ASS-H finals may change

By George Lee

The committee that oversees Humanities, Arts and Social Sciences Distribution (HASS-D) classes will meet later this fall to discuss possible changes in the final examination policy, according to Dean of the School of Humanities and Social Science Philip S. Khoury.

One of the proposed changes would allow professors to give take-home finals in HASS-D subjects, rather than during finals week, Khoury said. Associate Professor of Literature John Hildebidle, a former member of the committee which devised the core of the HASS-D system, thought that such a change would be a step in the right direction.

He explained that the current system dictates what type of final he must give, rather than let him choose from an array of options. "Being ordered to give a final, I think, is an insult to my ability to be a teacher," Hildebidle said.

Various rationales have been offered in defense of HASS-D finals. Khoury said that finals are a good way of reflecting upon a semester's work in a subject. But according to Hildebidle, sitting students down in a room and handing them a blue book "is one of the worst ways to get them to reflect on anything."

Students study more for science subjects

Some students expressed unwillingness to devote much time to HASS-D finals in late December when they are inundated with work in their math and science subjects. These systems cost between $60,000 and $70,000, said Lydia S. Snover, senior planning officer for institutional research. Snover, who was a member of Alpha Phi at Boston University, was also a former member of the Hildebidle committee.

Snover said that estimated time and board at Alpha Phi was more expensive than housing in other independent living groups. But, she said, Alpha Phi has "a higher debt load, a house director, who franchises don't have, and then they have MIT phone hook-up." She also added that the Alpha Phi house provides more space per person.

Snover said the average annual cost of Institute housing, including meals, is $3500, compared to $4000 for Alpha Phi. Alpha Phi members said they enjoyed living in the house. "It's so nice to be in a room that's not MIT and look out the window," one student said.

Safe Ride will expand services soon

By Sarah Brightley

Due to especially high demand, the "Safe Ride" program, a night time van service run by the MIT Independent Residence Development Fund, which it will repay $1 million from its Institute's Independent Resident Development Fund, which it will repay on a 40-year, three percent schedule, during which a van is guaranteed to appear. Two vans will travel separate routes, one circling the MIT campus and the other going by ILS in Boston. Both vans will stop outside the "A" Building and return to Building 7, so students who need to transfer from one route to the other can do so.

The Cambridge route will start at Building 7, go by the west campus dormitories, travel down Massachusetts Avenue to Randall Hall, circle the main campus, pass by East Campus, Senior House, go up to the Sloan Building and return to Building 7. The Boston route will start at Building 7, circle around the ILS in the Back Bay. According to the campus police, the Cambridge route is 30 minutes long, while the Boston one is 46 minutes long. The Boston route will most likely be about 10 minutes shorter, because organizers are considering having the van driver make stops at Brookline Village as a request. McGeever said the new program will hopefully be implemented by the winter. Students who called her "very optimistic," believes the new system might begin next month.

New van will need alterations

The campus police are currently in the process of buying the second van. Once they do, the van will be altered to include the campus police radio and the "Safe Ride" logo painted on the outside. Drivers must also be selected and trained. Glavin said two of the three drivers for the new van have already been hired.

One problem brought on by expansion is "concerns about safety levels at different stops," McGeever said. Discussions with certain ILSs to see if more lights could be placed (Please turn to page 10)

Senior House renovated to meet new fire codes

By Eric Richard

From June 5 to Aug. 23 of this year, several entries of Senior House were renovated to meet new Cambridge fire codes. The major goals of the renovations were to give every resident easy access to emergency exits and to isolate stairways from sources of fire, said general manager of housing, maintenance and renovations Michael S. Mills.

Renovations included adding new doors to rooms which lacked exterior egress, and converting those student rooms which blocked exit paths into common areas.

Other changes included the installation of new exit signs and the addition of a battery backup system to provide electricity in the event of a power failure.

"While these changes in no way altered the external appearance of the residence, the interior has a greater amount of common space and has a much more well defined system of suites," said Mills.

Renovations caused Senior House capacity to fall from 189 to 169 people, Mills added.

During the addotion of new exits, several of the murals in the dormitory walls had to be destroyed. But Mills said that special consideration was given to the walls containing murals. "Some murals simply weren't an issue. They had to be sacrificed in order to install doors. For the other murals, we walked through the entire building with a Senior (Please turn to page 11)
Alpha Phi will compete with McCormick

**Dorm selection successful**

Staff Associate of the Office of Student Affairs Erin S. Levitt '97 said that the current dormitory housing system emphasizes the importance of "keeping freshmen happy." He described the housing process as trying to balance the interests of freshmen and the interests of upperclassmen who want certain freshmen to live in their dormitories.

Levitt said that criticisms that the current housing system discourages diversity in the dormitories is a "two-sided" issue. "There are two sides to every coin," Levitt said. "While the current dormitory system may discourage diversity, it may encourage cohesion on campus. It's what you consider your priorities of diversity. I try to have students as happy as possible where they're living. This will necessarily lead to people who are alike living together." "If students feel strongly that diversity on campus is important, that would have to be considered," he added.

Levitt also commented on the issue of the ability of freshmen to make a sound decision about where they would live soon after arriving on campus. "Freshmen are adults," Levitt said. "They are of legal age to make a contractual decision. I personally don't have a problem with their making the decision on where to live," he said.

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UN Security Council to allow oil sale by Iraq

The UN Security Council has given Iraq a green light to sell its first big oil since the invasion of Kuwait. Council members endorsed the sale of $1.6 billion of Iraqi oil, effective immediately. Most of the proceeds will provide humanitarian aid to Iraqis, and some could be used to compensate other countries for losses during the Gulf war. Iraq would have no control over the sale or the use of the money.

Weld files pro-choice legislation

Governor William F. Weld yesterday filed legislation to protect a woman’s right to an abortion and to provide better access to reproductive health care. Weld said the legislation repeals several antiquated state laws that would jeopardize abortion on the state in Massachusetts. He also said that the woman of choice would be the choice of the state.

UN resumes search in Tikrit for 39 hostages

The UN resumed its search for the 39 hostages held in Tikrit, the other Shiites and protesters, who have been held by Iraq since June 1990. The UN, which is considering a possible strike against Iraq, said it would continue its efforts to secure the release of the hostages.

Weather

Saturday: Skies continue clear and cold. Low 44°F (7°C). Wind north 10 mph (16 km/h).

Forecast by Yeh-Hsiang Chang

Compiled by Alice Gilchrist
When the Justice Department first took steps against the Overlap Group — an association of several dozen prestigious universities consisting of the members of the Boston, MIT — it made the group sound like a secretive and elitist club, working against the common good. Indeed, it seemed that way for quite some time. The group met every April to share financial aid information about students admitted to its member schools. With the tuitions at major American universities rising faster than the pace of inflation, students should blame the financial aid structure for assuming that the schools were more interested in raising tuitions than giving students increased latitude in choosing a school?

The Justice Department was wrong. According to a report in last week’s Chronicle of Higher Education, many students entering college this fall were forced to choose a school based more on the cost to their families than the schools’ relative merits. One of the schools that students claimed to have turned down for financial reasons was MIT; there were probably others who came to MIT instead of other universities for the same reason.

Perhaps, as the Justice Department is claiming, the Overlap Group is violating the letter of the Sullivan Anti-Trust Act, but it is certainly not violating the spirit of the act. The schools have proven that even when given the power to raise tuitions — and they certainly could have done that during the years that they met — they acted within the public interest. MIT is doing the right thing as the only Overlap Group university to continue to fight against the Justice Department’s ruling.

Students already have enough factors to consider when choosing a school. Making financial aid yet another consideration is a disservice to the schools and to those who might attend them. The Overlap Group might not have been perfect, but the situation was much better before the government decided to intervene.

MIT is right to stand its ground against the Justice Department, and we applaud its efforts to reverse the decision.
Neutrality is not the answer for a unified Europe

Column by Matthew H. Hersch

You can imagine my delight when I read in the paper that the Netherlands had joined the United Nations in the European Community to deploy a "lightly armed force" of peacekeepers in Yugoslavia to stop the civil war. The Schroeder government had not ever been very interested in seeing a war in civil war. The troops wouldn't actually fight; they'd be there to observe the fighting. The plan seems nice, and I don't think this is some kind of military power play on the part of the Netherlands. The Netherlands hasn't had a naughty thought in its flat, wet, mind in a million. In fact, the troops would only enter Yugoslavia if the Yugoslav federal government and six republics agreed — then again, if NATO could get them to agree on anything the EC wouldn't have to send the troops in the first place.

I think there are hidden motives for the deployment of a peacekeeping force — and it has been waiting years to prove that it can act in security matters without American-dominated NATO. The EC's non-military peace initiatives in Yugoslavia earlier this year went nowhere, and the EC countries are hoping that they can make a dent somewhere somehow.

Sure, peacekeeping is a great idea, and real nice, too. But how exactly will lightly armed soldiers make a show of force big enough to make the Serbs and Croats stop, exchange flowers, and reflect on their collective global oneness? But also, here's a few more reasons why the EC should stop and think before it sends Rolf or Pierre anywhere:

- No one wants them there. The Schroeder-dominated federal government wants to see everybody, and the Croats and others want independence, cease-fire or no one. The EC has no idea what to do with the actions of its redoubtable president, and the further one side gets and the other side loses it. Both sides are prepared to fight forever.

- Yugoslavians love Germans with guns. If a peacekeeping force does hit the streets that will probably be comprised, at least partially, by German troops, the best. Croats won't fight; they'll only watch.) Partisan tensions in the Balkans have always existed, and are only flaring up now because Serbian domination, the authority that had once suppressed them, is disappearing. When the EC peacekeepers go home, fighting will probably start up again.

If the European Community really wants to end the Yugoslav conflict, it should pick a side and fight for it. Self-determination for the Yugoslav ethnic republics is the ethical force behind the war. A federated Yugoslavia itself was constructed by Western nations as part of the World War II "Dutch Deal" that all the Western allies were party to. If the EC really wants to be helpful and ethical, the signatories of the Treaty of Accession should vote for the dissolution of Yugoslavia, as will the EC leaders.

Wood and Martin and the others have taken an extremely hard attitude towards Professor George Becket and The Tech's stuff ("Oscillation demonstration offensive," Sept. 17). To first address the issue of their attitude to The Tech, I must wonder what they think the role of a newspaper is. Do they truly believe, as this letter implies, that a newspaper's role is to reward proper attitudes which "make MIT more strated in such an unusual and

saddened that the outstanding performance of a traditional Middle-Eastern art form by an accomplished artist was objectionable to members of the MIT community, and interpreted as an offensive and insensitive act. I used a recording of the radio frequency signal form Pulsar CP 1915 followed by the dance as an out signal and no one has to catch a reader as professional report do.

Now, to the more intriguing criticism of the professor himself. I believe that his primary responsibility is to teach his students, and to do that he has the right to try to spice up his class with an unusual demonstration.

As a female student, I would have been severely intrigued to see a standard formula, such as that for oscillatory motion, demonstrated in such an unusual and intriguing way, as any of my male colleagues. In fact, rather than criticize the professor for "sexistifying" me, I would have been grateful for the opportunity to ask a few questions to someone of such an interesting profession, an occasion which might never otherwise come up in my life. I would not conclude that any student feels towards a professor who recognizes the need for an occasional break from the usual. I would choose these women in no position to tell anyone what the "main lesson learned by watching a belly dancer in class" is any more than I am. I think the simple reason that neither I, nor they, were there to observe the effect on the students was the realization that "such a demonstration places an emphasis on sex," while the photo seemed to show Becket stressing the formula for oscillatory motion as he is displaying a large formula on it in the front of the classroom.

Wood and Martin have belittled their own sex by saying that such a demonstration could suggest that women students are somehow extraneous or invisible. They have belittled the belly dancer to an object of solely sexual interest and ignored the interest such an artistic profession, by our standards, would naturally provoke in today's modern student, male or female, gay or straight.

I felt much more offended reading this letter than I would have felt as a student in the class, not only in the content of the letter itself but also because of the fact that these women students are, in my prejudgment, an act which should be done.

I think it especially sad that the controversy over "Oscillation Demonstrations" of Women's Studies feels it necessary to be so hard in a situation which was clearly a light-hearted attempt to motivate one class. The students and colleagues, and those of us who are still serious battles to be fought by women in this country, and those of us who are trying to broaden faculty, member, an act which should not be done.

I was, raised to believe that a woman's status in society is given by the man who arranges it. These women accuse The Tech of showing the picture in "make the paper more interesting." Why not, I ask? I liked the photo as an interesting bit of information about a school I am just beginning to find out about. I only wonder if the photo was printed solely to make the paper more interesting seems out of place, and irrelevant, in that The Tech is given free and has no one to catch a reader as professional report do.

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SOMEBODY DEEP INSIDE AN ELECTRONIC CIRCUIT, ELECTRONS GO ABOUT THEIR OWN BUSINESS...

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NO WAY!

YEP!

SATURDAY EVERYTHING YOU CAN FIND.

MAN, I HATE ELECTRICAL ENGINEERING.

By Christopher Doerr

Jim's Journal

At the copy store today Brian and I were preparing a bunch of copies for somebody.

Brian suddenly said, "I don't feel like doing this," and went over by the counter.

I asked him why he doesn't seem to like working there very much.

By Jim

He said, "It's not my copy store— I can only care so much."

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Housing future is not a pretty picture

Picture this: MIT in the near future, with all incoming freshmen being assigned to dormitories and roommates. Is this a pretty picture?

Imagine Independent Living Group rush starting a few months into the year after freshmen have already settled themselves into their dormitories and have, hopefully, made friends. The ILGs, unable to achieve their freshman "quota," would have a completely different vision.

Fewer freshmen means fewer people living in the house. Wouldn't this result in higher rents being paid by the IFC residents? They have to pay for the upkeep of their houses somehow. Not very pretty, is it? Well, it gets better. What would be the effect on the dormitory situation? For those of you who were here last fall, remember the crowding situation? Take that and add another 300 or more freshmen to the housing lottery. Could this mean that all large dorm rooms typically considered "upperclassman" rooms would become freshman doubles? Or could it mean that all the suite lounges in MacGregor would become freshman triples? Or could it result in rooms at Baker being quintupled or - dare I say - hexapled? Imagine the absolute worst case scenario of living in one room with five other people whom you weren't allowed to choose. Far from a pretty picture now.

These, of course, are some of the more drastic possibilities. However, they could happen if the Residence is taken out of Residence/Orientation Week. So, if students want to keep it the way it is, they should tell their house presidents, their IFC Representatives or UA members. Then the FHC can be told how the majority of the students feel. It's the only way to keep the above possibilities in our imaginations and not in our reality.

Peter Tarsi '93

Do you have an opinion on an issue, or a comment about anything you saw in The Tech? Then tell us at The Tech's Response Line. You will be asked to leave your name, MIT affiliation, and evening phone number with your message.
American Screenprints celebrates the art form

AMERICAN SCREENPRINTS:
1930s-1960s
At the Museum of Fine Arts through Sep. 29.

The Museum of Fine Arts American Screenprints
1930s-1960s is an exhibition that traces the history of the artistic screenprint from its modest beginnings in the Great Depression-era government-funded artists' workshops to its glorified era in the Pop Art Sixties. The American artistic screenprint developed in the 1930s as a response to the French pochoir, a favored watercolor and stencil process of the Art Nouveau era, and the Art Deco Twenties which enabled artists to achieve more vibrant colors. Watercolor pochoirs, such as those by Henry Hentschel's famous "Pink Fish" (1930), and Konrad Cramer's pochoir prints, "Vase of Flowers" (1935) and "Still Life" (1935), are included in this exhibition to show the influential roles these early forms had on the development of the silkscreen print. In 1932, Guy Maccoby, a former shower curtain patternist, made the first artistic screenprints. Screenprints were ideal during the Depression because materials were cheap, equipment was portable and the prints could be done in the artist's own studio. Eventually, Maccoby, along with his wife, artist Gino Pettit, would cross-country sell prints from their trailer home. However, it wasn't until Anthony Velonis established the Silk Screen Unit of the Graphics Section of the New York City Works Progress Administration Art Project (WPA) in 1938 that the artistic screenprint burst into full bloom. Generally, the WPA followed stencil prints in trying to create the illusion of watercolor or oil paint, sometimes even using fabric to resemble "painterly" impressions. Henry Shokler's "Katherine" (1941), a good example of a painting-like print, was a poster for a New York City WPA artist, showing the Civilian Conservation Corps at work clearing a beach in "Gathering Logs" (1938). WPA artists "Hitchhiker" by Robert Gwathmey, state Building and a factory. Most of the prints of the late Thirties and early Forties, however, were socially charged or had a populist flavor in their images of typical city or country scenes. Hyman Waranger, a WPA artist, shows the Civilian Conservation Corps at work clearing a beach in "Gathering Logs" (1938). WPA artists Elizabeth Olds in "Deaf, Dumb, Blind" (1940) and Harry Gottlieb's "What" (1949) communicate the idyllic playfulness of country life, while Leon Bakst's "Ballet" (1938) and Leonard Pytlak's "Standees (Garbo and Gilbert)" (1946) depict crowds at mass entertainment centers in cities. Anthony Velonis shows a lovely city night scene in his "Pittsburgh" (1944) and demonstrates the versatility of the pro-film stencil method with a tree's intricately detailed branches. Elizabeth Olds' great illustrative piece "Adoration of the Masters" (1949) shows people standing in stark awe while viewing Botticelli's "Venus, the Half-Sail." Artists in the Forties typically veered away from the popular Depression-era colors of dark green, dark blue and chosen more vibrant colors, particularly red. Harry Gottlieb's color variations on "Lunatic (Military maneuvers at an abandoned mine)" (1940-1942) move between fiery reds and more muted greens. Brilliant colors light up sketches in Bernard Steffen's "Dawn Confab" (1946). The Fifities gave way to Abstract Expressionism and a preference for calligraphic black and white patterns and monochrome. An odd collection of squiggles and blotsches compose Konrad Cramer's "Guitar" (1949). Ben Shahn's black and white "Peterson" (1951) was inspired by William Carlos Williams' poem of the same name and his "Lute and Molecules No. 1" (1959) has hand-etched chromolithographs floating around a huge distorted late. Edward Lendon's "Hall of Giants" (1956) is in black and white, but his "Hall of Fame" (1951) explodes with color. Other works are more minimal, employing white backgrounds and parts of the same image across the print, as in Joe Jones' "Headlights and Tailights" (1954) or in the gray, black and white "Hitchhiker" (1953) by Charles Scriger. The Pop Art Sixties reverted back to the all-occidental nature of Abstract Expressionism and revolved in the banality of mass media and advertising. Artists like Andy Warhol, Roy Lichtenstein, and Ed Ruscha, among others, exploited color, or for the majority of time, working with a single color, "Standard Station." (1966) to demonstrate how something as mundane as a gas station.png towards "American Society typical of Pop Art, Curator Clifford A. Ackley comments on "Standard Station," saying, "Is it an icon of the glories of American progress and laissez-faire economics set against a sunset glow, or is it a

(Please turn to page 5)
American Screenprints

(Continued from page 8)

symbol of greed and economic exploitation seen against a backdrop of deadly smog?"

Two prints from Andy Warhol’s iconic "Marilyn" (1967) are also included in the exhibit. One glows on hot pink, magenta and yellow while the other, in contrast, is black and grey. Robert Indiana’s simple print, "Love" (1966), is familiar from its jaunt onto stamps several years ago. Roy Lichtenstein’s experimental contributions, the iridescent photolithography print, "Shadowplay" (1967) and his shadowy "Unite-" (1964), are absolutely astounding.

Other works seem more like modern paintings, such as Josef Albers: "SP III" (1967) and "SPIV" (1967), a series of monochrome squares nestled inside each other. Jackson Pollock’s "Untitled" (1951) is a reproduction of his painting entitled "Number 22."

American Screenprints: 1930s–1960s, 72 prints in all, stands as a remarkable tribute to an art form which has become such a great part of popular culture today.

"Hall of Giants" by Edward Landon

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September 25, 1991

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Khoury advocates changes

(Continued from page 1)

first. Mark Randall '94 said, "HASS-D finals, by nature, cannot be the comprehensive exams they were intended to be. Sending 50 to 150 pages per week to a term gives too much material to be tested over fairly, so to call a van service than they are worthwhile, come the end of the term, I prioritize my classes . . .

Khoury said that he is familiar with these arguments, and advocates a more flexible approach to the final exams which some professors seem to find so cumbersome. Allowing take-home exams, for instance, might make the idea of a final more palatable to professors.

These take-home finals, Khoury said, "are often more difficult, requiring greater expectations and more work from students, but the students are given a chance to write papers of a higher quality" than they might have written under the confines of a three hour testing period.

Khoury said he had the greatest confidence that professors will make interesting exams and make use of testing time creatively. Though none of these issues are settled, Khoury warned that the final exams "should not be trivialized" and will count for an appreciable part of the term grade.

Khoury said he "believed in the system," but rather than decreasing the virtues of a HASS-D final, he expressed concern on how to structurally administer the exam. He said he sympathized with MIT students who do not have the benefit of a reading period which Harvard University and some other schools enjoy. But he was confident that, given more flexibility, MIT's "ingenious faculty" could devise ways to give meaningful exams which are in the best interest of the students.

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Mon. & Wed. 6:30 - 8 p.m.

Registration

Date: Sept. 10 - 23
Time: 9 a.m. - 5 p.m.
Location: Physical Education Office, 250-260-4291 or 253-7804
Fee: $60

NO EXPERIENCE NEEDED

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Course begins
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Ask about our condensed GMAT and GRE
Some murals are destroyed

(Continued from page 3.)

House committee, asking them where they would prefer we put doors," he said.

in all, about six murals were lost or damaged over.

Although the Office of Resi-
dence and Campus Activities did try to make special concessions for the murals, Mills said, "The bottom line was that the city deci-
sed almost everything. MIT and the Student House students had very little say in what changes were made," he said.

During the renovation plan-
ing phase, plans were hammered out between the city of Cam-
bridge and MIT. The finalized plan represented the fourth pro-
posal submitted by MIT that was ultimately approved by the city
of Cambridge, Mills said.

The talk of the changes were made in the Runkle entry. In ad-
dition to the changes made to meet the fire codes, all of Runkle was repainted. In other entries, only the regions affected by the changes were repainted.

At this point the housing office has not received much feedback on the changes. But Mills feels that the students will enjoy hav-
ing more common areas than before.

Senior House Rooming Chair Brian L. Lin '93 said, "I've re-
cieved a lot of positive comments about the changes. They have created a lot of common space, which is nice to have. A lot of people also like it because it has opened up a few more singles, and people like to have their own rooms."

Mills stressed that these changes are not to be considered renovations in that they did not

add to the life span of the building. He hopes that within five years Senior House will truly be renovated, preserving its history and usefulness.

Senior House went through renovations this summer to bring it up to fire codes.

notices

Listings

Student activities, administrative offices, student organizations and other groups — on both on and off the MIT campus — can list meetings, activities, and other enter-

prises in The Tech's "Hands, the MIT Deaf Studies Club, pre-

nises "Lessons in Laughter," with Bernard Bragg, distinguished

[Continued on p. 12.]
MIT wins Engineer's Cup

By Dev P. Sinha

Last Saturday, at Wataru Polytechnic Institute's home course in Saratoga, NY, the 24-member MIT men's cross country team renewed its tradition of bringing home the Engineer's cup, a trophy awarded to the winner of the yearly meet between Wataru Polytechnic Institute, RPI, and MIT.

In a race that coach Halston Taylor termed "not even close," MIT placed eight men in the meet's top 11 and scored 24 points to RPI's 35 and WPI's 83 (lowest total score wins). First for MIT was Jerry E. Pratt '94 (2nd overall) in 27:31. Following Pratt were Ethan A. Crain '95 (3rd) in 27:34, Carlos F. Duran '94 (4th) in 27:35, David T. Moyle '94 (5th) in 27:38, Jesse C. Darley '93 (6th) in 27:51, and Frank C. Popp '94 and Wataru Yamagouchi, the team's other winners.

"I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round. "I played very well," Yamagouchi said after the round. "Hot, I could have easily shot under par," he said after the round.

The win brings the cup home for the first time in four years. MIT has won this meet 16 out of the 29 times that it has been run, winning every year from 1983 to 1988. During those years, the cross-country program was consistently among the nation's top 10. Saturday's win is hopefully a sign that such good times will return; note that the top five are all freshmen and sophomores. With freshmen continuing to improve and some veterans regaining their form, MIT will be a contender in New England Division III cross country.

The team will get a chance this week to gauge its strength at the University of Massachusetts-Dartmouth College invitational, where many New England Div. III schools will be running on Saturday.

Dev P. Sinha '93 is a member of the men's cross country team.

Golf defeats BU and Brandeis

By Erik S. Norton

Frank C. Popp '94 and Wataru Yamagouchi '92 paved the way for the varsity golf team as it defeated Boston University and Brandeis University in a home match on Monday afternoon.

Popp fired a round of 76, the best of his collegiate career, and Yamagouchi shot a 78 over the par 72 layout at Crystal Springs Golf Club in Haverhill, MA.

"I played very well, but if my putter would have been hot, I could have easily shot under par," he said after the round. The young team, whose only senior is Yamagouchi, has been impressive thus far, having forced a playoff with Division II powerhouse Bentley last week, then capturing a title at the Bowdoin Invitational Tournament in Brunswick, ME, over the weekend. The team hopes to keep the ball rolling when it visits Merrimack Valley Community College this Sunday in a tri-match against Merrimack College and Worcester Tech.

Erik S. Norton '93 is the manager of the varsity golf team.