New York University visits your Campus

To answer Questions on the M.B.A. Program

Located in the heart of the Wall Street area, New York University's Graduate School of Business Administration has trained students for executive positions for over 60 years. A recent survey by Standard & Poor's ranked New York University number 2 nationwide as the source of the most presidents of major corporations, as well as the source of the most vice presidents.

On Monday, November 9th, an admissions officer will be on-campus to discuss the quality and flexibility of the MBA program. Check with the Office of Career Development for sign-up schedule and further information.

New York University is an affirmative action/equal opportunity institution.

Fiddler on the Roof presented by the MIT Musical Theater Guild.

Fiddler on the Roof, this year's Musical Theatre Guild full production, is weaker than past full MTG productions, but it is still worth seeing. It is characterized by generally good acting. What may not be the case, it turns out, is that the person in the role of the performance is not handled with MTG's usual finesse.

The performance on the roof may indeed be by a unique sense in most parts of the world, but is not in America, a small Jewish community where long-standing traditions are being broken down by the social changes sweeping pre-revolutionary Russia. The story is that of Tevye, the milkman, and his five daughters. The traditional background of the family breaks down more and more as the three eldest daughters take husbands. The first refuses her father's choice of husband and asks to marry another. The second asks only for his blessing, and the third leaves behind both father and faith to marry an outsider.

Judy K. Lee, playing the role of Tevye, starts off slowly, then improves as the play progresses. At first he appears as a fairly weak character, with an uncommon accent. In the early scenes, Leister seems a bit unsure of himself and the part is carried through mainly by the humor in the lines. Not until the second act does Tevye's emotions project enough to make him the role was meant to portray. His character finally fills out in the scene where he sings "Do You Love Me?" with his wife, and for the first time in the show. The three sections at a level which hits more powerfully than his dry, witty comments on life. This change should have a large effect on the continuity of the production. Breaking it into two parts not only creates a division out the comical portion, and the second act revealed the tragic nature of the plot.

The theme of fate runs through the film, giving it a mythical dimension. When Napoleon is stranded at sea, run out of his native Corsica, he is picked up by his native Corsica, he is picked up by his

Napoleon, Original production by Abel Gance, reconstructed by Kevin Brownlow and David Macaulay. Showning tonight through Sunday at the Metropolitan Center.

Can you imagine if someone found a previously unknown Shakespeare play in a dusty attic? This is the only analogy I can think of for Napo
ing is incredibly intense. Even then, his ball fight. The little boy who plays Napoleon and his schoolmates in a snowball fight. The little boy who plays Napoleon and his schoolmates in a snowball fight. The little boy who plays Napoleon and his schoolmates in a snowball fight. The little boy who plays Napoleon and his schoolmates in a snowball fight. The little boy who plays Napoleon and his schoolmates in a snowball fight. The little boy who plays Napoleon and his schoolmates in a snowball fight. The little boy who plays Napoleon and his schoolmates in a snowball fight.

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