

Course X May Require Students to Take 10.001 During IAP Only

By Reuven M. Lerner
NEWS EDITOR

In the first move of its kind, the Department of Chemical Engineering has proposed teaching a required classroom subject exclusively during Independent Activities Period.

The proposal, which has been submitted to the Ad Hoc Presidential Committee on the Academic Calendar, as well as the Committee on Curricula and the Committee on the Undergraduate Program, would require students in Course X to spend one IAP taking Introduction to Computer Methods (10.001), a 6-unit subject that teaches basic C programming and computer skills.

"The proposal has gone into the

CUP, and the proposal is not for new units with respect to IAP," said Robert A. Brown, head of the Department of Chemical Engineering.

10.001 is "currently taught during IAP, and is one of the Institute's largest IAP offerings, with an enrollment of approximately 100 during IAP now," he added.

According to Brown, "the advantage that we're trying to get is to have our students spread out their curriculum, to make more use of the available time."

Courses may not be appropriate

Professor Linn W. Hobbs, chair of the IAP Policy Committee, said that "it would be unfair not to allow, or at least encourage, some depart-

mental required subjects to be taught during IAP, provided they're appropriate for the IAP period."

"10.001 certainly falls into that category," he added.

Brown agreed with this assessment, adding that "You have to be very, very selective in what you teach during IAP."

"There are courses that fit IAP very well," said Arthur C. Smith, dean for undergraduate education and student affairs. "There are others which are better done in the regular term."

Hobbs said that while 10.001 would be the first required classroom subject to be taught during IAP, it would not be the first depart-

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Endowment Can't Cover Rising Costs

By Sabrina Kwon
ASSOCIATE NEWS EDITOR

Although MIT has the eighth largest endowment among U.S. universities, a tuition hike of either 6 or 8 percent remains probable, according to James J. Culliton, vice president for financial operations.

MIT's endowment, worth \$1.4 billion as of June 30, ranked eighth in the National Association of College and University Business Officers' annual study of college and university endowments. The ranking put MIT ahead of the Texas A&M University System and after Washington University in St. Louis. Far ahead of the others was Harvard University, with an endowment worth \$4.7 billion.

The Academic Council, which advises President Charles M. Vest on his upcoming tuition recommendation to the Corporation's Executive Committee, has already discussed increasing tuition by 6 to 8 percent three times this year.

Culliton said that undergraduate tuition, which increased by 8.3 percent last year, has increased every year since 1965. "Tuition increases are necessary to cover the increasing costs of education," he said.

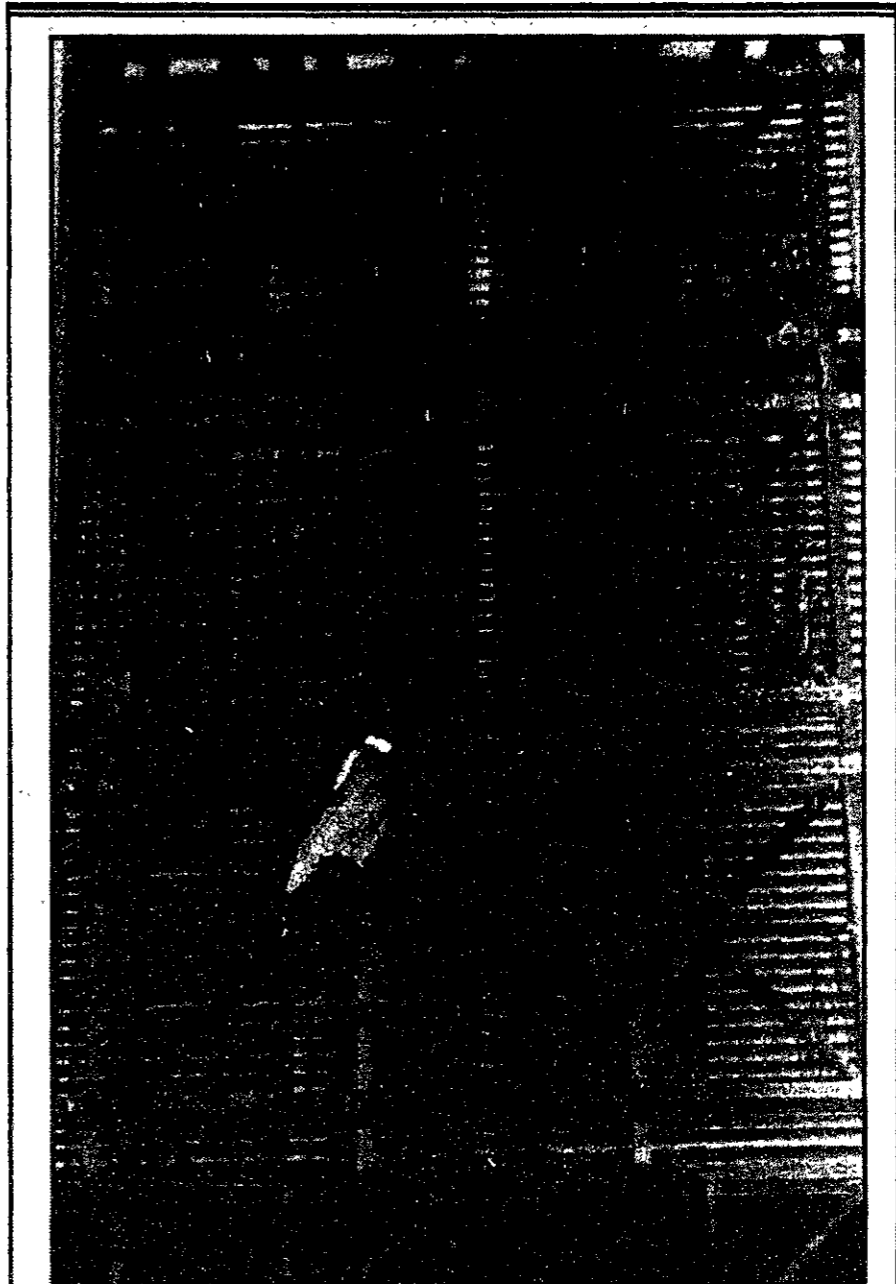
The need to keep salaries competitive with other universities, the implementation of new programs, and the inflationary effects on exist-

ing programs are the main reasons for annual tuition increases, he said.

Endowment 'not that big'

While MIT's endowment might appear large, Culliton said, it is actually "not all that big, consider-

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STAFF PHOTO BY DOUGLAS D. KELLER

Bats in the belfry? Fine. Butterflies in the stomach? Well... But an owl in the window? While this creature, perched above the door to 77 Massachusetts Avenue, has some passers-by wondering whether it is real, the pigeons above belie the real truth.

Students Build Rocket for Project Olympus

By George Ipe
STAFF REPORTER

On Tuesday, a rocket engine with 20 pounds of thrust roared to life, spewing white flame in a test firing chamber at an astronautics laboratory in Building 31. Though the technology in this engine is not new, its design has not been accepted by much of the rocket industry. Project Olympus, a three-year-old student group, will try to change

that when it launches a small payload with a hybrid rocket engine in 1994.

"The idea behind Olympus is to put about a 5- to 10-kilogram scientific payload into low-earth orbit at a reduced cost. A real interest of mine is the development and commercialization of space. One way to achieve this is by providing greater accessibility to smaller and cheaper rockets. Olympus might point the

way," said Andrew W. Lewin G, who thought up the project during his sophomore year.

The heart of the Olympus rocket is a hybrid engine which uses a safe but non-volatile fuel, polybutadiene, a rubbery material which goes into the making of, among other things, labels for Levi's jeans. This is burned with liquid oxygen to provide thrust for the rocket. The rocket is considered a hybrid because it

uses both solid and liquid fuel.

"The hybrid rocket was worked on during the 1930s and '40s, and especially in the '60s. But they fell by the wayside to stable solid-fuel rockets, which are well-suited for military purposes and high-performance liquid-fuel rockets used especially for large-scale civilian rockets. Neither group wanted to

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Tao Pushes Student Services

By Eva Moy
ASSOCIATE NEWS EDITOR

Kai-Teh Tao '94 and Peter K. Verprauskus '94, candidates for Undergraduate Association president and vice president, respectively, emphasize "tangible student services" as a means of bringing the UA and students closer together. They want to show "that the UA can make a difference in the lives of students," Tao said. "I think that student life and tangible student services are just as important as the 'big issues,'" he added.

"The most important thing is what every other student at MIT experiences daily ... that make their stay here at MIT more enjoyable," Tao said. If elected, Tao and Verprauskus plan to set up a non-profit student credit union, create a systematic program for major events including concerts and ski trips, and ensure equal access to course "bibles," collections of previous years' problem sets and tests.

Tao said a non-profit credit union would provide students with banking services as commercial banks do, but students would not have to pay to keep their money there. The credit union would be a "student cooperative run by students, managed by students, for students," Tao said. Students would be able to deposit funds, borrow money at a lower interest rate, and receive a patron rebate at the end

of the year, like members of the Harvard Cooperative Society do, he added.

"People should recognize ... that it is our money ... and that's why we should take control of that aspect and make sure we have a bank for ourselves," Tao said. He is working with the employees' credit union to work out the economic details of such a plan.

Tao and Verprauskus feel that many students may want to attend concerts, to take short trips to shop in Freeport, Maine, or to ski, but may have difficulty getting tickets or transportation. If elected, they would like to provide a package-deal student service to arrange such activities as soon as possible.

For example, if the UA could buy bulk tickets for a local concert, then "for the price of a ticket ... not only do you get the better seats in the house ... [it] would include the price of [a charter] bus," Tao said. He also suggested a weekly or monthly ski shuttle, depending on student demand.

Another approach to increasing student services is the creation of a library for course bibles, Tao said. This would be a step toward "equal access to the same study aids," in contrast to the current situation, where there may be an unfair disadvantage for students living off-campus or in a dormitory where bibles

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Rinehart, Brown: Vote Apathy

By Eva Moy
ASSOCIATE NEWS EDITOR

"Vote apathy."
Last year, only a few hundred people out of about 5000 voted for Undergraduate Association president and vice president, according to Jeremy H. Brown '94, a candidate for Undergraduate Association Vice President. "That many people can't all be wrong ... Vote apathy. Vote for us. We don't care."

Brown and his running mate, Stephen A. Rinehart '93, are considered by some as the "joke candidates." In fact, they "think that the UA takes itself far too seriously ... We don't claim that we're better than the other candidates ... A candidate is a candidate," Rinehart said.

Rinehart has "dealt with deans on a couple of occasions," and the two are "both good at flaming."

They are running on the electronic mail platform: If many students voice their opinions, then they will change their opinion, Brown said.

"We're only two people. If we're actually going to represent people, they should tell us what they want," Rinehart said. "Basically, if you don't like [something], and people want us to do something, we'll do it."

"We're not going to go looking for work

for ourselves to keep ourselves busy," Brown added.

Bathrooms are an issue

Rinehart and Brown feel that most of the popular topics discussed by UA candidates are "non-issues" because "every candidate for every office had better be saying the same thing we are ... or they will kill their own campaign," Brown said.

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INSIDE

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■ Women Making Scenes explores gender issues.

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WORLD & NATION

House Narrowly Approves Tax Change Favoring Middle Class

THE WASHINGTON POST

WASHINGTON

The House voted 221-209 Thursday to approve a Democratic tax package that provides relief for the middle class by raising taxes on the wealthy, but it took intense, last-minute lobbying by Democratic leaders to hold down defections and avert a humiliating defeat.

House leaders proclaimed the vote a victory for the middle class and "the death knell" for Republican supply-side economics. "That trend had to be turned back, and we had to move in a new direction," said House Majority Leader Richard A. Gephardt (D-Mo.).

But 46 Democrats voted against the bill and many others reluctantly agreed to support the measure only after Speaker Thomas S. Foley (D-Wash.) and Gephardt personally intervened with warnings that the party would be ridiculed by President Bush if it failed to act.

Russia Adopts Economic Reform

LOS ANGELES TIMES

MOSCOW

Yesterday, Russia's government adopted a 1992 economic reform plan vital to President Boris N. Yeltsin's hopes for winning more international assistance, and one mandating a virtual end to remaining state price controls by March.

World reaction to the new plan is literally worth billions of dollars, because it will be submitted as a memorandum in support of Russia's application for membership in the International Monetary Fund, officials said.

Approved by a government meeting chaired by Yeltsin himself, the blueprint should also muzzle domestic critics. Those critics have included Ruslan I. Khasbulatov, the speaker of the legislature who charged this week that Yeltsin and his subordinates lack a "clear-cut program of transition to a market."

Pyongyang Delays Inspections

LOS ANGELES TIMES

SEOUL, SOUTH KOREA

North Korea added a fresh demand Thursday that promised to prolong again mutual nuclear inspections on the Korean Peninsula.

The North Koreans urged the South to add a new duty for a joint nuclear control commission that must be established by March 18.

Besides working out details of how to enforce a Dec. 31 North-South agreement to ban nuclear weapons and facilities for enriching uranium and reprocessing nuclear fuel to produce plutonium, the North said that the commission should undertake "joint actions against nuclear threats outside the Korean peninsula" — an apparent reference to Japan. It also proposed that the two sides seek "international guarantees of a nuclear-free Korea."

U.S. Offers Environmental Incentive

LOS ANGELES TIMES

UNITED NATIONS

The United States Thursday offered developing countries \$75 million to help abate pollution contributing to the greenhouse effect, saying that it was "time to put some honest money on the table."

At the same time, the chief U.S. negotiator in United Nations-sponsored global warming treaty talks said that the Bush administration soon will reveal data showing how much the United States can cut its production of greenhouse gases.

Both environmentalists and representatives of business and industrial interests gave the U.S. announcement a cautious endorsement, calling it a positive step toward an agreement that negotiators hope to complete in a final round of talks to be announced Friday.

The much-anticipated move came when U.S. delegation chief Robert Reinstein announced that the United States is committing \$50 million for the coming year to the new Global Environmental Facility. He said another \$25 million will go to the agency earmarked to help developing nations assess their greenhouse gas emissions.

WEATHER

Cold farewell

By Marek Zebrowski
STAFF METEOROLOGIST

A fast-moving low pressure system will track from the Great Plains directly towards central New England on Friday and deepen rapidly as it reaches the offshore waters. It looks like February will end on a wintry note, with accumulating snow expected in our area Friday night; cold and blustery Saturday is then to follow in the wake of the departing storm.

Friday afternoon: Clouding up throughout the day with snow arriving late. High about 39°F (4°C). Southwesterly winds increasing to 10-20 mph (16-32 kmh).

Friday night: Cloudy with a period of snow. Accumulations of about 2 inches are expected. Low 26°F (-3°C). Strong winds continuing and shifting to north-westerly at 15-25 mph (24-40 kmh).

Saturday: Clearing in mid-morning and becoming partly sunny, windy, and unseasonably cold. High about 32°F (0°C).

Saturday night: Clear, cold, and continued windy, with lows in the low 20s (-6°C), teens well inland.

Sunday outlook: Mostly sunny with some increasing cloudiness in the afternoon. Temperatures returning to more seasonal levels with gradually decreasing winds.

Former Soviet Republics At Odds over Economic, Military Resources

By Doyle McManus
and Douglas Jehl
LOS ANGELES TIMES

WASHINGTON

Bush administration officials said Thursday that it is increasingly clear that the 2-month-old Commonwealth of Independent States is failing to function, a failure that completes the transformation of the old Soviet Union into independent nations with little in common beyond an agreement on control of nuclear weapons.

The widening division among the new nations comes as a disappointment for the administration, which had hoped that the Commonwealth — forged by a treaty among 11 of the former republics in December — could become a vehicle for economic, political and military cooperation.

Instead, most of the former Soviet republics are talking about creating their own national armies and several are resisting cooperation with Russia's economic reforms.

Administration officials said they are still urging officials in Ukraine, Uzbekistan, and other fractious republics to cooperate with each other. But they no longer expect much beyond preservation of the agreement that places the old Soviet nuclear forces under joint control.

"There's no real Commonwealth in any functioning sense in terms of economic policy," one senior official said. "It isn't really there."

CIA Director Robert M. Gates told the House Foreign Affairs Committee this week that, "We see the potential for conflict (among the republics) as rising... Although republic leaders recognize the need

to cooperate, they continue to have fundamental differences over the sharing of power and resources."

As a result, the administration has begun adjusting its policies to deal separately with 12 republics moving in different economic and political directions — and to try to defuse conflicts among them.

The latest sign of the new realities came in a telephone call from President Bush to Ukrainian President Leonid Kravchuk

special visit to Washington beginning May 6, another sign of the improved relationship between the two nations.

On military issues, the administration is adjusting to a future in which most of the former Soviet republics have their own armies — another process launched by Ukraine.

As a result, U.S. strategic planners are now focusing on building a

"We see the potential for conflict (among the republics) as rising... Although republic leaders recognize the need to cooperate, they continue to have fundamental differences over the sharing of power and resources."

—CIA Director Robert M. Gates

Thursday morning. Bush, an official said, indicated for the first time that he was willing to let Ukraine repay its share of Soviet foreign debt separately from the rest of the Commonwealth, a key step toward economic secession.

Previously, the United States had urged Ukraine to join with Russia and other republics to handle the debt — partly because the administration wanted to promote the use of a single currency and central Commonwealth bank. But Ukraine insisted on replacing the Soviet ruble with its own currency.

In the 20-minute call, Kravchuk also told Bush that he would accept an American invitation for an offi-

new, friendly relationship with Russia, which controls most of the conventional and nuclear forces. In a formal statement at a congressional hearing this week, Secretary of State James A. Baker III pointed to "a new security partnership between Russia and America." He did not mention the Commonwealth.

The outlook for the next few years is complicated because hundreds of thousands of ethnic Russian troops are still stationed in non-Russian republics. As republics establish their own armies and end the Commonwealth's conventional military role, they must agree on who inherits troops and equipment — a process that concerns U.S. officials.

Peru Balks at U.S. Plan Aimed At Reducing Cocaine Supplies

By Douglas Jehl
LOS ANGELES TIMES

SAN ANTONIO, TEXAS

On the eve of a seven-nation drug meeting, Peru has refused to go along with a U.S.-backed plan calling for sharp reductions in cocaine supplies unless the United States provides more money for the counternarcotics fight, senior administration officials said Wednesday.

The demand puts President Bush in an awkward position because his administration is under attack by critics who say that the U.S. war on drugs already subsidizes Peruvian corruption and brutality.

With the White House signaling that Bush will not agree to President Alberto Fujimori's condition, the Peruvian stance appears almost certain to sweep away what was to have been the centerpiece of the meeting here.

The plan, introduced by Colombia and supported by the administration, called for the United States and six Latin American nations to agree to a 50 percent reduction in the supply and demand for drugs by the end of the century.

But with Fujimori complaining publicly Wednesday that it would be "unrealistic" to set goals under current U.S. funding levels, administration officials said that they had little hope that a declaration to be issued Thursday could include specific targets.

Although U.S. officials sought to downplay the potential for embarrassment, the last-minute squabble at the outset of the San Antonio meeting draws attention to what has

been the U.S.-led campaign's most troublesome front.

Under fire for drug-war disappointments that have cast doubt on his pledge that "this scourge will end," Bush had hoped to inoculate himself against election-year criticism by portraying himself once again as leader of a noble cause.

Instead the meeting is likely to highlight the limits of a multinational effort and to give Latin leaders like Fujimori a forum for attempts to extract from Bush new pledges of costly — and potentially unpopular — new support.

In a private meeting between the two leaders, Bush assured Fujimori that he would urge Congress to release about \$25 million in military aid to Peru that remains blocked on human rights grounds, administration officials said.

Against a new tide of concern that counternarcotics aid will find itself entwined with that government's brutal war against Sendero Luminoso guerrillas, however, it remained far from certain how hard Bush would be willing to pressure a resistant Congress.

And Fujimori, whose nation produces 60 percent of the world's coca supply, separately made clear that he expected military and economic assistance in volumes well beyond what the United States has promised and criticized in sharp terms an administration policy that he said exceeded too much.

"It is not possible to have goals if the finances are not assured," he said at a news conference here.

A U.S. official insisted that the administration "could take or leave"

the specific target of a 50 percent drug-reduction goal that was to have been included in Thursday's declaration.

A senior administration official attributed Fujimori's intransigence to "special sensitivities" in a nation so dependent on the drug trade that promises of specific reductions could have severe political consequences.

Seeking to put the best light on what is expected to be a watered-down agreement, the senior official insisted that "this summit was never really about numbers."

But another high-level source acknowledged that the 50 percent target had been put forward by Colombia with U.S. backing and conceded that its rejection by Peru — while it held the administration to blame — could put the administration in an uncomfortable position.

Meeting Fujimori at the outset of the summit, President Bush vowed Wednesday that the nations involved would "redouble our efforts" and said that the session would help to secure "maximum cooperation." In addition to the United States, Peru, Colombia and Bolivia, who participated in the original summit meeting, this session also includes the heads of state of Ecuador and Mexico.

The president of Venezuela, Carlos Andres Perez, was unable to attend because of domestic troubles in the wake of the recent coup attempt in his country, but has sent a representative.

United Way Head Resigns Over Spending Habits

By Charles E. Shepard
THE WASHINGTON POST

WASHINGTON
United Way of America President William Aramony announced his retirement Thursday and apologized during a video teleconference beamed to local United Way officials nationwide for a "lack of sensitivity to perceptions" about his spending and management practices.

Aramony, who remains in charge of the \$29 million-a-year operation in Alexandria, Va. until his successor is chosen, told his colleagues he was stepping aside to protect the United Way movement that he worked so hard to build during 22 years at the national association.

"I did not pay enough attention to detail or to the way some of my actions could have been perceived and my personal style could have been perceived by certain people," Aramony said.

Aramony appeared on the one-hour teleconference with LaSalle D. Leffall Jr., who chairs the executive committee of the United Way of America's board of governors. Leffall praised Aramony for "his decades of service" and said his committee "has reaffirmed its vote of confidence in him and his work."

Leffall, a professor of medicine at Howard University, said the United Way of America provides valuable services to the 2,100 autonomous United Way locals. "But," he said, "there may be certain areas that can be improved."

Specifically, United Way of America officials said, outside investigators had found sloppy record-keeping, inattention to detail, and accounting problems. The investigators found no evidence that Aramony had enriched himself, Berl Bernhard, an attorney who is representing the United Way of America, said during the video hookup.

The investigators began their work in December, after United Way learned of inquiries from the press.

Bernhard announced three immediate changes in response to concerns about Aramony's style of travel: a ban on first-class travel and supersonic Concorde jet flights for United Way employees and a requirement that employees use taxis or other "economical" ground travel. Aramony said he flew the Concorde two or three times because of illness or schedule demands and used chauffeured cars to make back-to-back meetings.

Aramony, 64, told the audience that he will receive full pension benefits upon his retirement, but no "golden parachutes." He receives a salary of \$390,000 a year and \$73,000 in other compensation, including contributions to his pension funds.

The hookup was watched by United Way executives and volunteers at 93 sites around the nation, arranged on satellite networks provided by AT&T and the Red Cross. More than 20 local United Ways have announced that they have halted dues payments, which provide the bulk of the United Way of America's budget, until they get satisfactory explanations about Aramony's spending and management practices. About 1,400 locals pay voluntary dues of about 1 cent of each dollar they raise.

Some United Way executives in the field had expressed anger at the board's limited response to critical press coverage of Aramony, and several had called on Aramony to step aside. Some of that concern was evident Thursday in questions

phoned to the studio where Aramony and Leffall were sitting.

"What I have not heard, quite honestly, is an apology," said Jay Smith, publisher of the Atlanta Journal and Constitution and a top volunteer at the Atlanta United Way. "Do you think, Mr. Aramony, that we are owed one?"

Aramony replied, "Well, Jay, you absolutely are. I do apologize for any problems that my lack of sensitivity to perceptions has caused this movement. I do it happily and gladly to you and everyone else."

Aramony also told the audience that "I would never do anything at all that hurt local United Ways, the mission or the people we serve."

Leffall said it was time to stand together. "Events are happening very fast. We need your support. Give us a little time to address these issues," he said.

It remained unclear how much longer Aramony would be in charge inside the five-story riverfront offices of United Way of America, where most of the staff of 275 listened quietly to the announcement

of Aramony's retirement. Leffall said he hopes the search for Aramony's successor will be speedy. The search committee will be selected by United Way of America board Chairman John F. Akers, who also chairs IBM, and William R. Howell, chairman of J.C. Penney and Co., who will succeed Akers as United Way board chairman this spring.

There were indications Thursday night that Aramony might be replaced as early as next week in an effort to assure that local United Ways make as swift a recovery as possible from a public relations debacle that many feared would hurt their annual fund-raising drives. United Ways raise \$3 billion a year and support 42,000 agencies.

Akers's spokesman at IBM, Brian Doyle, said that Akers "believes that the transition period is critical to the future of United Way. As a result, the details of the transition are still being hammered out."

Akers, in a videotaped statement during the teleconference, praised

Aramony as the man most responsible for today's United Way system. "Let us go forward together by renewing our commitment to the goals and objectives of this great American institution," Akers said on the tape.

Aramony's announcement came 21 hours after the board's executive committee met by telephone conference call to decide how to answer the pressure from local United Ways to remove Aramony. On Monday, delegates from the "Big 10" — a group of the largest 14 United Ways — asked Aramony by telephone to step down. Aramony rejected the suggestion, saying that he had done nothing wrong and would not have anyone else dictating his decision, according to one United Way official familiar with the exchange.

But sometime Wednesday, Aramony sent a letter to Leffall stating his intention to retire immediately. "I do this because media attention is overshadowing the importance of the work of United Way..." the letter said.

Milken to Pay \$500M, Serve 40 Months under Settlement For Drexel Junk-Bond Collapse; Family Retains \$400M

By Victor F. Zonana
LOS ANGELES TIMES

NEW YORK
Imprisoned financier Michael Milken will retain a personal fortune of at least \$125 million under the proposed settlement of more than 150 securities and other civil lawsuits filed over the collapse of Drexel Burnham Lambert Inc., Drexel attorneys said Thursday.

The sum does not include an estimated \$300 million to \$400 million that Milken's wife, children, and brother will be permitted to keep, ensuring that the Milkens retain their status as one of the nation's wealthiest families.

Many observers of the financial scene were astounded that the man who has shouldered much of the blame for the rigged markets and speculative excesses of the '80s — and the resulting financial hangover in the '90s — will emerge with a family fortune of perhaps half a billion dollars.

"It's the kind of thing that leaves you shaking your head," said Richard C. Leone, executive director of the 20th Century Fund, a public policy group, and a former managing director of the New York investment bank Dillon, Read & Co.

"We're supposed to severely punish people who do well for themselves by doing evil to others," he said. "That's part of the social contract."

Others took a more measured approach to the settlement of litigation that some legal experts say might otherwise have dragged into the next century.

"The moral algebra is very difficult," said financial historian and author Ron Chernow. "Do you assume that every dollar the Milkens amassed was ill-gotten? How do you assess the value of a 10-year prison sentence?"

Milken popularized the use of high-risk, high-yield securities when he headed the junk-bond department at Drexel. In 1990, he pleaded guilty to six felonies and was sentenced to 10 years in prison. Drexel, which made a fortune masterminding corporate takeovers, filed for bankruptcy in February 1990 in the largest collapse ever of a Wall Street concern.

Milken is expected to serve only 40 months at Federal Prison Camp Pleasanton in California, a minimum-security facility, for his securities law violations. He is expected to sell off some personal junk-bond

holdings from his prison bunk to pay the settlement, which will be made in four installments stretching into 1995.

Under terms of the settlement, Milken must pay out \$500 million, or 80 percent of his current personal net worth of \$625 million, into the \$1.3 billion settlement fund. Milken has also already contributed \$400 million into a Securities and Exchange Commission-administered settlement fund and has paid penalties of \$200 million to the U.S. Treasury.

"On one hand, Milken is paying a severe emotional and professional penalty. One the other, it is frustrating to know that he is being left with a king's ransom," Chernow added.

The moral equation is complicated by Milken's pre-incarceration lifestyle, which was relatively modest — at least when compared to other such other '80s rogues as stock speculator Ivan Boesky. "For Milken, the ultimate high was going to work every day — not going home and spending the loot," the historian said.

"I think it's a very fair settlement — and I'm not easy," added U.S. District Court Judge Milton Pollack,

the 85-year-old jurist who is credited with the extraordinary achievement of driving the parties to settle.

"You also have to remember that none of these claims have been tried," Pollack added. Had the cases gone forward, the outcome could have been different, with Milken either prevailing or paying more.

Under terms of the settlement, if Milken hid any assets from the court that were subsequently uncovered, those assets would be forfeited to the settlement fund. Milken would also be subject to prosecution for perjury.

Ken Lerer, a spokesman for Milken, declined comment on the settlement or its terms, citing a gag order issued by Pollack. "We've been instructed by the court not to comment on anything at all," Lerer said.

Other members of the financial community were not so reticent.

"Where is the justice?" asked Henry Kaufman, the respected former chief economist of Salomon Bros., who noted that the Milken family fortune remains "mind-boggling."

EXTRA

MIT
Cambridge
Massachusetts

Thursday, February 15, 1990

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Phillip Sharp next president

Faculty applauds, awaits March vote



By Reuven M. Lerner, Prabhat Mehta, and Niraj S. Desai

The Executive Committee nominated Phillip A. Sharp as MIT's 15th president. The full Corporate Faculty made the nomination. Appointed Sharp, it has come from President Paul Gray announced president and succeed the MIT Corporation. The nomination of Faculty Chair Henry Sharp, made for Cancer Research his colleagues. Who on his nomination.

Just over two years ago, Tech staffers and some gracious LSC workers spent all night writing and printing this one-page extra. *The Tech's* 10-year old production equipment did little to speed the job. Since then *The Tech* has invested in new equipment: Macintoshes, a 600-dpi scanner, and a professional laser imagesetter — all used to create this ad. Stop by Room W20-483 any Sunday, Monday, Wednesday, or Thursday (and a few Fridays) and see how much fun you can have with high-tech toys.

OPINION

Thistle, Counterpoint War Rages in Print



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Column By Bill Jackson
AMERICAN GLADIATOR

Student publications come, student publications go, and student publications snipe at each other.

In a monumental day in MIT history, just about every paper on campus that is not *The Tech* put out an issue Wednesday. If you are beginning to think that the line between the ridiculous and the sublime is blurring in student publications, you are right. Wednesday's *Thistle* and *Counterpoint* contained the exact same article, a detailed analysis of "Why abortion must be safe, legal, and funded," if you read *The Thistle*, or "Abortion must remain safe and legal" in *Counterpoint*, by MIT Students for Choice co-founder Emily T. Yeh '93. It's an excellent article, and I recommend that you read it in the publication of your choice. The article has become a pawn in a war that has been raging recently between *The Thistle* and *Counterpoint*.

According to *Counterpoint* publisher Avik S. Roy '94, "Archon Fung asked us whether or not it was okay for *The Thistle* to print the article. Normally we charge \$35 for reprints, but we decided not to charge them." (Normally you charge \$35? C'mon. I think *Counterpoint* is getting a swelled head now that they've made it one issue farther than *The Analyst*, which disappeared faster than free food at a graduate student party.) Frankly, *Counterpoint* should do its homework about its right to sell the text itself, more on that in a bit.

Anyway, *Counterpoint* agreed to waive its "normal fee" on two conditions: (1) *The Thistle* wait at least four days after the *Counterpoint* publication date to publish its reprint and (2) the article be prefaced with the words "This article is reprinted from *Counterpoint* magazine with permission of The Advocates of Rational Discourse." Indeed, Roy showed me the e-mail exchange where he made these requests to Archon Fung of *The Thistle*.

Would you believe that *The Thistle* went 0-for-2?

Appearing on the same day as the *Counterpoint* original, the "reprint" was preceded only by "This article will appear in an upcoming issue of *Counterpoint*." Not quite the preface *Counterpoint* requested. Once again, *The Thistle* has demonstrated that it had one set of standards for themselves and another for everyone else. If another publication broke a reprint agreement, even one which was made out of journalistic courtesy, I'm sure *The Thistle* would tell us all about the capitalist conspiracy behind the actions.

Whether it was actually copyright infringement is unclear; after all, both organizations are subsets of MIT, and MIT can't sue itself or violate its own copyright. But who owns the article? Is it the author, the organization receiving the submission, or the organization which prints it first? Calls to the copyright office in Washington and a lawyer friend of *The Tech* only left me more confused on the legal issue, but any copyright claims by *Counterpoint* appear to be on extremely shaky ground.

The more important question lies in the morality of the affair. *Counterpoint* made two requests, neither of which I find unreasonable. If *The Thistle* indeed had a good reason that they couldn't abide by *Counterpoint*'s requests, it would've been common courtesy — not necessary, but common courtesy — to explain why.

The Thistle has admitted that they had so much copy for the issue in question that they had to punt three stories, but they decided to keep the abortion story. By going out of their way to scoop *Counterpoint*, *The Thistle* appears to have acted exclusively to anger *Counterpoint*. These efforts have been an unqualified success.

And *The Thistle* has been busy battling *Counterpoint* on other fronts as well. According to Roy, mysterious entities — I'm guessing magic fairies — have been flitting about Lobby 7 at night, covering the newsstands with *Thistles* and moving *Counterpoints*. According to Steven D. Penn G, this is true, except that the fairies have been moving *Thistles* and replacing them with *Counterpoints*. This has become enough of a problem that the issue is coming to a head between the publications on campus, including *The Tech*, which provides the stands as a service to the MIT community as a whole.

In an e-mail letter to me, Penn explained that he "noticed that the *Thistles* had been moved from where I had placed them and the *Counterpoint* had been put in its place. I restored order." (Penn also told me *The Tech* would be "hypocritical" for printing anything about this because we have the power to correct it and haven't done anything — I think that printing this column is doing something about it, but what do I know?) Roy says that the man distributing *Counterpoint* was once followed from place to place, and each time he dropped some off, the person following him replaced them with *Thistles*. Who to believe, who to believe...

This is actually a battle for about 100 square inches of space on a newsstand. Each publication wants to be on the inside corner,

near the traffic flow, so they jockey for position, each pushing the other back 12 inches or so. Yes, it has become this petty.

In a final shot, members of the Alternative News Collective, which publishes *The Thistle*, made a power play at the Undergraduate Association to have Avik Roy removed as moderator of the upcoming debate among UAP/UAVP candidates. They claimed he has a "bias" which makes him unsuitable as a moderator. This, as Roy rightly points out, from the group which proudly declares its bias in *The Thistle* each month.

A war of e-mail ensued between Roy and ANC embodiment (and column favorite) Penn. (Interesting piece of trivia: Penn had his e-mail set up so that the "from" line ended in the words "f*ck authority.") Penn mentioned Roy's former association with *The Analyst* as proof of Roy's bias. Roy was indeed a member of *The Analyst* when it began, but he had the foresight to see that paper's Titanic-like destiny and jumped ship quickly to set up the somewhat more reasonable *Counterpoint*.

Roy now goes to great pains to appear unbiased; he recently offered the reasoning behind his recent article about problems with *Tech* reporting. "Sorry about my column," said Roy. "It wasn't meant to be an attack on you guys. It's just that our December/Jan issue, with the homosexuality article, had slightly pushed our luck in the balance department. The most effective way to establish balance is to pick on everybody. Sorry about that; nothing personal."

Roy is a master of understatement; the homosexuality "article" was trash, written by someone who must see Morton Downey Jr. as the pinnacle of journalistic excellence. Printing the article created serious doubts about the credibility of *Counterpoint*'s editorial policies, despite the magazine's supposed high intentions of promoting freedom of ideas. Interesting that in the very next issue Roy would be willing to offer opinions he doesn't seem to feel strongly about, in his own column, just to avoid being accused of bias.

The Thistle is right in saying that the UA certainly could've picked a more suitable moderator. Any outgoing UA member would be better than the publisher of a political journal. (That's exactly what *Counterpoint* is. It has no news, just political essays.) Roy should decline the position of moderator and accept a position as the right-wing questioner, since no one, even the UA members who asked *The Analyst* to send a reporter, is sure if that fine publication even exists anymore. Penn, a graduate student whose deep interest in UA elections far outstrips that of most undergraduates, has spearheaded a series of messages to Roy about why he shouldn't moderate the debate.

However, if Roy sticks to the role of moderator, simply enforcing time limits on speeches and calling on the next questioner, then his political bias won't matter because he won't express any opinions at all.

Now, considering how both parties have acted in the debate about the debate, is it too late to un-invite them to the debate itself?



LETTERS POLICY

Editorials, printed in a distinctive format, are the official opinion of *The Tech*. They are written by the editorial board, which consists of the chairman, editor in chief, managing editor, executive editor, news editors and opinion editors.

Dissents, marked as such and printed in a distinctive format, are the opinions of the signed members of the editorial board choosing to publish their disagreement with the editorial.

Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the editor are welcome. They must be typed, double-spaced and addressed to *The Tech*, PO Box 29, MIT Branch, Cambridge, Mass. 02139, or by interdepartmental mail to Room W20-483. Electronic submissions in plain text format may be mailed to tech@athena.mit.edu. All submissions are due by 4 p.m. two days before the issue date.

Letters and cartoons must bear the author's signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without the express prior approval of *The Tech*. *The Tech* reserves the right to edit or condense letters. Shorter letters will be given higher priority. We regret we cannot publish all of the letters we receive.

ERRATA

In Tuesday's interview with Shally Bansal '93 and David J. Kessler '94 ["Bansal, Kessler Emphasize Communication"], Kessler was mistakenly identified as chair of the UA Safety Committee. He is chair of the safety shuttle subcommittee of that committee.

A set of qualifications for Emily R. Prenner '93 and Anne S. Tsao '94 was inadvertently left out of their interview ["Student-Faculty Relations Are Key for Prenner, Tsao"]. Prenner and Tsao are co-chairs of the safety committee. In addition, Prenner is logistics chair for the R/O Committee and serves on the UA Food Service Committee. Tsao is UA Secretary-General, publicity chair, and serves on the housing committee.

In a picture caption accompanying the interview, Prenner was identified as a member of the Class of 1990.

UA and Class Elections, March 11
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THE ARTS

Women make scenes that are provocative yet lacking

WOMEN MAKING SCENES

Directed by Sue Downing.
Kresge Little Theatre, Feb. 27-29.

By Hattie L. Schroeder

Women Making Scenes is clear in its intent. Twelve women make up the cast and crew of this collection of dramatic monologues and play excerpts. Sometimes ignoring any subtlety, the scenes go straight to the root of many women's issues, including pregnancy, abortion, women in management, and the cost of tampons. The pieces vary in subject and wit, but not in tone. This collection is proudly about women's search for freedom in body and spirit. The company wishes to generate discussion and challenge assumptions by "making a scene."

Don't be frightened: The performance is not all raised fists, anger, and tears. The raised fist is gentle, and at times witty. Computing how much money a single woman may spend on feminine products during her lifetime has to be funny. When a scene of this collection, like *Seven* by Kirsten Hoyte '92, and *A Girl's Guide to Chaos* by Cynthia Heimal, uses wit to raise awareness, it becomes entertaining and friendly, inviting the audience to think about the issues involved. But at times the communication in these scenes becomes anger and a piece becomes so self-conscious that it risks overshooting its goal and being ignored. It is not clear sometimes if this is the fault of the writing or the acting.

Poor acting frequently gets in the way of much of this production. Most of the actors play several different characters and must adopt different voices. This feat is successfully accomplished, but at the expense of some quality. However, there are some excellent performances. Jennifer Duncan '92 as the central character of *Female Parts: Same Old*



Jennifer Duncan '92 delivers a powerful monologue, providing one of the highlights of *Women Making Scenes*.

Story is intriguing and almost flawless. Michelle P. Perry '92 and Toni Baker '92 also portray interesting and convincing characters.

The minimalist stage and good direction

smooth a production that could be fairly coarse. This collection attempts to create an environment that no single play could. It is admirable for that ambition. Many gender

issues are explored in the short scenes; every scene is distinct. And it's free. An open discussion between the company and audience will follow each performance.

Shayna Maidel tells a poignant tale with universal appeal

A SHAYNA MAIDEL

Written by Barbara Lebow.
Directed by Alan Brody.
The New Repertory Theatre.
Feb. 20 thru March 29.

By William Chuang

A *Shayna Maidel* opened in 1985 and has been a hit around the country ever since. The New Repertory Theater's presentation continues this tradition. The ability to appreciate this powerful drama is not limited to the Jewish community, as some may believe. This play will appeal to people of all ages and religions.

A Shayna Maidel tells the story of two sisters separated since childhood and reunited twenty years later, in the aftermath of the Holocaust. As the play opens, we are introduced to the younger sister, Rose (Pamela Shafer), who has spent nearly all her life in New York and remembers little about her sister or her family's native Poland. Rose wears makeup, jewelry, and attractive clothes, has her own apartment, dates, and is in all respects "Americanized." Her conservative father, Mordechai Weiss (Dick Rosenfeld), visits her one morning with the surprise news that he has finally found her long-lost sister Luscia (Stephanie Clayman), and that she will be coming to New York City by boat fairly soon.

Luscia unexpectedly arrives early by plane. When Rose first meets her sister, the audience is presented with a study in contrasts: Luscia is wearing muted, homely clothes and no makeup, carrying a small worn suitcase, and has a rigid, stolid look on her face; much different from the dress and demeanor of her vibrant sister. Her speech is halting, slipping from broken English into her more comfortable Yiddish and back again (this detracts nothing from understanding the play). In addition, an ID number has been branded prominently onto her forearm, a constant reminder that she has survived the Holocaust and years of imprisonment in Nazi concentration camps.

Rose and Luscia are at first very uncomfortable together, but gradually become closer as they share stories and memories. At the outset, their roles are reversed, and Rose acts as an older sister to Luscia, cooking and caring for her; this and related incidents evoke several of Luscia's flashbacks of her mother "Mama" (played by Barbara Dooneief Haas), her childhood friend Hanna (Chandra Pieragostini), and her husband Duvid

Pechenik (Andrew Michael Dolan). From flashbacks, the audience is treated to glimpses of the upbeat humor and calm, collected intelligence of Duvid, and also to his romance with a young Luscia.

Eventually Luscia's earlier years begin to fall into place: early on, Mordechai took the young Rose to the United States, but her mother had to stay behind in Poland to take care of Luscia, who was then sick with scarlet fever. The family was separated by the war

and concentration camps, where Mama and many relatives died, and Luscia was separated from Duvid. Soon after she and Hanna were freed from the camps by Russian soldiers, Hanna died of typhus. Now alone, Luscia has emigrated to the States, to find the remnants of her family and hopefully Duvid as well.

Luscia is angry at Mordechai, her father, for all that happened to her mother. There is a quietly disturbing scene in which Luscia and her father trade information about the where-

abouts (and deaths) of loved ones, while Rose listens in, confused at their apparent calmness. Afterwards, Luscia openly accuses Mordechai of refusing to borrow money to get Mama out of Poland; he stridently refutes this. Sadly, he produces a long-kept picture of his wife. He leaves and Luscia is alone on stage. She inks an ID number on her own forearm, providing one of the most moving moments in the play.

There are six actors in this drama, all of whom turn in excellent performances. Pamela Shafer perfectly conveys Rose's early confusion and her growing awareness of the suffering and pain her sister has gone through. As Mordechai Weiss, Dick Rosenfeld portrays a quintessential Jewish father, conservative and commanding, yet he also comfortably portrays Mordechai's sensitive side. Andrew Michael Dolan is perfect as Duvid, a fountain of upbeat humor and intelligence when young,

Shayna, Page 15



Shayna Maidel explores the relationship between sisters reunited after childhood separation.

Arts Friday...

The Arts Section is undergoing a major revision and will now be run as an expanded weekly section on Fridays. It is the goal of *The Tech* to increase our coverage of arts events both on campus and in the greater Boston area. We are seeking additional arts reviewers to cover concerts, films, theater, exhibits, or any artistic endeavor that suits your fancy. If there is a local event you would like to review, *The Tech* can get you tickets. Those interested should call Joanna or Chris at *The Tech*, x3-1541 or stop by for free pizza Sundays at 6 p.m.

Seagull is beautifully subtle yet theatrically powerful

THE SEAGULL

Written by Anton Chekhov.
Directed by Ron Daniels.
American Repertory Theatre.
Feb. 19 thru March 21.

By Joanna E. Stone
ARTS EDITOR

The *Seagull's* curtain opens on a curtain: the audience is arriving and a performance is about to begin. The stage has been set to the backdrop of nature; when that curtain rises, the view is breathtaking. It is a contrast between modern theatre and the traditional. Nina, a tall, slender woman, walks out onto a rock, the moon reflected in the lake surrounding her. In beautifully flowing prose, she tells the audience about solitude and the devil's eyes. In this first scene, the audience is immersed in the emotion of loneliness. For the remainder of the play, the audience lives this solitude.

Chekhov's *The Seagull* explores the relationship between a young man and his mother by drawing parallels to the relationship between true art and the appearance of art through conformity. It explores the concepts of love and death within the context of theatre and literature. The protagonist of Chekhov's play, Konstanin, searches for his own identity through his writing. His mother is a star of the theatre, his mother's lover, Trigorin, is a "famous" author. Konstanin believes himself "insignificant."

The opening scene's play-within-a-play is written by Konstanin with the intention of challenging the conventions of theatre to which his mother, Arkadina, subscribes. The curtain comes crashing down when Arkadina begins to make humorous commentary during the play, thus taking the stage away from her son. It is fitting that this play, which represents the naked theatre, ends with blatant abruptness, while in display of Chekhov's gift for subtlety, the actual play ends with the last lines uttered at half curtain.

As Nina is about to go on stage, she tells Konstanin that his play is difficult to act, that it has no living characters. In Act Two, Konstanin becomes a well-known writer, and his work is published in the same magazine as



Nina (Stephanie Roth) is infatuated with Trigorin (Mark Metcalf), enamored of his literary and his fame.

Trigorin's. Nina's initial criticism is echoed by Trigorin: "Your characters are all dead," he tells Konstanin.

The audience perceives the death in Konstanin's plays not as a flaw, but as a truth. At the opening of the play, Masha, a character later revealed to be in love with Konstanin, explains why she wears only black clothing. "I am in mourning for my life," she proclaims. Masha is one of the most appealing characters in the play, for unlike the others, she is aware of the ghostly state in which they function. Despite her intuitiveness, she consciously chooses to conform to the appearance of being alive to which the others in the play so eagerly cling. Arkadina saves all her money for her costumes. She believes her costumes are what make her a successful actress, as if she herself

were unnecessary, a skeleton to fill the appropriate clothing. Her lover, Trigorin, interrupts his most spirited moments to write about that which he was about to live himself.

In one scene, Nina, enamored of Trigorin, shows him the seagull Konstanin has killed to prove his love for her, a love she no longer wishes to return. Trigorin philosophizes over the image. He recites poetically that soaring like a seagull with complete freedom, a girl in the prime of her youth is shot down: "The subject for a short story," he announces as he begins his notetaking. Nina is symbolic of the seagull, sacrificing her youth and freedom in pursuit of the fame she so envies in Trigorin. Trigorin has the seagull stuffed and it is left on a shelf, as forgotten as Nina is by the end of the play.

Other symbolism includes the water imagery which permeates the entire play, from the moon's reflection in a lake to sounds of a storm and rain beating on a glass door. There is the sense that the water represents the eternal endurance of nature.

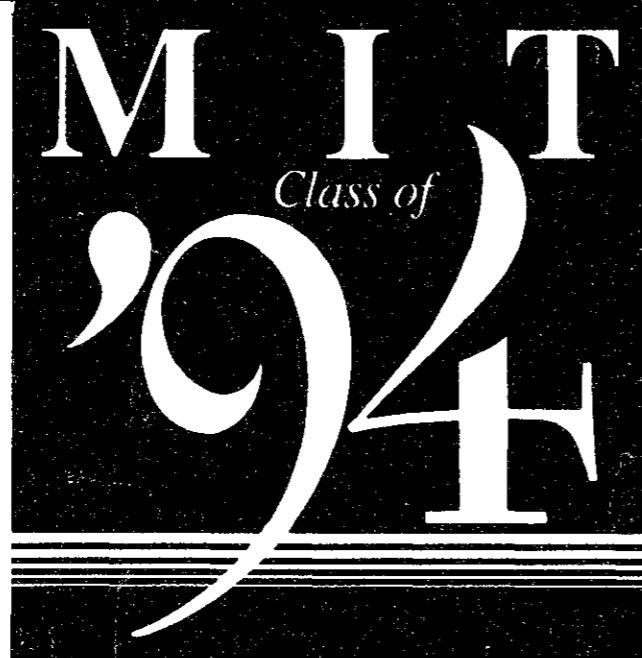
The set design is remarkable: a platform surrounded by the water of a wading-depth lake with a mountain backdrop at dusk, the sound of a running stream in the background. The audience is instantly transported from the confines of the concrete walls of the ART to the vast landscape of the countryside.

The ART production takes Chekhov's 1895 play and sets it in the modern day. Several of the characters smoke, including two of the women. Konstanin and Masha have the appearance of East Village beatnik intellectuals. Arkadina dresses in the latest Fifth Avenue fashion and drapes her three-quarter length mink after her from scene to scene. In this way, Ron Daniels manages to challenge modern day stereotypes with Chekhov's timeless play.

The play has a cinematic quality to it, with lighting that highlights the set's contrasts of black and white, and background music piped in and out of scenes to provide the appropriate mood.

The quality of the acting is superb. Christine Estabrook is as thoroughly irritating as the character of Arkadina prescribes. Jeremy Geidt portrays Konstanin's uncle, Sorin, who provides the symbolic omnipotence of the older generation. Geidt is engaging and his high acting ability admirable. The performance of Stephanie Roth as Nina varies from skillful in the earlier scenes, to awe-inspiring in her final scene, as Nina goes from young and vibrant to disheartened and on the verge of a breakdown.

The final act climaxes with an unforgettable haunting theatrical moment. A dejected yet finally decisive Konstanin picks up a page of a manuscript he has been working on and slowly begins to tear it. The theatre is silent, the collective tension in the audience building with the intrusive sound of the gradual tearing of each additional inch of paper. Finally, a sigh of relief is uttered — the paper has been torn apart.



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Tuesday, March 3 4:00pm

9-150

Bartolommeo shows masterpieces in the making

FRA BARTOLOMMEO
Master Draughtsman of the High Renaissance.
 Museum of Fine Arts.
 Jan. 15-April 12.

By Leslie A. Barnett

Bartolommeo — one of the Teenage Mutant Ninja Turtles, right? No, but he's sure to be if they ever add a fifth to their clan. His drawings have escaped the public's eye for too long, but *Fra Bartolommeo: Master Draughtsman of the High Renaissance*, now running at Museum of Fine Arts, has remedied the situation.

The show is an American tour premiere documenting the development of Fra Bartolommeo's drawing style. The selections in the exhibit were taken for preservation from albums containing over 500 of his chalk drawings. The albums were originally assembled in 1729 by Nicolo Gabburi. All of the drawings now belong to the Museum Boyman van Beuningen in Rotterdam, Netherlands.

Fra Bartolommeo (1472-1517), born Baccio dello Porta, is one of four artists responsible for the formulation of High Renaissance style. Though not as well-known as his peers: Michelangelo, Leonardo Da Vinci, and Raphael, Fra Bartolommeo and his work are just as worthy of renown.

The exhibit is organized around Bartolommeo's painting projects. In preparation for a project, Bartolommeo would work on a series of chalk studies of his subject. As he developed a project, Bartolommeo made visible changes. Some of these changes can be seen from one drawing to the next, in a series, while others can be seen within a particular sketch.

Alongside the drawing studies, a photographic reproduction of the painting project is provided. Most of Bartolommeo's painting projects are large wall frescoes and altarpieces. The quantity and intensity of the drawing studies only begin to reveal the arduous process involved in creating the actual paintings.

Bartolommeo's personality is revealed in his sketches rather than his wall frescoes. Some of his sketches are finished artworks in themselves. Others are obvious scrapwork in which he uses every inch of the paper to do small tests. His sketches are done in black, white, and red chalk on grey, white, or light brown paper. By changing the amount of chalk he uses in a drawing, Bartolommeo plays with contrast and achieves a wide variety of effects.



These illustrations show Fra Bartolommeo's progression from original sketch to final painting. Modello for Ferry Carondelet Altar, Album M 181 (left) and The Ferry Carondelet Altar, Cathedral Besancon.

In a study of the Seated Virgin for a painting of the *Deposition* (1504-1506), Bartolommeo uses a great deal of black chalk to create a sense of depth and dimension. Yet, for a study of *St. George and the Dragon* (1508-1515), he relies on only a few lines and the grey tone of the paper to provide the appropriate contrast. In this way, he allows the absence of color to represent lighter areas. On the other end of the spectrum, there is a study of the Virgin in which he employs a good deal of white highlights to give the Virgin a slight glow.

Bartolommeo uses the least amount of chalk for faces, which allows them to maintain their softness. Only subtle shading is required of his well-trained hand for accurate definition of musculature and to articulate the folds in fabric, where he uses the greatest amount of black chalk.

The exhibit of Fra Bartolommeo's work also includes a few of his pen and ink landscape drawings. He uses a firm but delicate line, achieving great detail in his trees and hillside architecture. Bartolommeo is exposed to us, not only as a master Renaissance artist,

but as a man with a sensitive eye. His drawings are passionate and alive; his talent and

sensitivity will be appreciated by even the most unlikely museum-goer.

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A Bank of Boston Celebrity Series Event.

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Bach Variations.
Symphony Hall.
Feb. 21 and 23.

By Larry McGovern
ARTS STAFF

Christopher Hogwood, director of the Handel and Haydn Society orchestra and chorus, is to be commended for bringing together two genres of music — Baroque and jazz — in last weekend's performance of *Bach Variations*. What could have been a confusing event for the audience resulted in an evening of music fulfilling to both classical and jazz fans. The H&H performed with emotion and grace reminiscent of a true Baroque orchestra. However, it was Hogwood's unusual innovation — the Modern Jazz Quartet — that stole the show.

Although it was not Hogwood's intention to draw parallels between jazz and Baroque, MJQ was indeed the perfect choice for a jazz

counterpart to Bach. In the 1960s, the group was a leader in Third-Stream music, a combination of classical and jazz. John Lewis, pianist for MJQ, has infused the elements of Baroque music into many of his compositions. Throughout their history, MJQ has shared the stage with symphonies and string quartets in over 60 concerts. For obvious reasons, they have often been termed the most "classical" of jazz ensembles.

The concert program alternated between Bach compositions played by the H&H and music by the MJQ from their 1974 album *Blues on Bach*. Hogwood led his 20-piece period orchestra on harpsichord through an impassioned rendition of Bach's *Sinfonia in F*. Following a break for the MJQ, the orchestra continued with the *Concerto in C Minor for Oboe and Violin*, with impressive solo work by oboist Steven Hammer and violinist Linda Quan. MJQ's performance continued the young vitality that has been their trademark for 40 years, although the music conveyed a touch of sorrow for the absence of

drummer Connie Kay, who is currently in the hospital recovering from illness. MJQ performed as a trio on Sunday night, with John Lewis on piano, Milt Jackson on vibraharp, and Percy Heath on bass. Their repertoire included "Don't Stop this Train," based on a Bach fugue from *Clavierbuchlein*, "Alexander's Fugue," in reference to Bach's son, "Blues in B," "Blues in A Minor," "Blues in C Minor," and yes, "Blues in H" (hence

Blues in BACH).

Sunday's concert was heightened with a magnificent performance of the *Brandenburg Concerto No. 4*, including both the soloists from H&H's previous concerto and the talent of Roxanne Layton on recorder. Without break, MJQ continued with the theme in spirited playing on the John Lewis composition "Elemental Bach," ending the concert fittingly by immortalizing Bach in jazz.

Goodson concert expresses the essence of a romantic

THREE SONG CYCLES OF ROBERT SCHUMANN

Kenneth Goodson, baritone.
Laura Dahl, pianist.
Liederkreis, Opus 39.
Killian Hall, Feb. 25, noon.

By Allison M. Marino

Rustling leaves, twinkling stars, and lonely forests interweave the twelve miniature pieces in *Liederkreis, Opus 39*, a song cycle of the quintessential romantic Robert Schumann. Unlike *Dichterliebe, Opus 48*, a Schumann song cycle with a continuing storyline that Kenneth Goodson performed earlier in February, *Liederkreis* is a collection of individual scenes from a novel of Eichendorff, linked by associations only.

Goodson prefaced each song in this afternoon student recital with a spoken translation, which worked well in the comfortable atmosphere of Killian Hall. His speaking was crisp and at times humorous, for he was able to convey conversation more effectively in speech than in song. A sweet moment was his sly portrayal of a hunter who happens upon a beautiful woman deep in the forest. He is quite satisfied with himself until he realizes he will soon meet death in the forest with a lovely, but deceptive, witch! Death is yet another theme of *Liederkreis*, but not an ominous,

unpleasant one. It's the destination of an emotional journey — peaceful, ironic, or otherwise — among such romantic favorites as bursting joy, lost love, and loneliness.

Goodson best conveyed the sincere and often shifting emotions implied in Eichendorff's verse with his voice. With minimal body gestures, Goodson's facial expression added to his captivating singing to lift the audience from Killian Hall to the banks of babbling brooks and the depths of isolated castles, to experience life's emotions with various star-struck and melancholy wanderers.

Laura Dahl gracefully supported Goodson on the piano, naturally altering tempo and dynamics with him throughout the varied miniatures. In "Moonlit Night," Goodson sang of his soul flying homeward; after the verse ended, Dahl continued, somehow conveying the nebulous image of a soul in the wind.

Goodson executed the final song, "Spring Night," beautifully. True to the cycle's romantic essence, "Spring Night" was triumphant and hopeful, yet not fully resolved. This fortissimo climax, as well as the rest of the cycle, could have been even more expressive had Goodson exercised a softer dynamic range.

Liederkreis, Opus 39, was the second in a series of three performances of Schumann song cycles. Don't miss Goodson's last performance, of *Liederkreis, Opus 24*, at noon on April 3. The performance will be held at Killian Hall and it is free.

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CECILIA BARTOLI: HOMAGE TO ROSSINI

Bank of Boston Celebrity Series.
Jordan Hall, Friday, Feb. 21.

By Allen N. Jackson

The esteemed Bank of Boston Celebrity Series is currently celebrating its fifty-third anniversary as a foundation for the erection of classical performing arts. In accordance with this, principal guest artist Cecilia Bartoli, mezzo-soprano, proclaimed herself heir-apparent to the grand Marilyn Horne Friday evening. In homage to composer Gioachino Rossini, who wrote *Il Barbiere di Siviglia* and *Guillaume Tell Overture*, Bartoli beguiled an eager Jordan Hall audience with her passionate recital of the composer's song works.

Bartoli's austere performance is one part of her American tour, with accompaniment by famed pianist Martin Katz. Katz has performed regularly with such operatic greats as Kiri Te Kanawa, Kathleen Battle, and Jose Carreras. But it was Cecilia Bartoli who made a profound impression upon the psyche. In six song groups, she called upon her muse to awaken the romantic and impressionistic side of everyone in attendance.

The two most august selections were *Aria di Cerere*, from *Le nozze di Teti di Peleo*, and *Bel raggio lusignier*, from *Semiamide*, which capped off the first and second halves of the performance, respectively. But all of the selections were profound, properly mixing the piano accompaniment as a spice to Bartoli's

voice. Depending on the moment of intonation in a song, she could send the lyrics gliding out on Aeolian murmurs, or smiting at a *sforzando crescendo*!

The evening never seemed to fall below the star-filled firmament, and I'm certain Cecilia Bartoli led even the dreams of those foolish enough to fall asleep. It certainly was a refreshing change from these hollow halls of technical autocracy and mechanical aesthetics. Yet it required not a dram of technical music appreciation, only the ability to perceive an innate beauty. Veneration of Bartoli, or of the musical acumen of Rossini, required the artistic minimum of cultural awareness. Even without an understanding of the text, one could enjoy the evening in its complete removal from a discourse on the triple-alpha process or molecular orbital theory. It was an evening designed for utter self-indulgence.

At times, the power and beauty of her honeyed voice simply glazed across the audience, mesmerizing even the most adamant anti-culturalist. On the flip side, she could soar to a scintillating fortissimo, reminiscent of Mozart's *Der Hoolle Rache Kocht* aria from his final opera *Die Zauberflote*.

The second half of the Rossini recital created a revelry of sorts as the hotter passions of the audience became riled: Bartoli received roses from her enamored admirers and three standing ovations. Need I say that it was a rare and radiant evening?

Although Bartoli, a 25-year-old Rome native, is relatively new to the American opera scene, her name has been established in Europe for quite some time. She debuted at the age of nine in Puccini's *Tosca* at the Rome



Cecilia Bartoli provided a rare and radiant evening at Jordan Hall last Friday evening.

Opera; she has since been invited to work under the batons of maestros Barenboim and the late great Karajan.

Her 1991-1992 schedule in Europe would flabbergast even the exceptional MIT student, so it was a rare treat indeed to have her debut in Boston. That schedule has her working with conductors Giuseppe Sinopoli and James Levine, to name a few, and takes her from England to France to Italy and back. Her season ends in Bologna with a performance in *Le Cenerentola*, led by the baton of Riccardo

Chailly.

Bartoli's work and the mastery of Rossini can both be captured on her recordings, available from London Records. *Rossini Song Recital* and *Rossini Arias* are now available, and *Rossini Heroines* arrives in March. I also roundly suggest that you investigate the Jordan Hall Conservatory's upcoming engagements, which include the violinist Midori, cellist Yo-Yo Ma, and pianist Emmanuel Ax. The performances are certain to provide a series of originally refreshing evenings.

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WEDNESDAY, MAY 6, 1992, 3:30 PM, ROOM 10-250

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The Stewart Awards recognize outstanding contributions by an individual student or student organization to extracurricular activities and events during the preceding year.

GORDON Y BILLARD AWARD

The Billard Award is made annually to "a member of the faculty, non-faculty employee or one not necessarily affiliated with the Institute, for special service of outstanding merit performed for the Institute." Nominations for this award should be sent to the Office of the Vice President, Room 3-209, no later than Friday, March 8.

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The James N. Murphy Award is given to an employee whose spirit and loyalty exemplify this kind of inspired and dedicated service, especially with regard to students. Sustained contribution is a criterion for the award, but longevity, in itself, is not.

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The Albert G. Hill Prize is awarded to the minority undergraduate junior or senior student who has maintained high academic standards and made continued contributions to the improvement of the quality of life for minorities at MIT.

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The Goodwin Medal is presented to a graduate student whose performance of teaching duties is "conspicuously effective over and above ordinary excellence." Nominations for the Goodwin Medal should be sent directly to the Dean of the Graduate School, 3-138.

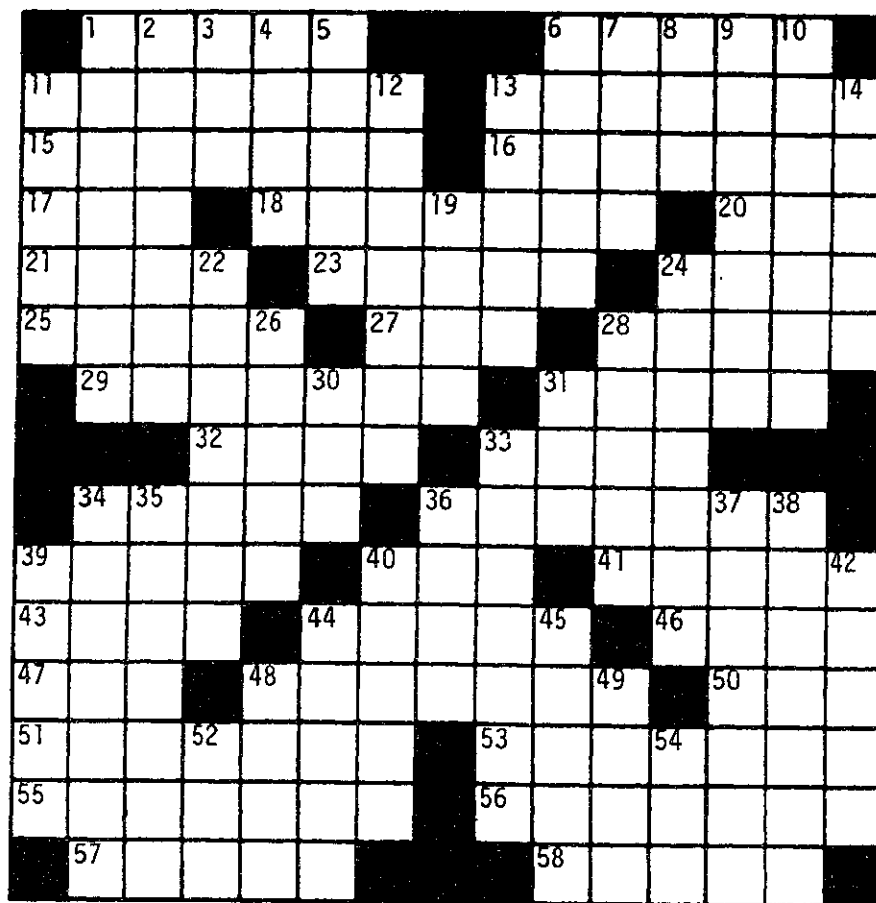
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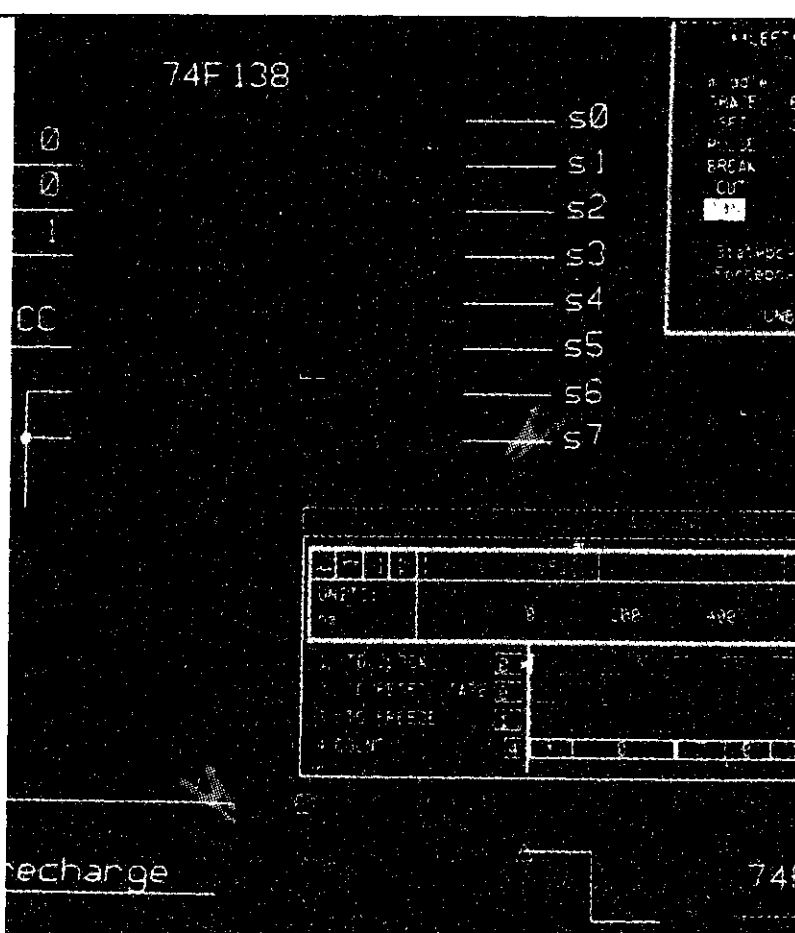
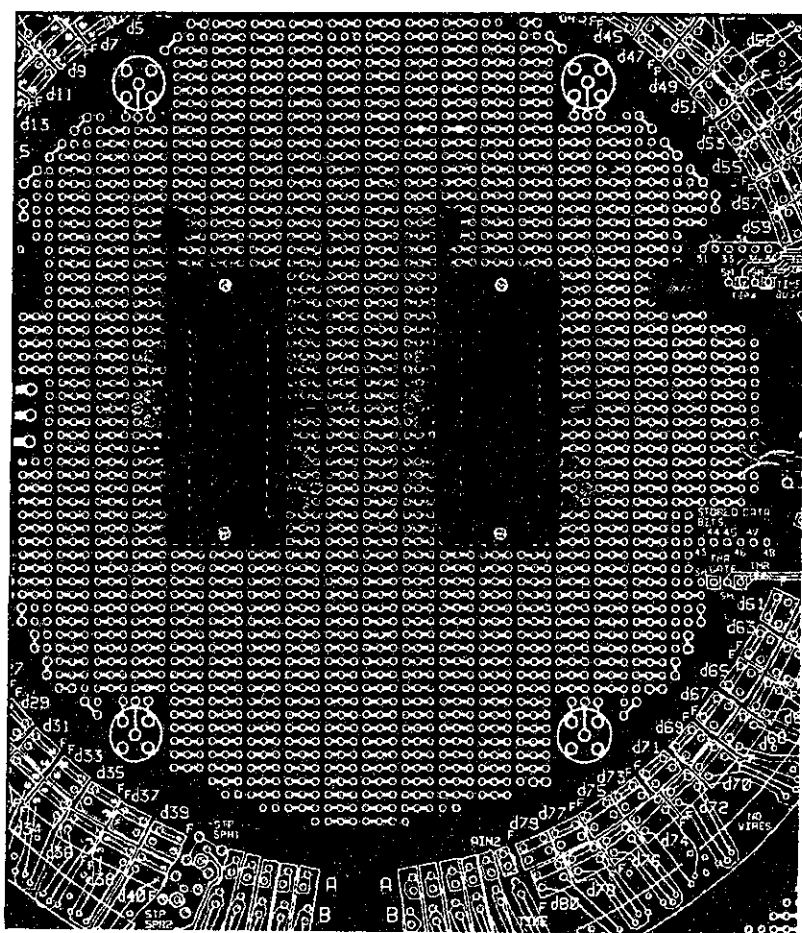
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- ACROSS**
- 1 Jack of nursery rhyme
 - 6 Food with lox
 - 11 River adjacent to Rutgers College
 - 13 Branch of the military
 - 15 Mouthlike opening
 - 16 City in Texas
 - 17 Sweet potato
 - 18 Whirled around on one foot
 - 20 Wire measure
 - 21 Actor John
 - 23 Cabs
 - 24 German port
 - 25 Paint substance
 - 27 mother
 - 28 Small brown birds
 - 29 Capital of Iran
 - 31 Part of the body
 - 32 No one specified (abbr.)
 - 33 Movie sci-fi thriller
 - 34 section, in math
 - 36 Defeat soundly
 - 39 South Pacific kingdom
- DOWN**
- 1 Former Italian president
 - 2 Man or monkey
 - 3 Hilly region of Morocco
 - 4 "Take from me"
 - 5 Unspoken, but understood
 - 6 "in Arms"
 - 7 Like the Gobi
 - 8 Actor Gerard
 - 9 Foes
 - 10 Permissive
 - 11 Kingly
 - 12 From Carson City
 - 13 Morning, in Marseilles
 - 14 Disposes of
 - 19 Draft animals
 - 22 Puts up a picture again
 - 24 Soviet government
 - 26 City in Ohio
 - 28 Young animal
 - 30 Mythical bird
 - 31 Guevara
 - 33 Desires, as for knowledge
 - 34 wagon
 - 35 Former
 - 36 Angry
 - 37 Shad-like fish
 - 38 Profession of TV's "Quincy"
 - 39 Slopes
 - 40 Backless slippers
 - 42 Ice device
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The Cavedogs successful in the Boston club scene

THE CAVEDOGS

Performing with Cross Comedy and God's Fool. The Paradise Rock Club. Feb. 25.

By Chris Roberge
ARTS EDITOR

Oh ... the hits!" said Cavedogs guitarist Todd Spahr with more than a hint of sarcasm after bass player Brian Stevens and drummer Mark Rivers suggested following up a strong rendition of "Baba Ghanooj" with the hard-hitting "Tayter Country," one of the few Cavedogs songs that gets any noticeable airplay.

Spahr's sense of humor was a welcome part of the terrific show that The Cavedogs put on last Tuesday night at their record release party for the new Capitol release, *Soul Martini*, but the joke's success is somewhat disturbing. The Cavedogs, a favorite of the Boston club scene, are a very talented band who have recorded two great albums and give very energetic live shows, but who have received only a fraction of the popularity that they deserve. Tuesday's concert, with God's Fool providing a decent opening and Cross Comedy performing during the Cavedogs' set, showcased all of the band's strengths quite well and hopefully suggests a future with many more hits.

The show began with a member of the Cross Comedy team, who performed skits during the first half of the show, introducing the band as role models for bands who refuse to sell out, and as a result don't sell. The Cavedogs have recently switched labels from Enigma to Capitol Records, causing some concern about whether or not their distinct musical personality would survive the transition to a bigger company. Based on the new album and the Paradise show, though, little has changed with the band except for Steven's new look, which seems modeled after Shaggy of Scooby Doo fame. (Spahr was overheard at Newbury Comics earlier that day explaining that Stevens had dropped too much acid since the last album, *Joyrides For Shut-ins*.)

Soul Martini is a strong and varied offering with all of the hooks and sonic punches of their 1990 debut. Once again, all three members share the responsibilities of writing and singing, and like the members' distinct and very different voices, the twelve new songs contrast each other somewhat in style and mood but form a harmonious whole. The new album's pleasures are buried a bit deeper than



Brian Stevens (left), Todd Spahr, and Mark Rivers of The Cavedogs.

on *Joyrides*, which was basically a compilation of singles, but are well worth exploring.

The majority of Tuesday's show was devoted to *Soul Martini* — a program selection obviously intended to push sales of the new album, but which may have alienated the audience with unfamiliar music that had been available to the public for less than one day. Still, one of The Cavedogs' greatest merits is that their songs are for the most part instantly engaging. At some points the band sounded less than perfectly comfortable with the newer material, particularly in slower songs, such as "You're Put Away (Folderol)." "Folderol," possibly the strongest track on *Soul Martini*, is a haunting song sung by Stevens that obsesses about lost opportunities and images that conceal their true meanings. Live, The Cavedogs were more impressive with *Martini*'s louder fare. "Love Grenade," the aggressive opener

for the album, and "Boy in a Plastic Bubble," the first single released, were both enthusiastically played as Spahr hopped back and forth along the stage with more energy than seemed humanly possible. In these two songs, as well as "Tarzan and His Arrowheads" and "Sonny Day," the trio of Spahr, Stevens, and Rivers gave further proof that they can put out a stronger, richer, and more powerful sound than many larger bands. Despite strong presentations of the new material, though, the biggest audience-pleaser of the first half was definitely "Bed of Nails," one of the more popular *Joyrides* songs.

After exhausting most of *Soul Martini*, The Cavedogs settled into a string of songs from *Joyrides For Shut-ins*. The encore began with the fantastic "Baba Ghanooj," The Cavedogs' best song to date, and continued with the band tearing into "Tayter Country,"

their most popular. The strongest point of this second half was an amazing version of "Leave Me Alone," another *Joyride* selection, highlighted by Rivers' powerful drumming.

Perhaps the lukewarm reception that The Cavedogs receive from the masses is due to their music's resistance to categorization. Most songs are catchy enough to be termed pop, rough enough to be called alternative, and guitar-driven enough to be labeled garage rock. Fortunately for those who know and love the band's music, such classifications are meaningless to The Cavedogs. Instead, Spahr says about the band, "We place a lot of importance on songwriting, arrangements, and hair." If *Soul Martini* and the related tour a few months away manage to find their audience, then finally more people can place importance on The Cavedogs themselves.

Costumes, lighting and skillful acting make Shayna shine

Shayna, from Page 7

and somber and all seriousness (like Lusía) after the Holocaust.

Stephanie Clayman is key as Lusía; her austere, quiet demeanor is solid throughout, as well as somewhat frightening. Clayman superbly acts out the quick changes in some flashbacks, and is very convincing as both a young girl and a hardened older woman.

Quality acting is critical to the success of this play, and the members of this company pull it off beautifully.

The New Repertory Theater itself is a small, intimate theater, seating about 75 people. The proximity of the audience can only benefit performances, and the director takes full advantage of this, having the actors deliver their powerful speeches only a few feet from the audience's faces. This partial inva-

sion of the audience's private space lends to the illusion that one is a part of this drama, not merely an observer.

The costumes, created by Frances Nelson McSherry, are wonderful. Mordechai and Rose's clothes are reminiscent of the late 1940's, while both Duvid and Lusía's clothing are somber and muted, similar to their characters. The lighting is also expertly done. The use of reddish light to suggest flashbacks is

skillful, allowing the plot to flow from present to past to present again with ease.

My review cannot do justice to the feelings and emotions of this drama, nor to the complex interactions between the characters. Therefore, to fully appreciate this superb production, you should go see it yourself. The 15 minute trip from the Hynes Convention Center/ICA T stop out to Newton Highlands will definitely be worth it.

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Local NOW President Speaks to New Pro-Choice Group

By Karen Kaplan
EXECUTIVE EDITOR

In South Dakota, the state's only abortion services clinic was blown up.

In Massachusetts, women leaving health centers after routine Pap smear tests face mobs of protesters shouting "murderer."

And just this week in Ireland, it took a court decision to allow a 14-year-old rape victim and her parents to travel to England so she could receive an abortion.

"That's not that different from the road the Supreme Court, the Bush Administration, and Congress are heading us down," said Ellen Zucker, president of the Boston chapter of the National Organization for Women. "We're going to Washington, D.C., to say, 'We're not going to put up with that.'"

Zucker addressed the first meeting of a new campus group, MIT Students for Choice, on Tuesday night in an effort to persuade students to participate in the March for Women's Lives on April 5 in Washington. In this election year, march organizers hope to "send a message" to President Bush, to Congress, and to the Supreme Court, which is scheduled to rule on a state abortion law before November.

"We've got some real chances here to change things... Let's send a message to the Bush administration, the Supreme Court, and Congress that they'd better shape up and they'd better change," she said.

In addition to attending the Washington march in April, Zucker encouraged students to distribute leaflets and posters, make phone



Ellen Zucker, president of the Boston chapter of the National Organization for Women, speaks to the newly-formed MIT students for Choice at the Talbot Lounge at East Campus on Tuesday.

calls, discuss the issue "around the office and in the supermarket check-out line," and promote general awareness about the march and about reproductive freedom rights in general.

Burden of proof shifted

"We've already lost the essence of *Roe v. Wade*," the 1973 Supreme Court ruling that legalized most abortions throughout the country, Zucker said. Now, she said, the court has changed the burden of proof in abortion cases, eviscerating *Roe*.

When *Roe v. Wade* was handed

down, the Court recognized a woman's "fundamental right" to have an abortion in most circumstances, Zucker said. According to this standard, it would be very difficult for governments to pass laws restricting this right. But over the past two decades, a series of Supreme Court decisions on federal funding, parental notification, and information distribution has narrowed that standard, Zucker said. Now the judicial standard allows legislatures to restrict access to abortions if the law is not "unduly burdensome," she continued.

"Federal protection and the fun-

damental right to abortion is almost laughable," Zucker said. "It's so easy for states to regulate reproductive rights."

Blame more than Bush

Although the Supreme Court could potentially overrule *Roe v. Wade* this year, Zucker placed the blame for the erosion of reproductive freedom rights on Congress, Bush, former president Ronald Reagan, and an unconcerned electorate.

"Indeed, it's the fault of all those men and women who persisted in confirming anti-choice advocate

after anti-choice advocate," Zucker said. "The Supreme Court put forward by the Reagan and Bush administrations was confirmed and anointed by" the electorate at large, she continued.

Zucker told members of the pro-choice group about a friend of hers who worked in hospital emergency rooms as a resident before 1973. "He said there wasn't a night that went by when a woman didn't come in hemorrhaging from a botched abortion. Sometimes they could save them, but sometimes there was nothing they could do," she said. Zucker warned that pregnant women would resort to back-alley abortions rather than carry pregnancies to term.

"Young women the age of you all have died of illegal abortions in recent years," she continued.

Group has big plans

Right now, the group's main focus is to mobilize students for the April 5 march in Washington. To that effect, they hope to raise money to subsidize students who can not afford to take the trip, and to produce a joint issue with *The Thistle* in early April to highlight reproductive freedom and choice issues.

On March 15, MIT Students for Choice will host an address by Patricia Ireland, national president of NOW, at MIT.

In the long run, the group hopes to sponsor letter-writing campaigns to elected representatives and inform the MIT community about choice issues through booths and posters.

Students Hope to Launch Payload with Hybrid Rocket

Olympus, from Page 1

Interest in hybrids is only now being revived," Lewin said.

"The performance of hybrids is slightly better than solids, though not as good as liquids. But I think hybrids have their real niche in booster applications and orbital maneuvers because you can stop and restart these engines. This cannot be done with solids," he added.

Lawrence M. Smilg '93, a member of the design team responsible for the engine's pressurization systems, said, "It is environmentally conscious to use hybrids rather than solids in the space shuttle. A full 10 percent of exhaust from the solid-motor engine of the shuttle is

hydrochloric acid. That is bad." Smilg is experimenting with a new method of pressurizing liquid propellants suggested by group faculty advisor Manuel Martinez-Sanchez, professor of aeronautics and astronautics.

"The technique is based on a series of nozzles and injection systems used in pressurizing water in old locomotive engines. This concept has never been tried before. If this system works, we will have made a real contribution to hybrid technology," Smilg added.

Third-stage test in '94

The complete rocket's preliminary design will be worked out this term, Lewin said. The tenta-

tive designs call for a three-stage rocket weighing about 5,000 kilograms with a 20,000-pound thrust first-stage engine. Lewin estimates the rocket will be about 40 feet high and 4 to 6 feet wide. "Our goal is to test launch the third and final stage, which houses the payload and autonomous guidance and control systems, by the summer of '94, money permitting. Modifications will be made based on the results of this sub-orbital test firing."

Funding for Project Olympus comes from the federal Space Grant program, the Undergraduate

Research Opportunities Program, the Department of Aeronautics and Astronautics, and alumni. Lewin estimates the total cost of the project to be on the order of \$1 million.

"Olympus provides an avenue for enterprising students to learn by doing. This is positive and we at the aero-astro department are very supportive," Martinez-Sanchez said.

Lewin, who was awarded a Marshall Scholarship earlier this year, said, "The spirit and atmosphere for innovation here at MIT makes it unique. Usually at other universities, professors initiate pro-

jects and students follow. It is not necessarily the case that students elsewhere can easily start technical projects on their own and get good support from their school."

Lilac Muller '93, a design team member responsible for the guidance system, said, "Olympus works like an actual company would. I had worked at the Jet Propulsion Laboratory last summer, and the way our project runs is very similar to the way theirs worked. We as students are given great responsibility to work individually and with other students."

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QuickConsult Schedule March, 1992

Monday

Janet Moses, M.D.
March 2, 9, 16, 23, 30
11am - 12 noon

Wednesday

Bethany Block, M.D.
March 11, 18, 25
11:30am - 12:30 pm
no QuickConsult on March 4

Friday

Mark Goldstein, M.D.
March 6 11:30am - 1:00 pm
March 13 & 27 12:30 pm - 1:30 pm
no QuickConsult March 20

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Room 12-185

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Rinehart, Brown Advocate Unlocking Women's Bathrooms

Rinehart, from Page 1

The one issue on which Rinehart and Brown differ from the norm is the issue of women's bathrooms. Many of them are locked, and sometimes the Campus Police don't have the combinations, Brown explained. "Women should be able to get into the women's bathrooms."

Brown suggests using combination locks and making the combinations available in the Cheney room. "Having the world's safest bathroom is absolutely useless if you can't use it," he said, adding that there are also dangers in having to walk too far to find a bathroom that is not locked.

Rinehart and Brown do not think that an honor code will be effective. "Frankly, an honor code isn't going to change anything... If they're cheating, they're going to cheat," Rinehart said. In addition, he feels that an honor code would make stu-

dents into a secret police.

Brown suggested that professors define what acceptable collaboration is at the beginning of a class. An example is whether or not students can use "bibles," collections of previous years' problem sets and tests.

"The Undergraduate Association doesn't seem to me to have the position from which it can actually do anything about academic honesty except suggest to the instructors," he added.

On a similar topic, Rinehart said that "MIT has shown some disregard for what the undergraduates' opinion are" concerning the roles of research and teaching at MIT. "Good teachers shouldn't be fired just because they're not doing lots of research," Brown said.

"Either MIT will listen to its undergraduates," Brown said, "Or [you will have to] convince them that they have the idea that you have, and then convince them that

they like the idea that they just had."

IAP and housing are both "things which aren't broken that the Institute is trying to fix," Brown said. "You can tell that people don't want to revamp the housing system and create a freshman dorm or delay R/O," Rinehart said.

"For IAP and housing, our biggest goal is to make sure that the administration doesn't change anything. That's probably best done by having lots and lots of students ... [do] some organized petition signing," Brown said.

The candidates feel that the UA should not decide on an alcohol policy. Instead, Dormitory Council and the InterFraternity Council, which are "more directly involved," should decide, Brown said.

"Underage drinking will happen even if somehow you get the houses to stop distributing alcohol," Brown said. "As far as the percentage of house tax goes, that goes straight



STAFF PHOTO BY DOUGLAS D. KELLER
Jeremy H. Brown '94 and Stephen A. Rinehart '93

back down to DormCon," he added. Brown and Rinehart feel that all an alcohol policy does is allow MIT to protect itself.

Tao, Verprauskus Promote Student Services & Communication

Tao, from Page 1

may not be well-organized.

This would ensure the "non-repetition of problem sets and tests," Tao said, adding that "the least thing the professor can do is to offer new problems." Verprauskus added that professors would also have to present "fresh material each year that would more closely relate" to the lectures.

No alcohol policy

Tao and Verprauskus believe that the Institute should not impose an alcohol policy on the students. Instead of being mandated by Institute policy, the houses should "try to learn about responsibility" by creating their own policies determined by the residents of each house.

"If [students] want to act like mature adults ... then they'll have to bear the legal responsibilities," Tao said.

On a similar note, Tao and Verprauskus also want to promote education about safety issues. However, Tao feels that requiring every dormitory to have two Project Awareness representatives, as is currently done, will not accomplish this. Instead, the UA should "encourage dorms to care about their security ... to make every person aware," Tao said.

The team feels that the current housing system should not be changed. Both Tao and Verprauskus have been Residence/Orientation counselors, and believe that "the choice of housing is the fundamen-



STAFF PHOTO BY DOUGLAS D. KELLER
Peter K. Verprauskus '94 and Kai-Teh Tao '94

tal right of every student here," Tao said.

"The key to it is that MIT recognizes that we are mature enough to decide where we want to live, and, boldly, it gives us that decision," Verprauskus said.

Tao views the "interaction between upperclassmen and freshmen ... sharing the MIT experience" as a positive aspect of the current system. He feels that it is "stupid to change something because of change."

Tao and Verprauskus have a similar attitude toward Independent Activities Period. "I'm sure that most of the students ... [say] 'Keep IAP, keep IAP.' It's something that the students hold dear," Tao said. He added that after a three-year trial period of the current system, he would like to put out a student proposal for any IAP reforms.

vide more recitations in tutorial format, where there is a lower student-to-faculty ratio. Tao cites the Department of Electrical Engineering and Computer Science as an example, where both lectures and recitations are taught by professors, and there are teaching assistants as well.

They also feel that recitation representatives could voice students' input on the professor's pace or blackboard technique, among other aspects of teaching style.

Candidates' experience

Tao and Verprauskus feel that they will "bring a diverse outlook toward the UA and the student experience" with their diversity in activities coupled with a "good working relationship," Tao said.

Tao has been president of the Class of 1994 and a UA Council member. In addition, he has been a member of the UA Executive Board, where he has done research into some of the current UA issues and worked with the administration.

"I've gotten a good indication of both issues that involve the UA and the class governments," he said. However, he is concerned about the "lack of communication between the two areas."

Verprauskus has been a member of the Student Alumni/ae Council, which tries to "provide more experience and opportunity for the undergraduates." He is also the activities coordinator for Alpha Tau Omega, and works as an on-line consultant.

One way to improve student-faculty relations, they feel, is to pro-

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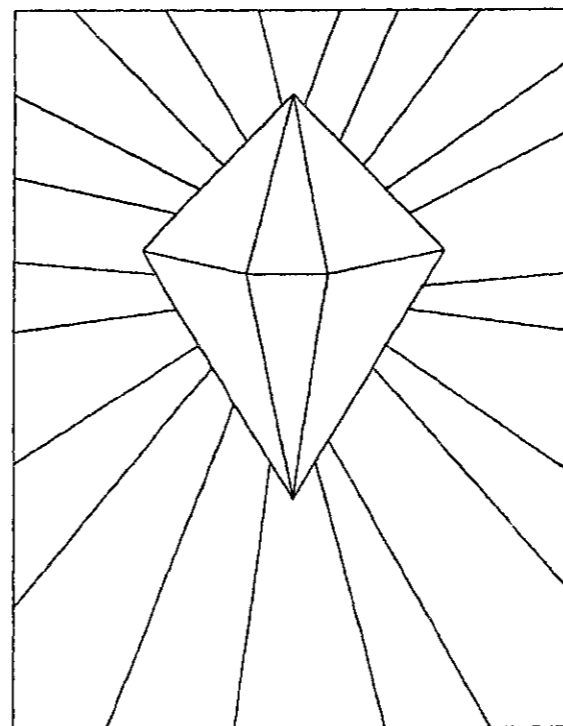
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Course X Proposes 10.001 as First Required IAP Classroom Subject

10.001, from Page 1

mental requirement offered exclusively during that time. "Geology field camp and architecture internships are required," and both of them are offered only during IAP, he said.

"The concern," Hobbs said, "is that if all departments did this, it would remove some number of IAPs for each individual in that department."

Brown said that while other

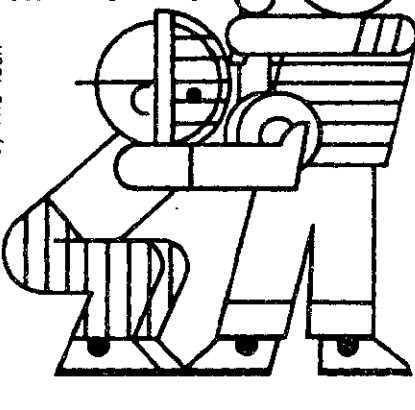
departments might also offer required classes, only a limited number of subjects lend themselves to being taught over IAP. 10.001, for instance, "lends itself very, very well to that format," he said.

Arthur C. Smith, dean for undergraduate education and student affairs, said that an important factor to consider in the 10.001 proposal is that students may fulfill the requirement without actually taking the subject. "It's pretty easy to find approved substitutions," including

the popular subject Introduction to Computers and Engineering Problem Solving (1.00), he said.

The various committees involved in the decision "are pretty close to it" now, with a final judgment due in the next few weeks, Smith said. The groups will probably recommend to "proceed with caution," he added, explaining that Course X might be expected to offer 10.001 during the fall as well as IAP until the faculty is given a chance to debate it.

SMOKEY'S FRIENDS DON'T PLAY WITH MATCHES



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Tuition Could Rise 8%

Endowment, from Page 1

ing that most schools have much smaller operating budgets." Funding from the endowment, one of the Institute's major sources of income, has already been considered in the tuition increases under discussion, he said.

"After serious deliberation, the investment committee of the Corporation decided in a judiciary manner that only so much of the endowment funding could be used ... I think they are spending as

much of the endowment funding as they can while still protecting the long-term interests of MIT," Culliton said.

The average rate at which MIT spends its endowment funds is the same as last year's national average of 4.5 percent, said Glenn P. Strehle '58, vice president and treasurer. "The Institute was aiming for a spending rate closer to 5 percent, but the market value went up a little bit more than expected," Strehle said.

SOLUTIONS

(PUZZLE, P.14)

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Applications for Financial Aid for 1992-93: Application packages for financial aid for 1992-93 have been sent to those dormitory residents and students living independently who are current aid recipients. Independent Living Groups have been asked to send someone to the Financial Aid Office (5-120) to pick up the packages for their resident members who presently receive financial aid. Those current aid recipients who have not received an application for renewal by March 2 or so should come to Room 5-120 to pick one up. Students not currently receiving MIT financial aid who wish to apply should pick up the necessary materials in Room 5-120 as well.

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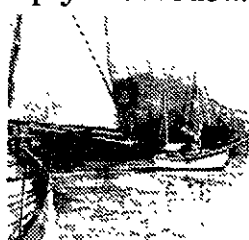
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Three Women Gymnasts Headed for Nationals

Gymnastics, from Page 20

approached the balance beam, the team knew exactly what scores were needed to stay on top of Ursinus College and to come close to Brockport. Martin and Oda were steady for the Engineers despite a couple of falls and still turned in good routines for scores of 6.4 and 7.2. Beth Chen '94 earned 7.45 despite falling twice and kept MIT in the race for third.

Leabourne missed her round-off but solidly landed everything else for an 8.25 while Lyren stuck her full routine and had her best score ever on this event of 9.05.

The pressure was on Arel, the last gymnast to compete. All eyes were on Arel as she too had trouble

with her round-off and fell. She recovered undaunted and completed an excellent routine, earning a 9.1, despite the .5 deduction taken for a fall.

Overall, Oda and Lyren had their season's best all-around scores of 29.8 and 35.05 while Leabourne was consistent with 32.45. Arel took fourth place overall in the meet with her combined total of 35.25.

Though the team barely missed third place, three MIT women qualified for the national championships. Arel, Lyren, and Leabourne will all be representing MIT as all-around competitors next weekend at the Division III National Championships, hosted by SUNY Cortland.

Men's Gymnastics Go to New England Chamionships

By Reginald Abel
TEAM CAPTAIN

The MIT men's gymnastics team capped off its season with a strong showing against Dartmouth College and the University of Vermont. Competing for the first time this season with a full lineup, MIT scored a season high 180.25, which was enough to defeat Dartmouth and place second to Vermont.

MIT's strong performance was led by Chris Ellefson '95, who was named Eastern College Athletic Conference (ECAC) gymnast of the week for his scores at this week's meets.

MIT started off slowly on floor exercise. Art Sheckman '95 and Xavier Leroux '95 performed comprehensive routines for scores of 5.45 and 6.2 respectively. Scott Lazerwith '95 completed a routine filled with impressive strength moves including a straight planche and a wide-arm press handstand, for which he received a score of 6.7. Ellefson, who went next, also performed an excellent routine which included difficult moves such as a front punch-front somersault and a front somersault with a half twist. For this routine he received 7.45. Reginald Abel '92 rounded out the event with a score of 8.5, and placed

fourth overall in the meet.

MIT had a good day vaulting. Xavier Leroux performed a handspring for a 6.85. Jonath Padilla '93 also did a handspring vault and received 7.15. The trio of Chi Won '94, Ellefson, and Abel capped off the event with high scores. Won received a 7.8 for a well-executed handspring with a half twist. Ellefson continued his consistent vault performance with an 8.3 for an excellent handspring. Reggie Abel landed a handspring front somersault for a score of 8.75 and second place in the meet.

On parallel bars, Won turned in a notable performance. His routine included a unique side bar straddle catch mount and a difficult back toss combination. He placed fifth with a score of 7.55.

MIT's high team score was supplemented by the individual scores of Abel, Won, and Ellefson, who received all-around totals of 35.7, 36.4, and 42.3 respectively. Because of their scores, several gymnasts may qualify for post season competition.

MIT travels to the University of Massachusetts at Amherst for the New England Championships in two weeks.



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SPORTS

Women Fencers Win New England Championships

By Sara Ontiveros

TEAM MEMBER

Revenge was sweet for the women's fencing team last weekend. They crushed arch-rival Harvard 4-0 on the way to winning their second straight New England fencing championships last Sunday at Boston College.

The championships are held for varsity and club teams each year at the end of the season. The four fencers of each team are ranked A, B, C, or D, with A being the first varsity, B being the second varsity, and so forth. Each meeting between two teams is fenced in only four bouts: A vs. A, B vs. B, etc. The Lady Blades' lineup for Sunday was A: Felice Swapp '92, B: Sara Ontiveros '93, C: Kathryn Fricks '92, and sharing D: Ronke Olabisi '93 and Heather Klaubert '94.

The Lady Blades rolled over their opponents in the early rounds, easily defeating Tufts, Boston College, Boston University, and supposed-rival Brown University. But they ran into trouble with Wellesley College in the fifth round, dropping the C and D bouts. Swapp and Ontiveros won their bouts, however, and MIT won on touches.

MIT went on to plow through Hampshire College and the

University of Massachusetts at Amherst team in the next two rounds.

It was in the eighth round that MIT went up against the University of New Hampshire team, one of the best at the championships. That did not daunt the Lady Blades, however, and they won all four of their bouts.

The ninth and final round was a showdown between MIT and Harvard. MIT's fencers wanted revenge. Harvard, which defeated MIT two weeks ago on a disputed technicality, needed a win to finish in the top three.

The Lady Blades beat Harvard 4-0 — a satisfying victory which knocked Harvard down to fourth place in the team competition. Wellesley placed second and UNH third.

After the competition, Swapp said, "We had fun, and it's amazing what a group of non-anal fencers can do!" Swapp was referring to a bitter loss to Harvard two weeks ago, where Harvard's coach, protesting a minor rules violation, won one match by forfeit.

Junior Varsity

Meanwhile, the junior varsity were having an individual competi-

tion of their own. Representing MIT was Tzu-Yi Chen '95. Fighting hard and never giving up, Chen prevented a Wellesley junior varsity sweep of the top five spots by placing third.

The varsity individual competition followed soon after. MIT was represented by Swapp, who was undefeated in the A position, Ontiveros, undefeated in the B position, and Fricks, with only one loss in the C position. They were placed in two pools of five with the other fencers, where they fought it out to advance to the finals. Both Swapp

and Ontiveros advanced to the finals, along with two fencers from UNH, one from Brown, and Mayling Birney, a sophomore from Harvard.

After the final pool was fought, Ontiveros finished in 6th place, while Swapp and Birney tied for first.

Swapp and Birney fenced off in a tie-breaker for first place. As the score stood at 4-3, Birney asked the director if Swapp had not lost a meter of ground for running off the fencing strip. With some convincing from Harvard coach Ben Zivcovic,

the director decided to penalize Swapp.

Because this put Swapp off the end of the fencing strip, Harvard gained a touch. The score now stood at 4-4. Undaunted by the penalty, Swapp quickly disposed of Birney and won the New England Championships. "It was fantastic! Even people we didn't know were cheering for us!" said MIT coach Iria Romano '83.

The MIT women fencers will next compete in the Eastern Divisional Championships on March 7 and 8 at Harvard.



STAFF PHOTO BY DOUGLAS D. KELLER

Members of the women's fencing team (clockwise from lower left: Tzu-Yi Chen '95, Sara Ontiveros '93, Felice Swapp '92, Ronke Olabisi '93, Heather Klaubert '94, Kathryn Fricks '92) pose with their trophies from last weekend.

Hockey Advances to Semis with 13-2 Win

By Mike Purucker

SPORTS WRITER

The MIT men's hockey team advanced to the semifinals of the New England College Club Hockey Association Division 1 North Tournament by routing a thoroughly overmatched Franklin Pierce squad, 13-2. The victory raised the Beavers' season record to 18-4.

Center Rob Silva '93 led the Beaver attack with five goals, while defenseman Noel Nistler G chipped in four goals of his own. For the most part, the game served as a tune-up for the remainder of the tournament.

MIT surprised no one by dominating the game from start to finish, since MIT won both regular season

games against Pierce by a combined score of 19-3. But the competition will be stiffer in the rest of the tournament.

The Beavers await the winner of the Salve Regina-Keene State contest in the semifinals. The winner will meet MIT beginning at 6 p.m. on Saturday at the Johnson Athletic Center. If MIT wins, a fourth MIT-WPI contest looms as the probable final game matchup, scheduled for 2 p.m. on Sunday at Johnson.

WPI is the top seed in the tournament, but MIT defeated WPI in two out of three regular-season matchups, including their Ben Martin Tournament game. First, however, MIT must advance to the finals by winning on Saturday.

Pistol Team Members Go to Nationals

By Yueh Lee

TEAM MEMBER

During the weekend of Feb. 14 and 15, the top pistol shooting

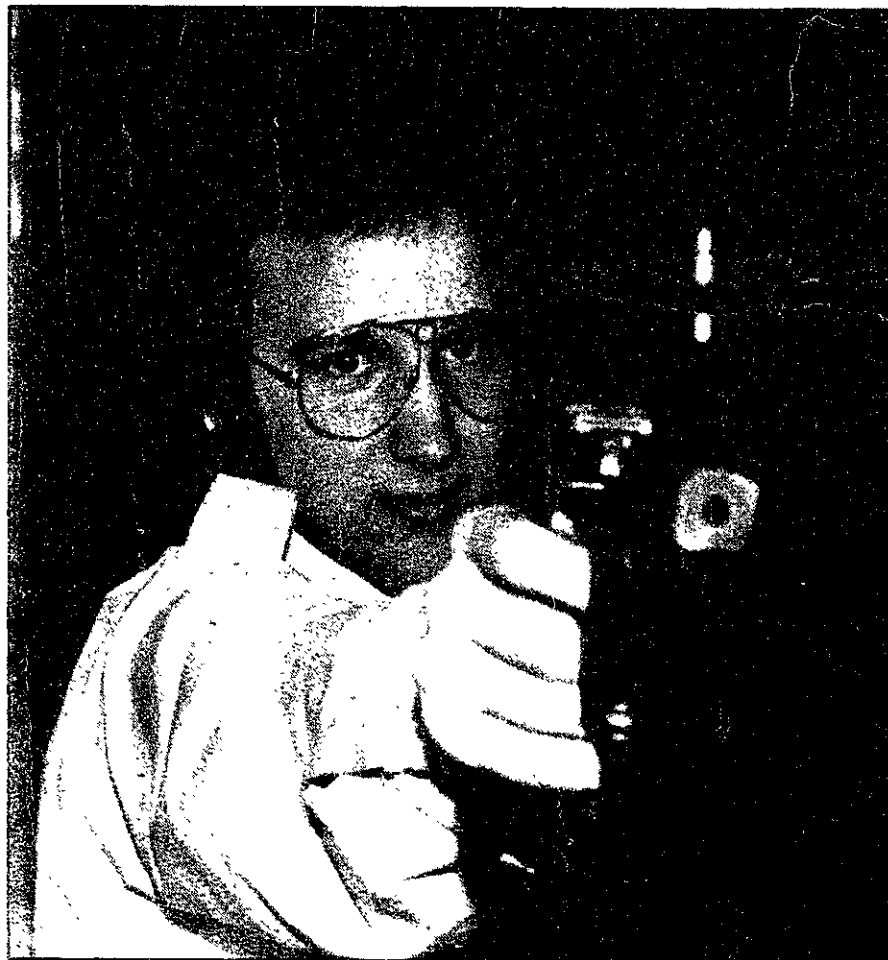


PHOTO BY YUEH Z. LEE

Kyle W. Blasch '93, a member of the MIT Pistol Team, takes aim at our photographer. Flowers can be sent care of *The Tech*.

schools in the Northeast area converged on West Point, N.Y. to participate in the Northeast Sectionals for Intercollegiate Pistol. Teams

from the U.S. Military Academy, the U.S. Coast Guard Academy, State University of New York/Maritime, the U.S. Merchant Marine Academy, and MIT participated in the event.

The sectional scores determine which schools and individuals will receive invitations to the national collegiate championships held in March at the Olympic Training Center in Colorado Springs, Colo.

At West Point, MIT placed third in all three events — air, free, and standard. Air and free pistol are slow fire events, while standard pistol involves rapid shooting. As a result of their strong performances, several MIT pistol team members won the right to compete at the national championships in two guns. Qualifying team members include Kyle Blasch '93, Jeffrey Winslow '92, Ari Mozes '93, and Antony Donovan '94.

Kyle Blasch also took first place in the ROTC division in all three events, and third overall in air pistol. Ari Mozes broke a personal record in air.

Pistol team had a rebuilding year with a strong group of freshman participating. They hope to cap off the year with a high ranking at nationals.

Women Gymnasts Make a Record

By Catherine Rocchio

TEAM COACH

The MIT women's gymnastics team chalked up its best performance ever last weekend at the Eastern Collegiate Athletic Championships, held at Ursinus College in Pennsylvania. The Engineers set a new team score record, earning 161.40 overall — a score that earned them fourth place, a mere 0.05 points behind the State

University of New York at Brockport team, which finished third.

The fourth place finish for the Engineers still represents the best finish ever by an MIT team at this event. The State University of New York at Cortland won the meet with a 177.6, while Ithaca College took second with 174.45. SUNY Brockport squeaked into third with a 161.45 over MIT's 161.4 while Ursinus and Rhode Island College were fifth and sixth with scores of 156.05 and 148.2.

MIT began the meet on the floor exercise, where scores were lower than usual because this was the first event of the afternoon. Despite the conservative judging, MIT achieved scores of 6.7, 7.25, and 7.35 for Aoy Tomita '93, Stephanie DeWeese '95, and Karen Oda '93. Kortney Leabourne '92 stepped up the pace

as she earned an 8.15 for her excellent tumbling, while Julie Lyren '93 and Lisa Arel '92 gathered winning momentum for the team as they earned an 8.9 and 9.0 for their outstanding exercises.

Undaunted by the low floor scores, MIT scored their best performances of the season on the next event, the vault. Gwen Gray '93, competing for the first time ever this season, scored a 7.35 on her handspring vault while Gretchen Martin '92 and Oda both earned 7.75 for their handspring vaults. Leabourne had one of her best vaults of the season and earned an 8.4 for her handspring full-twist. Lyren and Arel finished with their twisting vaults, earning respective scores of 8.65 and 8.55.

By the time the Engineers

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UPCOMING EVENTS

Friday, Feb. 28:

- Men's Volleyball vs. EIVA Tournament, 7:30 p.m., Rockwell Cage and duPont Gymnasium.

Saturday, Feb. 29:

- Men's Pistol vs. Holy Cross, 9 a.m., duPont Gymnasium.
- Men's Hockey vs. NECHA Playoffs, 2 p.m. and 6 p.m., Johnson Athletic Center.
- Men's Volleyball vs. EIVA Tournament, 9 p.m., Rockwell Cage and duPont Gymnasium.