

Vipul Bhushan/The Tech

This fire hydrant appeared in Building 16 yesterday, giving students a chance to really drink from the firehose.

## Delivery services expand Chinese restaurants will soon accept ValiDine

By Trudy Liu

Students may be able to buy Chinese food with their meal cards by the beginning of the spring term, according to General Manager of Food Service Alan Leo.

The most likely possibilities for such service are Aku-Aku and Kowloon, both of which offer delivery. Currently, only Domino's Pizza allows students to pay for deliveries with their ValiDine cards.

"Students want more delivery services than they can pay for with their meal cards," Leo said. "Our goal is to add one more company prior to spring term, preferably a Chinese restaurant. That's what we're shooting for now."

The three criteria used to evaluate restaurants for the meal card program are delivery hours, agreeable business arrangements and fair value for students. After visiting and talking to most restaurants in the area that deliver, Leo said it was not easy to find restaurants that meet all three criteria.

"We want a delivery service that is available late into the night, preferably 1 or 2 am, and is open seven days a week. The delivery service must also offer good value for the students. Some restaurants charge extra for delivery or specify a minimum order for free delivery, and that doesn't result in the best deal for the students," Leo said.

"The financial and operational

arrangement will specify that the restaurant pay a commission to MIT to cover the expenses of the program," Leo said. "The students still get the food at regular prices, yet the restaurant will increase its sales because more students will use the service," he added.

### Payback to ARA is stumbling block with restaurants

A major problem with getting a contract started is the portion the restaurant has to pay back to the ARA, said Michael S. Gull '92, chairperson of the Undergraduate Association Food Service Committee.

"Most companies do not want to pay money to the ARA for now." (Please turn to page 16)

## 6.001 offers untimed tests

By Reuven M. Lerner

A small number of students have been allowed unlimited time to complete tests in Structure and Interpretation of Computer Programs (6.001) over the last few years as part of an unpublicized program designed to help those who have difficulty taking tests.

According to one of the subject's lecturers, Professor of Electrical Engineering and Computer

Science Harold Abelson PhD '73, there are a few students in 6.001 for whom it is "pretty obvious that their performance on the tests doesn't match what they know." Such students who complain to their teaching assistants about test lengths are offered a chance to take the test in an unpressured, untimed environment, he said.

Between one and three students

take the untimed tests each term, Abelson said. He added that instead of telling students about the possibility of taking an untimed examination, TAs wait for students to approach them about any problems they might be having.

A sophomore currently enrolled in 6.001 who was allowed extra time on the second test said she learned it was possible to take untimed tests only when she heard about another student who had been granted that privilege. The student said her TA asked that she not tell other students about the arrangements.

Extra time on tests would certainly help some people, she said. "The test isn't especially hard; you just have to plow through eight problems."

Untimed exams are not available for everyone, Abelson said. "Nobody likes exams, but there are people who have almost physical problems. . . . They really do know the stuff, but they space out for one reason or another." (Please turn to page 17)

## Tutors say alcohol liability is unclear

By Sarah Keightley

There is growing concern among MIT graduate residence tutors that they could be held personally liable in situations involving alcohol.

Some tutors are not sure where they stand. Wade A. Jacoby G of Next House said the Institute is trying to relieve itself of some liability, but "liability can be neither created nor destroyed. Maybe it can be created, but it has to be recycled onto someone's shoulders." He said most Next House floor tutors feel comfortable with the situation, but are a bit nervous. "I personally am not yet satisfied that I know where tutor liability begins and ends."

Jacoby said, "Tewhey's been explicit on one point: If tutors don't break any state laws, they wouldn't be personally liable." However, Jacoby said he did not find this completely reassuring, adding that "courts exist to fill in all the gray areas and people get sued."

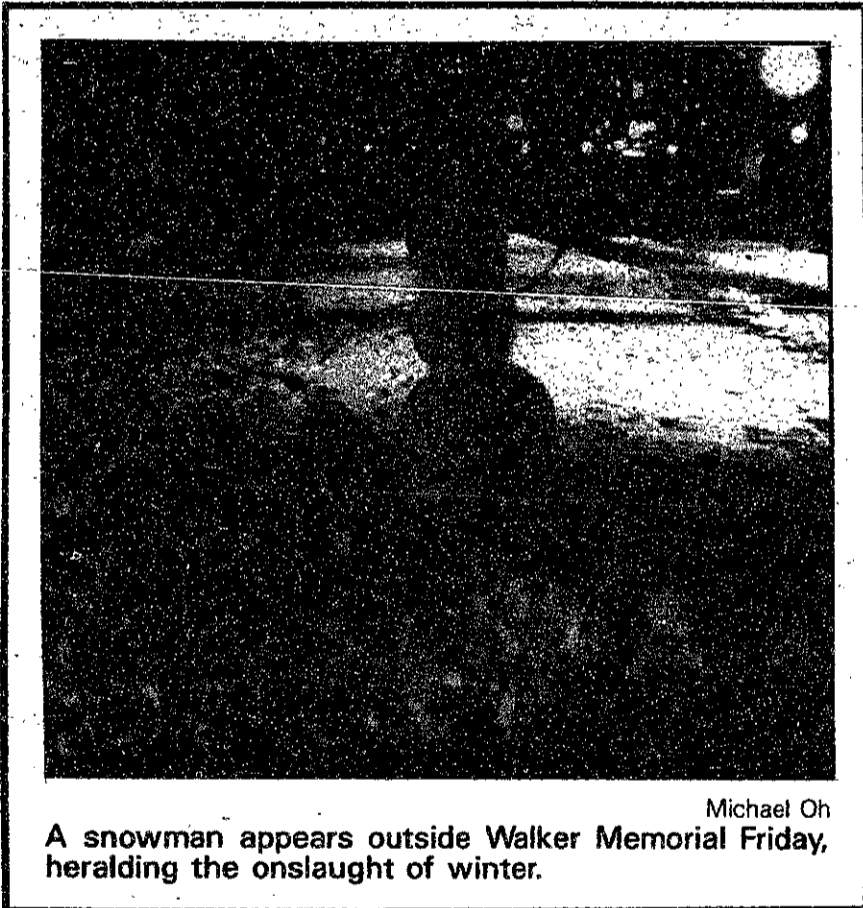
Baker-floor tutor Sylvain Levesque G said the people who organize dormitory parties are the most liable, but "as a tutor, you are extremely liable, as you are someone who works for MIT

and you have the responsibility to create an environment in the dorm that is conducive to studying."

Robert E. Gruber G, a graduate tutor at Burton-Connor House, said he does not believe tutors are concerned about liability issues.

Underage drinking is one of the main issues of liability. Even though the party organizers are technically the ones breaking the law, "if there's underage drinking and you are aware of it, yes you feel liable," Levesque said.

"Even if we see a student with a beer that we know is underage and we don't say anything, it's not illegal, but it is bad judgment. As a tutor, you can be found negligent," said Senior (Please turn to page 16)



Michael Oh

A snowman appears outside Walker Memorial Friday, heralding the onslaught of winter.

## MIT Debate Club off to a promising start

By Chris Schechter

The recently reincarnated MIT Debate Club hopes to survive longer than past clubs by emphasizing the parliamentary debate format, which requires little preparation, and by sending MIT students to an international speaking tournament in January. To top it off, they plan to host a national debate tournament next spring.

A group of freshmen formed the new debate club last spring because "I felt that at MIT, opportunities in speech and debate were lacking," said club President Per E. Juvkam-Wald '94. The only other outlet for debate students had was Debates and Arguments (17.803), a political science subject in which students receive a formal introduction to debate.

The club consists mostly of sophomores and freshmen, although many juniors and seniors have expressed interest in joining. Most of the students involved in the club had previous debate experience in high school.

"The workload at MIT is the main reason why no debate club has ever lasted," said club advisor Professor Hayward R. Alker, who teaches 17.803. Previous debate clubs usually folded after the few members willing to devote time to the activity graduated.

However, this group's members are optimistic about their prospects for long-term survival, and they think their emphasis on parliamentary debate is their key to success.

Parliamentary debate, unlike other debate formats, requires no prior research or extensive prepara-

tion. The only prerequisite for doing well is "to know what is going on in the world," Juvkam-Wald said.

"Parliamentary debate teaches communication skills, to think on your feet and talk intelligently about topics of general public interest," Alker added. For beginners to acquire these skills, the debate club includes practice rounds and instructional sessions in its weekly meetings.

In parliamentary debate, two teams of two debaters, called the "government" and the "opposition," discuss a quote in a series of four eight-minute and two four-minute speeches. The government is given 20 minutes to prepare a logical argument related to the quote, and then the opposition has an equal amount of time to counter the government's

position. The team that demonstrates superior oratory skills, analytical reasoning and logical arguments wins.

### Debate Club has ambitious goals

In January, the club will send speakers to an international tournament in Dublin, Ireland to compete with debaters from around the world. Two graduate students with prior experience and a successful track record will represent MIT.

In the spring term, the Debate Club will host the Parliamentary Debate Nationals, a national collegiate competition. Approximately 60 teams from around the country are expected to attend the meet here, which is planned for April. "Through nationals the MIT team will gain recognition." (Please turn to page 17)

## inside

MIT Symphony performs Mozart's Piano Concerto No. 21. Page 7

# Gaggle cops *Tech's* 112th Managing Board

**Special to *The Tech***

The Gaggle has again emerged from the depths of the Institute to report on the elections of *The Tech's* volume 112 Managing Board.

To the odd strains of the "Zydeco Gumby Ya-Ya," a hit selection on his favorite CD, Josh "Batman & Robin Underoos" Hartmann '93 danced through his election to Chairman for volume 112. He has already announced subversive plans over the *Tech* intercom system to force the rest of the known universe to listen to songs related to the plasticine pain-in-the-ass character.

Jeremy "Over The" Hylton '94 was elected to the position of Managing Editor largely on the basis of his supposedly anti-Gumby stance. Freudian scholars, however, have analyzed Hylton's future plans to spend a term in pastorally green Ireland and believe that his desire to visit the Emerald Isle is secretly Gumby-rooted. Despite his goofy tie, the voters seemed to think he would be fairly adept at the position.

When the positions of Knight Editors came up for election, David "Call Them Yourself" Maltz '93 and Daniel "Study" Sidney G were placed on the sacrificial altar of all-nighters and yelling at late departments, and the Gods of Web accepted the sacrifice greedily. They gladly rode off together into the sunset on Pokey's back.

In a burst of fire, the twin wonder duo of Matthew "Photographer for Rent" Hersch '94 and Bill "Resigning Any Day

Now" Jackson '93 began to chant their mantra of opinion in the hopes of becoming one with the known flaming universe. Hersch's ultra-right-wing but guru-like tactics managed to push him through as Opinion Editor, and Jackson was elected to the same position mostly out of pity, because the board knew that he had been subjected to many Vegas-style lounge acts in the preceding weeks.

Joanna "I am lame, therefore I am" Stone '92 dragged her body before the board to discuss her plans for the *Tech* arts pages in the upcoming year. After surviving an intense grilling by a ridiculous board member who continues to bow before a monarchical despot, she recovered quite nicely. Stone breezed to victory as Arts Editor, and the entire affair rated only a .45 on Stone's self-styled logarithmic scale of overt lameness. The rating was buoyed because it was the second election in a row which had managed to avoid mentioning a certain Saturday morning clay character.

Suddenly there was a shock: A grand canyon of disinterest existed when it came to Sports Editor, but suddenly the Gumby Man himself spoke up and nominated the disheveled Dave "Who, Me?" Watt. Dazed and confused from the suddenness of the attack, Watt was pushed before the board, where he mumbled a few answers to questions and was elected before he knew what hit him. Dave is recovering nicely in a local non-educational institution.

Brian "Not Bad" Rosenberg '93, running on the shatter-the-

damn-Gumby-CD-and-dissolve-it-in-fixer-and-make-Robin-drink-it ticket, peppered his speech with "damn fine"s, "not bad"s, "not clear"s and wore an obscene T-shirt. Despite all of this, he somehow managed to become Editor-in-Chief of *The Tech*. Armed with a fire extinguisher and a hammer, he hopes to survive his term without having a resignation demanded of him.

For the coveted prize of Executive Editor, Karen "LA Law" Kaplan '93 stood before the assembled masses and promised to give up soap-opera-lawyer TV shows for the good of the organization. Proudly explaining her enjoyment of ice cream and willingness to stand up for the much-analyzed opinion department, she was swept forward to victory faster than you can say "Bend me stretch me any way you want me."

The assembled masses next listened to Reuven "The Comma Terminator" Lerner '92. In between discussions of how his bad personal habits can cause throat blockage, the anti-Gumby Lerner said he would enjoy being a News Editor. Next, the board inserted their ear plugs for the combined sonic attack of Katherine "100 Decibels" Shim '93 and Joey "Ear Bleed" Marquez '94 as they each mouthed their speeches to the board. Expert lip readers claim that both of them were excellent speakers. Shim and Marquez were elected without incident; Lerner was elected as well, but his resignation was immediately called for by several random people around campus.

The assembly then made a pity stop at the Old Folks Home to elect an Advisory Board. V. Michael "Yes, I Really Am A Professor" Bove '83, Bill "Heinous" Coderre '85, Jon "Who The Hell Is This JvZ Guy?" von Zelowitz '81, Robert E. "Founding Father" Malchman '85, and Jonathan "F. Lee Bailey" Richmond PhD '91 were all elected to this fine board, and the voters agreed to buy each of them a "Lifecall" system with a direct connection to the office, in case they should fall and not be able to get up.

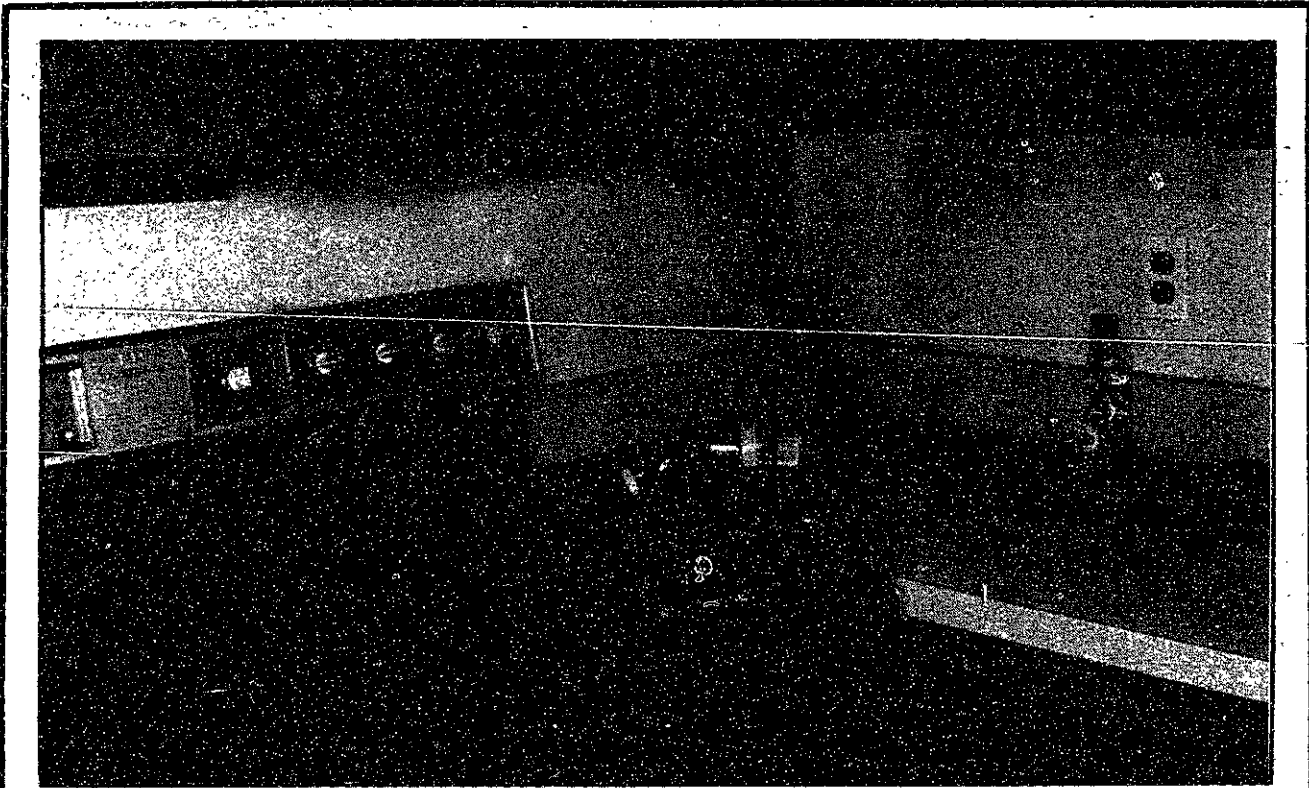
In a bizarre and disgusting twist as the election dragged into the night, the election of Business Manager made the Thomas hearings look tame. The board discussed various sexual positions, some of which would make even stretchable Gumby blush, until a collective climax produced the election of Jadene "Ten Percent Off" Burgess '93. The channeled spirits of bizmen past looked on as Burgess rushed immediately to the business office to begin calculating future person-to-chair ratios.

The seemingly infinite number of Contributing Editors then came up for election. Mike "Have Pen Will Travel" Franklin '88 claimed he will save as much as he spends in the future. Marie "Strawberry Shortcake" Coppola '90 and Debby "Mistress of Angles" Levinson '91 were elected by promising to both stay on the same side of all males in the office. Ben "The Boy From the County" Tao '93 and Sam "Let Me Diagram These Positions For You" Chen '92 won their slots

easily. Mark "I'm Here In Spirit" Hazeltine '92 and Lois E. "You Can Put Me On Your Coop Card" Eaton '92 combined their seasoned business office skills to catch on as contribeds as well. The photography department was well represented by Doooooog "Second!" Keller '93 and Vipul "Checkmate" Bhushan G with their respective elections.

After waiting too damn long, Haider "Ala Mode" Hamoudi '93 woke up from an election-induced doze to discuss his plans if elected Advertising Manager, promising that *The Tech* will retain ownership of the Prudential Building. The board overwhelmingly approved him, and Chairman Eaton slammed her phone-handset gavel down one minute shy of an eight-hour meeting.

The group retired to the Royal East, where some made quite a splash, and the volume 112 board wallowed in their sorrows for being foolish enough to take on their various jobs. Returning to the office, the newly-elected Rosenberg opened the door and walked in to get his bag. He didn't bother to turn on the lights. Suddenly he heard a squish and a muffled scream. Flipping the light switch, he looked around and could see no one. After a couple of steps, he felt something sticky on the sole of his shoe. He lifted his foot and saw a green plasticine splotch. He quickly scraped it off and boiled from the office immediately, leaving a depressed clay horse, but many happy board members, behind him.



Vipul Bhushan/*The Tech*  
A kitchen in New House 4 is covered with soot after a smoke fire filled much of the dormitory with pungent smoke in the wee hours of the morning yesterday.

## Errata

An editing error changed the meaning of one sentence in a letter last Friday ["Bad column means Lerner and Jackson should resign"]. It should have read, "*The Tech* has disgraced both itself and the MIT community by allowing this column to be published."

\* \* \* \* \*

A news article in Friday's issue ["Alcohol policy released"] incorrectly listed the fines for independent living groups that fail to register parties with the InterFraternity Council. The fines are \$50, \$75 and \$100 for the first three offenses, respectively.

## SHARING...

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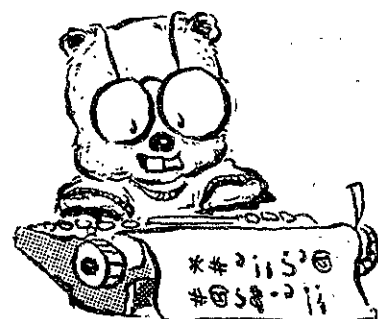
This space donated by *The Tech*

# We'll be here for IAP.



If you are interested in what goes on here at *The Tech*, just stop by any Monday night during IAP. We'll be having pizza at 7 pm.

Also: Don't miss our IAP Activity, "Tomorrow's *Tech*," in our offices (W20-483) on Jan. 14 at 8 pm! See the news as it's being written, boards before they leave our office, and our newly installed state-of-the-art typesetting and composition system.



Call 253-1541

# news roundup

from the associated press wire

## World

### Yeltsin briefs Gorbachev on new commonwealth of three republics

Russian President Boris Yeltsin has briefed Soviet President Mikhail Gorbachev on the new commonwealth formed by former republics Russia, Byelorussia and Ukraine. The commonwealth accord makes no mention of the central government Gorbachev heads. But a Gorbachev spokesman said Yeltsin indicated there could be a role for the Soviet president in the new union.

Meanwhile, Gorbachev said he wanted parliament to discuss his country's future. He accused the three former republics of assuming too much authority in planning a new commonwealth of independent states.

### Yeltsin assures Bush that Soviet nuclear weapons not a threat

The White House said Russian President Boris Yeltsin has assured President George Bush that Soviet nuclear weapons will not be a threat as the union dissolves. Spokesman Marlin Fitzwater said the United States wants those weapons to remain under what he called "a unified command." US government sources said the administration wants the weapons stored in Russia for safekeeping until they are destroyed. The fate of the weapons has been a concern as the Soviet nation continues to unravel.

### Security is tight again in West Bank and Gaza Strip

Security has been tighter than usual in the occupied territories as Palestinians mark the fourth anniversary of their uprising against Israeli rule. The Palestinians plan to stage a general strike in the West Bank and the Gaza Strip. Israel has imposed curfews in parts of the occupied lands and Palestinians have not been allowed to enter Jerusalem. The army said soldiers in a Gaza refugee camp wounded a Palestinian man who tried to attack them. Arab reports said the soldiers chased the man, then shot him.

### Muslim cleric is urging the release of Israeli airman

A Muslim cleric who is considered Israel's most valuable detainee is urging Arab extremists to release an Israeli airman from captivity.

The appeal by Sheikh Abdel Karim Obeid came in an interview broadcast by Israeli television yesterday. Israeli commandos captured Obeid in July of 1989. Obeid said that he's been told he won't be freed until the airman, Rod Arad, is released. Arad was shot down in 1986 during a bombing mission over Lebanon.

The interview appears to be an Israeli attempt to exert new pressure on those holding Arad following an unsuccessful United Nations attempt to get information about the airman.

## Nation

### Family and friends remember Bergalis

Friends and relatives of AIDS victim Kimberly Bergalis gathered last night in Fort Pierce, Fla., for a memorial service. Bergalis, who died Monday, was the first person in the United States known to have gotten the deadly virus from a dentist. She will be buried in Pennsylvania on Thursday.

## Local

### State Supreme Court rejects random drug testing for police

The State Supreme Court struck down random drug testing for police officers in Massachusetts. A sharply divided court ruled 4-3 that the Boston Police Department's random drug testing policy violates the state constitution's ban on illegal search and seizure. Writing the majority opinion, Justice Herbert Wilkins said Boston police officials had not proven that a serious problem existed.

In a dissenting opinion, Justice Joseph Nolan said the court should follow the lead of the US Supreme Court, which has ruled in favor of random drug testing of law enforcement officers.

The ruling was a victory for the Boston Police Patrolmen's Union, which had lost an earlier round in federal court. Union President Donald Murray said police officers will finally be treated "like first-class citizens." Union attorney Frank McGee said the high court's decision would not prevent officers from being tested in cases where there is reasonable cause to believe that an officer was using drugs.

### Aid not reduced for schools hurt by school-choice law

Massachusetts communities hard-hit by the state's new school-choice law have received at least a temporary reprieve. State Treasurer Joseph Malone said he will not reduce local aid payments to those cities and towns which have lost students to other school systems. However, the delay will catch up with those communities in April unless the legislature agrees to change the controversial law.

The law allows parents to send their children to other school districts which have accepted the program.

State Senator Arthur Chase of Worcester, a vocal critic of the school-choice program, called yesterday's action by Malone the first glimmer of hope for school systems devastated by the law.

### Judge upholds Defense Department ban on homosexuals in the Navy

A federal judge in Washington, DC, has upheld the Pentagon ban on homosexuals serving in the military, ruling against a former Naval Academy midshipman who acknowledged he was gay.

US District Judge Oliver Gasch ruled that the Defense Department policy challenged by Joseph Steffan as unconstitutional "rationally furthered legitimate state purposes."

According to the judge, the policy promotes the maintenance of discipline, morale, good order, a respected system of rank and command, a healthy military force and morality.

Steffan resigned from the US Naval Academy in May 1987, six weeks before graduation. He said academy officials had told him he would not be allowed to graduate. He had disclosed days earlier that he was homosexual.

Steffan had said the Pentagon ban violated the equal protection clause of the Fifth Amendment.

### Terry Anderson wants kidnappers to return bodies of two victims

Former hostage Terry Anderson said he wanted the kidnappers in Lebanon to return the bodies of two American hostages who died in captivity — CIA agent William Buckley and Marine Lieutenant Colonel William Higgins. He also said he was praying for the quick release of the two Germans who are still being held hostage and the 300 Lebanese prisoners under Israeli control.

## Weather

### Quiet weather ahead

An intensifying cyclone to the southeast will move further east away from the area today as high pressure builds in the Midwest. The high should provide sunny days and clear chilly nights for the next few days. Maximum temperatures should slowly increase during this period as well.

**Tuesday afternoon:** Clearing and chilly. Highs around 43 °F (6 °C).

**Tuesday night:** Clear and cold. Low 25 °F (-4 °C).

**Wednesday:** Mostly sunny and a bit milder. High 47 °F (8 °C).

**Thursday:** Mostly sunny and continued mild. High 46-51 °F (8-11 °C).

Forecast by Michael Morgan

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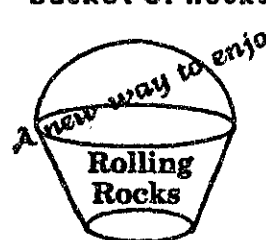
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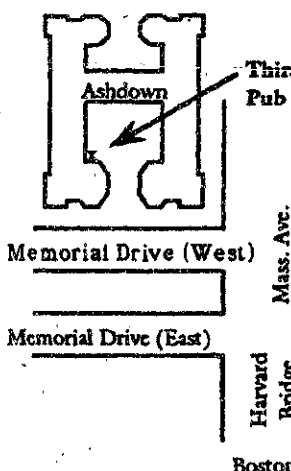
## The Thirsty Ear Pub

In the basement of Ashdown House 305 Memorial Drive

| Monday  | Tuesday  | Wednesday  | Friday  |
|---|--|--|---|
| Monday Night Football<br> | featuring<br>Wing-It<br>Buffalo<br>Wings<br> 7 pm | The Thirsty Ear's<br>movie of the week<br> 9 pm | "Bucket of Rocks"<br> A new way to enjoy<br>Rolling<br>Rocks |

The Thirsty Ear Pub has a full selection of beers including:

Anchor Steam • Belhaven Ale • Guinness •  
McEwans • Sam Smith's Oatmeal Stout • Sam  
Smith's Nut Brown Ale • Watney's Red Barrel •  
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other fine beers.



Massachusetts drinking age 21.  
Positive ID required.

Hours:  
Mon-Thu 6 pm - 1 am  
Fri 4 pm - 1 am

Happy New Year from the Ear  
The Thirsty Ear will close December 23rd and will reopen January 6th.

# opinion

## EDITORIAL

### IAP needs you

For years, a number of faculty and administrators have said they would like Independent Activities Period to disappear. Some want to extend each term by two weeks; others prefer the introduction of a "Wintersession," during which students would be required to take at least one course.

No matter what, though, the message is clear: IAP is in danger of disappearing.

Such loss would be a sad one, indeed. A break from the rigors of MIT's stressful academic environment, IAP provides students, and especially freshmen, with their first opportunity to explore MIT without the constraints of classwork. It's a good time to learn blacksmithing and particle physics, look for research projects, get involved in extracurricular activities or just explore Boston. IAP can be an integral part of students' acclimation to MIT. After January, many students find they love MIT. Eliminating IAP would mean terminating MIT's best progressive educational program.

The only way to save IAP is to participate in it. If the administration sees that it is a well-liked, well-valued program, it will have a harder time justifying IAP's elimination.

If you are not planning to return to the campus during IAP, reconsider your decision. If you are planning to stay, explore it as much as you can. Please, vote with your feet — participate in IAP.

## That's not my holiday tree

Column by Reuven M. Lerner

I was robbed last week. Worse yet, I was robbed by a tree.

Perhaps I should explain. Last week was Hanukkah, a very minor (but fun) eight-day-long Jewish holiday. For the first half of Hanukkah, I was free to celebrate the holiday as I wished, lighting candles and saying a few extra prayers.

But on Thursday morning, MIT decided that it wasn't enough for me to think of Hanukkah in traditional Jewish terms. I had to add a Christmas tree — the "holiday tree" now standing in front of the Student Center — to my celebration.

In calling it a "holiday tree" (or just "the tree," as they did on a flyer announcing last night's decorating party), MIT implies that the tree has no religious significance, that it applies equally to all holidays. This is simply not true. As far as I know, Christmas is the only December holiday celebrated with a cone-shaped evergreen covered in red lights.

I don't object to Christmas trees. They are nice to look at, and are part of an important Christian holiday. But they aren't — and never will be — in the least bit related to Hanukkah, or any other religious holiday besides Christmas.

And that is why I say I was robbed. By placing that evergreen in front of the Student Center, MIT told me that my celebration of Hanukkah was incomplete without a Christmas tree. It said that lighting candles each night wasn't enough; I had to decorate a tree to appreciate the spirit of the "holiday season."

Just for comparison, imagine what would happen if MIT were to replace the Christmas tree with a large Hanukkah menorah and call it a "non-

denominational holiday candelabra." Christians would surely be offended by the Institute telling them to adopt a Jewish symbol as part of their holiday. Jews would probably be upset to see their symbol abused in this way, its religious significance watered down.

I must admit that the Campus Activities Complex has tried to avoid offending people by placing a "winter holidays" bulletin board in the Infinite Corridor. This is a nice idea, and will certainly help promote campus diversity, but only begs the question: If MIT is so interested in diversity, then why have a Christmas tree at all? Why not simply have the bulletin board in the Infinite Corridor, along with a number of other displays around campus? It's good to see the Institute encourage students to celebrate their individual national and religious holidays; it's upsetting to see them support one particular holiday and then try to make up for it by universalizing one of that holiday's symbols.

If MIT stands up for diversity as much as it would have us believe, it should remove the Christmas trees, wreaths and other decorations that go up every December. If the administration is unwilling to do that, the least it can do is call the evergreen in front of the Student Center by its true name, a Christmas tree. Until then, I will continue to feel robbed of my freedom to celebrate Hanukkah in the way I feel appropriate, insulted by a school which claims to be sensitive to my needs.

Reuven M. Lerner, a senior in the Department of Electrical Engineering and Computer Science, is editor in chief of The Tech.

# The Tech

Volume 111, Number 57 Tuesday, December 10, 1991

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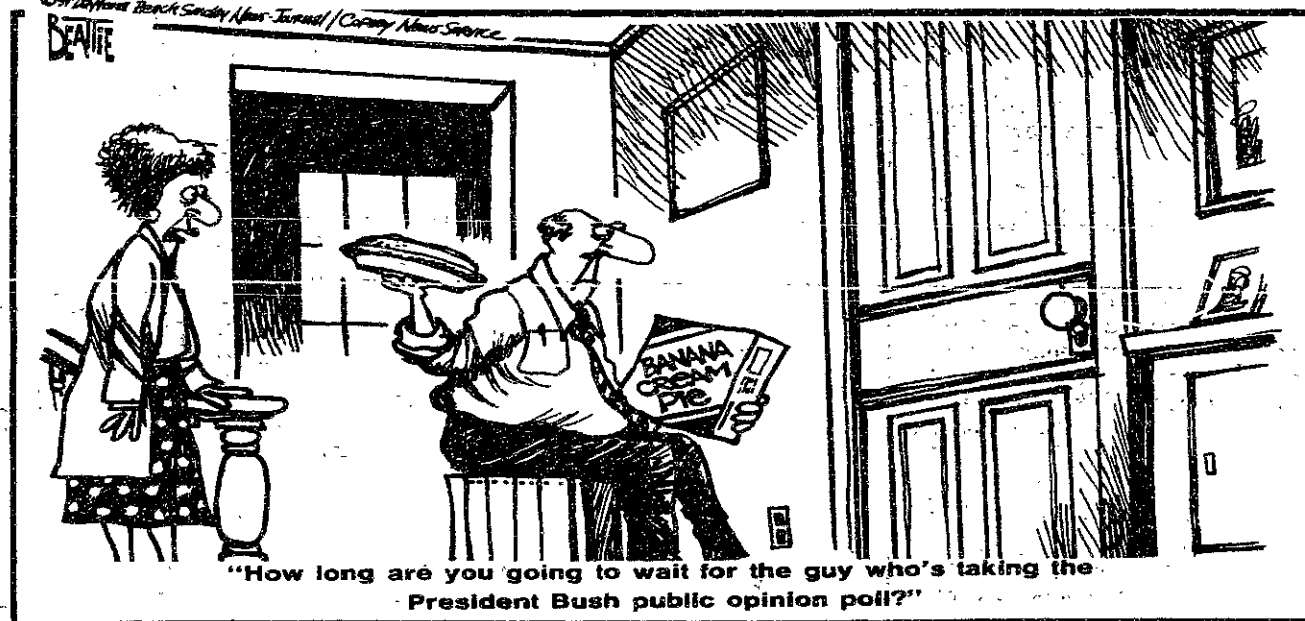
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## LETTERS TO THE EDITOR

### Allow freshmen to choose residence

It's inevitable: All MIT freshmen will eventually live in Institute housing.

At first they may be allowed to choose a dormitory of their preference, but eventually they will be assigned to a dormitory, to insure suitable homogenizing of the class. And then, perhaps in 10 or so years, all the freshmen will be assigned to one or two freshmen dorms. After all, that's what Harvard does with its lovely, tradition-steeped freshman Quad. Now, why is it inevitable?

Because it is on the administrative agenda, and has been for the last four or five years. I remember two years ago when the infamous Freshman Housing Committee report was first released. There were forums and meetings and student responses, just like now. And of course, the response was overwhelmingly negative, just like now. But here we are now with a new administration and many new students, but the issue remains, and the official solution of choice remains constructing one or two new dorms.

Exactly what problem is the administration trying to solve?

In essence, the problem is the Institute feels it has lost control of the student-life agenda. Manifestations of the control loss include: (1) the biased ratio of living options for men and women; (2) the lack of population diversity within independent living groups, dorm floors and suites;

and (3) the lack of Institute-organized, effective, non-academic support programs for freshmen.

The Institute plans to solve this problem in one fell swoop by putting all freshmen in dormitories where they can be suitably diversified and supported by wonderful, yet-to-be-conceived Institute programs. As a fringe benefit, the inequity of the 28 all-male living groups, compared to three all-female groups, would be addressed by the resultant demise of about half of MIT's all-male fraternities.

I must confess that in some ways the plan seems to have merits, even to me, a fraternity alum-

nus. The ratio of male to female living options is unfair, and perhaps MIT students don't enjoy maximal exposure to the population diversity the Institute now has to offer. Yet, my stomach still turns over at the idea of MIT taking control of freshmen life.

Why?

Because anyone who has been at MIT knows that if the administration breaks down the current infrastructure of student life, they aren't going to have a clue how to put it back together. That "detail" will fall upon the students' shoulders.

Tony Gerber '90

### Not only Japanese forget history

During the past week, every media outlet in this country, from college newspapers to *Nightline*, has spent copious hours on the 50th anniversary of the attack on Pearl Harbor. Every aspect has been covered in detail: the mechanics of the attack, the effect on the survivors and the role the attack played in bringing America into the war. One of the central themes is Japan's failure to pass on the lessons of World War II. I don't question Japan's blinders toward their activities in the 1930s and 40s. We are right to be concerned that this generation of Japanese has not learned about Pearl Harbor.

Yet when I hear Americans

complaining about this gap in another country's education, I cringe at the self-serving hypocrisy. Are we any better at teaching our children about our own atrocities? Is an American student more likely to learn about the "Trail of Tears" than a Japanese student about the "Rape of Nanjing"? Does the Smithsonian Institution teach about the near genocide of Native Americans with any less distortion than the Japanese shrine to the war dead teaches about World War II? Why is it so easy to explore another nation's faults while remaining blind to our own?

Andrew D. Silber G

# opinion

## Students must participate in new K-12 initiatives

Guest Column by Furio Ciacci

I was pleased to read about the report of the MIT Council on Primary and Secondary Education ["MIT to aid grades K-12," Nov. 22]. This report was timely for three reasons: First, the weaknesses of the current K-12 education system are now receiving unsurpassed attention. Second, this issue is central to a set of others now under discussion at MIT:

- The success of K-12 programs will influence the international competitiveness of this nation and of its leading academic institutions, particularly MIT.

- The task of preparing college students for real life, addressed recently at the "Teaching in a Research University" colloquium, is complementary to that of preparing K-12 students for college and motivating them to consider non-professional graduate studies.

- Preparing K-12 students for college

and motivating them for graduate school are part of the long-term response to stagnating academic diversity and lingering socio-economic disparities along ethnic lines.

Third, the K-12 issue itself is on the minds not only of council members and public service activists, but also of MIT administrators at large and a number of Corporation members. It is a national

problem. Competitiveness and prestige depend on technological ability, familiarity with other cultures and adaptability to rapidly changing world conditions. Several studies have traced decreased productivity and standard of living to the decline in quality of K-12 education. Student involvement can help significantly.

A national problem should be addressed at a national level. For private enterprises, there seems to be little motivation to invest locally in K-12, since possible returns are

diluted. Many disapprove of the risks involved in completely rebuilding K-12 education. Different initiatives measure success differently: some may aim at improving SAT scores, while others may just be trying to keep students off the streets. If programs enjoyed some form of mutual cooperation, they could share resources and learn from each other's results. A likely form of unification would be a national communication network of associated initiatives.

Achieving full potential for underprivileged groups as well depends on a triad of interdependent factors. More money must be spent on overcoming inadequate curricula and facilities. New initiatives must be encouraged. Students and teachers must be individually motivated to make the programs succeed.

College and graduate students can be important sources of motivation, since

they are generally knowledgeable and mature, are enthusiastic about their areas of expertise, have solid academic foundations, have had or can benefit from some teaching experience and are still students. They must get involved; most students will remain in the industry or academics, and will have to teach, train or supervise those now entering K-12. Student organizations active in K-12 programs could create opportunities for future cooperation on other issues. Additionally, such groups can take more aggressive political stands than colleges or universities.

I look forward to seeing graduate and undergraduate students participate in K-12 programs developing from these premises.

*Furio Ciacci, a graduate student in the Department of Aeronautical and Astronautical Engineering, is president of the Graduate Student Council.*

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## ARTS

## Symphony and Concert Choir shine in Kresge

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Mozart's Piano Concerto No. 21,

and works by Debussy and Janáček.

Kresge Auditorium, Dec. 7.

## MIT CONCERT CHOIR

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Conducted by John Oliver.

Works by Stravinsky,

Mozart and Bach.

Kresge Auditorium, Dec. 9.

By JONATHAN RICHMOND

SATURDAY NIGHT SAW THE MIT Symphony Orchestra on top form for a sensitive performance of Mozart's *Piano Concerto No. 21*, K. 467, with Nina Miller as piano soloist. This is a work full of subtlety, and diffi-

cult to do well, but both soloist and orchestra displayed a rich palette of colors, ranging from light to dark, and put in a performance at once captivating and reflective.

Miller's piano playing in the opening and closing movements was quite spritely but not without its mystery, captured in moments of telling emphasis; orchestral sound was buoyant and full, blending to support and interact with the piano with a natural ease.

The *Andante* was taken at a nice, gentle pace, but was arresting nonetheless. A heartbeat could be heard in the bass strings' *pizzicato*, and the delicate colors evoked during the interplay of orchestral voices and between orchestra and piano created a contemplative mood of profundity.

Such an atmosphere was Mozart's inten-

tion, of course, but Mozart knew he couldn't leave his audience in such a state at a work's conclusion, and the energetic upbeat response of orchestra and soloist in the finale left everyone happy.

The concert began with the *Nocturnes Nuages and Fêtes* by Debussy, and both were strongly performed: the first dreamy, but also made exciting by the tensions created in a tightly-controlled crescendo; the second colorful, chirpy and with the excitement of the first nocturne more exuberantly displayed.

The concert also included a performance of Janáček's *Sinfonietta*.

GOOD THINGS CONTINUED IN Kresge last night, when John Oliver led his MIT Concert Choir in works by Stravinsky, Mozart and Bach. The performance of

Stravinsky's *Mass*, a wickedly difficult piece, was the most successful. John Oliver directed an interpretation that was all about rhythms: biting, incisive, but ultimately religious rhythms. Mezzo-soprano Pamela Murray and soprano Margaret O'Keefe went well together for a deeply-felt introduction to the *Gloria*, for example; the chorus then entered with a breathless urgency carried in strident rhythms.

The entry of female voices in the *Agnus Dei* was particularly wonderful and beautifully controlled, and those penetrating rhythms hit through until the last note.

The concert had begun with Mozart's *Kyrie in D minor*, K. 368a, expansively done. Bach's *O Jesu Christ, mein's Lebens licht* came next, and came across less well, with cloudiness in choral singing in places.

(Please turn to page 9)



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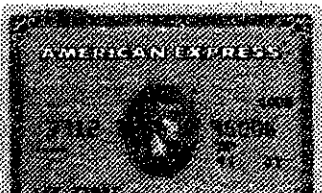
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# The Addams Family has one foot in the grave

## THE ADDAMS FAMILY

Written by Caroline Thompson and Larry Wilson.

Directed by Barry Sonnenfeld.

Starring Raul Julia, Anjelica Huston, Christopher Lloyd and Christina Ricci.

Now playing at the Loews Cheri.

By DEBORAH A. LEVINSON

**T**HE ADDAMS FAMILY HAD SUCH potential. With a cast of stars such as Raul Julia, Anjelica Huston and Christopher Lloyd, and a plot based on a goofy television show, how could it fail?

Somehow, it does. Certainly, *The Addams Family* is a good time, if not an entirely worthwhile way to spend \$6.75. But for a film that cost over \$40 million, I expected a little more than a ridiculous plot (even by the television show's standards), poor continuity and nearly non-existent editing.

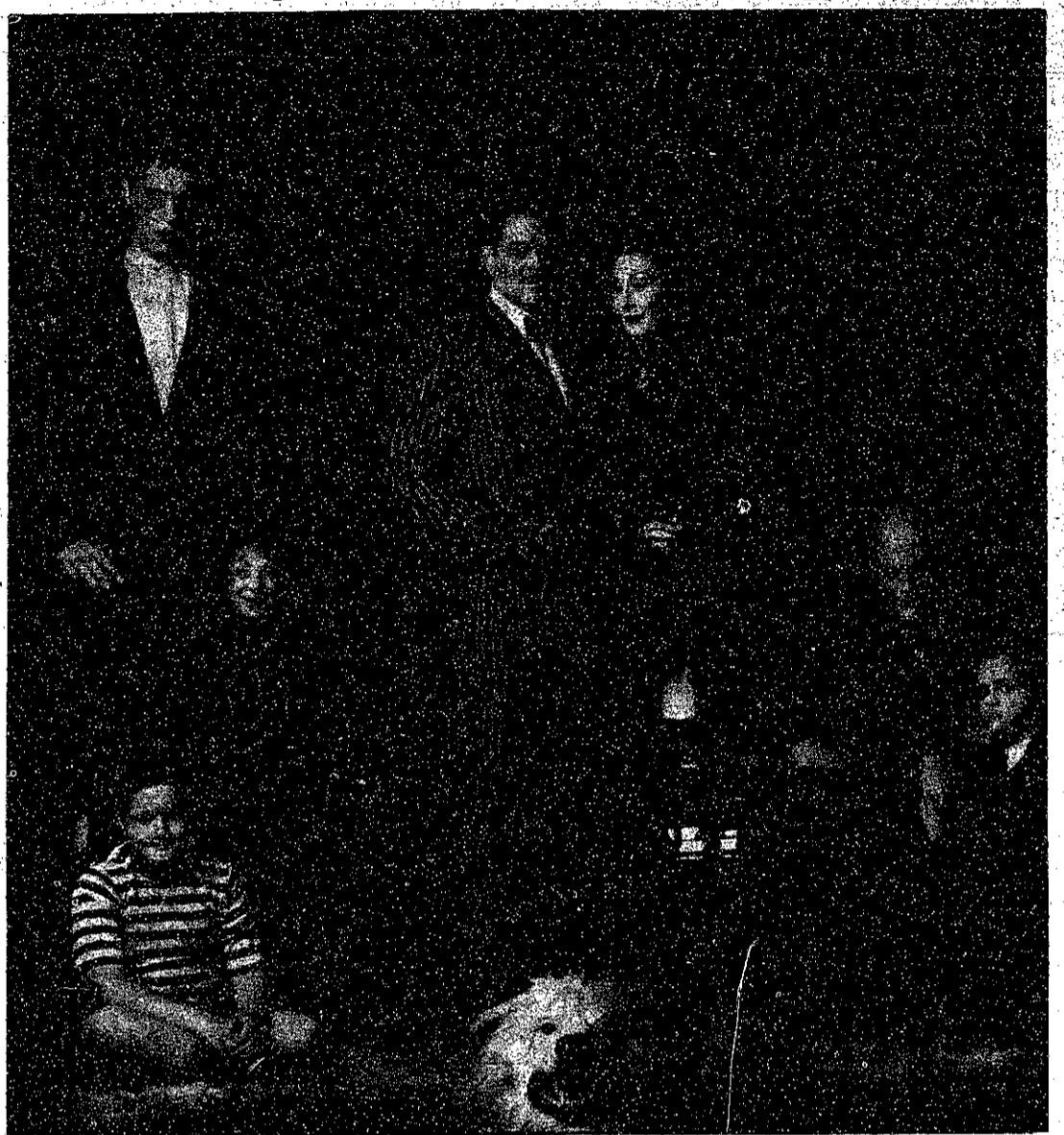
The acting is one of the best parts of the film. Julia and Huston, alias the suave Gomez Addams and his ghoulish wife, Morticia, play their characters with real style. John Astin and Carolyn Jones only had the small screen to work with — Julia and Huston, given free rein, embody Gomez and Morticia with eroticism, grace, humor, and, above all, the playful morbidity that gives the film more than a bit of charm.

Christopher Lloyd and Dan Hedaya do what they can with their respective one-note roles of Uncle Fester and Tully, but Christina Ricci is the find of this film. As

Wednesday, the Addams' pallid, severe daughter, Ricci nearly steals the movie, her deadpan exterior hiding a heart of pure evil. Whether strapping her pudgy brother Pugsley (Jimmy Workman) into the family electric chair for a friendly game of "Is There a God?" to requesting Girl Scout cookies only if they are "made of real Girl Scouts," Ricci is a babysitter's worst nightmare.

*The Addams Family* scores high on attention to detail as well. At least three scenes, including the gleeful anti-Christmas-spirit opener, originate in Charles Addams' cartoons. The Addams mansion, especially its treasure vault, would make the designers of the spookiest carnival haunted house jealous. And the special effects — notably those that bring to life the disembodied hand, Thing (Christopher Hart), and the David Letterman-esque Thing-Cam, where the audience races down the corridors at Thing's-eye, er, -finger view — are spectacular.

It's the editing that buries *The Addams Family*. Admittedly, this is director Barry Sonnenfeld's first film, but given Sonnenfeld's experience as director of photography on three Coen brothers films (*Miller's Crossing*, *Blood Simple* and *Raising Arizona*), where editing counts for everything, one would think that he would know which frames to keep and which frames to toss. Instead, scenes are often mistimed, disorganized or, as in the case of the climactic conflict, go on far too long, losing all effectiveness. Sonnenfeld could have delivered a film that packed laugh after laugh with a rapid-fire punch; instead, his *Addams Family* has one foot in the grave.



Morticia (Anjelica Huston) and Gomez Addams (Raul Julia) pose for a spooky family portrait on the set of *The Addams Family*.

## Volunteer: With the Poor in Peru is a mixed bag

### VOLUNTEER: WITH THE POOR IN PERU

By Jeff Thielman and Raymond A. Schroth, S.J.  
Paulist Press, \$5.95.

By ELAINE McCORMICK

**A**RE YOU CONSIDERING volunteering with an overseas development agency, like Peace Corps, Oxfam, or VISTA? Then you

might want to check out Jeff Thielman's *Volunteer: With the Poor in Peru*. The book is definitely a mixed bag. It's poorly written, unevenly paced and heavy-handed, but its story is compelling. Unlike many volunteer books, which are full of heartwarming scenes of volunteers in complete rapport with their village, surrounded by smiling children and grateful parents, Thielman's book describes the nitty-gritty — the pitfalls and frustrations of a volunteer experience. His book often reads like

a guide to what to avoid as a volunteer.

*The Tech's* arts editor handed the book to me, since I'd just returned from two years with the Peace Corps. In reading, I was surprised by how many of Thielman's problems were due to the deficiencies of his program, the Boston College International Volunteer Program, which is sponsored by the Jesuits. He was accepted into the program to be a teacher of English, history and religion, and a basketball coach at a Jesuit secondary school. Had

his program's administrators done a more careful selection process, they would have realized that he was completely unqualified for coaching basketball. Then he might have been spared the humiliation of attempting to teach something which he freely admits, "I knew nothing about."

His first few months of confusion, depression and failure in Tacna, Peru could also have been avoided had his program bothered to train him. Instead, he went  
(Please turn to page 13)

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A R T S

# The Middle Ages examines the American dream

**THE MIDDLE AGES**

Written by A. R. Gurney.  
 Directed by Michael Friedhoff '90  
 Starring Jonathan B. Amsterdam G.  
 Jennifer L. Duncan '92, Arthur H.  
 Roberts '93 and Joanna E. Stone '92.  
 Rehearsal Room A, Kresge Auditorium.  
 Dec. 12-15, 8 pm.

By BRIAN ROSENBERG

**R**HEARSAL ROOM A HAS A certain out-of-the-way charm to it. The room is rather austere, and the oddly-canted roof creates strange acoustics. It's not the kind of place you'd plunk down \$20 to get into. Fortunately, you don't have to. *The Middle Ages* is free, but that's the least of the reasons to go see it.

*Ages*, like much of Gurney's work, confronts the self-occupied banality of WASP life in America's burgeoning postwar suburbs. Their social lives and most of their energies are focused on the neighborhood's private club, and the play takes place there, in a room that is at once on the club's fringe and at its very core. The play's characters enter the room only as an escape from the hubbub of club parties, yet in it resides the club's most cherished possession: the mixed doubles tennis cup won in 1933 by current patriarch Charles Rusher (Jonathan Amsterdam) and his late wife, Helen.

Into this arena marches Barney Rusher, Charles' eldest son and something of a troublemaker. Archie Roberts brings a confident swagger to the role that many will remember from his stewardship of the first Wednesday Night Live event. His comfort on stage is refreshing: At one point Roberts, leaving the trophy room by the window, knocked over a shutter, but hastily added a comment to the middle of his lines.

The audience grows up with Barney, watching as he brings embarrassment after disappointment heaped upon disgrace to his father, all in his quest to win the love of Eleanor Gilbert (Jennifer Duncan). Eleanor and her overbearing mother Myra (Joanna Stone) have recently moved into the area and are now seeking higher social strata. Myra tempts her reticent daughter out into the social arena with the stereo-

typical fantasy of attracting and marrying a hardworking, intelligent man — who turns out to be Barney's younger brother, Bill — and raising children together. Despite her mother's nagging, Eleanor remains drawn to Barney's vibrance and his rejection of the superficiality surrounding him. Duncan's portrayal of Eleanor is competent but uninspiring, and her face remains oddly flat at times of great emotional turmoil.

The interaction between Amsterdam and Stone brings out the best of each actor. A on a stark naked Barney and a horrified Eleanor. Myra sends Eleanor packing, Charles tersely reprimands Barney, and the two are left to chat. Before they or the audience realizes, they are locked in the polite and stilted dance of adult courtship. Each knows the game so well that they respond before the other has finished. The exchange is mesmerizing.

The set design and lighting are austere, leaving one's mind free to appreciate the adept characterizations. Gurney's writing also offers plenty of food for thought, including several jokes that take a few seconds to digest fully.

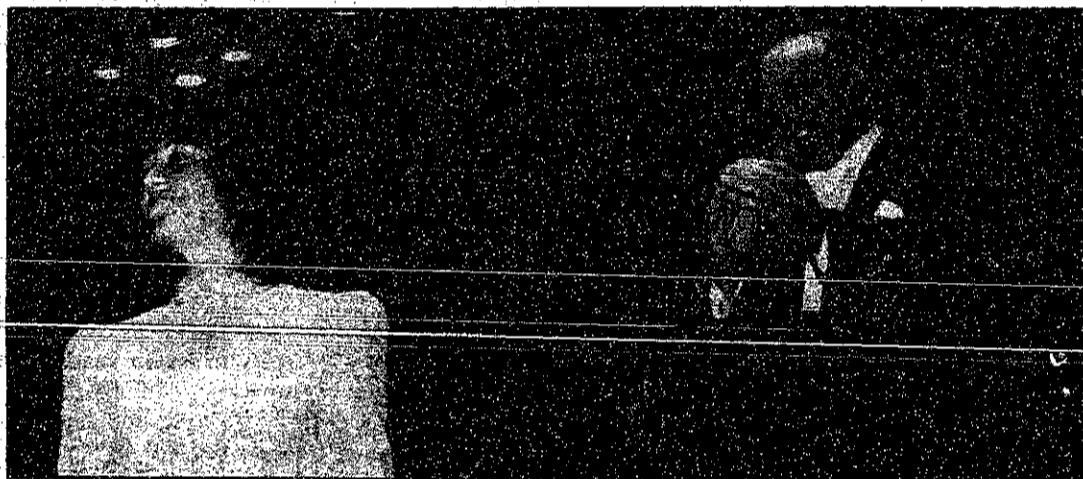
Barney steers his entire life against the tide of his surroundings, growing up to become a bisexual distributor of pornography with lovers in New York and San Francisco. Eleanor raises three children to



Barney (Arthur H. Roberts '92) attempts to seduce Eleanor (Jennifer L. Duncan '92). Vipul Bhushan/The Tech

productive adult lives. Each tries desperately to achieve the happiness that could have been, and while their struggle is not uplifting, it is quite entertaining.

## Performance of Mozart Mass a delight



Piano soloist Nina Miller and MIT Symphony Orchestra Conductor David Epstein. Jonathan Richmond/The Tech

(Continued from page 7)  
 There were some passages in the Mozart *C Minor Mass*, too, where voices were not quite sharply defined, but they were few and the performance was, for the most part, a delight.

There were several memorable moments, perhaps particularly the serenity of the *Et incarnatus est* and the meditative choral chant of *Jesu Christe*. The orchestra was nicely balanced, strings showing an ability to play with a soft mournfulness which was quite gripping, woodwinds singing along with a remarkably open airiness. At times tempi might have been tighter, but the piece came to a jubilant end with a powerfully-sung *Hosanna in excelsis*.

## Free Meal With A Big Wheel

Would you like to dine with the President of MIT, or a Provost, a Chairman or a Dean? How about the administrator who oversees the Arts on campus?

Who is the Professor of Humor? Well, here's your chance to pick their brains and offer some ideas of your own. Below is a list of Big Wheels and topics you might explore.

- 1) **Paul Gray, Chairman, MIT Corporation**
  - Who owns MIT?
  - Where does the Institute get its money?
  - What makes a good student, a good teacher?

a) Wednesday, January 22, 12:00 noon - 1:30 pm — Graduate Students  
 b) Friday, January 24, 12:00 noon - 1:30 pm — Undergraduates  
 c) Wednesday, January 29, 12:00 noon - 1:30 pm — All students
- 2) **Ellen Harris, Associate Provost for the Arts**
  - Art on campus; how is it chosen and who funds it?
  - Should the Arts be curricular or extracurricular?
  - What's it like to be a woman in upper-level administration?

a) Friday, January 16, 12:00 noon - 1:30 pm — All students  
 b) Monday, January 27, 12:00 noon - 1:30 pm — All students
- 3) **S. Jay Keyser, Associate Provost for Educational Programs, Holder of De Florez Chair for Humor**
  - Why did he bring a "Clown" to MIT?
  - Do professors engage in Hacks?
  - What's bothering you?

a) Friday, January 17, 12:00 noon - 1:30 pm — All students  
 b) Friday, January 24, 12:00 noon - 1:30 pm — All students
- 4) **Frank Perkins, Dean of the Graduate School**
  - How are graduate and teaching fellowship policies set?
  - How do you get admitted to graduate school at MIT?
  - What do graduate students need?

a) Monday, January 20, 12:00 noon - 1:30 pm — Graduate students  
 b) Wednesday, January 22, 12:00 noon - 1:30 pm — Seniors
- 5) **J. Kim Vandiver, Chairman of the Faculty**
  - Should the General Institute Requirements be changed?
  - Graduate student tuition and the employee benefit pool: what's happening?
  - Is cheating a problem at MIT?

- a) Wednesday, January 15, 12:00 noon - 1:30 pm — All students  
 b) Thursday, January 16, 12:00 noon - 1:30 pm — All students
- 6) **Charles Vest, President**
  - Any questions about MIT will be entertained.

a) Monday, January 13, 12:00 noon - 1:30 pm — Freshmen  
 b) Wednesday, January 15, 12:00 noon - 1:30 pm — Graduate students  
 c) Tuesday, January 21, 8:00 - 9:30 am — Upperclass students  
 d) Thursday, January 23, 12:00 noon - 1:30 pm — Upperclass students  
 e) Tuesday, January 28, 8:00 - 9:30 am — Upperclass students
- 7) **Mark Wrighton, Provost**
  - Should student housing policies be changed?
  - What's right and wrong with student advising programs?
  - What is the role of research in education?

a) Thursday, January 9, 12:30 - 2:00 pm — All students  
 b) Thursday, January 23, 12:00 noon - 1:30 pm — Freshmen  
 c) Friday, January 24, 12:00 noon - 1:30 pm — Upperclass students

Please return this coupon to the IAP Office, 7-103, by Thursday, December 12 for the drawing on December 13. You will be contacted before the end of Finals Week, December 20.

Your Name: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Circle Year: 1 2 3 4 G

| Indicate:   | Number of Big Wheel | Letter(s) of Meal(s) You Can Attend |
|-------------|---------------------|-------------------------------------|
| 1st choice: | _____               | _____                               |
| 2nd choice: | _____               | _____                               |
| 3rd choice: | _____               | _____                               |

ARTS

Wed., Dec. 11

CONTEMPORARY MUSIC

Consolidated and Powerman 5000 perform at 10 pm in a 19+ ages show at Axis, 13 Lansdowne Street, Boston, near Kenmore Square. Tickets: \$8 in advance, \$9 day of the show. Telephone: 262-2437.

Kinghorse and The Migraines perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

Big Crickets, Wickard, M. Light, Ailbi, Dr. Manhattan, and Total Stranger perform at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

Even 'Up and the Roosters perform at Club 3, 68 Somerville Ave., Somerville. Telephone: 253-9972.

Tish Hinojosa and Tim Russell perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Bulkheads, High Risk Group, and Pop Smear perform in an 18+ show at the Middle East in Central Square. Telephone: 354-8238.

Taj Mahal performs at 7:30 & 10:30 Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$14 in advance, \$15 day of the show. Telephone: 497-8200.

Bang Tango and Asphalt Ballet perform at the Paradise, 967 Commonwealth Avenue, Boston. Telephone: 254-2052.

Raindogs & Laurie Sargent perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Kirkland Bodie and Spyd perform at The Western Front, 343 Western Avenue, Cambridge, near Central Square. Telephone: 492-7772.

JAZZ MUSIC

The Fringe performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Telephone: 623-9874.

CLASSICAL MUSIC

The Handel & Haydn Society performs Handel's *Messiah* tonight and Dec. 13 at 7:30 at Symphony Hall, corner of Massachusetts and Huntington Avenues, Boston. Tickets: \$16-\$100. Tel.: 262-1815.

The New England Conservatory Symphony Orchestra, conductor Grant Llewellyn, performs works Walton and others at 8 at Jordan Hall at New England Conservatory. No admission charge. Telephone: 262-1120, x257.

COMEDY

Anthony Griffith performs at 8:30 Tue.-Thurs. and Sat. and at 8:30 and 10:45 Fri. & Sat. at the Improv, downtown Boston. Tickets: \$12 Fri. & Sat., all other dates \$8. Telephone: 695-2989.

FILM & VIDEO

MIT Gay and Lesbian Studies presents *Poison* (Todd Haynes) at 7 & 9 in room 66-110. No admission charge. Telephone: 253-3599.

The Brattle Theatre continues its series *CinemaScope* with *Reflections in a Golden Eye* (1967, John Huston) at 4 & 7:45 and *The Tarantula* (1957, Douglas Sirk) at 6 & 9:45 at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 876-6837.

The Harvard Film Archive presents *Five on the Black Hand Side* (1973, Oscar Williams), *Tauw* (1969, Ousmane Sembene), and *Trials for Rape* (1989, Belmonte, Carini, Daupoulo, DeMartini, Misgoulo, Rotondo) at 5:30, *Phantasies of the Phallus* (1983, Annabella Misogoulo) at 6:45, *The Entertainer* (1960, Tony Richardson) and *Trials for Rape* at 8, and *Phantasies of the Phallus* at 9:10 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Cambridge. Tickets: \$6.50. Telephone: 496-6046.

MIT Theatre Arts Department presents a student acting workshop performance of *The Middle Ages*, by A. R. Gurney, tonight through Dec. 15 at 8 in Rehearsal Room A, Kresge Auditorium. No admission charge.

THEATER

The Harvard/Radcliffe Gilbert & Sullivan Players present *The Pirates of Penzance* tonight through Dec. 14 at 8 (matinee at 2 on 14) at Agassiz Theatre, Radcliffe Yard, Harvard Square. Tickets: \$7 and \$9 for evening shows and \$5 and \$7 for matinees, with a \$2 student discount. Telephone: 493-3846.

The Underground Railway Theatre presents *The Firebird*, a shadow puppet spectacle based on Stravinsky's ballet suite, tonight and tomorrow at 7:30 and Dec. 14 at 1 and 3 at the Arlington Center for the Arts, 41 Foster Street, Arlington. Tickets: \$6 general, \$4 children under 12. Telephone: 643-6916.

COMEDY

Anthony Griffith at the Improv. See Dec. 11 listing.

FILM & VIDEO

The MIT Lecture Series Committee presents *Terminator II: Judgement Day* at 6:30 & 10 in 26-100. Tickets: \$1.50 with MIT/Wellesley ID. Telephone: 258-8881.

The Brattle Theatre continues its series *CinemaScope* with *Solaris* (1972, Andrei Tarkovsky) at 5 and 8:10 at 40 Brattle Street in Harvard Square. Tickets: \$5.50. Telephone: 876-6837.

MIT Theatre Arts Department presents *La Belle Noiseuse* (1991, Jacques Rivette) at 7 at the Carpenter Center for the Visual Arts, 24 Quincy Street, Cambridge. Tickets: \$6.50. Telephone: 496-6046.

The Museum of Our National Heritage continues its series *Hollywood at War* with *See Here, Private Hargrove* at 2 at 33 Marret Road, Lexington, at the corner of Route 2A and Massachusetts Avenue. No admission charge. Telephone: 861-6559 or 861-0729.

The Institute of Contemporary Art continues its series *The New Mexican Cinema* with *El Niño Fidencio* (The Boy Fideo, 1981, Nicolás Echevarría) at 6 tonight and at 3 Dec. 13 & 14 at 955 Boylston Street, Boston. Tickets: \$5 general, \$4 ICA members, seniors, and students; series pass (3 screenings) available for \$12. Telephone: 266-5151.

Friday, Dec. 13

CONTEMPORARY MUSIC

The Jesus Lizard, Bumball, Six Finger Satellite, Bewitched, and Kudgel perform

\*\*\* CRITICS' CHOICE \*\*\*  
William Calhoun, Melvin Gibbs, and Vernon Reid perform at 8 in 18+ ages shows at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$10 in advance, \$11 day of the show. Telephone: 497-8200.

The Demoulas, Bad Art Ensemble, and Rainbowz perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

Young Neil & the Vipers perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Laurie Sargent, Hyess Club, and Ragwe perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Positiv Beat perform at The Western Front, 343 Western Avenue, Cambridge, near Central Square. Tel.: 492-7772.

JAZZ MUSIC

The Freddy Cole Trio/Cookin' With Jazz perform tonight through Dec. 14 at Scullers Jazz Club, in the Guest Quarters Suite Hotel, 400 Soldiers Field Road, Boston. Tickets: \$11 for Thu. performance, \$12 for Fri. & Sat. performances. Telephone: 783-0811.

Miles Donahue performs at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Telephone: 623-9874.

CLASSICAL MUSIC

The MIT Brass Ensemble, director Larry Isaacson, performs at 5:30 at Lobby 7. No admission charge. Tel.: 253-9000 or 253-2826.

Thomas Stumpf, piano, performs an all-Mozart program at 8:30 at the Concert Hall, 855 Commonwealth Avenue, Boston. No admission charge. Telephone: 353-3345.

The Longy Chamber Singers perform works by Poulenc and Vaughan Williams at 8 at Edward Pickman Concert Hall, 27 Garden Street, Cambridge. Suggested donation: \$5. Telephone: 876-0956.

\*\*\* CRITICS' CHOICE \*\*\*

The Boston Symphony Orchestra, Seiji Ozawa, conductor, and guest artist Maria Tipo, piano, perform works by Strauss and Mozart at 8 tonight and tomorrow (open rehearsal today at 10:30 am) at Symphony Hall, corner of Massachusetts and Huntington Avenues, Boston. Tickets: \$19-\$52.50. Telephone: 266-1492.

The Festival of Light and Song, featuring Tatiana Sribinska, runs tonight through Dec. 15 and Dec. 20-22 at 3, 7:30, or 8 depending on date at the Tsai Performance Center, 685 Commonwealth Avenue, Boston. Tickets: \$12-26 general, \$6-9 children. Telephone: 232-6760.

The Boston Museum Trio, with guest artists Christopher Krueger, transverse flute, and Stephen Hammer, baroque oboe, perform at 8 at the Museum of Fine Arts, 465 Huntington Avenue, Boston. Tickets: \$15 general, \$12 MFA members, students, and seniors. Telephone: 267-9300.

The Longy Wind Ensemble, conductor Basil Chasman, performs at 12:30 at the Federal Reserve Bank of Boston, 600 Atlantic Avenue, Boston. No admission charge. Telephone: 973-3453.

THEATER

MIT Theatre Arts Department presents a student acting workshop performance of *The Middle Ages*, by A. R. Gurney, tonight through Dec. 15 at 8 in Rehearsal Room A, Kresge Auditorium. No admission charge.

The Harvard/Radcliffe Gilbert & Sullivan Players present *The Pirates of Penzance* tonight through Dec. 14 at 8 (matinee at 2 on 14) at Agassiz Theatre, Radcliffe Yard, Harvard Square. Tickets: \$7 and \$9 for evening shows and \$5 and \$7 for matinees, with a \$2 student discount. Telephone: 493-3846.

The Underground Railway Theatre presents *The Firebird*, a shadow puppet spectacle based on Stravinsky's ballet suite, tonight and tomorrow at 7:30 and Dec. 14 at 1 and 3 at the Arlington Center for the Arts, 41 Foster Street, Arlington. Tickets: \$6 general, \$4 children under 12. Telephone: 643-6916.

COMEDY

Anthony Griffith at the Improv. See Dec. 11 listing.

FILM & VIDEO

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Friday, Dec. 13

CONTEMPORARY MUSIC

The Jesus Lizard, Bumball, Six Finger Satellite, Bewitched, and Kudgel perform

at 9 pm in an 18+ ages show at the Channel, 25 Necco Street, near South Station in downtown Boston. Tickets: \$5. Telephone: 451-1050.

The Bags, Drumming on Glass, and The 360's perform at Bunratty's, 186 Harvard Avenue, Allston. Telephone: 254-9820.

Miles Dethmann, Miranda Warning, and Forchman perform at Club 3, 608 Somerville Ave., Somerville. Telephone: 623-6957.

Heavy Metal Horns and The Comptious performs at Ed Burke's, 808 Huntington Avenue, Boston, on the 'E' green line. Telephone: 232-2191.

Motor City Rhythm Kings perform at Harpers Ferry, corner of Harvard and Brighton Aves. Telephone: 254-9743.

Boston Baked Blues perform at Johnny D's, 17 Holland Street, Davis Square, Somerville, near the Davis Square T-stop on the red line. Telephone: 776-9667.

Paul Kautner and Wooden Ships perform at 8 and 10:30 tonight and at 10 at Nightstage, 823 Main Street, Cambridge, just north of MIT. Tickets: \$11 in advance, \$12 day of the show for Paul Kautner's performance. Telephone: 497-8200.

The Revolvers, Evermore, The Keep, and The Time Belts perform at the Rat, 528 Commonwealth Avenue, Kenmore Square, Boston. Telephone: 536-2750.

Treat Her Right perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Letters to Cleo, The Rafterts, The Barneys, and Lurking About perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Winston Grennan performs tonight and tomorrow at The Western Front, 343 Western Avenue, Cambridge, near Central Square. Telephone: 492-7772.

Johnny Winter and Deanna Bogart at the Paradise. See Dec. 12 listing.

JAZZ MUSIC

Joey Calderazzo performs tonight and tomorrow at the Willow Jazz Club, 699 Broadway, Ball Square, Somerville. Telephone: 623-9874.

The Freddy Cole Trio/Cookin' With Jazz at Scullers Jazz Club. See Dec. 13 listing.

CLASSICAL MUSIC

1991 Christmas Revels, featuring Voice of the Turtle, begin today and continue every weekend through Dec. 29, with weekend performances at 8, Sat. at 3 and 8, and Sun. at 2 and 7, with ASL-interpreted performance on Dec. 15 at 2 and 7 at Sanders Theatre, Harvard Square. Tickets: \$24, \$16, \$10 general and \$18, \$13, and \$7 for seniors and children under 12. Telephone: 621-0505.

Composers Adam Grossman, Jonathan Lovenstein, Kim Theodore, and Paul Molica and members of the Boston New Society perform an evening of new music and poetry at the MIT Aso Studio, 40 St. Stephen Street, Boston. No admission charge. Telephone: 247-1719.

Friday at Trinity continues with Joseph Smith at Trinity, 100 Cambridge Street, Boston. No admission charge. Tickets: \$20. Telephone: 266-0900.

The Boston Symphony Orchestra at Symphony Hall. See Dec. 13 listing.

The Festival of Light and Song at 8 at Tsai Performance Center. See Dec. 12 listing.

PERFORMANCE ART

\*\*\* CRITICS' CHOICE \*\*\*  
Boston Musica Viva and Beth Soll & Company present *Mozart and Cosmology*, a multimedia performance piece inspired by Mozart's music and cosmological theories, and featuring laser art designed by Paul Earls of MIT's Center for Advanced Visual Studies, tonight and tomorrow at 8 at Blackman Auditorium, Northeastern University, 360 Huntington Avenue. Tickets: \$12.50 in advance, \$15.50 at the door. Telephone: 437-2247.

Angelic Possession, a "comprovisation" ensemble, performs tonight and tomorrow at 8 at Mobius, 354 Congress Street, Boston. Tickets: \$7. Tel.: 542-7416.

THEATER

The Middle Ages at 8 in Rehearsal Room A of Kresge Auditorium. See Dec. 12 listing.

The Pirates of Penzance at 8 at Agassiz Theatre. See Dec. 12 listing.

The Firebird at 7:30 at the Arlington Center for the Arts. See Dec. 12 listing.

COMEDY

Anthony Griffith at the Improv. See Dec. 11 listing.

DANCE

Mary R. Barnett, Peter DiMuro, David Parker, and Jeffrey A. Kazin perform in *The Company We Keep* tonight and tomorrow at 8 and Sunday at 3 at the Boston Ballet, 19 Clarendon Street, Boston. Tickets: \$12 general, \$10 students and seniors. Telephone: 492-2593.

FILM & VIDEO

The MIT Lecture Series Committee presents *Miracle on 34th Street* (1946, George Seaton) at 7:30 in 10-250 and *The Rocketeer* at 7 & 10 in 26-100. Tickets: \$1.50 with MIT/Wellesley ID. Telephone: 253-8881.

The French Library in Boston concludes its series *Films of Robert Bresson* with *Trop belle pour toi* (Too Beautiful for You, 1969, Bertrand Blier) at 8 tonight through Sunday at 53 Marlborough Street, Boston. Tickets: \$4 non-members, \$3 members. Telephone: 266-4331.

The Museum of Fine Arts continues its series *Artists, Paris and the 1920s* with *Gertrude Stein: When This You See, Remember Me* (1971, Perry Miller Adato) at 6 and *Waiting for the Moon* (1986, Jill Godmillow) at 8 at the Remis Auditorium, 465 Huntington Avenue, Boston. Tickets: \$5 general, \$4.50 MFA members, seniors, and students. Telephone: 267-9300.



On The Town

Compiled by Deborah A. Levinson

The next issue of *The Tech* will appear on Jan. 8, 1992. During IAP, *On the Town* will run every Wednesday.

\*\*\* CRITICS' CHOICE \*\*\*

The Brattle Theatre continues its weekend series *Special Engagements with The Philadelphia Story* (1940, George Cukor) at 3:30 and 7:55 and *Breakfast at Tiffany's* (1961, Blake Edwards) at 5:40 and 10 (Saturday matinee at 1:15) tonight and tomorrow at 40 Brattle Street, Harvard Square, Cambridge. Tickets: \$5.50 general, \$3 seniors and children (good for the double feature). Telephone: 776-9667.

The Institute of Contemporary Art continues its series *The New Mexican Cinema* with *El Niño Fidencio* (The Boy Fideo, 1981, Nicolás Echevarría) at 6 tonight and *Santa Saagre* (Holy Blood, 1986, Alejandro Jodorowicz) at 5:45 and 8 tonight through Dec. 15 (no screening of *El Niño Fidencio* on Dec. 15) at 955 Boylston Street, Boston. Tickets: \$5 general, \$4 ICA members, seniors, and students; series pass (3 screenings) available for \$12. Telephone: 266-5151.

JAZZ MUSIC

The Freddy Cole Trio/Cookin' With Jazz at Scullers Jazz Club. See Dec. 12 listing.

CLASSICAL MUSIC

The MIT Chamber Orchestra, director Steven McDonald, performs works by Nielsen, Wagner, and Mozart, at 8 at Kresge Auditorium. No admission charge. Tel.: 253-9800 or 253-2826.

Banchetto Musicale performs Handel's *Messiah* at 8 at Jordan Hall at New England Conservatory. Tickets: \$27, \$21, and \$14. Telephone: 864-5988.

Paul Gjording, violin, and Mark Salzman, piano, perform at 8 at the Kaji Aso Studio, 40 St. Stephen Street, Boston. Tickets: \$7 general, \$5 students and seniors. Telephone: 247-1719.

The Festival of Light and Song at 3 and 8 at the Tsai Performance Center. See Dec. 12 listing.

PERFORMANCE ART

*Mozart and Cosmology* at 8 at Blackman Auditorium. See Dec. 13 listing.

Angelic Possession at 8 at Mobius. See Dec. 13 listing.

The Middle Ages at 8 in Rehearsal Room A of Kresge Auditorium. See Dec. 12 listing.

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The Firebird at 1 and 3 at the Arlington Center for the Arts. See Dec. 12 listing.

COMEDY

Anthony Griffith at the Improv. See Dec. 11 listing.

DANCE

*The Company We Keep* at 8 at the Boston Ballet. See Dec. 13 listing.

The MIT Lecture Series Committee presents *Seroged* at 7 & 10 in 26-100. Tickets: \$1.50 with MIT/Wellesley ID. Telephone: 253-8881.

The Harvard Film Archive continues *Joseph Beuys: A Video Program* with *Felt TV* (1970, Gerry Schum), *Sweeping Up* (1972, Jürgen Böttcher), and *American Likes Me and I Like America* (1974/78) at 4:30, *Joseph Beuys - Transformer* (1988, John Halpern) and *Joseph Beuys in the Boyzmann-van Beunlingen Museum, Rotterdam* (1980/88, Babeth) at 6, *Social Sculpture* (1969, Lutz Mommartz), *Trans-Siberian Railway* (1970), *Celtic +* (1971, Schellman, Kluser), and *Beuys* (1981, Werner Nekes and Dore O.) at 7:30, and *In Memoriam: George Maciunas: Piano Duet with Nam June Paik* (1978) at 9; also showing, *Swiss Animation 1980-1987, Program #2* (13 films by various directors) at 5:30 and *La Belle Noiseuse* (1991, Jacques Rivette) at 7 at the Car-

Treat Her Right perform at the Tam, 1648 Beacon Street, Brookline. Telephone: 277-0982.

Law and Order, Killjoy, Cheater Slicks, and Predators perform in an 18+ ages show at T.T. the Bears, 10 Brookline Street, Cambridge, just north of MIT. Telephone: 492-0082.

Jumpin' Blues Dance Party, featuring Roll With It, from 5-9 at the Western Front, 343 Western Ave., Central Square. Tickets: \$2 with MIT ID. Telephone: 262-3800.

Winston Grennan at the Western Front. See Dec. 13 listing.

JAZZ MUSIC

The Freddy Cole Trio/Cookin' With Jazz at Scullers Jazz Club. See Dec. 12 listing.

CLASSICAL MUSIC

The MIT Chamber Orchestra, director Steven McDonald, performs works by Nielsen, Wagner, and Mozart, at 8 at Kresge Auditorium. No admission charge. Tel.: 253-9800 or 253-2826.

Banchetto Musicale performs Handel's *Messiah* at 8 at Jordan Hall at New England Conservatory. Tickets: \$27, \$21, and \$14. Telephone: 864-5988.

Paul Gjording, violin, and Mark Salzman, piano, perform at 8 at the Kaji Aso Studio, 40 St. Stephen Street, Boston. Tickets: \$7 general, \$5 students and seniors. Telephone: 247-1719.

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*To The Annual MIT Club  
Holiday Parties  
in your Area*

*Several Alumni/ae Clubs throughout the country will be holding Annual Holiday Parties for alumni/ae, students, their families, and guests. If you will be home celebrating the holidays in any of the following cities, you are cordially invited to join the Clubs for their festivities.*

- MIT Club of Long Island—Dec. 21
- MIT Club of Miami—Dec. 26
- MIT Club of Chicago—Dec. 26
- MIT Club of Southwest Florida—Dec. 27
- MIT Club of Minnesota—Dec. 27
- MIT Club of Rochester—Dec. 27
- MIT Club of St. Louis/St. Louis Ed. Council—Dec. 27
- MIT Club of San Diego—Dec. 28
- MIT Club of Central Ohio—Dec. 30
- MIT Club of Colorado—Dec. 30
- MIT Club of Northeast Ohio—Dec. 30
- MIT Club of S. California/L.A. Ed. Council—Dec. 30

*For information please call Julie Coiro in the MIT Alumni/ae Association Office at 253-8205.*

**WE HOPE YOU CAN JOIN US!**

# MIT Messiah Sing!

Friday, Dec. 13  
3:30 — 5:00 pm

Mezzanine Lounge,  
Student Center

*All are invited! Refreshments served.*

*Sponsored by the Lutheran-Episcopal Ministry at MIT*



## Holiday Party & Canned Food Drive

*A Capella Musical Entertainment by "The Corollaries"*

Graduate Students

*Come Celebrate the  
End of the Semester!*

Admission : Food donation to the  
fee : Red Cross Food Pantry

THURSDAY, DECEMBER 12, 1991  
5:00 pm

**3rd FLOOR STUDENT CENTER**

*Sponsored by the Graduate Student Council*

## ARTS

# Ice Cube brings harsh realities of the street to life

## DEATH CERTIFICATE

Ice Cube.  
Priority Records.

By GARVIN H. DAVIS

**O**N HIS NEW ALBUM, *Death Certificate*, Ice Cube once again talks about the harsh realities of street life in Los Angeles and every other big city in "AmeriKKKa" — ghettos, gang violence, police brutality and drug trafficking. In a hardcore rap style not meant for sensitive ears, Ice Cube displays more consciousness than ever before about the problems facing the black community today and what should be done about them.

The 22-track album is separated into two sides, Death and Life. Before the first song, Ice Cube explains why he titled the sides what he did: "Niggaz are in a state of emergency. The Death Side. A mirror image of where we are today. The Life Side. A vision of where we need to go. So sign your death certificate."

After that statement, Ice Cube plays the soundtrack of pallbearers carrying a coffin into a church. Cameras click in the background, and people talk about their dead homie. The sounds of a funeral begin: a preacher crooning, women wailing and an organ playing. The first song on the album starts as the preacher stutters: "This brother didn't get into too much trouble. But it's one thing, just one thing... he was the wrong nigga to fuck with!"

"The Wrong Nigga to Fuck With" is a gritty song in which Ice Cube raps about how tough he and the rest of his crew are. He boasts about how well he can rhyme, how much the public likes him and how he is better than other rappers. The song has a decent beat but meaningless lyrics. What makes *Death Certificate* strong are the other songs and their focus on the common theme of death and life.

In "My Summer Vacation," one of the best songs on the Death Side, Ice Cube tells a realistic (but-fictional) story about how and why gangs spread to other cities. Rapping in the first person, he tells how when things got tough in Los Angeles, he and a few of his boyz flew to St. Louis. There they took over the most lucrative drug corner, moving gang violence to Missouri: "Now clearing them out meant casualties / Still had the LA mentality / Bust a cap and outta there in a hurry / Wouldn't you know, a drive-by in Missouri."

The end of the song shows a black man being arrested by police. The policeman threatens, "We're going to do you like King." "What goddamned King?" replies the man. "Rodney King; Martin Luther King and all of the goddamned kings from Africa."

In "A Bird In The Hand," Ice Cube makes another political statement. Here he is a high school father who did well in school but has to work to support his child. He tries to get a job at AT&T, but he ends up working at McDonald's instead: "Always thought I'd be clocking G's / But, welcome to McDonald's, can I take your order, please." When he doesn't make enough money to support his child, what is he supposed to do? The only option he has, besides being poor, is to sell "birds," better known as kilos of drugs. "We don't want to drug push / But a bird in the hand is worth more than a Bush."

The Death Side ends with the words of Khalid Muhammad, a minute-long soliloquy concluding: "You've heard the Death Side. Now open your black eyes to the re-birth, the resurrection and the pride."

The Life Side begins with the sounds of a mother giving birth. Muhammad explains that Africa is the cradle of civilization and the birth place of art, science and

medicine, adding that there is no birth, only a continuation of life.

Following Muhammad's statement is the most striking lyrical composition on the entire album, "I Wanna Kill Sam." The song begins with a voice saying that the army is the best way out for a black teenager, providing a house, an education and food.

With a dope beat and suave music in the background, Ice Cube raps that he's setting up the ultimate drive-by and wants to kill Sam. After one verse of death threats, Ice Cube begins to explain why. The lyrics that follow are so smooth and flow so well that they need repeated listening to understand all of the symbolism.

The story that he tells is simultaneously a part of the present and the past. A white man knocks on Ice Cube's door saying that he heard someone just turned 18 in the house. After letting the man in "under false pretenses," Ice Cube says: "I knew it was a caper / I said please don't kill my mother, so he raped her. Tied me up, and took me outside / I was thrown in a big truck / And it was packed like sardines / Full of Niggaz who fell for the same scheme."

With these lines, Ice Cube refers to the history of slavery. He vocalizes a similarity

that he sees between slavery and the army. For Ice Cube, the situation has not changed much in 200 years. He finishes, "I wanna kill Sam cuz he's not my mutna fuckin' Uncle."

The last four songs speak directly to blacks. Ice Cube criticizes successful blacks for not helping the rest of the community in "True To The Game." "Color Blind" says that young teenagers should ignore the gang affiliations and see the brother behind the colors. "US" is a song about how Black people should stop blaming the government and take initiative to uplift the community.

*Death Certificate* is definitely not for everyone. People who do not like profanity will find it vulgar and distasteful. Ice Cube is quite explicit in his language and his descriptions. He pulls no punches when he speaks his mind, but he does work to promote a sense of self-awareness for blacks.

You won't hear many of Ice Cube's songs on the radio, not only because of the language he uses, but also because of the issues he addresses. He is a controversial rapper, but like he says in "True To The Game," he is not "Giving [black] music away to the mainstream."



Michael Oh

The MIT Concert Jazz Band performs its Fall Jazz Concert Friday evening in Kresge Auditorium.

# Volunteer tells compelling story but is poorly written

(Continued from page 8)

out to his post barely able to stutter in Spanish and with no clue how to do his job. He was eventually given a month of Spanish training, but no job-related or cultural background.

He says about that period, "the simplest, most honest thing to say about my teaching in my first year is that... my teaching was bad... My students told me to my face I was 'boring.' They refused to call me by the proper title, 'professor,' and threw papers at me when I turned my back." Because his Spanish was weak, he was pleased when his students gave him the nickname, *pajaro*, which means "bird," not realizing that it also is slang for "penis." Without cultural training, he says, "we were often too revolted by everything we saw [i.e., the poverty, the corruption, the sexism] to even attempt to understand the society we were part of."

Each of these problems could have been prevented by training. The Peace Corps gives their volunteers 10 to 20 weeks of language, job-related and cultural training. Most volunteer programs give their volunteers at least some job training. But Thielman's program threw him into his classes virtually cold turkey.

It is no wonder that during his second year he attempted to escape teaching by finding another project to occupy him. He decided to start the Center for the Working Child for the street children who shined shoes, sold papers, washed cars or simply stole for a living. What attracted him to the project was his belief that these children "needed sports. A club. A center. A place that would, at least once a week, give them a safe and trusting world, a peek at some alternative to the cut-throat, aimless existence that consumed them."

But unfortunately, what also motivated him was the idea that "these kids needed someone who cared what happened to their lives. They needed me."

With this desire to have a personal impact, he fell into one of the worst volunteer traps. Most development programs take years to organize and implement. But volunteers often are driven by the desire to leave a legacy behind after their two years of sacrifice and to accomplish something tangible to help fight poverty. So, they often create flimsy or overly-ambitious projects which fall apart once the motivated volunteer, who was the driving force behind the project, leaves.

Thielman was a classic example of this. He went into the project bullheaded, without drawing up a decent proposal of the costs or the implementation. Purely by chutzpah, he managed to organize a center which had lectures, catechism classes, team sports, swimming classes and trips to local factories for the kids. It also had a daily hot lunch program and reading and writing classes for the illiterate mothers. It was luck and Thielman's determination that made the center flourish instead of flop because, as he says, "we opened our doors without clear decisions on what we were trying to do."

A more conscientious volunteer program would have required a proposal which outlined the goals of the program and the plan of attack. Had a qualified development worker gone over his proposal with him, Thielman probably could have avoided many of the pitfalls of the project. In organizing the center, and, during his third year, constructing a building to hold the expanding center, he faced the usual developing-country litany of problems: corrupt government officials, astro-

nomical inflation and shortages in food and building materials. Throw in a civil war and a corrupt mayor who was trying to take over their land, and his problems grew to almost comic proportions. Eventually, more or less by trial and error, he learned how to get things done Peruvian style, via influence, connections and large gobs of money. By working in an absolute frenzy daily from 6:30 am to midnight during his last year, he managed to finish the building before he left. And with the approval of the Jesuits, who decided to send more volunteers to work at the center, he was assured that the center would continue after he left, at least for awhile.

In Peace Corps, there's a cliché: "I got so much more out of it than the country I served." For Thielman, that is definitely true. In a country, where, according to *The New Republic*, the "security forces have 'disappeared' more people than any other in the world," where the rich have swimming pools and high fences around their mansions and the poor try to get by on \$40 or less a month and where "every six minutes an infant under one year old dies," Thielman's idealism was sorely tested. He went to Peru packed full of ideals, convinced that he could "be doing something different — that those childhood fantasies of being a sports hero or war hero could still be acted out, only now in the service of the poor."

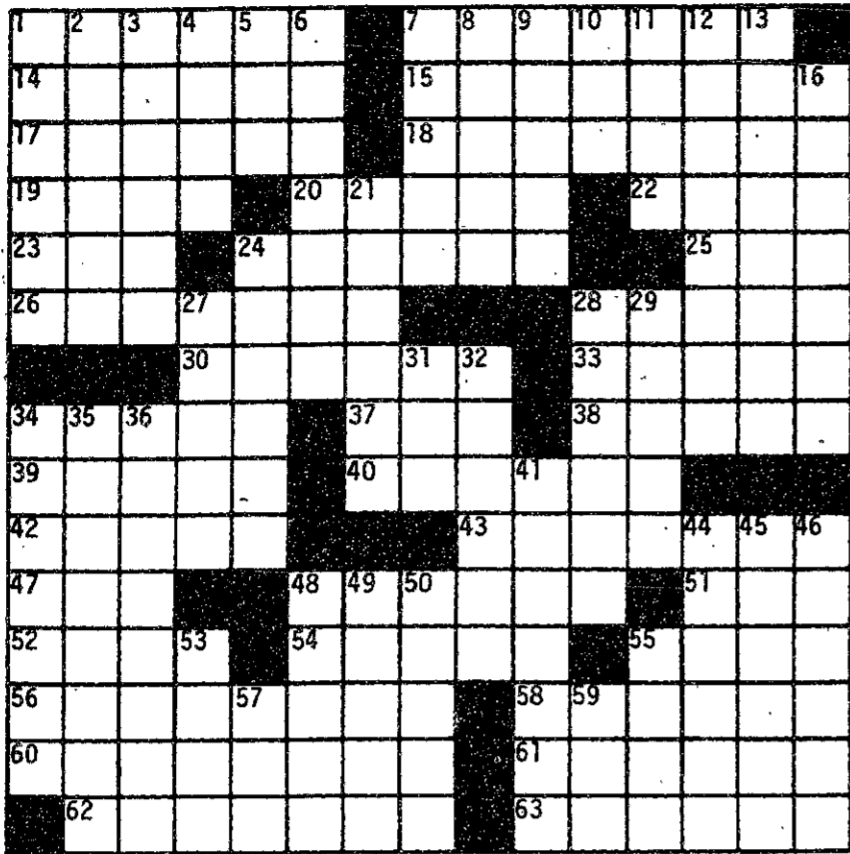
Just after arriving, when a bureaucrat told him, "You know, when I was your age, I wanted to change things too..." Thielman had thought, "What a loser..." This man had led a wasted life and he's trying to justify it." But by the time he left, he found himself, during a conversation with a new volunteer, "with a weird flashback: I had become the condescend-

ing bureaucrat... glowering across my desk at the naive gringo and telling him to cool down, that these problems were a lot more complex than he realized."

Thielman's experience in Peru changed him. When he came home, he was temporarily in shock, appalled by the opulence of the States. He describes how, "as children under five in Latin America died every 20 seconds, I strolled through a mall decorated with huge Santa Clauses and \$300 sweaters and a place called Odessa that sold \$100 tea kettles" and how "a relative bought the family dog steaks for its New Year's Day meal. In Peru, in the *pueblos juvenes*, thousands — millions — of scrawny dogs range through the dirt scrounging for scraps to live on. For awhile the families use them as protectors. Sometimes they use them for a meal." Coming to terms with the States was yet another one of the hurdles his volunteer program could have helped him get over. In Peace Corps, there's a lot of emphasis placed on how to have a smooth reentry. But, once again, Thielman's program left him on his own.

One of the ways he dealt with the shock of coming back to the States was by writing this book. The book isn't letter-perfect. Its pace is very uneven, so that the first few months take up most of the book, and the last year, in which he did most of his major work, is covered only in one brief chapter. Some of his sentences are so convoluted they take rereading to untangle. And, parts of the book sounds like "The Party Animal Goes to Peru." But *Volunteer: With the Poor in Peru* does serve as a good warning to future volunteers — don't avoid going overseas, but choose the program carefully, and learn from other volunteers' mistakes.

# puzzle



© Edward Julius Collegiate CW8707

**ACROSS**

- 1 Totted up
- 7 Versus
- 14 Make
- 15 Implies
- 17 Wickerwork material
- 18 Con
- 19 Part of BTU
- 20 Suit material
- 22 Part of ABM
- 23 Expression of disapproval
- 24 Textile-coloring method
- 25 Slangy pistol
- 26 Japan, China, etc. (2 wds.)
- 28 Choose
- 30 Like dirt roads
- 33 Miss Oberon
- 34 First American in orbit
- 37 Rater of m.p.g.
- 38 Microwave device
- 39 Calculus concept
- 40 Headlight switch
- 42 Climbing vines
- 43 Pause at Indy (2 wds.)
- 47 Character in "Little Women"

- 48 Bette Davis movie, "The Petrified —"
- 51 " — Clear Day..."
- 52 Spanish surrealist painter
- 54 Foretokens
- 55 God of war
- 56 Decorative shelves
- 58 Rhythms
- 60 Ann —, Lincoln's ill-fated fiancée
- 61 Girl in "The Graduate"
- 62 Steals a glimpse of (2 wds.)
- 63 Like some cells
- 11 "And — word from our sponsor"
- 12 Creme de menthe cocktails
- 13 Part of an octopus
- 16 Skim along a surface
- 21 Hosed down
- 24 Jeers
- 27 Bert's pal
- 28 Kelly of clown fame
- 29 TV producer Norman, and family
- 31 Prefix for gram or graph
- 32 Deflate, as spirits
- 34 Faint light
- 35 Paint the town red (3 wds.)

**DOWN**

- 1 Neck part
- 2 Muse of astronomy
- 3 Field of work
- 4 James Arness role
- 5 Greek vowel
- 6 Doc Holliday's occupation
- 7 Hurt
- 8 Thick and sticky
- 9 Battery terminal
- 10 Terre Haute's state (abbr.)
- 36 Leave one's homeland
- 41 Dancing faux pas
- 44 Lacking vigor
- 45 Certain tie score
- 46 Did not bid
- 48 Crosses a stream
- 49 Watch brand
- 50 Adjust one's watch
- 53 Make eyes at
- 55 "It's —...world"
- 57 "A mouse!" (abbr.)
- 59 High note

Solution, page 16

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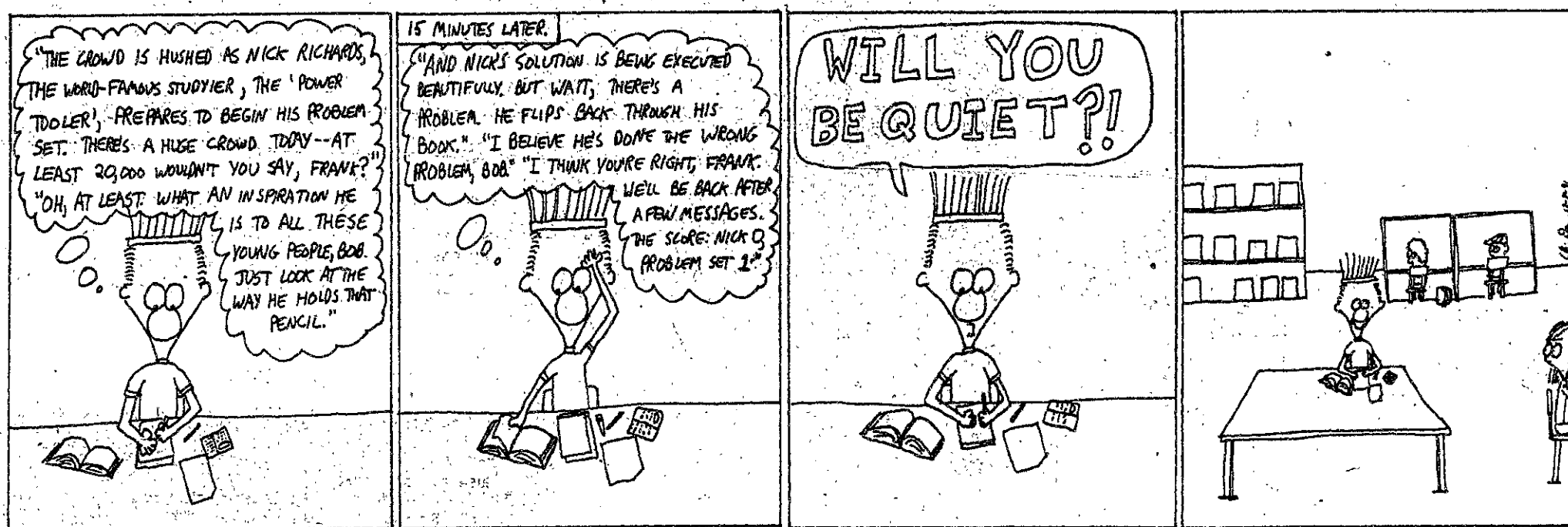
Round-trip transportation will be provided. Arrive at the Wiesner Building's first floor lobby by 7:15pm on Saturday, December 14 for ticket distribution and bus departure.

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# comics

NICK



By Christopher Doerr

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

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

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

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

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

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

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

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

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

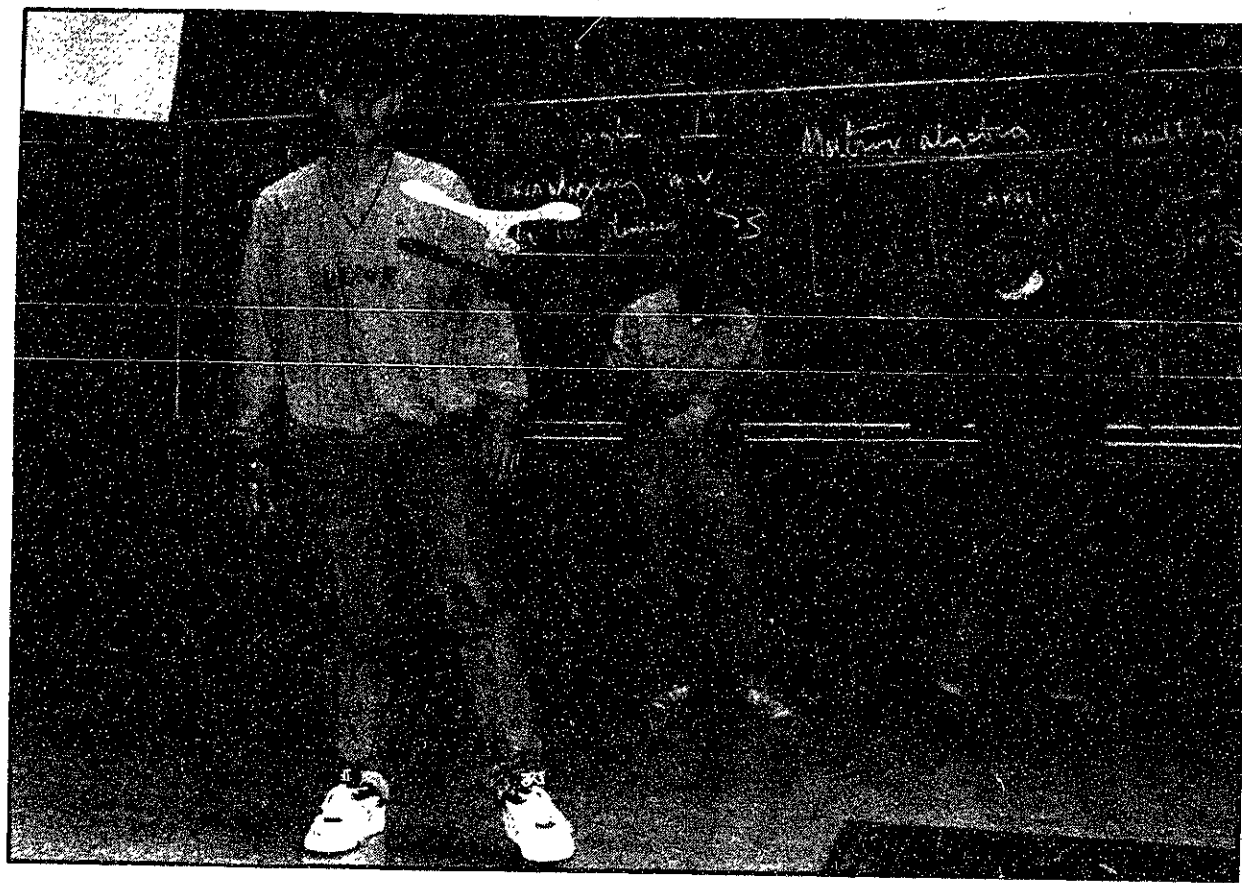
However, most important is the awareness that the foundations for creativity rest inward with our attitudes. This includes a recognition that superior creativity is something we must intensely desire and that success does not come without effort and many false starts.

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

*Note: Each year the Bose Foundation sponsors a one year fellowship for a first year graduate student in electrical engineering. Please see your faculty advisor for more information or write Rhonda Long, Bose Foundation, The Mountain, Framingham, MA 01701-9168.*

Deadline for application is February 21, 1992.

# BOSE



Tarik A. Saleh '95 (left) watches his boomerang coming in for a landing at the 8.012 boomerang contest in 26-100 Thursday evening as Eugene Chiang '95 (middle) and Oscar C. Yeh '95, winner of the accuracy award, look on.

Douglas Keller/The Tech

## ATTENTION International Students

If you plan to travel outside of the United States, please remember to stop by the International Student Office, 5-106. You need to have page 4 of your I-20 or the pink page of your IAP-66 signed by one of the International Student Advisors. If your I-20 or IAP-66 has already been signed this semester, you do not need another signature. Also be sure to pick up the appropriate travel handouts. Please keep in mind that most international students travel during the holidays. The International Student Office is generally flooded with requests at this time. Stop by early to ensure that your documents are in order, especially if you need to apply for a new visa!

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## Club will host national tourney

(Continued from page 1)

tion both by the administration and by other universities." Juvkam-Wald said. Although the exact location and administrative details have not been finalized, advertising for the tournament will begin in February and spectators will be encouraged to attend.

The team may also hold a combined MIT-Wellesley tourna-

ment in mid-March to raise funds for entry fees and other expenses.

So far, the club has won the Providence Tournament and finished a Harvard University tournament with a record of 4-1. "We are doing well for a beginning team," Juvkam-Wald said.

In the beginning the MIT Debate Club received financial assistance from Harvard's debate

team, the American Parliamentary Debate association and the Undergraduate Association Financial Board.

The club hopes to get debaters interested in other speech and debate events and recruit enthusiastic new members. A demonstration round between Harvard and MIT will be held during Independent Activities Period to introduce debate to the MIT community. "Debate is an invaluable experience especially since some MIT students or not notable for their verbal acuity," Alker said.

## Alcohol liability shift is unclear to some tutors

(Continued from page 1)

House Tutor Henry H. Houh G. Houh said one topic discussed at a Senior House tutor meeting was that tutors would not be able to go to any party because underage drinking occurs at every MIT party. "If I go and something happens, then I'm partially responsible" in the eyes of the Office of the Dean for Student Affairs, Houh said.

Tutors have to be careful that what they say to minors with alcohol does not make students upset, Houh said. "I've had to say something to some people before, and it puts us in a hard position. None of the tutors want to become police officers and no one wants to have to write up people for alcohol violations. We don't have enforcement power," Houh said.

According to Houh, this issue of tutor's liability has become

increasingly important since the drinking age was raised six years ago.

Levesque said, "I don't see our liability decreasing [in the future] given that MIT probably will never be a dry campus."

### Solution

|          |              |
|----------|--------------|
| SUMMED   | AGAINST      |
| CREATE   | CONNOTES     |
| RATTAN   | HOODWINK     |
| UNIT     | TWEED ANTI   |
| FIE      | TIEDYE GAT   |
| FAREAST  | ELECT        |
|          | RUTTED MERLE |
| GLENN    | EPA MASER    |
| LIMIT    | DIMMER       |
| IIVIES   | PITSTOP      |
| MEG      | FOREST ONA   |
| MIRO     | OMENS ARES   |
| ETAGERES | TEMPOIS      |
| RUTLEDGE | ELAINE       |
| PEEKSAT  | PADDED       |

Puzzle, page 14



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# Students take untimed tests

(Continued from page 1)

We try to get these people to go to the medical department," he continued.

The sophomore who took the untimed examination was never given such advice, but said this might be due to her particular TA more than anything else.

## Some want more publicity

The program's most controversial aspect is the fact that students are never told the opportunity for untimed tests exists.

"Different people need different testing situations in order to do well," said Associate Dean and Section Head Travis R. Merritt. However, he added, "if it's going to be an available option, the students in the class ought to know about it as an option."

Abelson was surprised to hear that other subjects do not give students the chance to take examinations without a time limit, adding that "it would be nice if it were an Institute-wide sort of thing."

Even the sophomore who was allowed to take the test had some reservations. "I don't think it's really fair that some people get to take it untimed," she said. Several students who were doing just as poorly as she was did not have

the chance to take the untimed tests, simply because they had never discussed the subject with their TAs, the student said.

"My TA basically told me, 'I arranged this for you, so you'd better do it,'" the student said.

Students who take the regular timed examination should not worry about their grades being affected by the few taking the untimed version. "We don't just throw them into the bin with everyone else," Abelson said. He added that 6.001 has never been graded on a curve, and that the students who are getting the extra time would be unlikely to significantly influence other students' grades in any event. "We do not blindly assign exam scores," he added.

Abelson said weekly tutorial sections are a key ingredient in his being able to determine which students need the extra help. Before a student is allowed to take an untimed examination, the TA must verify that the student understands the material and is simply having problems with the test. "When we go over grades, the tutors have seen this person for an hour every week during the semester."



Passersby stop to examine the wares on display at the craft sale in Lobby 10 Thursday and Friday. Douglas Keller/The Tech

# ARA may add new delivery services soon

(Continued from page 1)

program, but they don't realize how much business they could do with such a program," Gull said. "Domino's Pizza didn't do much business here at MIT before the meal card program. Since the program began, the amount of business it has been doing is incredible — right now Domino's Pizza has virtually a monopoly," he said.

A contract with either Aku-Aku or Kowloon is almost complete, and that he is waiting for an answer from them on the financial arrangements, Leo said.

"Most of the roadblocks are out of the way, and I'm almost 100 percent sure that we can have a contract by Feb. 1. Right now we are just working out the last details," Leo said. He added that the selection of one restaurant from the two will depend on how each one meets the criteria.

Gull said students with suggestions for future contracts with other delivery services should voice their opinions to members of the food service staff and ARA.

"Many students complain about the food, but they don't try to do anything about it. They should go and say what they think because they have a right to," Gull said.

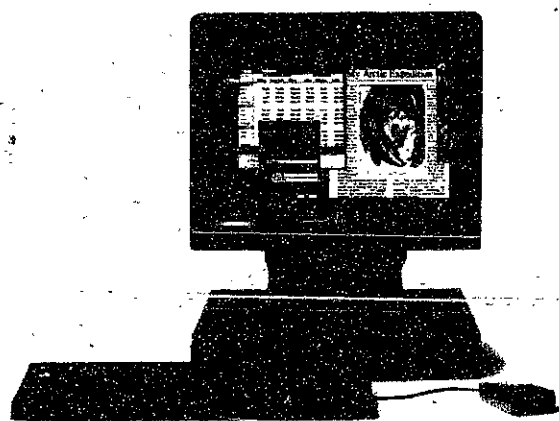
## Students react to proposal

Students interviewed last night reacted positively to the idea of paying for food delivery with their meal cards.

"I think the program is a great idea because students will have more options to choose from without having to use cash," said Erin K. Graham '92. "It's nice to order from a delivery service, especially when you're in your dorm over the weekend and you don't feel like going to Lobbell or the snack bar."

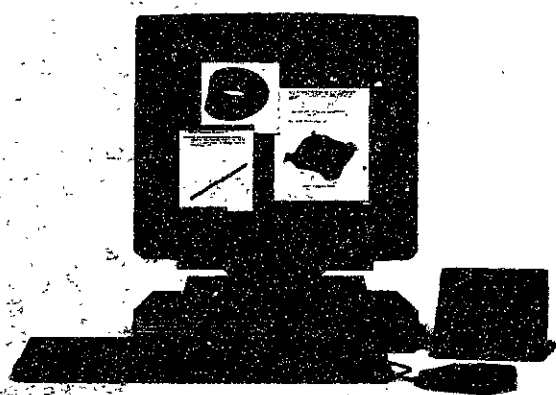
A main reason for students' enthusiasm is the popularity of Chinese food.

"Students want variety, and many of us like Chinese food. If the service is reasonably priced and the food is good, I think most people will like the program a lot," said Elizabeth A. Booth '92.



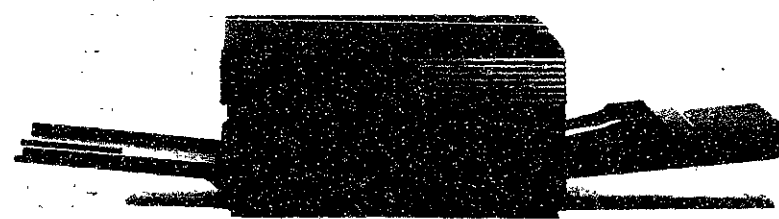
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## Volunteer Opportunities

### Salvation Army

The Cambridge Salvation Army seeks volunteer bellringers, 3-4 hours per week between 10 a.m. and 8 p.m., now through December 24, to collect donations during the Christmas season. Paid positions also available. If interested, contact James Morgante at 547-3400.

### Crafts at the Castle

Family Service of Greater Boston, a human service agency serving the Boston area for over 150 years, is sponsoring its sixth annual crafts exhibition and benefit sale, December 6-8. Displays feature ceramics, jewelry, textiles, glass and more. Volunteers are needed anytime December 6-8 to help sell admission tickets, relieve exhibitors, wrap packages and gifts and sell raffles and holiday cards, but would be most helpful Set-Up Day, Thursday December 5 between 8 a.m. and 2 p.m. Volunteers will receive free tickets to the show. Call Caroline Grossman at 523-6400 X560.

### Santa's Kitchen

Santa's Kitchen is the holiday fundraiser of Project Bread. Thousands of people decorate spoons which are then "sold" at Filene's Basement Stores all over Eastern Massachusetts to help raise money for hungry children. Volunteers are needed to sell spoons at any location, December 1 - 24. Volunteers working a four-hour shift receive a 25% discount that day on any Filene's Basement purchase and are eligible for a drawing to win a \$1,000 shopping spree at Filene's Basement or a free trip from Filene's Basement Vacation Outlet. Contact Barbara Wandyes at 723-5000.

### Holiday Gift and Card Ideas

Dana Farber Cancer Institute is a world leader in cancer research and treatment. Help support their efforts by sending Dana Farber/Jimmy Fund cards this holiday season. For a brochure illustrating card selections call 735-8710.

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Pine Street Inn is a Boston shelter providing meals and other basic necessities of life for homeless people. For a \$10 donation to the Inn, they will send a holiday card to the person of your choice, letting them know that a gift was made in their honor. For more information call 482-4944 X628 ASAP.

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The New England Home For Little Wanderers provides a range of residential, day and community-based programs for troubled children and families. Support their annual holiday fundraising effort while purchasing the perfect gift: the 1992 Friends Calendar of Children's Art is a vibrant, full-color calendar featuring the artwork of the home's children and teens. Calendars sell for \$6 each (orders of 10 or more only \$4 each). Call 232-8600. Order forms for above and more holiday gift or card information available in 3-123.

Compiled by the Public Service Center, rm. 3-123, ext. 3-0742



## A lot of campus rapes start here.

Whenever there's drinking or drugs, things can get out of hand. So it's no surprise that many campus rapes involve alcohol. But you should know that under any circumstances, sex without the other person's consent is considered rape. A felony, punishable by prison. And drinking is no excuse. That's why, when you party, it's good to know what your limits are. You see, a little sobering thought now can save you from a big problem later.

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This space donated by The Tech

**The MAC Group/Gemini will be on campus interviewing MIT students for the position of Analyst on Wednesday, January 29, 1992. To be considered, please submit a resume, transcript, and cover letter by Monday, January 6 to:**

**Simon Glynn  
Analyst  
The MAC Group/Gemini  
124 Mt. Auburn St., Suite 600 North  
Cambridge, MA 02138**

*For information on additional interview dates, please contact Michelle Desaulniers at 617-491-5200.*

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## sports

## MIT gymnasts open season strongly

## Three veterans lead team to victory over Rhode Island

By Allison Arnold

In perhaps its finest start ever, the MIT women's gymnastics team soundly defeated Rhode Island College 159.25 to 142.55 on Sunday to begin its 1991-92 season.

MIT began the meet on vault, where Karen Oda '93 and Gretchen Martin '92 performed solid handsprings to score 7.6 and 7.65, respectively. Co-captains Kortney Leabourne '92 and Lisa Arel '92 completed powerful full-twisting handspring vaults to score 8.25 and 8.65, respectively, and Julie Lyren '93 sailed a half-on, full-off vault to score 8.6. After the first rotation, MIT led RIC 40.75 to 38.15.

MIT continued to increase its lead on the uneven parallel bars. Oda led the way for MIT by executing a nice jump half-turn mount over the low bar and consecutive straddle cuts to score a 7.6, while Martin followed with an impressive straddle jump mount over the low bar to score a 6.5. Lyren swung a clean routine featuring a straddle cut to straddle back over the low bar, but a low landing on her difficult Comaneci dismount (a sole circle half turn to back somi off the high bar) kept her score at an 8.45. Arel, the only gymnast in the meet to perform a cast handstand into a giant swing, followed Lyren with a 7.85. Finally, Leabourne led all competitors on bars with an 8.65 routine highlighted by a peach to straddle cut mount, a straddle back over the low bar, and a full-twisting underswing dismount. After two

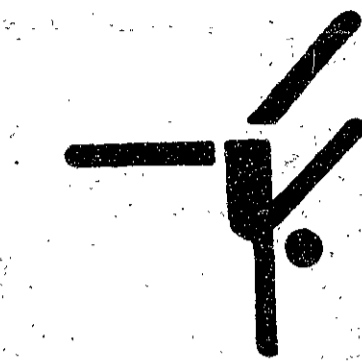
events, MIT led RIC 79.8 to 74.0.

The balance beam is typically the most nerve-racking event in women's gymnastics, but the MIT team performed with confidence. In her MIT gymnastics debut, Beth Chen '94 competed like a veteran, demonstrating a well-executed switch split leap, a straddle jump and a pike jump for a 6.0. Oda also performed well, doing a beautiful split scale, consecutive cat leap half turns and an impressive back handspring for a 6.4. Martin performed a solid jump half-turn mount and a very nice double stag leap, cat leap half-turn combination to increase MIT's lead, and Leabourne followed with an aggressive routine featuring a roundoff and a super-high straddle jump for an 8.25. Lyren '93 earned the respect of the judges and the RIC team with a polished 8.8 routine featuring two back handsprings and a difficult straddle jump with a quarter turn. Finally, Arel did her characteristic no-fall set featuring a back somi on the beam, a switch split leap to pike jump combination and a gainer back somersault dismount for an event high score of 8.9. With just one rotation to go, MIT led RIC 118.15 to 107.35.

On the floor exercise, Kim Cornwell '94 earned a 6.75 and excited the crowd with her infectious smile and jazzy choreography. Sandra Tan '92 followed with a well-done routine that featured a front somi and a double turn, and Oda tumbled a high layout back somersault to score a



Morgan Conn/The Tech  
Julie K. Lyren '93, winner at Sunday's meet against Rhode Island, balances during her floor routine.



7.35 and a 28.95 all-around. MIT's last three competitors, Leabourne, Lyren and Arel, closed the meet by winning the floor exercise event and sweeping the all-around competition. Leabourne performed two amazing half-twisting straddle jumps and two layout back somersaults to score an 8.5 on floor and a 33.65 all-around. Lyren wowed the crowd with beautiful dance and tumbled a whip back to a tuck back somersault to earn a 9.15 on floor and the meet-high 35.00 all-around. Finally, Arel demonstrated why she was a finalist in the floor exercise at the NCAA Division III National Championships last year scoring a 9.35 on floor and a 34.75 all-around.

The MIT women's gymnastics team has two more home meets this season: Jan. 14 vs. Springfield College, and Feb. 16 vs. Southern Connecticut. If this first meet is any indication of the team's ability, MIT Beaver fans should definitely come and watch as MIT gymnasts attempt to qualify for the ECAC and National Championships.

Allison Arnold G is assistant coach of the women's gymnastics team.

## Tech fencers beat Brandeis, BC; lose to USAFA



Douglas Keller/The Tech  
Edward H. Chin '92 spars with his opponent from Boston College at the fencing tournament Saturday at the Johnson Athletic Center.

By Mark Hurst

The men's varsity fencing team faced Boston College, the United States Air Force Academy and Brandeis University in the Johnson Athletic Center last Saturday. The sabre squad — Rene Despinos '94, Mark Hurst '94 and Charles Baroud '93 — went undefeated for the day. USAFA was defeated narrowly with a 5-4 score, while Brandeis was easily taken at 6-3 and Boston College was smashed with a score of 8-1.

The epee squad, with team captain Henrik Martin '93, Ed Chin '92 and William Chavez '94, defeated Brandeis and BC with scores of 5-4 and 6-3, respectively. The only epee defeat

came from USAFA, which routed MIT by a score of 8-1.

The foil squad did not fair as well, with two losses at the foils of the teams from Air Force and Brandeis, 3-6 and 0-9, respectively. But they were able to pocket a win over BC with a score of 6-3.

Saturday's results bring MIT sabre to a NCAA record of 4-2 and the epee squad to a record of 5-1. If the sabre and epee squads continue to be as successful as they were on Saturday, they will be hard to beat at the NCAA regionals next spring.

Mark Hurst '94 is the sabre squad leader for the varsity fencing team.

## classified advertising

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