. Noygroop, director of the Media Laboratory; Jack Ruina, secretary of the faculty; and Kenneth A. Smith '68, associate provost and vice president for research.

MIT changes academic fraud policy

By Katherine Shinn

A revised version of MIT's Policies and Procedures, a compilation of current policies, will be printed next week. This official policy manual will include a revised procedure that would address the problem of academic fraud and scientific misconduct.

The people change in the academic fraud policy, according to Assistant to the Vice President for Research Charlene M. Field, is that the new policy is more formal.

"Basically, the procedure is a two-step process," she stated. "The first part consists of an informal inquiry and examination of the facts. The second part involves formal fact finding."

"Previsouly, the informal inquiry did not require written reports. In addition, informal, formal reports and documentation that can be reviewed at a later date are required through all steps of investigation, whether informal or formal," she explained.

Administration has formed the Institute policy toward fraud in the laboratories since a list of rules and regulations concerning scientific misconduct was published in the Federal Register on Aug. 8, 1989, by the Public Health Service, an agency of the Department of Health and Human Services. These regulations were supported by the National Institutes of Health, an organization under the wing of the PHS.

In a memorandum to all MIT faculty, Associate Provost and Vice President for Research Kent,
MIT revives academic fraud policy

(Continued from page 1)

orth A. Smith '58 explained the reasoning behind the new policy. "Until recently, it appeared that scientific misconduct was nearly always the result of academic research enterprise. As a consequence, the scientific community did not have well-established procedures for dealing with the problem. However, in recent years, several new cases have been brought to light, both public and in private.

Officer Molino, an incident the report claims occurred while he was escorted by Sanders, said "the program might be growing a little because of Land's..." the study in mathematics and management, which is in its third year. Enrollment in LFM grew to 46 students this year from 32 last year, Katz said.

"Office and class space is very crowded," in Building E52, Richard S. Eckaus PhD '54, chairman of the Department of Economics.

According to Eckaus, the expansion of the Sloan School will have "little direct effect on the economics department," which is also located in the Sloan building. "It is my understanding that E56 will be shared for space with the Sloan and the offices of humanities and social sciences," he said.

MIT revises academic fraud policy

(Continued from page 1)

both Penn and Francis denied the charges of assault and battery. Francis said he did not kick Officer Molino, an incident the report claims occurred while some of the demonstrators were grouped in the stairwell.

Penn claimed he did not initiate the "rush" on the elevator, because he arrived at the Sloan building after demonstrations gathered in front of the first-floor lobby. "I didn't even see the rush [into the elevator]. When I got to the lobby, they were already inside," he said.

Francis also denied leading demonstrators into the elevator. He said it was a "false charge."
Soviets prepared to use force in Lithuania

A top Soviet adviser said yesterday that President Mikhail Gorbachev is not afraid to use force against pro-independence demonstrations in Lithuania, if they break the law. Lithuanian President Vytautas Landsbergis called such use of military force in his republic "insanity," saying it would show that Moscow is willing to do the same elsewhere in the world.

Currently, Moscow has been using economic instead of military pressure to make Lithuania back down from its declaration of independence, cutting shipments of fuel and other raw materials in order to force the republic to halt exports. Gorbachev has, however, offered open negotia-tions if Lithuania puts its declaration on hold for two years. The republic might try to sell gold to import fuel rather than give in to Soviet pressure, Landsbergis said.

The White House welcomed the Soviet offer of negotia-tions as a sign of flexibility from Moscow. At the same time, President George Bush revealed a series of economic sanctions he plans to impose on the Soviet Union in re-sponse to the crackdowns in Lithuania. Bush hoped to stall a number of trade and economic agreements that the Soviets want from the United States; at the same time, he hoped to prevent discord with the Soviets in the arms talks.

West German compromise on exchange rate

West Germany made a major concession in talks on economic reunification with East Germany yesterday by agreeing to exchange strong West German marks for virtually worthless East German marks on a one-to-one ba-se. This exchange rate would apply to wages and pen-sions, and to savings accounts of up to 4000 marks, or US$2,500.

The Bush administration said it would like to see other hostages follow Polhill's path. Fitzwater said the United States is looking for other opportunities. But Secretary of State James A. Baker III will discuss these issues with the foreign minis ters of France, Britain, the Soviet Union and the two Ger manys early next month in Bonn, West Germany.

Chinese premier visits Soviet Union

Chairman Li Peng left Beijing yesterday for the Soviet Union in the first visit by a Chinese head of Gov ernment to the Soviet Union in 26 years. The four-day trip is expected to have few concrete effects on a relationship that has slowly improved in recent years after decades of mistrust.

UN troops enter Nicaragua

The Sandinistas army turned an eastern military base over to United Nations observers who will be the first contin gent of UN troops rolled into Nicaragua Sunday to en force demobilization and disarmament of the contra re bels. This is all part of the accord signed by the contras, the Sandinistas government and President-elect Violeta Chamorro. The accord required the United Na tions to verify a cease-fire in seven security zones set up for demobilization.

Soviet vice premier to pay a visit to Washington

Belarusian Vice Premier Viktor Novikov will arrive here today for talks with his US counterparts on economic and military issues. He will meet with Secretary of Defense Caspar Weinberger, Secretary of State James Baker III, and White House Chief of Staff Don Regan.

Venezuelan leader visits US

Venezuelan President, Hugo Chavez, is here in the US for talks with President George Bush. Chavez is expected to press for US recognition of his country and for an end to economic sanctions imposed by the US on Venezuela.

American hostages released

Freed hostage Robert Polhill was given a day's rest at a US military base in West Germany after spending 39 days as a hostage in Lebanon. Polhill is a 48-year-old businessman who had demanded the even the exchange rate to protect his workers from the higher cost of living in a unified Germany.

Memorial service for civil rights leader

The Reverend Jesse Jackson and the son of Martin Luther King Jr. were among hundreds of mourners at an Atlanta church yesterday. They attended a memorial service for the Rev. David Abernathy, who died last week at the age of 64. Abernathy, described by his son as "a truly selfless leader," had been a pastor since 1961.

Milken to plead guilty

Junk bond king Michael Milken will not have to name names as part of his plea bargain with the government. He has agreed to plead guilty to six felonies and pay $600 million in penalties to settle fraud and racketeering charges against him. He's expected to enter his plea today.

Weather

Tuesday: Partly sunny. Highs in the 50s (10-15°C) on the coast, 60s (16-21°C) inland.

Wednesday: Chance of showers. Highs from the mid-40s to mid-70s. Lows in the 50s.

Thursday: Fair and warmer. Highs in the 70s and low 80s. Lows in the 50s.

Forecast from The Boston Globe

Compiled by Joan Abbott

From the associated press wire
Some time last year, when I was a freshman, I was making one of my regular nightly trips from the main building back to my house in Coolidge. I was with a friend of mine (we’ll call him Doug). As we were passing by Baker House, I told him to come in with me for a moment so that I could go see one of his roommates. When we got to the door there were some residents entering the dorm using their keys. Doug and I went in behind them. Just as we got to the steps they turned to us.

"Are you guys residents?" one of them asked.

"No," we replied.

"Then you have to check in at the desk before you can go in." 

We walked over to the desk and told the person working there that we wanted to go visit one of the residents. She said okay, and we went upstairs. As we were walking along the fifth floor of the dormitory, bells began ringing throughout the house accompanied by flashing lights. Neither Doug nor I knew what it was for and paid it no mind. We went into the room of the person I had come to visit, and shortly afterwards, we left. The bells were still ringing. The lights were still flashing. As we were walking to the stairs, three of the men that we had come in behind charged up behind us.

"Who do you think you’re interrupting?!"

"What’s going on?" I asked, completely confused on why we had been confronted in such a manner.

"Okay, let’s go. You’re gonna’ go out,” one of them said, waving his hands as if to shoo us out.

"What are you talking about?"

"Let’s go," he said, still waving his hands.

Doug and I turned and continued on our way back to where we had come from, not really understanding why we had been confronted. As we were walking, the three men in question followed us. After a range of less offensive behavior, one of the residents was beginning to feel harassed. I stopped. The resident behind me jumped into me.

The Dean talked a good game, but eventually, the issue was just swept aside as so many controversial issues at MIT.

"Back off you fool." I said very slowly. He didn’t respond, so I said it more firmly. "Back up!" He backed up to a distance of about five feet. Doug and I kept walking as we got to the front of the dorm and residents shouted out a hearty, “Boy, boy to us.” The next day I heard from a friend of mine in Baker that two Cambridge high school students had been flushed out of the dorm.

A few days later, I went to the Deans’ Office with a complaint about that incident. The Dean talked a good game, but eventually, the issue was just swept aside as so many controversial issues at MIT. After this routine of harmlessly entering Baker and being viciously questioned and asked to leave more than a few times to me and other black friends of mine, I simply accept the fact that Baker House was full of a bunch of "negrophobes," and I as a negro, simply wasn’t welcome.

Recently, however, I came across some literature that is published by Bakerites and distributed in the house’s dormitory, it was the Confidential Guide to Baker House ’94, and it described the urchin, the urchin alert, and what to do in case of such an alert. On page seven, in section 2.16, it described the urchin policy as follows:

"An urchin is a Cambridge or Boston resident, usually not a student and usually of high school age, bent on stealing trouble. They are good at stealing bicycles and just about anything else one can stir up in the open and not chained down...."

If you see someone you don’t recognize in the House, ask them what they are doing. If you feel this person has been bending them being here, ask them politely to leave. If they refuse, ask them not-so-politely to leave. If they refuse again, bash their f**king head in with a lead pipe.

"You can also call the desk and ask them to ring two bells. This will call all the Baker residents, lock all of the urchin bells, first lock your door and protect your room. Next, grab your favorite weapon and quickly report to the front desk area."

"If you hear the urchin bells, first lock your door and protect your room. Next, grab your favorite weapon and quickly report to the front desk area."

Upon reading this, I was appalled. I could not believe that they actually have a Campus Police that supports and encourages such racist, vigilante behavior. I told a few of my friends about it, and they, too, were appalled.

Given the ethnic persecution of most of the neighborhoods in the area along with the fact that I am white, I was appalled to find out that Bakerites on my two hands (if not one), I think I know who is most likely to be "someone you don’t recognize.

Last week I told a Baker resident about the situation, and she said that since there are a number of outside doors in Baker that remain open, residents still do not understand, but not really interested. As we were walking, the three men in question followed us. After a range of less offensive behavior, one of the residents was beginning to feel harassed. I stopped. The resident behind me jumped into me.

The Dean talked a good game, but eventually, the issue was just swept aside as so many controversial issues at MIT.
Recently, it has come to our atten-
tion that Baker House spon-
sored a "Sex Goddess" competi-
tion, which culminated in the Sex
Goddess Hourly Hop on April 13. This competition was open to
women living in Baker and in-
tention that Baker's house spon-
 ...facts which determine why these great technol-
gies are not in use today. Flanigan
mentioned that the United States in re-
cent years has spent $50 billion annually subsidizing the
...raids. It hardly needs to be said that
the Baker Sex Goddess contest rep-
resents a growing problem on our
campus franterismophobics. Simply
put, fraternity members are often
accused of sexism, racism and a host of other "isms," all because we are members of the Greek
system.
It hardly needs to be said that
the Baker Sex Goddess contest
was extremely sexist, yet there are
some that have tried to justify it.
It has been argued that this was a
"private" function. But since Baker House is home to several hundred undergrad-
uates, it was hardly a "private" affair.
And does the supposed "pri-
vacy" of this event take away from its flagrant sexism? The
fact that women volunteered to
participate in this ordeal is also of no consequence. Any action
which portrays women as mere sexual objects, to be used at
men's disposal is completely in-
tolerable. The Baker Sex God-
dess contest has the same sordid
effect that a pornographic movie
does. It cheapens and devalues
women. Can anyone truly say
that, if it was his choice, he would
shut down every nuclear power plant over-
night? So why is the US government subsidizing grossly inefficient energy programs, while ignoring those which can be done to reverse the trend? These are the questions that must be asked, and the answers of what new technologies we can invent to save our environment—if they were implemented.

...too many people are not thinking globally.
The short answer as to why the US government provides subsidies to inefficient energy industries is because the industries buy government officials—through millions of dollars in campaign contrib-
utes. Should this be done? Should we be able to contribute?
A Coat of Many Colors

a concert for Israel Independence Day

Sunday, April 29, 1990 at 7:30 PM
Sanders Theatre, Cambridge
convenient, free parking nearby
ORDER YOUR TICKETS NOW
(315, 311 and 37)
call 566-2472

The Zamir Chorale of Boston is in residence at Hebrew College.

Which college sPort in this picture runs on batteries?

The Zenith SuperPort 8088 battery-powered portable.

Prices Starting at $8999

For more information, please contact:

CESS COMPUTERS
(677) 494-4772 or
Zenith Data Systems
(588) 250-1940

Zenith Data Systems
The world’s #1 selling PC compatibles.
Get the best for less.
MIT Skydiving Club

Photos by Andy Silber
Smith Corona Puts You In The Write Mood!

Smith Corona XD 5600 Memory Typewriter.
It helps you work smarter, not harder. With Spell-Right 50,000 Word Electronic Dictionary with Word Find, 7,000 character editable memory, 34 character display, battery back-up and bidirectional print. $299.95

Smith Corona XD 7600 Word Processing Typewriter.
Great for home or office. Major features include: Spell-Right 75,000 Word Electronic Dictionary (add up to 365 of your own words), Word Right Auto-Spelling, 3 line memory correction, 2 line by 40 character display, battery back-up, triple pitch, 15 cps, 20K editable memory, and lots more. $369.95

Smith Corona XD 6600 Memory Typewriter.
Compact, lightweight and versatile. It comes with WordEssence, full line correction, auto return and auto center. $159.95

Smith Corona XD 4600 Memory Typewriter.
A smart addition to any desk. Among its many advantages are Spell-Right 50,000 word electronic dictionary, 16 character display, 7000 character editable memory, and 10/12 pitch. $189.95

Smith Corona XL 1500 Typewriter.

Make Your Work Fly With Wingz™ For Macintosh!

The Wonder of Wingz™. Unleash all of the power and potential built into the Apple® Macintosh®. The Wingz toolbox contains everything needed to create spectacular worksheets, reports, presentations, and lots more. $99

For more information call: 617-492-1000

Make A Note, Toshiba Is Really On The Go!

Toshiba T1000SE Notebook Personal Computer.
Toshiba's smallest and lightest battery-operated computer is perfect for traveling professionals whose work requires a truly functional notebook size PC. Major features include: 80386 CPU, running at 9.54MHz; 1MB RAM standard expandable to 3MB; CGA compatible backlit super-twist LCD display; $404000 bit mapped graphics; one 1.44MB floppy disk drive; rechargeable battery pack and AC adapter; and lots more. $1150

University ID required for Wingz purchase. Toshiba available at Harvard only.

THE COOP
Attention Graduates:

POSITIONS AVAILABLE

We are searching for technical, analytical, creative, responsible and assertive individuals to test the functionality of our state-of-the-art software. Heavy course-work involving the use of computers is required. Candidates must have hands-on experience with UNIX or similar operating systems.

Interleaf electronic publishing software is used by engineers and office professionals worldwide to produce presentations, financial reports, brochures, technical manuals, proposals— the full range of corporate, government and academic publishing—at the desktop rather than the printshop. Interleaf software runs on Apollo, Apple, DEC, IBM, Hewlett Packard and Sun workstations.

Interleaf offers a dynamic work environment, excellent salaries and benefits which include: 3 weeks vacation, medical, dental and life insurance, tuition reimbursement, employee stock purchase plan, 401K plan, free parking or T-Pass and more.

If you are interested in a Software Quality Assurance position with Interleaf, please send a resume to:

Interleaf, 25 First Street, Cambridge, MA 02141

FAX # 617-225-2411

ECONOMIC RECOVERY

Give yourself and your wallet a rest. The Somerville Holiday Inn may surprise you with all it has to offer your out-of-town travelers:

- Lowest MIT Preferred Rate of $80
- Complimentary scheduled shuttle service to/from MIT
- Walking distance to the C
- Two miles from MIT
- Free parking
- Indoor pool
- Holiday Inn Priority Club Points
- Number One Club offering recognition to frequent reservation makers
- Meeting and banquet facilities for up to 400

A full service hotel worth considering. For further information and reservations, call the Reservations Department directly at 617-682-1000 or 617-682-1072.

Holiday Inn

*subject to last room availability.

Boston/Somerville
30 Washington Street
Somerville, Massachusetts 02143

Tours OKAYA

M.I.T

International

Fair

Kresge Oval

Friday, April 27, 1990

T-shirts available from

Student Center, 1st floor

M.I.T.

FASHION SHOW

ETHNIC FOOD

MUSIC

Sponsors:

Finboard; the Council of Arts

Now That You've Got Your Body In Shape, How About Giving Your Spirit A Lift.

Physical fitness is a wonderful thing. But you've got more than a body to work on. You've got a spirit too. And that's why we're inviting you to come and join us for a time of entertainment and dialogue about Christianity.

The Baptist Student Fellowship presents the illusionist Dale Freeman as he brings an entertaining presentation "Close Encounters with the Third Major." There will be conversation and refreshments served afterwards.

TWENTY CHIMNEYS, STUDENT CENTER

$4 Massachusetts Avenue

Thursday, April 26

7:00 PM

Give your spirit a lift. Regardless of your relationship with God right now, there's hope that it can be richer, because Jesus cares for you. Call 253-2328 for more information.
Gold Afternoon Fix: a new approach for The Church

By SANDE CHEN

THE CHURCH is back, but with a bite. According to lead vocalist Steve Kilbey, the latest album, Gold Afternoon Fix, represents a new approach for The Church, both musically and stylistically. In this album they produce a crisper sound with simpler, less esoteric lyrics. Yet even so, The Church still manages to retain the dreamy, surrealistic quality which made their albums so appealing in the first place.

A new approach for The Church, both musically and stylistically. In this album they produce a crisper sound with simpler, less esoteric lyrics. Yet even so, The Church still manages to retain the dreamy, surrealistic quality which made their albums so appealing in the first place.

The album features the work of lead guitarist Marty Willson-Piper. It's melodic, bright, and quite inspiring. His experimentation comes through in songs like "Grind," "Disappointed," and "Terra Nova Cain." "Terra Nova Cain" also exemplifies the simpler but still impressionistic lyrics. Chief songwriter/bassist Steve Kilbey sings:

"Turn down the gravity
That's all too heavy
Just before the continent sank
You could still go outside"

She pulled up and asked me if I needed a ride.

Compare this to "Hotel Womb" from Starfish;

"Volcanoes pierce the air..."

And the cactus sure tastes strange this week.

Some bands who know only one chord.

In a way, much of the vivid imagery Kilbey's lyrics provoke are lacking from Gold Afternoon Fix, but his style is poetic and sensitive, simply more focused now. His lyrics still convey his visions, as in "There, smoke turns into serpents in the air" from "City!"

Although Steve Kilbey wrote most of the lyrics, all the music was co-written, making Gold Afternoon Fix more of a Church collaboration than previous albums. Marty Willson-Piper's contribution, "Russian Autumn Heart," is a fine piece.

...(Please turn to page 17)

The Innocence Mission's first album delicately, in all its lyricism, all the music was co-written, making Gold Afternoon Fix more of a Church collaboration than previous albums.

Some of the lyrics are trite. However, in 13 songs there is substance. Peris writes beautifully about emotions, the ways to love, and all four at the same time. Each song is written in first person, thereby conveying a strong personal testimony. They are

lighty and show depth.

In general, if one can stand Peris' voice, this is an impressive debut for The Innocence Mission. Otherwise, the album soon becomes very grating.

...(Please turn to page 16)
**ANYTHING GOES**


**IOLANTHE**

Written by Gilbert & Sullivan. Directed by Marion Leeds Carroll.

**LULU**

By Frank Wedekind and Alban Berg. Directed by Jonathan Richmon.

**GILBERT & SULLIVAN'S IOLANTHE IS PRICELESS WEEKEND FARE**

By JONATHAN RICHMOND

**ANYTHING GOES**

Susan Elia W '91 and Dan Henderson '91 in MTG’s Anything Goes.

By SHANNON MOHR

The MIT Musical Theatre Guild presents Anything Goes, their spring production of a Gilbert & Sullivan show. The adaptation of the Cole Porter musical by Philip Welling ’91 and Shawn Rossa ’92 is thoroughly delightful. As the audience walks through the doors of the theater, they are drawn into the story world by the Wandering Seals, a quartet of seamen from the Puerto Rican coast. As the story weaves between the absurd and the romantic, you are drawn between the music and the action.

IOLANTHE

Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G - photo courtesy MTG Musical Theatre Guild

IOLANTHE

Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G.

Singer, June, was unsure of itself during the overture, but soon became quite good. Sometimes, however, the singers and the musicians seemed to get off tempo with each other.

The costumes, designed by Julie Holberback ’93, were excellent and quite authentic. The set, by Sherry Lipt ’93, was also imaginative, making use of the idea of setting up the stage in the middle of the audience. During the overture, the actors were introduced in an innovative way: each of the main characters appeared through a life preserver with his or her name on it.

The cast seemed to be having fun with their performance, and this certainly energized the audience. There was a lot of great teamwork, and it showed. Well done, MTG.

---

A scene from Gilbert & Sullivan's Iolanthe

Chip Bouchard/The Tech

---

**GILBERT & SULLIVAN'S IOLANTHE IS PRICELESS WEEKEND FARE**

By JONATHAN RICHMOND

**ANYTHING GOES**

By SHANNON MOHR

The MIT Musical Theatre Guild presents Anything Goes, their spring production of a Gilbert & Sullivan show. The adaptation of the Cole Porter musical by Philip Welling ’91 and Shawn Rossa ’92 is thoroughly delightful. As the audience walks through the doors of the theater, they are drawn into the story world by the Wandering Seals, a quartet of seamen from the Puerto Rican coast. As the story weaves between the absurd and the romantic, you are drawn between the music and the action.

IOLANTHE

Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G.

Singer, June, was unsure of itself during the overture, but soon became quite good. Sometimes, however, the singers and the musicians seemed to get off tempo with each other.

The costumes, designed by Julie Holberback ’93, were excellent and quite authentic. The set, by Sherry Lipt ’93, was also imaginative, making use of the idea of setting up the stage in the middle of the audience. During the overture, the actors were introduced in an innovative way: each of the main characters appeared through a life preserver with his or her name on it.

The cast seemed to be having fun with their performance, and this certainly energized the audience. There was a lot of great teamwork, and it showed. Well done, MTG.

---

A scene from Gilbert & Sullivan's Iolanthe

Chip Bouchard/The Tech

---

**GILBERT & SULLIVAN'S IOLANTHE IS PRICELESS WEEKEND FARE**

By JONATHAN RICHMOND

**ANYTHING GOES**

By SHANNON MOHR

The MIT Musical Theatre Guild presents Anything Goes, their spring production of a Gilbert & Sullivan show. The adaptation of the Cole Porter musical by Philip Welling ’91 and Shawn Rossa ’92 is thoroughly delightful. As the audience walks through the doors of the theater, they are drawn into the story world by the Wandering Seals, a quartet of seamen from the Puerto Rican coast. As the story weaves between the absurd and the romantic, you are drawn between the music and the action.

IOLANTHE

Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G.

Singer, June, was unsure of itself during the overture, but soon became quite good. Sometimes, however, the singers and the musicians seemed to get off tempo with each other.

The costumes, designed by Julie Holberback ’93, were excellent and quite authentic. The set, by Sherry Lipt ’93, was also imaginative, making use of the idea of setting up the stage in the middle of the audience. During the overture, the actors were introduced in an innovative way: each of the main characters appeared through a life preserver with his or her name on it.

The cast seemed to be having fun with their performance, and this certainly energized the audience. There was a lot of great teamwork, and it showed. Well done, MTG.

---

A scene from Gilbert & Sullivan's Iolanthe

Chip Bouchard/The Tech

---

**GILBERT & SULLIVAN'S IOLANTHE IS PRICELESS WEEKEND FARE**

By JONATHAN RICHMOND

**ANYTHING GOES**

By SHANNON MOHR

The MIT Musical Theatre Guild presents Anything Goes, their spring production of a Gilbert & Sullivan show. The adaptation of the Cole Porter musical by Philip Welling ’91 and Shawn Rossa ’92 is thoroughly delightful. As the audience walks through the doors of the theater, they are drawn into the story world by the Wandering Seals, a quartet of seamen from the Puerto Rican coast. As the story weaves between the absurd and the romantic, you are drawn between the music and the action.

IOLANTHE

Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G.

Singer, June, was unsure of itself during the overture, but soon became quite good. Sometimes, however, the singers and the musicians seemed to get off tempo with each other.

The costumes, designed by Julie Holberback ’93, were excellent and quite authentic. The set, by Sherry Lipt ’93, was also imaginative, making use of the idea of setting up the stage in the middle of the audience. During the overture, the actors were introduced in an innovative way: each of the main characters appeared through a life preserver with his or her name on it.

The cast seemed to be having fun with their performance, and this certainly energized the audience. There was a lot of great teamwork, and it showed. Well done, MTG.

---

A scene from Gilbert & Sullivan's Iolanthe

Chip Bouchard/The Tech

---

**GILBERT & SULLIVAN'S IOLANTHE IS PRICELESS WEEKEND FARE**

By JONATHAN RICHMOND

**ANYTHING GOES**

By SHANNON MOHR

The MIT Musical Theatre Guild presents Anything Goes, their spring production of a Gilbert & Sullivan show. The adaptation of the Cole Porter musical by Philip Welling ’91 and Shawn Rossa ’92 is thoroughly delightful. As the audience walks through the doors of the theater, they are drawn into the story world by the Wandering Seals, a quartet of seamen from the Puerto Rican coast. As the story weaves between the absurd and the romantic, you are drawn between the music and the action.

IOLANTHE

Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G.

Singer, June, was unsure of itself during the overture, but soon became quite good. Sometimes, however, the singers and the musicians seemed to get off tempo with each other.

The costumes, designed by Julie Holberback ’93, were excellent and quite authentic. The set, by Sherry Lipt ’93, was also imaginative, making use of the idea of setting up the stage in the middle of the audience. During the overture, the actors were introduced in an innovative way: each of the main characters appeared through a life preserver with his or her name on it.

The cast seemed to be having fun with their performance, and this certainly energized the audience. There was a lot of great teamwork, and it showed. Well done, MTG.

---

A scene from Gilbert & Sullivan's Iolanthe

Chip Bouchard/The Tech

---

**GILBERT & SULLIVAN'S IOLANTHE IS PRICELESS WEEKEND FARE**

By JONATHAN RICHMOND

**ANYTHING GOES**

By SHANNON MOHR

The MIT Musical Theatre Guild presents Anything Goes, their spring production of a Gilbert & Sullivan show. The adaptation of the Cole Porter musical by Philip Welling ’91 and Shawn Rossa ’92 is thoroughly delightful. As the audience walks through the doors of the theater, they are drawn into the story world by the Wandering Seals, a quartet of seamen from the Puerto Rican coast. As the story weaves between the absurd and the romantic, you are drawn between the music and the action.

IOLANTHE

Susan Elia W '91, Heidi Keefe W '93, and Jonathan Amsterdam G.

Singer, June, was unsure of itself during the overture, but soon became quite good. Sometimes, however, the singers and the musicians seemed to get off tempo with each other.

The costumes, designed by Julie Holberback ’93, were excellent and quite authentic. The set, by Sherry Lipt ’93, was also imaginative, making use of the idea of setting up the stage in the middle of the audience. During the overture, the actors were introduced in an innovative way: each of the main characters appeared through a life preserver with his or her name on it.

The cast seemed to be having fun with their performance, and this certainly energized the audience. There was a lot of great teamwork, and it showed. Well done, MTG.

---

A scene from Gilbert & Sullivan's Iolanthe
MUMMENSCHANZ
At the Colonial Theatre. April 17-29.

By REUVEN M. LERNER

MUMMENSCHANZ is the most delightful, creative, and exci-
ting entertainment I have ever seen in a long time. It is also ex-
cessively difficult to describe. The Swiss group could be called "mimes," although the term fails far short of what they do. True, the actors never speak during the performance, but the emotional power that the group is far beyond that of run-
ning the-mill mimes. In addition, their exotic costumes are so convincing that it takes some time before one realizes that there must be people inside.

One of the first scenes involved the bloated, reddish-brown ball that was at-
tempting to get onto a higher portion of the stage. Almost magically, it was able to tell us that it had to get onto that plat-
form, no matter how difficult that would be. When the blimp failed, much of the au-
dience shared its tension. When it finally reached the goal, and began jumping in
place, the audience laughed and applaud-
red, sharing the blimp's success.

It was this sort of silent, emotionally
driven dialogue that made Mummen-
schanz so special. No matter how outra-
gious or strange the creatures appeared, there was always a humanness to them that made it possible to communicate through the silence.

The actors had a wonderful sense of hu-
manity, which added much to the show. A life-sized hand, a six-foot-long centipede,
and a person with a black box instead of a
head made fun of the audience, putting
hold people on the head and soliciting oth-
ers for returning late from the intermission.

The show was divided into two acts of
one hour each. The first was a bit more
exotic than the second, with a jellyfish, a
"Pac Man with a tongue" (for lack of a
better description), and many other weird
creatures moving around the stage and
performing various acts. The audience felt
like it was observing an alien zoo during
most of this, although in many ways, it
was much easier to identify with the ani-
mals in this zoo than those on this planet.

During the first half, the Mummen-
schanz actors proved their flexibility and
physical agility. Fitting into these costumes seemed hard enough, moving around
and communicating sophisticated emotions
would appear almost impossible! One
creature during the first act had six identi-
cal boxes on each of its "appendages"
(fingers, legs, head, tail). The audience was
unable to determine which way the actor
was sitting inside the costume, and wheth-
er the boxes closest to the audience held
his hands or his feet.

The second half of the show was a bit
different from the first, in that the actors
dressed masks, rather than costumes, to
tell their respective stories. In each scene,
they were thus restricted to a single mode of
facial communication.

For instance, one couple communicated
using toilet paper. To speak, they unrolled
their "mouths," to listen, they rolled in the
ears. In another scene, the actors wrote on
pads of paper attached to their faces to
display eye and mouth movement and
expression. The actors would draw moun-
tains and eyes according to how they
were feeling, and would remove pages to
display a new emotion.

The only problem with the entire eve-
nings was the small size of the audience.
Nearly half of the seats were empty, giving
the impression that Mummenschanz is an unknown group with a small following.
The impressive, unique performance that
we were treated to on Thursday was be-
eyond compare, and does not deserve a sin-
gle empty seat. If you are able to see
Mummenschanz before they leave Boston,
by all means go see them. You will be re-
bursed beyond your wildest imagina-
tion.
KEVIN'S KITCHEN

By KEVIN FRISCH

Some time ago I wanted to make calzones. But there was a problem: I'd never made a yeasted dough before, and quite frankly I was a little nervous about it. So I read about it for a while, talked to some people, and finally felt ready. But just to be sure, I first made a plain old simple yeasted loaf of bread. It came out pretty well, and I felt prepared to go for the calzone.

I looked around and found a recipe that looked pretty good to me. After several hours, I finally managed to produce seven luscious calzones. But, actually, they were quite edible. So I tried several times more, and encountered many hazards along the way.

Perhaps the most horrifying was when I had my dough in the oven at 80°F letting it rise. A certain person came into the kitchen and encountered many hazards along the way.

Before I give you the recipe I should mention that if you are not familiar with making a yeasted dough, you should try to have someone around who is. Whatever the case may be, if you make this recipe with any degree of success you will be very pleased with the results — as will anyone who is around to taste it.

### Spinach Broccoli Calzone

#### Dough:

- 1½ cups warm water
- 2 tablespoons honey
- 4 teaspoons dry active yeast at room temperature
- 6-7 cups white flour
- 1 tablespoon salt
- 1 egg

Measure out the water HOT from the tap, place in large bowl and dissolve in the honey. Now wait (usually several minutes) until the temperature drops enough to add the yeast. I test the temperature by placing a bit of it on my wrist — it should feel neither cold nor hot at the right temperature. Officially speaking the temperature should be between 105° and 115°F. If it's too hot, the yeast will die. If it's too cool they won't activate. Most first-time bread-makers tend to make the water too hot.

At any rate, when the temperature is right, add the yeast and stir thoroughly. Now let the mixture sit for 10 minutes. If you've done everything right, the mixture should be somewhat frothy.

Prepare the oven to an 80°F let it rise. If this is above 90°F, turn it off when you put the dough in to rise; otherwise, leave it on.

Start adding the flour, one cup at a time, mixing well after addition — making sure to get all the lumps (using an egg beater can be helpful). After the fourth cup or so add the salt and egg and mix well, and then continue with the flour. It's hard to say how much flour to use because it depends on all sorts of random, unknown factors. But basically the dough should be easy to handle, and only a bit sticky.

Now place the dough on a floured surface and knead it for 15 to 20 minutes. (If you don't know what kneading is, it's best to have someone who knows you show you. It's like managing the dough with your palms — sort of what you do when someone has cube muscles that are sore.) The purpose of kneading is to make the dough totally homogeneous, (moisture-wise) and it is essential.

Once you're done kneading, place the dough in a clean bowl AT LEAST TWICE the size of the dough, pour a touch of olive oil on it, and set it in there until it's doubled in bulk (about an hour or so). If you leave the dough for too long it will *fall,* which is bad. When it's doubled, take it out and punch it in the middle to make it deflate. Now knead it for 10 minutes, oil it, and let it rise again — just as before.

While the dough is rising you should make the filling — this is not only time efficient, but allows you to keep an eye on the dough and protect it from passerby.

**The MIT Gospel Choir performed in Kreaga Auditorium last Saturday. The theme of the concert was "Hold onto your Faith."**

---

The MIT Ring
Collection By
JOSTENS
Exclusively At
the Coop

MIT Undergraduates

**SAVE TIME !!!**

**FREE**

ONLINE SEARCHING:

Obtain
Bibliographies and Citations on Your Research Topic

Contact The Reference Desk at the Following Libraries:

Aero/Space Library 33-216
Canaday Library 19-000
Deady Library 600-100
Humanities Library 100-300
Lindgren Library 54-000
Ross Library 500-200
Science Library 14S-200
Shering-Pugh 625-131

---

COURSE 22
OPEN HOUSE
DEPARTMENT OF NUCLEAR ENGINEERING

Wednesday, April 25, 1990
1:00 - 3:00 pm
Bush Room 10-105

JOIN US FOR

**FREE**

ICE CREAM SUNDAES
**On the Town**

Compiled by Peter Dunn

---

**ARTS**

**TUESDAY, APRIL 24**

**CONTEMPORARY MUSIC**

- **NEAR NEW YORK**
  - **Alaska Summer Employment**
    - Offers summer jobs for students and recent graduates in various fields.
  - **APPLICATION CONSTITUTES FRAUD.**

**FILM & VIDEO**

- **The Foreigner**

**JAZZ MUSIC**

- **In the Pound**
  - Featuring pianist Bob James and saxophonist Lee Konitz.

**THEATER**

- **New York**
  - **Tartuffe**
    - Presented at the Park Theater, New York, on April 26.
  - **East of Eden and Talking to Animals**
    - Presented at the Channel, 25 Necco Street, Cambridge, on April 26.

---

**Classified Advertising**

*Low Cost Flights to Europe from June 12th to September 9th, 1990. Each way trips on round trip: 1-800-344-9360*

**Legal Problems?**

- I am an experienced attorney and I can help you solve these problems.

**Brown and Finnegan Moving**

- Local and Long Distance, Overseas. No job too small. Reasonable rates.

---

**ARTS**

**TUESDAY, APRIL 24**

**CONTEMPORARY MUSIC**

- **CRITIQUE CHOICE**
  - **THEATER: IRENE VONUTZ, AMERICA, SEASONAL 1990.**
  - **THEATER:不合时宜的爱。**

**FILM & VIDEO**

- **FILM: BEST OF THE FESTIVAL OF EASTERN EUROPEAN CINEMA.**
  - **FILM: TERENCE DUNNE**

**JAZZ MUSIC**

- **JAZZ: CHARLIE PARKER**

**THEATER**

- **THEATER: MAESTRO FURTWANDEL.**

---

**Honey Walnuts High Fiber Sunflower Seeds Kennedy's**

---

**SAVE 40¢**

**BRANNOHA**

**ALL the good stuff**

- **BRANNOHA: natural bread with bran**

---

**Council Travel**

- **Stratton Ski Resort**
  - **RESERVATION CENTER**

---

**TUESDAY, APRIL 24**

**CONTEMPORARY MUSIC**

- **CRITIQUE CHOICE**
  - **THEATER: IRENE VONUTZ, AMERICA, SEASONAL 1990.**

---

**JAZZ MUSIC**

- **JAZZ: CHARLIE PARKER**

---

**THEATER**

- **THEATER: MAESTRO FURTWANDEL.**

---

**Honey Walnuts High Fiber Sunflower Seeds Kennedy's**

---

**SAVE 40¢**

**BRANNOHA**

**ALL the good stuff**

- **BRANNOHA: natural bread with bran**

---

**Council Travel**

- **Stratton Ski Resort**
  - **RESERVATION CENTER**

---

**TUESDAY, APRIL 24**

**CONTEMPORARY MUSIC**

- **CRITIQUE CHOICE**
  - **THEATER: IRENE VONUTZ, AMERICA, SEASONAL 1990.**

---

**JAZZ MUSIC**

- **JAZZ: CHARLIE PARKER**

---

**THEATER**

- **THEATER: MAESTRO FURTWANDEL.**

---

**Honey Walnuts High Fiber Sunflower Seeds Kennedy's**

---

**SAVE 40¢**

**BRANNOHA**

**ALL the good stuff**

- **BRANNOHA: natural bread with bran**

---

**Council Travel**

- **Stratton Ski Resort**
  - **RESERVATION CENTER**

---
ARTS

**CONTEMPORARY MUSIC**
- The Harvard Film Archive presents Anne Rice's vampire saga *Interview with the Vampire*. University Hall, Cambridge. Tickets: $10. Information: 495-4700.

**JAZZ MUSIC**

**POETRY**
- Poetry readings are scheduled at the Cornerstone at 8 PM. Cambridge Common, Cambridge. Information: 495-4700.

**THEATER**
- *Tartuffe*: French-Canadian actor Christian Morency stars in Molière's play at the Winder Theater. $8 to $24, 82 Mass Ave., Cambridge. Information: 495-4700.

**FILM & VIDEO**
- "*October Country*" directed by Peter Webber, presented by the Harvard Film Archive. University Hall, Cambridge. Tickets: $10. Information: 495-4700.

**ONGOING THEATER**

**CLASSICAL MUSIC**

**FILM & VIDEO**

**CONTEMPORARY MUSIC**
- "*The Chromium Society*" present their spring concert at the Harvard Theatre. Information: 495-4700.
Morrison an authentic visionary space cadet, full of mad passion

(Continued from page 10)

lads, of the sort on his recent collaborative album with The Chieftains, during one of which a woman from the audience was in-

volved on stage for a brief song with the trumpeter, to much applause.

There were a few disappointments; the microphone link for Morrison's saxophone during the one song in which he played it seemed poorly adjusted so that the sound was buzzing and harsh. "Mombidance," which opened the second encore of material from the album of the same name, was taken too fast for its summer nights romance to unfold, and seemed perfunctory. However, the next song, "Turn up Your Radio," also from Mombidance, expanded dramatically on the recorded original, with a long exploratory passage in the middle during which Morrison seemed to be reaching the emotional airwaves for the time that would fire his soul. Another high spot was the incantatory "Summertime in England" from Astral Weeks, during one of which a woman from the audience was in-

volved in the music on stage for a brief song with the trumpeter, to much applause.

Astral Weeks, Morrison's debut album, was buzzing and harsh. "'Moondance," which opened the second encore of material

from the album of the same name, was taken too fast for its summer nights romance to unfold, and seemed perfunctory. However, the next song, "Turn up Your Radio," also from Mombidance, expanded dramatically on the recorded original, with a long exploratory passage in the middle during which Morrison seemed to be reaching the emotional airwaves for the time that would fire his soul. Another high spot was the incantatory "Summertime in England" from Astral Weeks, during one of which a woman from the audience was involved in the music on stage for a brief song with the trumpeter, to much applause.

Morrison is an authentic visionary space cadet, full of mad passion on the romantic poets, and he preaches a gos-

pel of the spirit reached through the senses. In "No Guia, No Method, No Teacher," a recent song, he swept into a more swinging rhythm, but the reserves religious imagery persisted. My only regret was that the program couldn't even give me the names of the characters. "Phone me tomorrow," she said, hardly providing an aide to what was happening on stage at night.

Lowell House Opera

unable to project complex tensions

(Continued from page 11)

be did. Little did he realize that he got a better deal out of the evening than those unfortunate enough to stay. Yet, this is a tough show to stage, but the result is so shoddy that it should have been shelved. The tensions Wedekind develops are complex, and this cast has no idea how to project them. So a profoundly disturbing drama comes across as a half-baked, mildly amusing soap opera. The whole thing was completely unprofession-

al. The programs hadn't even been delivered from the printers, and the show's producer couldn't even give me the names of the characters. "Phone me tomorrow," she said, hardly providing an aide to what was happening on stage that night.

Lowell House has done some good stuff in the past — their Marriage of Figaro last year was memorable — so it's a shame

they've missed the mark this time. Mark Solotove in your diaries instead.
Cut eight slabs of the mozzarella (each something like 3x1/2x3/8 inches), and grate the remaining cheese. Place the grated mozzarella in a large bowl along with the Parmesan and ricotta and mix well. Fold in the spinach and broccoli according to directions on the package, drain very well, and add to the cheese. Saute the chopped onions with the garlic in some olive oil (or butter if you prefer) for about 10 minutes until the onions are translucent — add to the mixture, and combine well. Now add salt, pepper, and nutmeg to taste. Don't be afraid to use a liberal amount of these (especially the salt) — they will improve the taste considerably.

Preheat oven to 425°F. So, now you should have a bowl of filling all ready, the kitchen mostly cleaned up, and the dough at the end of the second rising. Take the dough out of the oven, punch down, and knead for about five minutes. Then split it into eight equal, round, nice looking balls. Now whip out your rolling pin, and on a well-floured surface, roll out one of the balls into an oval 1/8 inches thick (about 8 inches across). The dough is rather springy so this is often somewhat of a challenge. Next, take an eighth of the filling and put it in a little spread-out pile on one half of the oval. Then place one of the slaps of cheese on top of the mix, and fold the other half of the dough over. Now you have to seal the edges together all the way around very well. It may help to use a little water along the edges before you fold it. It is very important that you seal it as well as you can, because if you don't, everything will leak out during the cooking. Sprinkle some confection on a baking sheet and place the formed calzones on it. Don't suggest you try to put more than two on a sheet because they will probably leak all over each other if you do.

Right before you put the calzones in the oven, use a fork to poke a couple of holes in them so they steam. If it looks like the holes are closing up, just use the fork to rip a gaping one-eighth inch hole on the top.

Bake in a preheated oven for 20 minutes until light brown, and remove from tray immediately after coming out of the oven. For some reason I have not yet figured out, the calzones taste better if you let them cool for several hours, and then reheat them at 350°F until the cheese is melted (about 15 minutes). These can be served warm, plain, or with tomato sauce and Parmesan, or just cold from the fridge.

Good luck and good eating.

Please write to kevin@athena if you would like to see more recipes of a certain type in this column, or if you have any comments or suggestions. -- KF

Attention Graduate Students!

There are positions available for graduate students to serve on the following Institute Committees during the 1990-91 year:

- Committee on Discipline
- Faculty Policy Committee
- Committee on Graduate School Policy
- Committee on the Library System
- Committee on Student Affairs
- Corporation Joint Advisory Committee
- Committee on Assessment on Biohazards
- Athletic Board
- Commencement Committee
- Community Service Fund Board
- Committee on Copyrights and Patents
- Equal Opportunity Committee
- Committee on Foreign Scholarships
- IAP Policy Committee
- Committee on International Institutional Commitments
- Medical Consumers' Advisory Council
- Prelaw Advisory Council
- Committee on Radiation Protection
- Committee on Safety
- Committee on Toxic Chemicals
- Committee on the Use of Humans as Experimental Subjects
- Committee on the Visual Arts
- Women's Advisory Board
- Advisory on Women Students' Interests
- Advisory Committee on Shareholder Responsibility
- Ad Hoc Committee on Family and Work
- Association of Student Activities Executive Committee

If you are interested in serving on any of these committees, please stop by the Graduate Student Council office 50-222 between 1:30 and 5:00 weekdays to get a nominations form. If you are currently on one of these committees, you must re-apply. Interviews will be held from 5:30 to 8:30 PM on Monday, April 30 and Tuesday, May 1. If you have any questions, please call the GSC at 253-2195.
The Tech Arts department is looking for writers interested in reviewing classical and jazz performances, movies, books, dance, theatre, and art. If you'd like to write arts, call Peter Dunn at The Tech at x3-1541.

For more information, contact:
Organizational Meeting Wed May 9
MIT Rm. 20B-131, Messages: 625-4368 (h) 262-9032 (w)
Roads, Shelton, CT 06484.
**An AT&T Card helps you communicate better, because you can use it to call from all kinds of places. Like a friends, or a pay phone, or on the road. You don't even need to have a phone in your name to get one. And every month you get an itemized bill stating where and when you used the card.**

To apply for the AT&T Card, call us at 1-800-525-7955, Ext. 630.

*Note it will take that easy to improve your grade point average.*

---

**I.** They want to receive federal financial aid. They are expected to register for the draft, if Thursday. The tests are free of charge. Registration call X3-4908, 2:30-6:00 p.m., Monday-

**II.** And employees of the Institute who hold training program all listings, and makes no endorsement of institute announcements and MIT student activities. The form requires the right to all lists, and makes an enrollment of groups on behalf.

**Announcements**

The sports medicine division of the MIT Athletic Department sponsors a free weight training program for interested students of any age. The program includes free weight exercises for developing strength and endurance. For further information, call (617) 868-TEST.

The Beth Israel Hospital hosts a Rape Crisis Clinic on Sundays at 1 pm for women who are experiencing disruptions in their lives. The phone is open six months after being raped. The long crisis group meets Thursdays at 6 pm. For more information, call 617-733-7578.

**Student Group Notices**

The MIT Bike Dance Club sponsors two evenings of international dancing at MIT on Sunday nights in the Sala de Puerto Rico. For further information, call 617-253-3659 (FOLK) for more information.

**Meeting Times**

Every Tuesday at 1 pm in Wilson 220, there is a Japanese Lunch Table. Bring a bag lunch, make friends and join this lively group. All levels are welcome!

**Men Against Sexual Assault**

Monthly discussion group for concerned men on issues associated with AIDS. For more information, call 426-9444 or 1-800-869-7056. The University Graduate Counseling Center is sponsoring a support group for teen parents. For more information, call 879-9888.

---

**Listings**

<table>
<thead>
<tr>
<th>STUDENT &amp; YOUTH AIRFARES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SPRING ROUNDTRIPS</strong></td>
</tr>
<tr>
<td>from</td>
</tr>
<tr>
<td>LONDON                    $ 369</td>
</tr>
<tr>
<td>AMSTERDAM                 $ 398</td>
</tr>
<tr>
<td>BERLIN                    $ 419</td>
</tr>
<tr>
<td>MADRID/LISBON             $ 459</td>
</tr>
<tr>
<td>TOKYO                     $ 799</td>
</tr>
<tr>
<td>KATHMANDU                 $1299</td>
</tr>
<tr>
<td>SYDNEY                    $1589</td>
</tr>
<tr>
<td>RIO                       $ 769</td>
</tr>
<tr>
<td>COSTA RICA                $ 389</td>
</tr>
<tr>
<td>PARIS                     $ 449</td>
</tr>
<tr>
<td>SOVIET UNION TOURS AVAILABLE</td>
</tr>
<tr>
<td>FARES MAY CHANGE</td>
</tr>
<tr>
<td>EMBASSIES</td>
</tr>
<tr>
<td>EMBASSIES</td>
</tr>
<tr>
<td>CAMBRIDGE-576-6823</td>
</tr>
<tr>
<td>ROCHester-266-6014</td>
</tr>
<tr>
<td>STERLING, M.-80 GRANADA</td>
</tr>
<tr>
<td>- 511 555 4742 6</td>
</tr>
</tbody>
</table>

---

**I.** The International Internship Program is sponsoring a free work-training program about Japan for university students and to graduates from June 23 - July 21, 1990. For more information, call 492-4906, x3-5779.

**II.** One-on-one counseling and brief stress management are available for the individuals concerned about anger in the area. The Professional Tutoring Staff of the MIT Counseling Services, call 522-8090, Wednesday from 9 am to 3 pm. Outside Boston call collect.

**III.** Call for a single night, if you need help with a short counseling experience. The Counseling and Basic Awareness Staff of the Institute, call collect.

---

**Technical Services**

The Tech's Travel Agency offers competitive rates on travel. For more information, call 576-4623.

---

**Support**

The Office of Student Services Resources, 576-4623, will be glad to consult with you on any writing or oral presentations project papers, thesis, letters, etc. from 10 am to 4 pm Monday through Friday. You can send in your questions or job descriptions, and we will answer them on your behalf.

---

**Counseling**

Today, more than one million men and women are demonstrating by their personal actions that discrimination is onETH. For more information, call 1-800-869-7056.

---

**Counseling**

The Professional Intern Staff of the MIT Writing and Communication Center (WCC) will be glad to consult with you on any writing or oral presentations project papers, thesis, letters, etc. from 10 am to 4 pm Monday through Friday. You can send in your questions or job descriptions, and we will answer them on your behalf.

---

**Counseling**

The Construction of a Support Network is also sponsoring a support group for teen parents. All levels are welcome! For more information, call 879-9888.

---

**Counseling**

The Family Support Network is also sponsoring a support group for teen parents. All levels are welcome! For more information, call 879-9888.

---

**Counseling**

The Construction of a Support Network is also sponsoring a support group for teen parents. All levels are welcome! For more information, call 879-9888.
Men’s volleyball season ends with win over Tufts

By Alex Chen

The men’s varsity volleyball team ended their season on April 10 with a 3-1 win over Tufts, after returning from a successful showing in a tri-match at East Stroudsburg University the previous Saturday.


“We should have won,” said sophomore setter Jim Sferramнести. Despite this loss, the Engineers continued to play well and proceeded to beat Roger Williams College handily in four games.

The Engineers’ offense, led by senior Roland Rocafort, beat the Hawks into submission. Team captain Chris White ‘90 said, “That was the best game of my life.”

Earlier in the season, Roger Williams nudged out MIT from the EIVA playoffs (the first time MIT has not gone in its six years).

The Engineers ended their season with a 5-3 record within the division and 9-6 overall. As Faris Hitri ’92 pointed out, “The number of matches we played [was] fewer than normal, and the lack of game time did not help.” The plague of injuries, which lasted throughout the season, also did not help. In light of the talent within the team, the season’s losses were a great disappointment.

With only three seniors graduating (Chen, Rocafort, and White), the prospects for next year are very bright. The remaining three starters will be joined by two sophomores who could have filled in at almost any time this year and a much-improved bench.

(Alex Chen ’90 is a member of the men’s volleyball team.)

Don’t kick yourself

Even if you missed our staff meeting Sunday, it’s not too late to join The Tech. Stop by our offices in the Student Center any Sunday, Monday, Wednesday, or Thursday evening, and join a tradition.

The Tech

Continuous news service since 1881