



Kyle G. Peltonen/The Tech

By Labor Day 1989 commuters and students will be driving on this side of the Harvard Bridge.

Film examines many faces of porn

By Darrel Tarasewicz

Last Monday evening, Pro-Femina presented *Rate it X* to about 100 people at 10-250. According to Barbara Schulman, administrative assistant in literature, and one of the organizers of the event, the film was shown as an "alternative to the long standing tradition of showing pornography during registration day."

This was the second time the film was presented on Registration Day; it was shown at the same time that Adam Dershowitz '89 was screening *Deep Throat* at East Campus.

The film was shown to demonstrate the many forms of pornography that exist and "how they relate to issues on campus," Schulman said. The film argued that pornography not only exists in blatant forms, like the peep shows of New York City, but also in more subtle ways.

"Many members of the early feminist movement didn't know what pornography was all about," Lisa Cartwright, a graduate student at Yale University and a person who was close to the original producers of *Rate it X*, said. The purpose of the film

was to examine how the feminist movement should respond to pornography, she added.

"In order to confront pornography you have to define what it is," Cartwright said.

But Schulman suspected that there would be opposition to forming a legal definition of pornography. "People do not want to have the things that they hold dear to them labeled as pornography," she stressed.

"Legal definitions exist for obscenity, which is something that differentiates between good and evil but yet no definition exists for pornography, something that harms people," Cartwright said.

Pornography harms women

Schulman outlined three ways in which pornography has a directly harmful impact on women. First, the women who star in pornographic films are often coerced.

"A famous case is that of Linda Lovelace in *Deep Throat*," Schulman said. "Her biography explained how she had to confront drugs and violence while starring in that film," Schulman added.

The second way it hurts women is through the experience of viewing the film. "The films are so made that they prevent females from identifying with the protagonist," Cartwright said. Thus the female star and the viewer are always in the weaker, submissive position.

Finally, what you see on the screen is often taken into the real world, Schulman said. One member of the audience noted that after *Penthouse* published a centerfold spread of a gang rape

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New visitor policy at BU revealed

By Andrew L. Fish

Boston University yesterday released strict new rules forbidding students from having overnight guests of the opposite sex in their dormitory rooms. Similar restrictions at MIT were eliminated in 1969.

The rules, slated for implementation in the spring term, would prohibit guests in dormitory rooms from 11 pm to 8 am on weekdays and from 1 am to 8 am on weekends. The only permissible overnight guests would be prospective students or blood relatives of the same sex as the host. The administration has said that the new regulations are open to comment before they take effect.

Harvard bridge repairs will cost \$15 million

By David P. Hamilton

Construction crews hired by the Massachusetts Department of Public Works began work on a complete renovation of the Harvard Bridge last July, aiming at a November 1990 completion date, according to Lou Abruzese, a DPW public information officer.

Final cost estimates for the construction amount to over \$16 million, according to Abruzese. Funding for the construction is being provided by federal road and bridge repair funds, he said.

The two year renovation project was approved after structural defects were discovered in 1983 and after a \$1.9 million small scale renovation was completed in the summer of 1987.

The reconstruction will be a two-stage process, according to Phil Yee, a bridge expeditor and principal civil engineer for the DPW. Construction crews are currently replacing the superstructure on the upstream side of the bridge while a "Jersey barrier" protects traffic on the downstream side, Yee said. When they finish, traffic will shift to the upstream side and the crews will replace the superstructure on the downstream side.

The bridge will remain open to foot and motor traffic throughout the construction, Abruzese said.

Replacing the superstructure entails pulling up the concrete deck slab and putting new steel stringers into place, Yee said.

In addition to the superstructure replacement, the DPW is making alterations to pier 12, the fifth pier out from the Cambridge side, Yee said. This pier was originally part of a "swing span" which allowed tall sailboats to clear the bridge. As a result of this design, the pier rests on two footings, one on each side of the bridge, he continued.

The current construction will seal these footings together with one foot of concrete, Yee said. The DPW will also place navigation lights on the pier.

The topside of the bridge will also receive some work, Yee said. The lights will be replaced by "nostalgia lights," a New Orleans fixture style. "It should be pretty nice, esthetically," Yee continued.

The DPW plans to finish construction on the upstream side of the bridge by Labor Day of 1989, Abruzese said. "Any slippage in that schedule will be made up in the work on the downstream side," he continued.

Two years ago, the \$1.9 million renovation project was prompted by concerns that large vehicles, like buses, could not cross safely. That rehabilitation effort included the placement of additional steel girders to reinforce the bridge, enabling MBTA buses to safely continue service across the river.

The Harvard Bridge, built in 1892 as a joint venture between the cities of Cambridge and Boston, is owned by the Metropolitan District Commission. The current concrete structure was added in 1910, and was largely untouched until the 1986 renovation.

CIS receives \$1 million grant from MacArthur foundation

By Niraj S. Desai

The Center for International Studies will use a \$1 million grant from the MacArthur Foundation to take a broad-based approach to international peace and security issues, according to CIS director Myron Weiner.

The five-year award will immediately be used to support four graduate students, known as MacArthur Scholars, and fund the International Studies MacArthur Workshop, a seminar series.

"MIT's most significant and best-known contributions to international security have been related to strategic defense and arms-control," Weiner noted. He saw the MacArthur grant as significant because it allows for research into areas — such as economic development and political institutions — that are often not taken to be security and peace issues.

One should not treat military conflicts as if they were com-

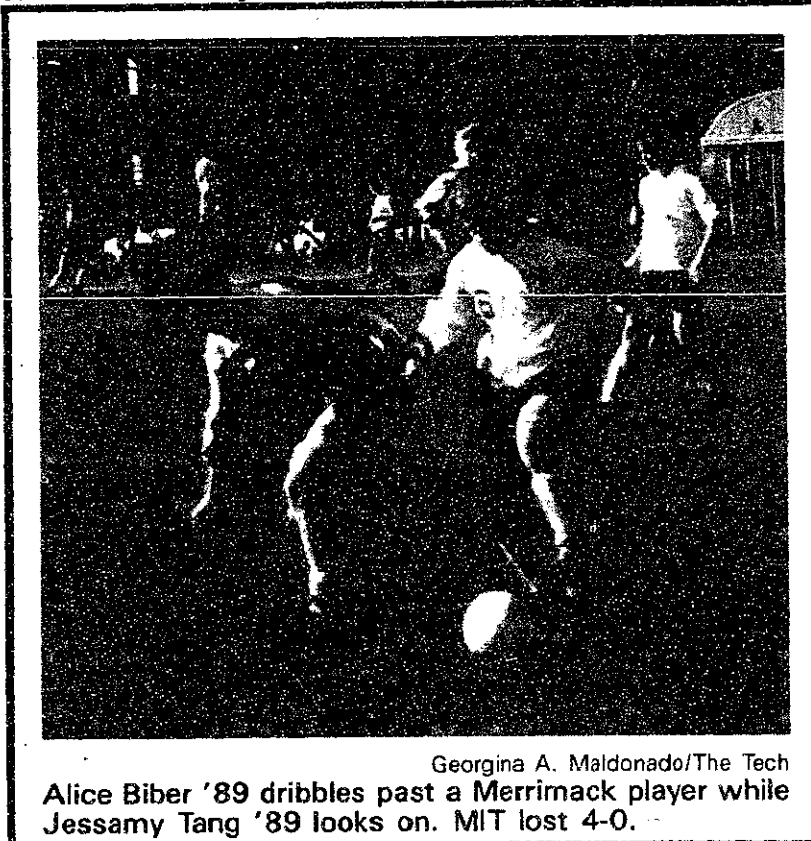
pletely independent of other issues such as poverty, migration, and political institutions, Weiner said.

This year's MacArthur Scholars are doing research on varied topics: income generation projects in India and Bangladesh; nationalism in Taiwan and South Korea; refugee movements and international relations; and the effect of state-peasant relations on Mexican democratization.

This year the MacArthur Workshop will focus on institutional perspectives on international development. Development has a very significant impact on world stability and peace, according to Professor of Political Science Jonathan A. Fox, who will lead the workshop along with Professor of Economics Lance J. Taylor.

The workshop, which is a continuation of a series that began last year, is organized around six

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Georgina A. Maldonado/The Tech

Alice Biber '89 dribbles past a Merrimack player while Jessamy Tang '89 looks on. MIT lost 4-0.

one of the factors which led to the policy was the complaint of the mother of a female student at the school. The student's roommate frequently entertained her boyfriend in the dormitory room during overnight visits.

Such parietal rules have not existed at most universities since the early 1970s. At MIT, the rules were effectively eliminated in the spring of 1969 when the MIT Corporation voted to allow each dormitory to decide its own guest policy. The dormitories proceeded to vote down parietals.

MIT's main concern when deciding the fate of parietal hours was a legal one — Massachusetts had recently passed a law which provided severe penalties for any dormitory involved in "morals" violations. Nevertheless, the rules were apparently eliminated without incident.

Alcohol also restricted

BU also implemented new regulations restricting the amount of alcohol students are allowed to have in the dormitory. Students above the age of 21 are limited to 72 ounces of beer or 1 liter of hard alcohol in their dormitory room, with alcohol possession prohibited for underage students.

There is no similar regulation at many other area schools. MIT, Harvard, and Wellesley, for example, only regulate alcohol use at public parties, not in private dormitory rooms. The MIT policy simply states that events of less than 100 people should abide by state law. It also notes that the Institute "cannot guarantee that this policy or the alcohol-related laws will be honored by everyone."

Harvard grades will appear on MIT transcripts

By Darrel Tarasewicz

Effective this semester, students cross registering at Harvard University will have their Harvard grades appear on the MIT transcript.

In prior years, upon successful completion of the course, only an S would appear on the transcript. Only after petitioning the MIT Registrar's office would the letter grade be revealed.

It still remains the responsibility of the student to remember that add dates and drop dates differ between the two universities. Furthermore, for fall classes, the student will have to take Harvard final exams during IAP.

Harvard cross-registration classes are normally limited to upperclassmen and must not be offered at MIT.

Role of pornography in society examined

(Continued from page 1)

occurring on a pool table, three such rapes occurred throughout the country within one week.

But when formal studies investigated the effect of pornography on behavior, they turned out inconclusive, Rachel Harmon '90, argued.

"If there is sufficient chance that pornography hurts people, why do you need a research study to back it up," one woman in the audience demanded.

New porn policy is needed

Part of the reason that sexual

harassment and other forms of abuse of women still occur on campus is that MIT has a vague pornography policy which it is not willing to enforce, Schulman said.

"The administration has made it clear that it doesn't care about issues like harassment," Steven D. Penn G said.

The only way that pornography and sexual harassment will be effectively dealt with is if a policy is formulated independent of the administration, Schulman said.

Early morning fire forces evacuation at New House

By Darrel Tarasewicz

New House One and Two were evacuated at 5:30 am on Wednesday morning when a dryer caught fire in the laundry room.

According to Derek Rowell, housemaster at New House, a dryer had been spinning too long and overheated, causing lint and other material to catch fire. The greatest concern was the smoke that the fire caused, he added.

"It was so dense that when I tried to approach my apartment, my eyes began to water," Rowell said.

The other four houses were not evacuated since authorities felt that there was minimal risk to those houses from the smoke, Rowell noted.

The evacuation lasted for over 30 minutes since the fire department had to use a pump to ventilate the dormitory, Rowell said. Students were left uninformed while waiting outside in the bitterly cold morning. Eventually they were moved to MacGregor till the evacuation was complete.

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What's Going on? MIT is changing!
But not without the students' input!

NomComm is interviewing on
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For more info/an interview time,
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news roundup

from the associated press wire

World

Norway gets 1994 Olympic games

The International Olympic Committee announced yesterday that Lillehammer, Norway will host the 1994 winter Olympics. Under the new IOC schedule, 1994 will be the first year that the winter and summer games will not occur in the same year. The summer and winter games of 1992 will be held as planned, but the next winter games will be held in 1994 and the next summer games in 1996. Thus, only two years, instead of four, will separate the Olympiads.

US bases may move from Philippines

Secretary of State George Shultz PhD '49 said that the US may be forced to move American military bases from the Philippines. Speaking to the Asia Society in Washington, DC, Shultz said negotiations to compensate the Philippines for the bases were not going well. The foreign secretary of the Philippines said the two sides are close on how much cash the United States should pay, but still far apart on other issues.

Campaign

Bush visits California

Vice President Bush, playing a visit to a northern California high school class, joked "I'm glad to be here in Connecticut." Bush was poking fun at his mistaken recollection that Pearl Harbor was attacked on Sept. 7, instead of Dec. 7, 1941. He told the students, "You get a little tired from time to time." Bush misspoke in Louisville last week, but assured the students he remembered the attack — he was a bomber pilot in the Pacific.

Nation

Hurricane Gilbert wrecks Gulf coast

The national weather service reported yesterday that hurricane Gilbert, which devastated Jamaica, the Cayman islands, and Mexico's Yucatan peninsula, is aiming at the Texas coast. The storm's winds have fallen from 160 mph, which made it the most powerful on record, but is expected to do much damage at the current 120 mph.

Nicotine flavored gum doesn't work

Many doctors prescribe nicotine gum for patients trying to give up smoking, but researchers reported yesterday that those doctors often give incorrect instructions for its use. Their study, published in today's issue of the *Journal of the American Medical Association* emphasized that patients must quit smoking entirely when using the gum, or the therapy will not work.

Bush-Dukakis race is neck and neck

An ABC News/*Washington Post*, poll indicated yesterday that the presidential race is still virtually neck and neck. However, Dukakis' running mate, Lloyd Bentsen, said that the surveys are looking better. He argued that the democratic ticket is recovering from the abuse it received on defense policy.

Dukakis fires back

Michael Dukakis, in Yellowstone National Park, shot back at Bush criticisms of his governance of Massachusetts — saying his state has a balanced budget and plenty of jobs. Dukakis deflected criticism that the so-called "Massachusetts Miracle" is a mirage, charging Bush and President Reagan have left the country in "a fiscal mess."

Gun control bill fails

Yesterday, the house voted down the Brady amendment which would have mandated a seven day waiting period for handgun purchasers. The amendment is named after James Brady, the presidential press secretary who was shot and wounded along with President Reagan during John Hinckley Jr.'s 1981 assassination attempt.

Senate approves textile bill

The Senate has approved new import restrictions on textiles, clothes and shoes and sent the bill to the House. Supporters say the bill would save jobs being lost by what they say is unfair foreign competition. Critics argue that the bill could bring retaliation that could hurt US farmers.

Engines did not cause Delta crash

Engine failure was ruled out by investigators as the primary cause of the crash of Delta airlines jet which killed 14 people at Dallas-Fort Worth airport last month. The engines were suspected to be the cause of the crash after witnesses reported seeing flames coming out of one of the engines. But investigators said that no evidence existed which would indicate an engine breakdown prior to impact.

AIDS to go up by 500 percent by 1992

Federal officials predict that by 1992, the number of AIDS cases will go up by 500 percent. Nearly 73 thousand cases have been reported so far, but the Center for Disease Control estimates that they will soar up to 365 thousand by the end of 1992. The predicted number of deaths is 263 thousand by that time.

Firefighters get edge on Yellowstone blaze

Firefighters at Yellowstone Park came closer to wiping out the fire which has charred close to 940 thousand acres in the national park. Nine hundred more reinforcements arrived yesterday to help fight the blaze. Unfortunately, more warm weather is expected today which may hinder efforts to quench the flames.

Aide requested that Reagan be removed during Iran-contra affair

A former White House aide admitted that he wrote a memo during the Iran-contra scandal suggesting the temporary removal of President Reagan. Many other aides felt at the time that Reagan wasn't up to the job. James Cannon said that he considered invoking the 25th amendment, which allows a president to be removed if the vice-president and a majority of the cabinet finds him unable to perform his duties. White House spokesman, Marlin Fitzwater, said Cannon's memo was never taken seriously.

Hurricane Gilbert

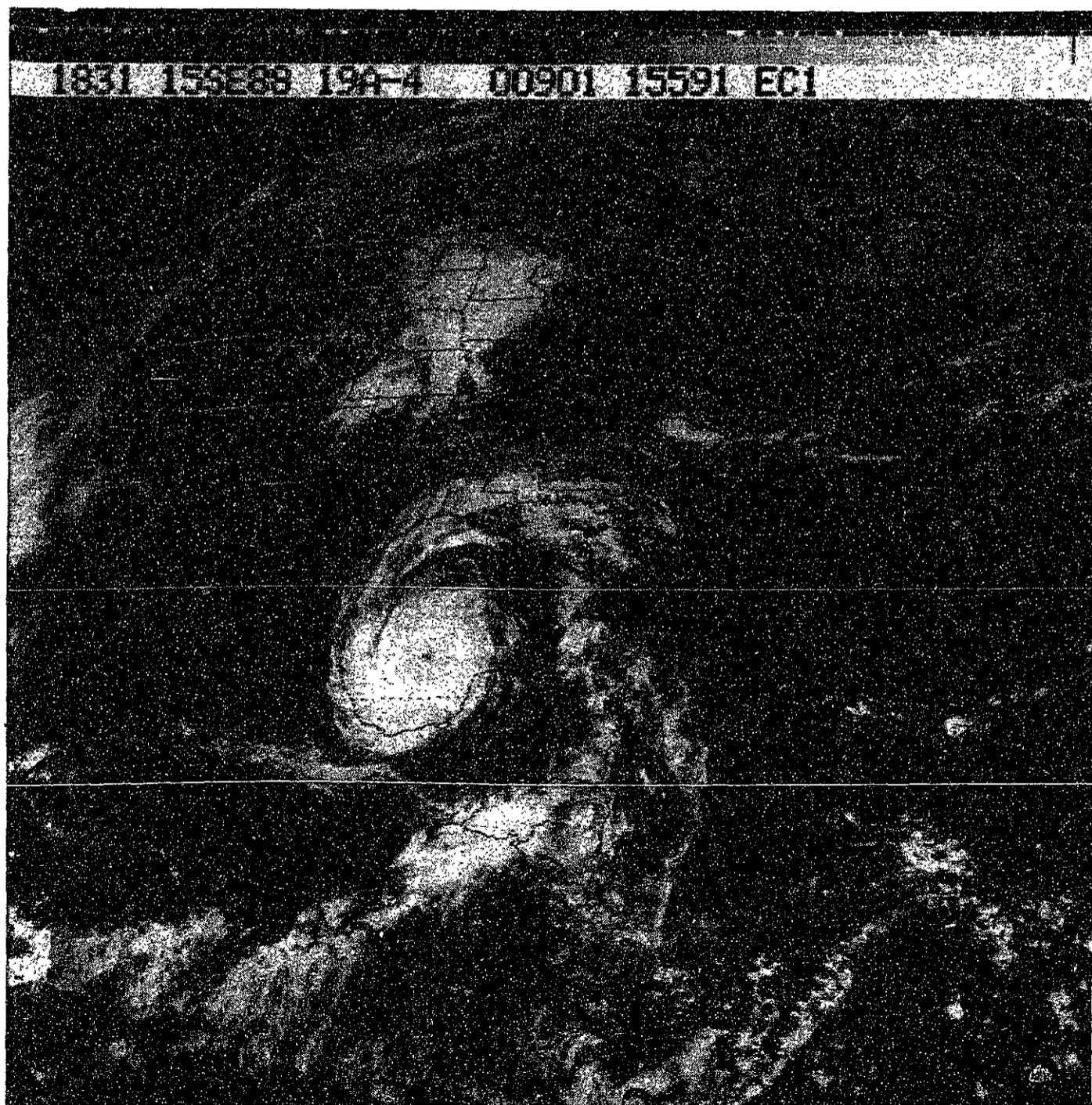


Photo courtesy of Michael C. Morgan

Weather

Gilbert heads toward Texas coast

Hurricane Gilbert, once possessing the lowest barometric pressure ever measured in the western hemisphere and the maximum sustained winds of 175 mph (gusts to over 200 mph), will likely make landfall on the southern Texas coast this afternoon. While the storm lost some strength Wednesday after slamming into the Yucatan peninsula of Mexico, the storm is expected to reintensify before crossing the coast today. At 8 pm Thursday, the hurricane packed sustained winds of about 120 mph. Although Gilbert has been moving on a course generally to the west, it is expected to make a turn to the north before moving onshore.

Our weather will continue "feeling fallish" as cool high pressure dominates through Saturday evening. After Saturday, a cold front will approach our area from the west. Showers could develop ahead of this system, but our first serious threat of rain will not occur until the remnants of Gilbert reach our area early next week.

Today: Mostly sunny, breezy, and cool. Winds northwest 10-15 mph. High 62-68°F.

Tonight: Clear and chilly. Winds light. Low 45°F.

Saturday: Mostly sunny with increasing high cloudiness during the afternoon. Winds southwest 5-10 mph. High near 70°F, low near 53°F.

Sunday: Partly to mostly cloudy with a shower possible. High 70-75°F. Low 55°F.

Forecast by Michael C. Morgan

Compiled by Darrel Tarasewicz

opinion

Column/V. Michael Bove

Renovations largely unneeded

Over the summer, while the renovation of the Student Center was in high gear and the rubble, smoke, loud noises, and regular power and water outages produced a fair re-creation of what World War II London must have been like, several of us at *The Tech* were doing a little renovating of our own. To wit, we were installing a new editing and composition computer system in the office.

Not that we desperately needed a new computer. Our six-year-old system served us quite adequately. But some accountant at the manufacturer's headquarters had decided that it was no longer cost-effective to continue servicing it (inasmuch as we were just

about the last newspaper to have the old version), and it was announced that our service contract might not be renewed for another year unless we upgraded to the latest model.

At first glance, a huge change seems to have taken place in our newsroom. Gone are the boxy tan mid-seventies-vision-of-the-future terminals with their ungainly cylindrical bases (which I understand were affectionately known around the manufacturer's offices as "elephant's feet"), in their place keyboards designed in accordance with all the latest ergonomic principles and sleek, rounded CRT's on pivoted arms with adjustable height, tilt, and swivel.

The screens feature grayscale type and the choice of six different cursor styles. Yet jammed within the "Euro-styled" box in our computer room is processing hardware which is slightly faster than but not dramatically different from that which occupied the easier-to-service rack cabinet in the same spot.

True, many of the irritating little bugs to which we'd grown accustomed have been fixed, but just as many haven't, and the manufacturer thoughtfully supplied us with a whole new set including a couple of truly heinous maladjustments that were a direct result of the "improvement" process. Ultimately, the reader of *The Tech* shouldn't see much of a change in the paper, and after a few months the staffers here will hardly remember that there ever had been a different computer.

I have to wonder whether an analogous situation will exist with regard to the Student Center renovations. The revamping of tired old Lobdell along with some needed but largely invisible replumbing and asbestos removal turned into something much bigger when the Coop announced it was going to relocate most of its operations to Kendall Square. Reasonable ambitions like "im-

proving the vertical circulation" and "better utilizing space" motivated a number of design steps forward and one or two backward, but the \$12 million spent has resulted in neither any truly inspiring architectural moments nor any shockingly bad ideas. More apparent are a plethora of pointless gewgaws (the six cursor styles again) which don't really do anything one way or another.

One old quirk that I will miss dearly is the upside-down loop-hole cast into the concrete above the second-to-third floor stairs. Apparently this had been done on purpose per the original architect's request, as if to create a totally perfect building were to offend God. This little joke may now be covered up by drywall, but perfection still eludes. Whether served in a 1964-modern or a 1988-postmodern setting, Lobdell's lamb curry will still luminesce eerily when carried into a darkened room. And the upscale restaurant downstairs will also be ARA-run, so its food will be familiar to anyone who has been forced to eat in any of a hundred undistinguished airport restaurants operated by the same folks.

Having a Toscanini's and a Newbury Comics a few blocks closer will be nice, and the retail war which is sure to erupt in the MIT-insignia business between the MIT Museum Shop and the Coop can only be salutary for shoppers. But overall, just how much more useful an assortment of goods and services will be offered than was in the past remains to be seen. After the dust settles down and everyone becomes accustomed to going up to the third floor to get donuts and down to the basement to play pinball, will the Student Center be a dramatically more wonderful place? Judge for yourself.

V. Michael Bove, a graduate student in Media Arts and Sciences, is a contributing editor of *The Tech*.

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Dissents, marked as such and printed in a distinctive format, are the opinions of the undersigned 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 MA 02139, or by interdepartmental mail to Room W20-483.

Letters and cartoons must bear the authors' signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without 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.

feedback

Football will not dominate program

To the Editor:

On Saturday, Sept. 24 at 2 pm, exactly 11 years to the day after the first club football game in Institute history, the MIT football team will launch a new era. As was reported in the Sept. 6 issue of *The Tech*, the MIT Athletic Board has approved an upgrading in status of the MIT football team from club-varsity to National Collegiate Athletic Association Division III varsity status. There seems to be some confusion and some false assumptions

as to just what this new status means to the Institute, the football program in particular, and the Department of Athletics in general.

The move of football to Division III at this time was a move of necessity, not one of increased emphasis or any other wish to change what we had. The New England Collegiate Football Conference, the club league of which MIT was a member, lost two teams last year when the University of Massachusetts at Boston

and Southeastern Massachusetts University elevated their programs to Division III status at the conclusion of the 1987 season. In addition, Roger Williams College withdrew from the league and dropped the sport entirely.

That left only five clubs available for MIT to use as opponents. In a meeting of these remaining members, it was decided that if a move was not made to Division III, football programs at the above institutions would most likely be discontinued due to a lack of opponents.

By moving to Division III with Bentley College, Assumption College, and Stonehill College, (Merrimack College and Providence College have not yet made a decision on the status of their programs for the 1989 season) the MIT football program will continue the traditional rivalries that have been developed with those schools, yet will have the ability to compete with other Division III schools which would not have scheduled the Beavers had they remained a club program.

One of the fears expressed about this move is that football can tend to dominate an intercollegiate athletic program. That will not happen at MIT. Next year, MIT will join a league composed of the former NECFC members with the possible addition of up to three more private schools. The league, which will be named the Eastern Collegiate Football Conference, has adopted a set of principles to which there will be strict adherence. Those principles include a limit on the amount of money which can be directed into the program, a limit on the size of the coaching staffs, a limit on travel squads, and a limit on the length of the season. MIT Director of Athletics Royce Flippin will be the Eastern Collegiate Football Conference's first

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Olympic rower's contributions were neglected

To the Editor:

The article "Grad student to row in Olympics" [Sept. 13] stated "The only other MIT rower to compete in the Olympics is John Everett '76." Students of MIT rowing history will recall that Gary G. Piantadosi '76 competed in the four without coxswain event in the 1976 Montreal Olympics.

John G. Everett '76

The Tech

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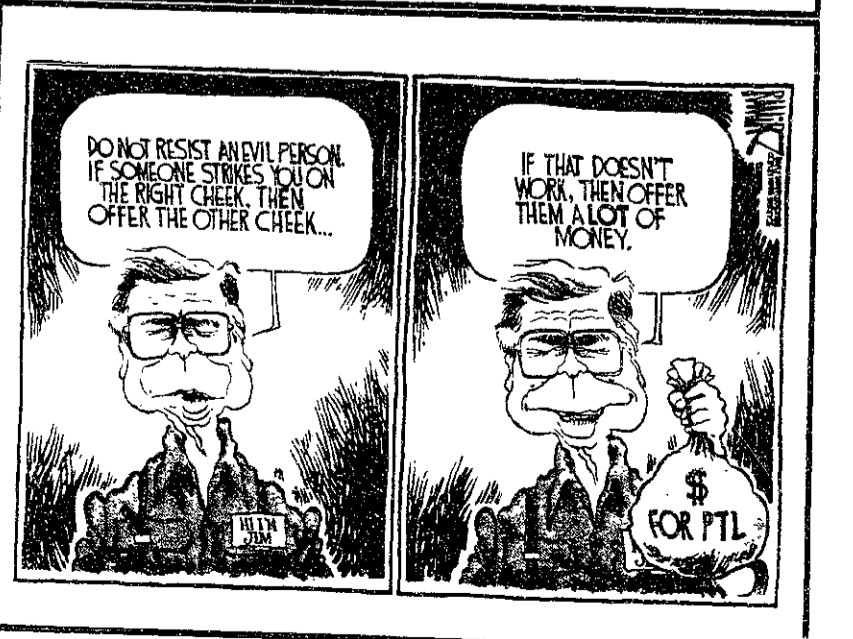
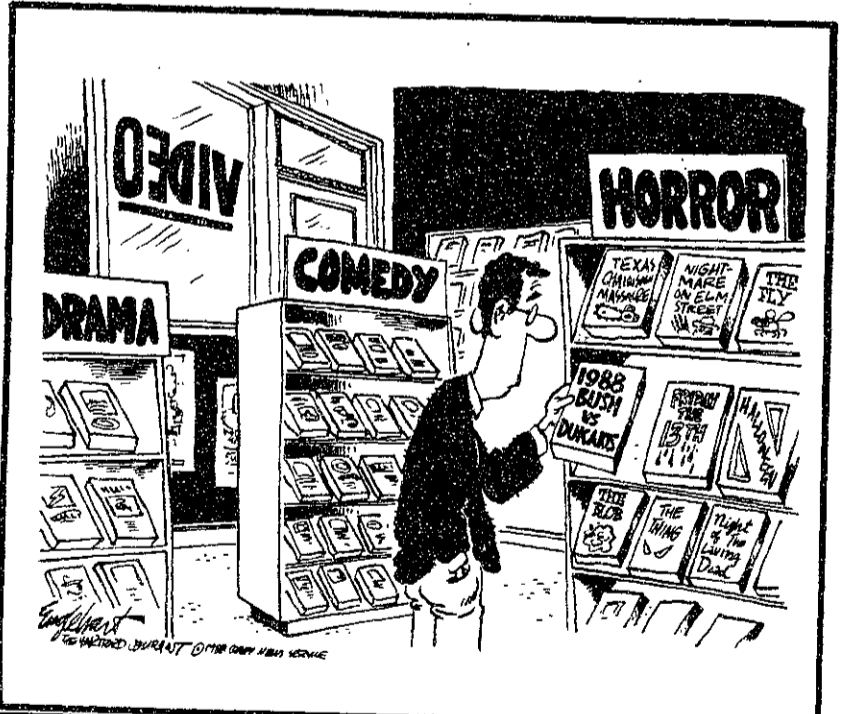
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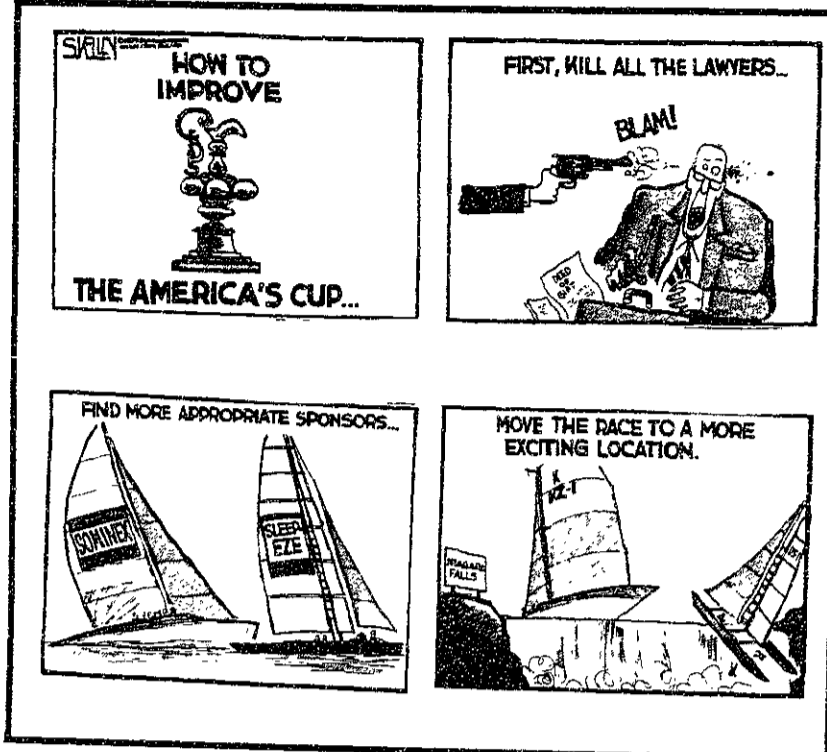
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opinion



feedback

MIT football forced to enter Division III play

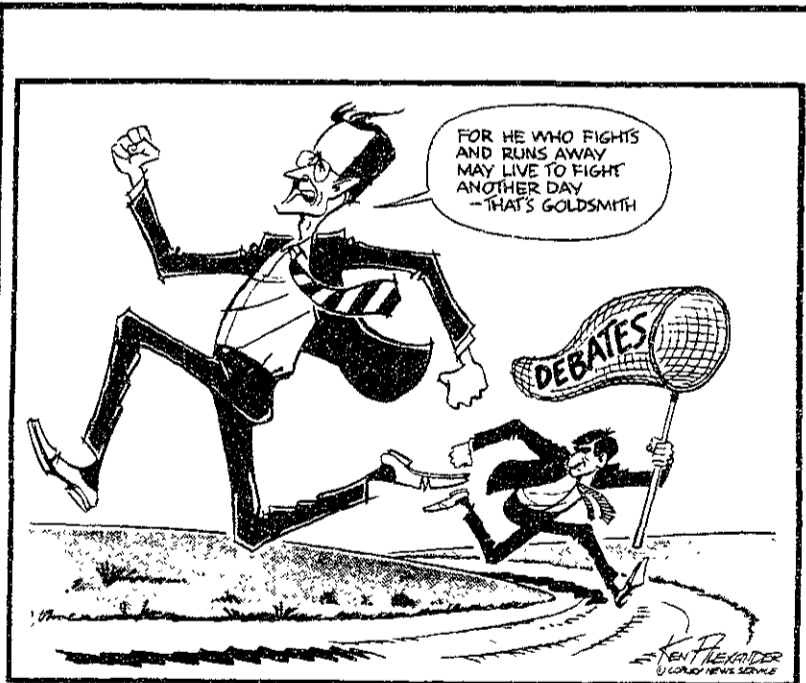
(Continued from page 4)

The specter of NCAA Division III is not nearly as ominous as some may think. MIT currently competes on a Division III basis in 20 NCAA intercollegiate varsity sports — all that are broken into division (i.e. track, basketball, soccer, etc). There are some sports which do not have divisional classification (crew, rifle, sailing, etc). NCAA Division III rules prohibit any type of athletic scholarships or any other type of financial aid other than that based on financial need.

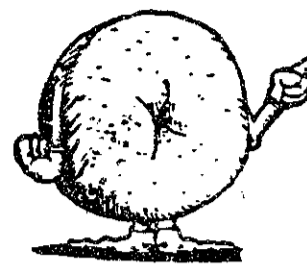
As far as the impact on the Institute and the Department of Athletics are concerned, there will be no changes in the way the

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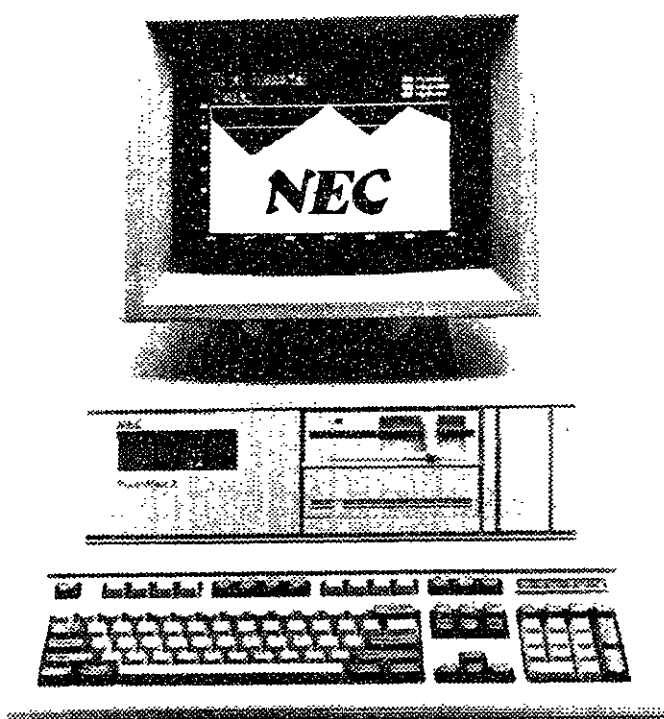
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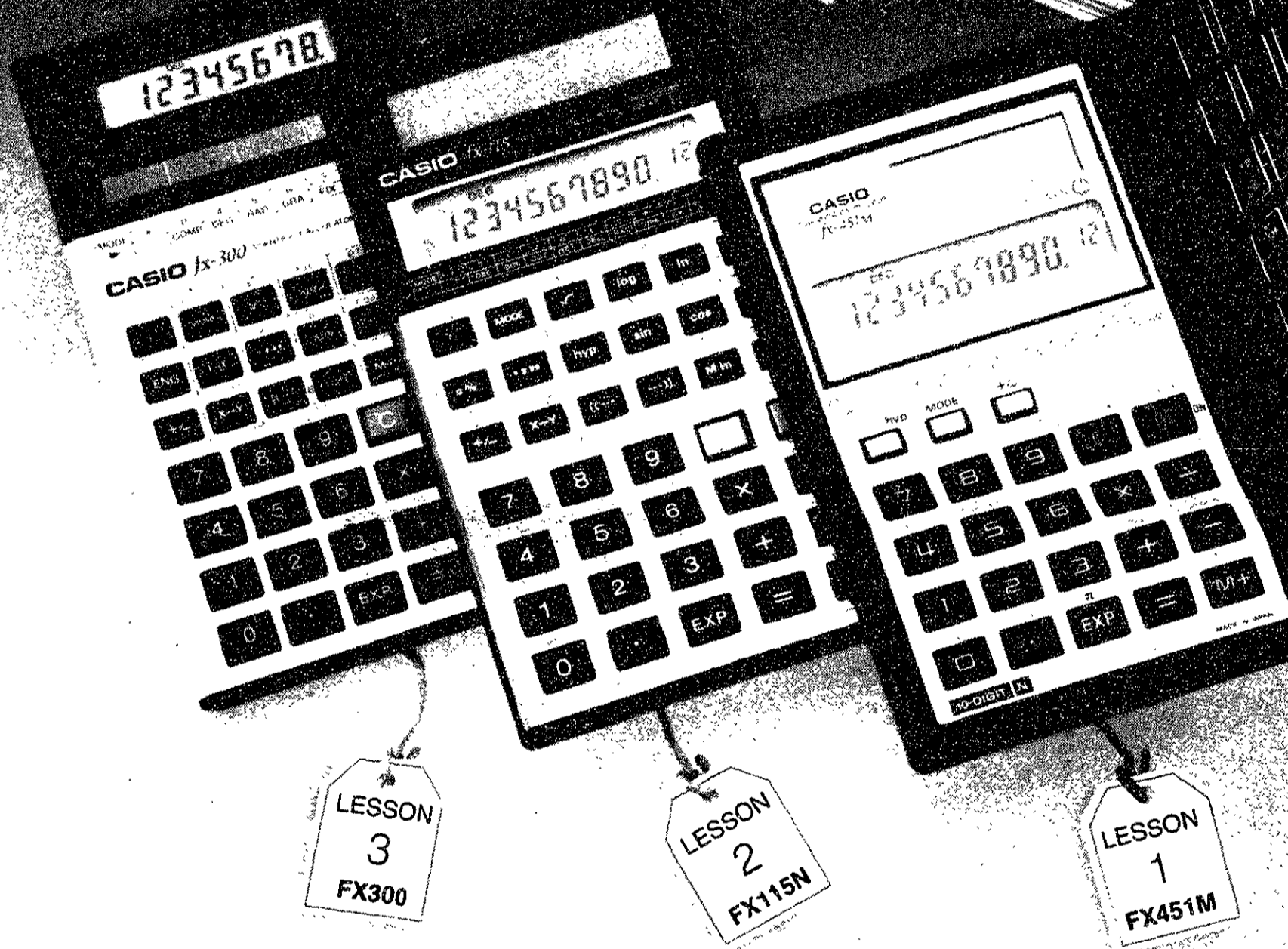
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(Continued from page 1) lectures — spread through the term — by scholars from MIT and elsewhere:

- "The New Institutional Economics and Economic Development," Albert Fishlow of University of California-Berkeley, Sept. 28.

- "Agrarian Reform and Counter-Reform in El Salvador," Professor of Anthropology Martin Diskin, Oct. 5.

- "Does Development Trickle Up?," Assistant Professor of Urban Studies Biswapriya Sanyal, Oct. 19.

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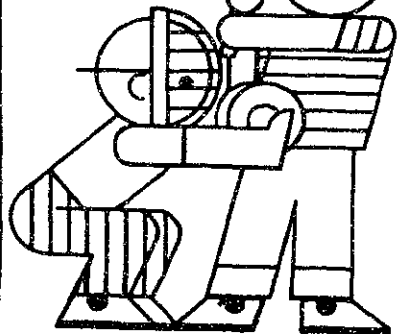
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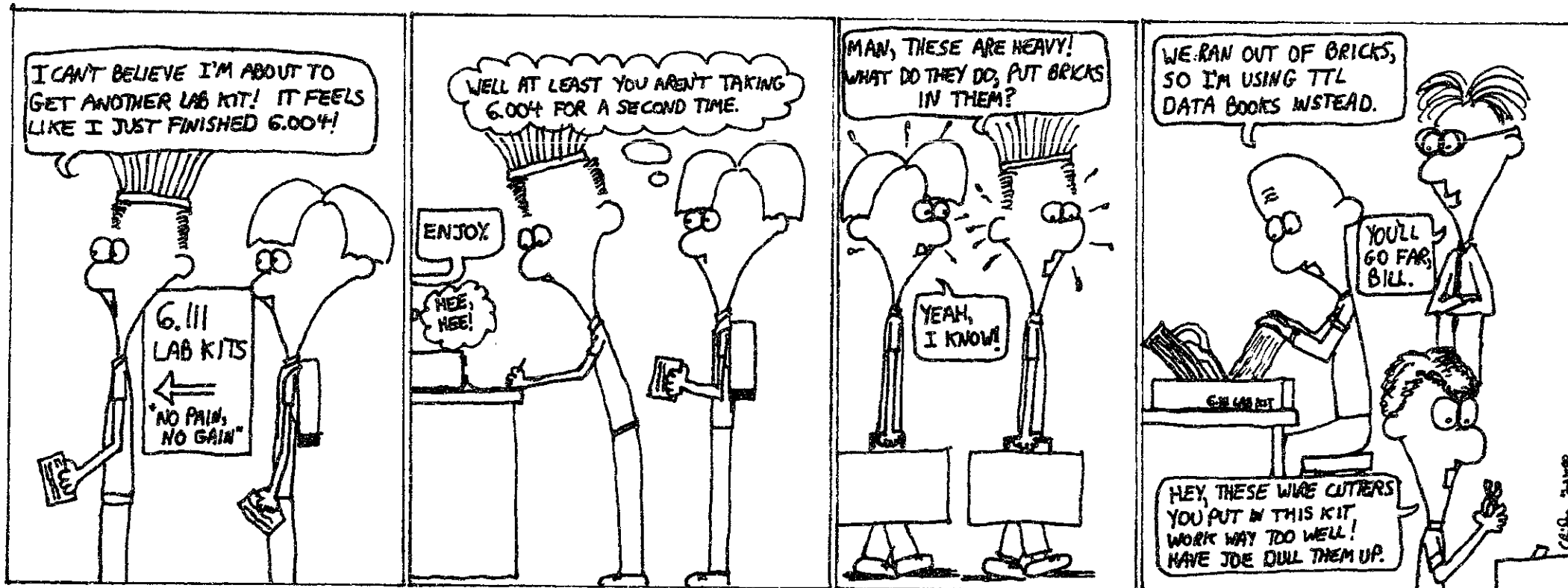
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Festival film shows complex characters' clash in New York

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By TECH ARTS STAFF

THE BOSTON FILM FESTIVAL opened last night, giving cinema-goers the opportunity to see films that won't, for various reasons, enjoy weeks-long engagements at the major theaters.

The films reviewed below will appear this weekend and Monday as part of the Festival. See last Tuesday's issue for more details about the Festival and reviews of additional films that will be screened tonight.

* * * *

VINCENT THE LIFE AND DEATH OF VINCENT VAN GOGH Film portraits of artists and their work can range from the subtle and sublime (like Paul Leduc's *Frida*) to the vivid and dramatic (like Henri-Georges Clouzot's *The Mystery of Picasso*). *Vincent* aims more toward the latter category, and after a few missteps it eventually succeeds at transforming the subject, who has been dead for almost a hundred years, and his art into a living and breathing reality.

The film, by Australian director Paul Cox (*Lonely Hearts, Cactus*), narrates the numerous letters Van Gogh wrote to his brother Theo between 1872 and 1890, the year of Van Gogh's death. In addition, the film lovingly shows a large number of paintings that Van Gogh made in his lifetime. Interspersed with painterly shots of countrysides (in beautiful autumnal hues) are live action recreations of incidents and places mentioned in Van Gogh's letters.

The beginning is not terribly involving because the narration by John Hurt drones on and on as the camera scans past lots of pretty pictures in a seemingly ran-

dom fashion. Fortunately, the film quickly finds its feet and becomes a smooth and engrossing chronicle of Van Gogh and his art. The film is at its very best when it conveys just how closely intertwined Van Gogh's personal life was with his art. Cox chose precisely the right letters and paintings to build a surprisingly complex portrait of Van Gogh that is also subdued enough to avoid easy sentimentality. Those intimately familiar with the artist's works may quibble at the lack of focus on any single or favorite painting, but given that Van Gogh painted approximately 1800 canvases in his lifetime, Cox's approach is remarkably efficient and effective.

MANAVENDRA K. THAKUR

CROSSING DELANCY This film may best be described as a Jewish *Moonstruck*. It is an insightful, witty look at a subset of American culture which is all too often represented by shallow stereotypes instead of three-dimensional characters.

Izzy Grossman (Amy Irving) is a 30ish woman with a rent-controlled apartment in NYC, a successful career, and no husband. Izzy claims to be perfectly happy without a serious romantic involvement, which does not explain her on-and-off affair with a married film editor (John Bedford Lloyd) or her infatuation with a famous novelist (Jeroen Krabbe). Her grandmother (Reizi Bozyk) just *knows* that a woman cannot be happy without a man, so she enlists the aid of Hannah (Sylvia



Crossing Delancy

Miles), a marriage broker, to make Izzy's life complete. Tops on the list of eligible bachelors is Sam Posner (Peter Riegert), a pickle-stand operator.

The relationship between Izzy and Sam is a visual and emotional contrast between her current Upper West Side lifestyle and her Lower East Side background. She has expanded her world while retaining ties to her home through her grandmother. However, she is unwilling to take what she perceives as a step back into a "small and provincial world" by dating Sam.

Most of the laughs occur when the grandmother and Hannah are on the screen. The characters are well developed, possessing sharp tongues and distinctive mannerisms. They alone make the film worth seeing. With Amy Irving and Peter Riegert supplying strong performances, *Crossing Delancy* is a solid, entertaining entry in the festival's lineup.

MICHELLE P. PERRY

TESTIMONY Soviet composer Dmitry Shostakovich's valiant attempts to write music that "speaks to the people," despite the Stalin administration's frequent reassessment of the "people's needs," are the subject of Tony Palmer's docudrama *Testimony*. Ben Kingsley plays the jittery and troubled artist.

Endless dream sequences and a plethora of virtually unidentified characters make the film a real failure as documentary, but the film may just succeed in communicating the anguish felt by creative artists who are used as gears in the political machine. The film's trouble, though, is that it doesn't define precisely what kind of anguish Shostakovich must have felt. The big question raised by the film, whether Shostakovich revised his style periodically to better address his audience or if he merely disguised or altered his music to gain acceptance from the cultural ministry (which is necessary if his music was to be played at all), isn't answered. When Shostakovich's music is denounced at the 1948 Extraordinary Conference of Soviet Musi-

cians, (the charge is "Western formalism"), his thoughts on the matter remain a puzzle, although they are clearly painful. The depiction of Stalin grows more and more derogatory as the film closes, but Shostakovich's reactions and expression of faith in the government grow more confusing.

Perhaps the film is really a testament to Shostakovich's frequent claim "My life is irrelevant — my music is all that matters" because it does not or can not open up the enigmatic character for dissection. The lengthy film opens up a void within viewers but does not fill it up again. The film *might* argue that Shostakovich is a figure to be pitied, who gullibly believed that Stalin had his finger on the pulse of the Soviet people, but it's all too confusing to be sure. The film is absolutely anti-Stalin, though, and is punctuated with horrible and far-too-grisly scenes of bloody purges.

CHRISTOPHER J. ANDREWS

THE GOLD-RIMMED GLASSES At first glance, *The Gold-Rimmed Glasses* looks like a logical entry in the Boston Film Festival. It's "artsy," foreign, and more a character study than straightforward narrative. But its substance does not match the quality one hopes to find at the annual event.

The plot, such as it is, evolves in pre-WWII Italy. It has elements of anti-Semitism and homophobia with a bit of teen angst and thwarted love thrown in for good measure. Unfortunately, there is no through-line or focus on a specific entity or idea to carry the viewer from beginning to end.

The movie bounces through a field of characters who are connected to each other by the several different plot elements. Only in the last half hour does it finally devote itself to a single character with whom the audience may align its sympathies: an aging doctor ostracized by his patients and friends when a homosexual affair is made public. While this makes for

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ARTS

Little Dorrit is English professor's dream come true

(Continued from page 10)

an involving ending, it does not come close to redeeming the entire movie.

The Gold-Rimmed Glasses evokes a good visual sense of the era in which it is set. However, pretty pictures cannot disguise the numerous faults and overall blandness of the film.

MICHELLE P. PERRY

LITTLE DORRIT Watching a six-hour film adaptation of the Charles Dickens novel is not everyone's idea of time well spent, especially considering that the novel itself can be read cover to cover in that span of time. But the film is well-made, and it is in being shown theatrically in two parts.

Part 1 is called *Nobody's Fault* and tells the story of Arthur Clennam (Derek Jacobi), who in modern terms can only be called a loser. He's thoroughly dominated by his mother as a child and as an adult, his childhood sweetheart is now a lazy and overweight widow, and he ends up in debtors' prison after some crafty backstabbing causes his financial ruin. But Clennam doesn't recognize that others use him to



Charles Dickens' *Little Dorrit*

their advantage; he's convinced his misfortunes are "Nobody's fault."

The film itself is as uncinematic as any film could possibly be. Every shot is a static one; the camera remains affixed in one position and only follows the short movements of the actors. Shot composition considerations are completely absent, as all of the action is centered well away from the frame edges. There are few facial close-ups, and the editing exists only to hide seams when the camera shifts its point of view. It seems as though Director Christine Edzard and Producers John Brabourne and Richard Goodwin are intent on making a film the way Dickens would have made the film if Dickens had had access to modern cinematic equipment. The acting, however, is uniformly excellent.

The structure of the film seems to be the filmmakers' primary contribution. Part 1 ends as Clennam winds up in prison. Part 2 (which has not yet been seen by this critic) is called *Little Dorrit's Story*, and it is exactly that. Part 2 retells the entire chain of events, but from the perspective of Amy Dorrit (Sarah Pickering), a young woman who loves Clennam and eventually makes up for his lack of backbone. It is not until the last ten minutes or so of Part 2 that the narrative continues onward from the end of Part 1.

Little Dorrit will be interest primarily to those already familiar with the novel, and especially those who have studied it or written on it. It's an English professor's dream come true.

MANAVENDRA K. THAKUR

FAR NORTH This marks the film directing debut of Pulitzer Prize-winning playwright Sam Shepard, who also wrote the screenplay for this tale of four generations of a family living under one roof in the north country. The plot unfolds when Kate (Jessica Lange) returns from "the city" to visit her father Bertrum (Charles Durning), who has just been hospitalized after an accident involving his horse. Mel. Bertrum demands that Kate shoot Mel to

avenge his injury. Upon her arrival at the country house, we meet the remaining members of the family: Rita (Tess Harper) the apparently single sister regrettably raising her daughter Jilly (Patricia Arquette), the tormented and promiscuous young teenager; Amy (Ann Wedgeworth), the semi-senile wife of Bertrum; and to make the family complete, Gramma. Throughout the course of the film, we get a deeper look into the misery of each character's life.



Sam Shepard's *Far North*

Although the end of *Far North* picks up its pace a bit, the beginning is dreadfully lethargic. Many times, especially during the several soliloquies given, there is a painful awkwardness in the actor's delivery that is uncomfortable to watch. Repetitious cutting between people in dialogue sequences is tiresome and at times seemingly pointless. The film seems to emphasize a chasmic gap between the sexes. Several times the question "Where are all the men?" is raised. Curiously, the only male that ever is seen around the female-dominated house is Mel, the horse marked for execution; Mel dominates the screen with a majestic aura and has the strongest screen presence, as well.

The storyline does pick up near the end, only to wind down to a vacuous finale. The closing scene of Gramma's 100th birthday party, attended only by women, seems out of place and overly joyous, especially considering it follows the death of

a central character. Extreme and blatant contrasts between the two sexes, and between the images of "the big city" and the rural country as well, destroy any sign of real emotion in the actors by the hokeyness it creates. *Far North* seems more to be about the beauty and power the great black stallion has over the emotions and interaction of the family than any deep study of the family itself. On a side note, Sam Shepard turned down Chicago and New York to be in Boston for the debut of his film, which for some reason is slated to open the Film Festival.

CORINNE WAYSHAK

VAMPIRE'S KISS About the only decent thing about this wretched attempt to make a comedy about vampires in Manhattan is the music score by Briton Colin Towns, who earlier this year energized *Bellman and True* with his subtly charged score. Needless to say, Towns's score can't save *Vampire's Kiss* all by itself. The film is not funny and becomes patently offensive at the end.

Nicolas Cage plays Peter Lowe, an advertising executive in New York City, who gets smitten and bitten by Rachel (Jennifer Beals), a sultry vampire who's into leather and pain. At work, Lowe terrorizes a newly-hired secretary named Alva (Maria Conchita Alonso), who has trouble finding a contract in the company files dating back to 1963. Lowe also sees a psychiatrist to help his romantic problems.

The first half of the film tries to be humorous but fails. The second half tries to be decidedly psychotic — and succeeds. Lowe decides he's not bullying Alva enough, so he rapes her. Alonso's performance as Lowe's victim is particularly touching in this scene, and it's the only piece of real acting in the film. It highlights just how poor the rest of the film is. There's no accounting for taste, but one thing is for certain. This film does not belong in a film festival. Period.

MANAVENDRA K. THAKUR
(Please turn to page 12)

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Manifesto is most thought-provoking film in festival

(Continued from page 11)

SOME GIRLS There's no doubt about it. This film serves a valuable purpose — it makes any other film seem excellent by comparison. I have made a desperate attempt to find something positive to say about this film, and I succeeded: the music isn't too bad. Other than that, we're talking about some big-time garbage.

Patrick Dempsey (the star of *Can't Buy Me Love*) stars as Michael, a college student who is visiting his girlfriend Gabriella (Jennifer Connelly) in Canada over the Christmas break. During his stay, he discovers that she doesn't love him anymore, her sisters are attracted to him, and her grandmother thinks he's her long deceased husband. Michael desperately attempts to make sense of the bizarre situation, and finally discovers acceptance and love, but not from the audience (which was ready to start a riot by the end of the film).

This film is stupid, boring, pointless, predictable, sloppy, and an absolute waste of time. *Some Girls* attempts to improve upon the typical teen romance story by adding confusion and an esoteric message. If you ever seriously consider seeing it, give me a call and I'll try to talk you out of it.

ROB MARTELLO

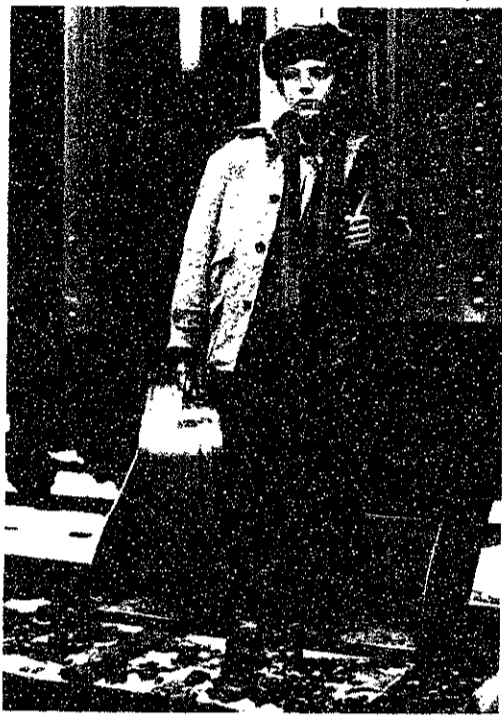
THE WIZARD OF LONELINESS Set during World War II in America, this is a sensitive and well-made film. It is similar to Frank Capra's *It's a Wonderful Life* in that it focuses on how everyone's life affects others, and the excellent story is supported by a wealth of talent.

Lukas Haas (the young co-star of Peter Weir's *Witness*) stars as Wendall, a cynical twelve-year-old who wants nothing to do with the world around him. He leaves his Los Angeles home when his mother dies and his father enlists in the service. He's sent unwillingly to his grandparents' home in Vermont. Wendall gradually becomes involved in the day to day affairs of his new family, tries to solve the mystery of his Aunt Sybil (played by Lea Thompson,

from *Back to the Future*), and even accepts the admiration of his four-year-old cousin, who teaches Wendall the importance of being needed by others.

The production values of *The Wizard of Loneliness* shine in all respects, particularly in its acting and camerawork. The film's one slight flaw is that it becomes predictable in some points, but this is not a big problem. Don't miss this film.

ROB MARTELLO



The Wizard of Loneliness

MANIFESTO This has to be the most thought-provoking film in this year's Festival. Director Dusan Makavejev (*Sweet Movie, Montenegro*) has made an enigmatic and quietly disturbing film about the politics of revolution that subverts its own seriousness as quickly as it develops. The film is set in an unnamed central European country during the early 1920s. It quickly sets its tone with a title card reading "After the fall of great empires, new

governments appeared. They took themselves very seriously. Life became hard for revolutionaries. However, ice-cream was sold and enjoyed as if nothing had changed." Also, Makavejev named many of the characters in his film after cakes that were popular in the Austro-Hungarian Empire.

Loosely based on Emile Zola's story "For a Night of Love," the film's plot, as much as there is one, concerns a plan to



Manifesto

assassinate the new King (Enver Petrovci) that pits the efforts of a young group of revolutionaries led by Svetlana (Camilla Soeberg) against the secret police chief Avanti (Alfred Molina) and Inspector Otto Hunt (Simon Callow). But everyone's plans always seem to go awry, as the characters — both revolutionaries and police — spend most of their time making new sexual conquests rather than affecting their political goals.

There are numerous small touches and inside jokes that extend the film's already fascinating construction. For example, an

insane asylum in the film is named "Bergman's Sanatorium." (Makavejev put together a collage of Ingmar Bergman's films for a conference at the Harvard Film Archive in 1979). The small village where the film's action takes place is called, ironically enough, "Waldheim." Plainly, these small touches link the film's themes to the present and thereby add another level of complexity to the film. *Manifesto* is easily the most intriguing film to be screened in the week ahead.

MANAVENDRA K. THAKUR

DROWNING BY NUMBERS This film is as solidly bizarre as a Greenaway film should be, not only in its black comedy (a mother and her two daughters conspire with the local coroner to systematically drown their boorish husbands) but also in its cinematic style. There are long tracking camera movements, numerous shots of creeping insects, a young boy who likes to count violent animal deaths, full frontal nudity divided democratically between men and women, and a curious number-counting scheme from one to 100 that gives the film additional cohesive structure.

Greenaway has appropriately subdued the passionate interest in symmetry that overdominated *The Belly of an Architect*, but he has also toned down his "weirdness" factor by a small amount. The result is slightly less satisfying than the unique synthesis of symmetry and bizarreness Greenaway achieved in *A Zed and Two Noughts*. But it is welcome news that Greenaway has recovered from the problems afflicting his previous film.

MANAVENDRA K. THAKUR

THE DRESSMAKER The title is woefully inappropriate for this film. It's much more a coming of age story of a young girl named Rita in 1944 Liverpool than it is about her dressmaking Aunt Nellie (Joan Plowright). The film evokes the same era

(Please turn to page 13)

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A R T S

Incomprehensible adaptation of Ackerley's novel dilutes the big issues

(Continued from page 12)

as last year's *Hope and Glory*, but *The Dressmaker* is less effective because it vacillates from one person's perspective to another and lacks an overall cohesion.

Rita's guardians are Aunt Nellie and Aunt Margo (Billie Whitlaw), who took over from Rita's deadbeat father when Rita's mother died. Nellie is the sort of prim and proper woman who would be perfectly suited as an elderly schoolmarm. Margo, on the other hand, loves to be merry and live it up. Seventeen-year-old Rita is just beginning to explore her emotional and sexual sides and is caught in the middle as she begins to fall in love with a young American soldier named Wesley.

Rita is this film's major asset, as her character's internal conflicts are convincingly brought to life. If only the film had concentrated more on Rita than her aunts and father, the film could have more effectively explored Rita's growing pains. Perhaps the novel by Beryl Bainbridge is more successful at integrating the concerns of all the characters. As it stands, the film can't give enough screentime to meaningfully develop Nellie's and Margo's persona. The film does eventually come together when the three main characters thrust aside their differences to face an unexpected death, but for the most part the touching portrayal of Rita is marred by the film's vacillations in point of view.

MANAVENDRA K. THAKUR

WE THINK THE WORLD OF YOU Perhaps the J. A. Ackerley novel on which this film is based has merit, but if so, this film is a pallid translation of it. Without knowing additional details from the book, the film makes little sense. And even if one did read the book, it's still not certain that the film's holes would be filled enough to do justice to the novel.

Alan Bates (*King of Hearts*) gives a good performance as a distinguished civil servant named Frank. During the film's opening scene, he's visiting a young man named Johnny (Gary Oldman, of *Sid and*

Nancy fame) who is serving a 12 month prison sentence for theft. Although he's concerned about Johnny's working-class family, Frank does not get along with Johnny's wife Megan and becomes gravely concerned when he realizes that Johnny's parents are badly mistreating Johnny's pet, a frisky Alsatian dog named Evie. Rescuing and possessing Evie becomes Frank's obsession, and he does all he can to take Evie away from Johnny's parents.

The film never answers the question why Frank is interested in Johnny's family or even how Frank met Johnny in the first place, and the film does not examine why Frank's interest in protecting Evie from abuse so obviously surpasses any dog-lover's honest concern. The film merely presents the narrative's straightforward events, and even that is undermined by the poor structural editing. After learning that (in the novel) Frank and Johnny end a homosexual relationship when Johnny married Megan and that in Frank's mind Evie is a replacement for Johnny's affections, it remains incomprehensible why the filmmakers have so thoroughly diluted the novel's major concerns as to render them invisible.

MANAVENDRA K. THAKUR

UM TREM PARA AS ESTRELAS [SUBWAY TO THE STARS] It is easy to recognize that this film is a descendent of the Cinema Novo tradition that energized Brazilian cinema in the early 1960s. And indeed, the director, Carlos Diegues, is one of the founding members of Cinema Novo, which died out by the late 1960s. But from the evidence of this film, the ongoing effort to build a new and updated Brazilian cinema has yet to mature into a thriving movement.

The film could almost be described as a more political variant of Antonioni's *L'Avventura*. A saxophonist named Vinicius (Guilherme Fontes) makes love with his girlfriend Eunice (Ana Beatriz Wiltgen) in a junk yard, and then she disappears. Vinicius spends the rest of the film trying to



Subway to the Stars

find her. He has many close calls as he meets numerous unsavory characters, including a hard-nosed cop named Lt. Freitas (Milton Goncalves) and a stripper named Camila (Betty Faria) who is his mother.

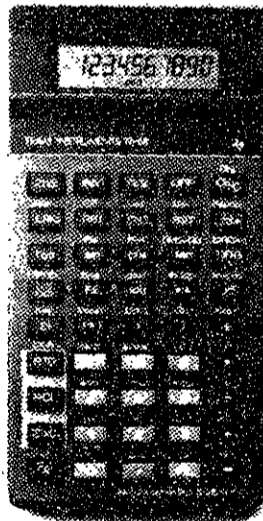
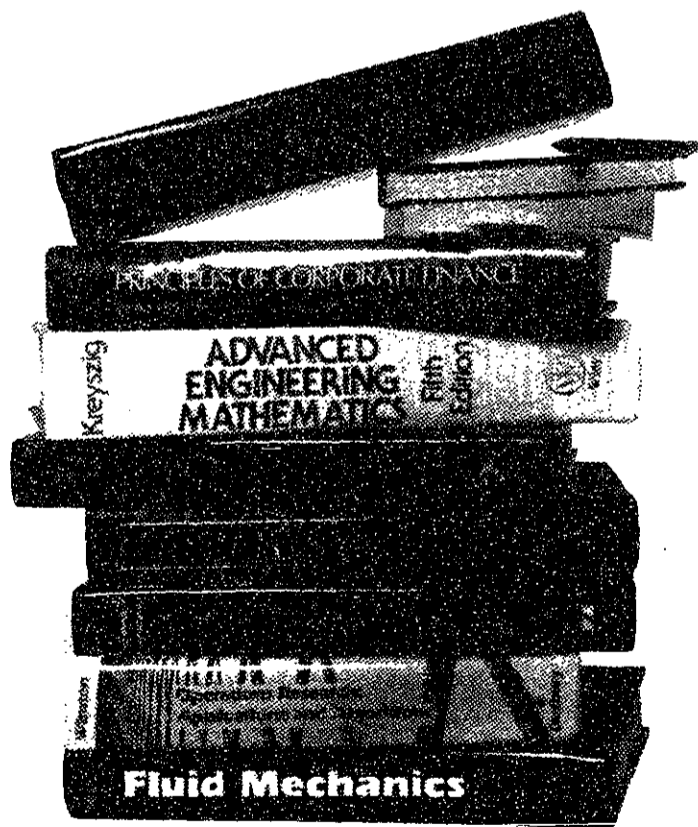
The bulk of the film shows how innocents like Vinicius get caught up in the turmoil created by the poverty and corruption that continues to plague an ever-modernizing Brazil. Throughout the film, and especially in its closing shot, Diegues tries to present music and poetry as the rays of hope for Brazil's future, but his message seems too contrived to be convincing. Diegues wants to re-fashion Cinema Novo for the upcoming Third Millennium, but either he is way ahead of his time or (more likely) Diegues has yet to attain his stated goal.

MANAVENDRA K. THAKUR

DISTANT VOICES, STILL LIVES Written and directed by Terence Davies, *Distant Voices, Still Lives* is a portrait of one working class family's life in Liverpool. The first half of the film, "Distant Voices", begins the morning of the oldest daughter Eileen's (Angela Walsh) wedding day. She remarks that she wishes her dad were there, and the film begins an eerie journey through the memories of the family that focus for the first half primarily on the deceased father. The second half of the film, "Still Lives", was shot two years later and rejoins the story of the members of the family. While the first half concerns itself more with very distant memories, the second half is about recent events.

Distant Voices, Still Lives is a fascinating look into the memories of a 1950's working class family. The house, in which (Please turn to page 15)

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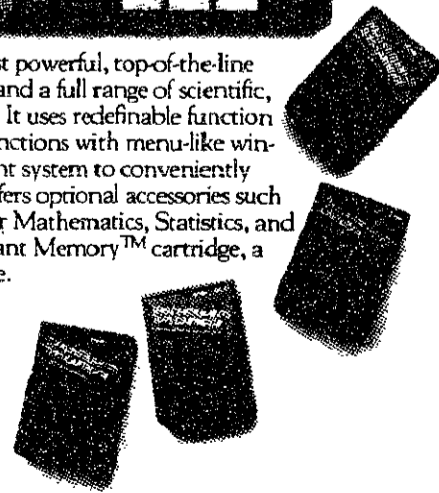
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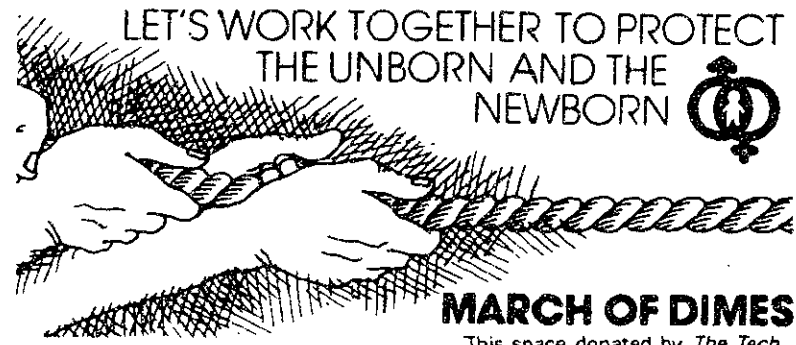
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ARTS

Eclectic score highlights portrait of working-class family*(Continued from page 13)*

they all live during the first half, seems to keep the memories alive. In one of the opening shots, we see an eerie stairway that does not change although we hear people running down stairs and talking. Later, in a flashback, the father (Pete Postlethwaite) beats the mother (Freda Dowie) to the ground by the side of the stairs. Once he leaves, the shot is exactly the same eerie stairway we saw earlier. This is one example of many that causes the audience to feel that all these memories are alive at all times in the rooms and halls of the house. Interestingly, many of the memory sequences are seen through or entered into by way of doors and windows.

In the second half, dissolves to white impose more of a stream of conscience and reinforce the idea that the family is merely living out the course of their lives, and change rarely occurs. The sound track is almost constant, and throughout the film,

music counterpoints the story. Except for four excerpts, the music is a *capella* and is usually sung by the characters themselves. Although by the end the raucous voices of several of the characters becomes overbearing, the music as a whole is effective and also pays homage to a radio culture that has disappeared since the invention of television. *Distant Voices, Still Lives* succeeds in presenting the emotional turbulence and joys of the family in a poignant manner.

CORINNE WAYSHAK

* * * *

The weekend Festival films not yet seen by The Tech's critics include the following:

JOHN HUSTON This retrospective film concentrates on the late director, who made films like *The Maltese Falcon*, *The*

Asphalt Jungle, *Wise Blood*, and most recently, *The Dead*. This film, however, concentrates more on John Huston the person rather than John Huston the filmmaker.

LOLA LA LOCA This is a 16mm film by Boston filmmaker Enrique Oliver. For what it's worth, the film has played in Boston once before, but this showing will be the world premiere of an updated version that was newly edited and has a new soundtrack.

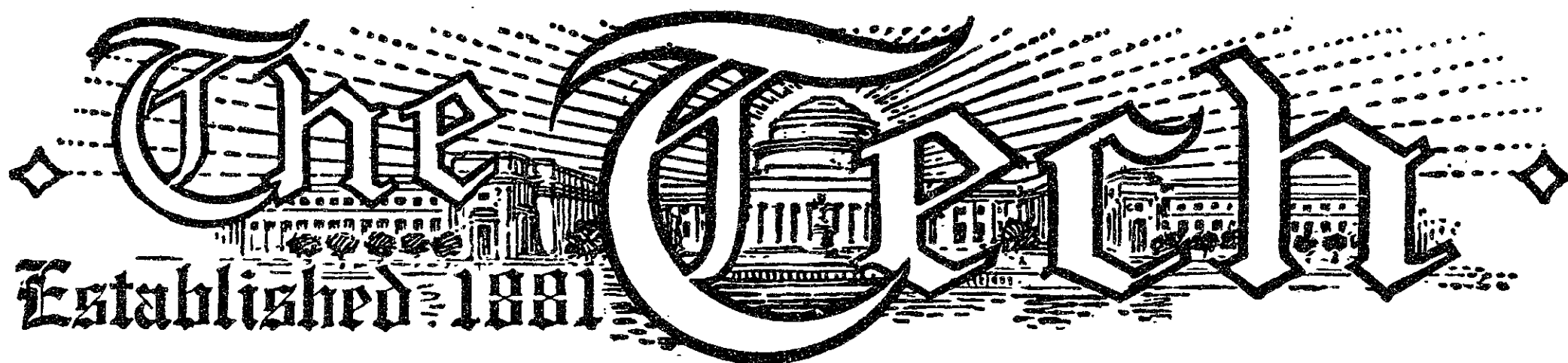
LA SENYORA The Festival offers yet another film about a woman condemned to an unfulfilled life within an arranged marriage to an older man. Hopefully, this Spanish version will be better than *Track 29* and *Castaway*.

GROUND ZERO This late addition to the Festival starts off when the highly radioactive remains of a WWII bomber is discovered with a skeleton inside. This sci-fi anti-nuke thriller was directed by Michael Pattinson and Bruce Myles.

BORDER RADIO Rock music and rock culture are given their due in this concert film of John Doe (from X). It's showing with a 35 minute short starring comedian Steven Wright called **APPOINTMENTS OF DENNIS JENNINGS**, which emphatically denies being a concert film of Wright. It's directed by Dean Parisot, who gained a cult following with his *Tom Goes to the Bar*.

BIG TIME This is a concert film and more of singer Tom Waits. Shot last November in San Francisco, the film claims to be "a musictheatrical experience played in dream time." No, we don't know what that means either.

THE BEAT A new kid enters a high school plagued by drugs and gang fights, and he leads the students to discover beauty of nature and creation. Sounds like a cross between *River's Edge* and *It's a Wonderful Life*. Take your pick. Written and directed by Paul Mones.



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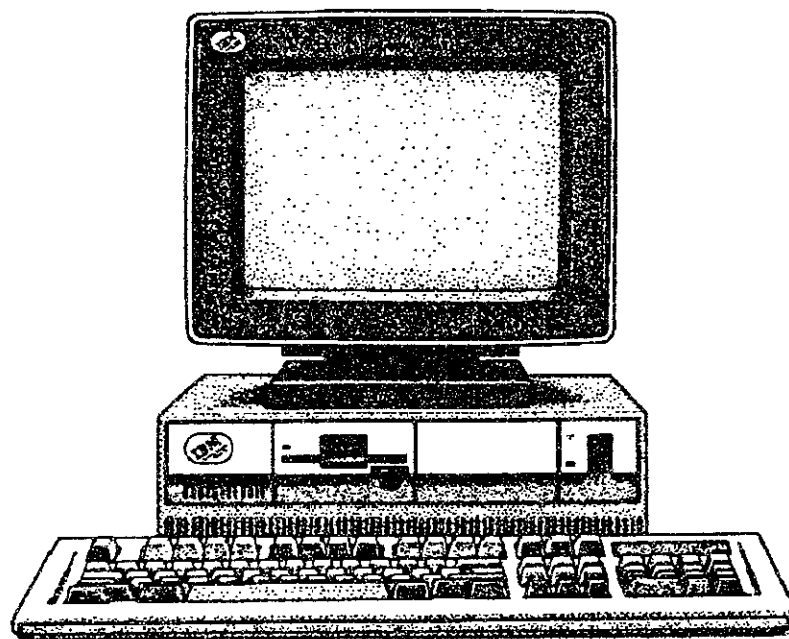
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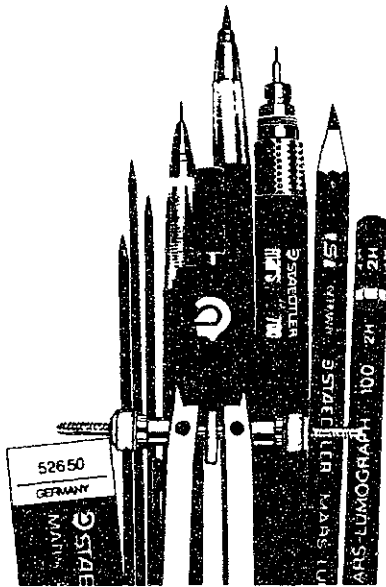


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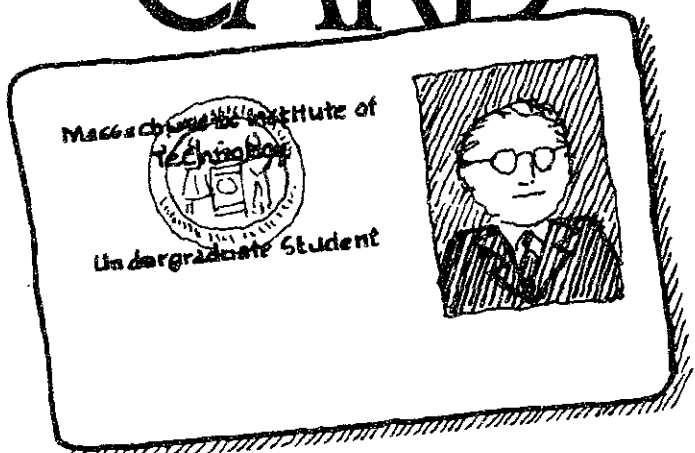
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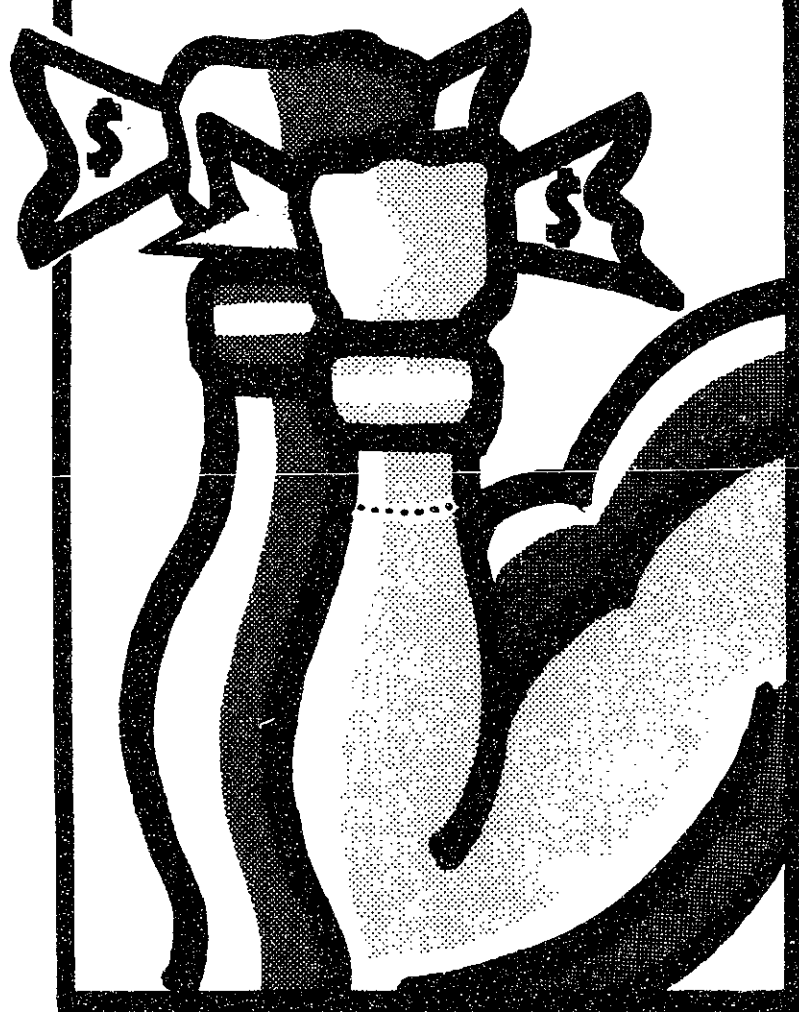
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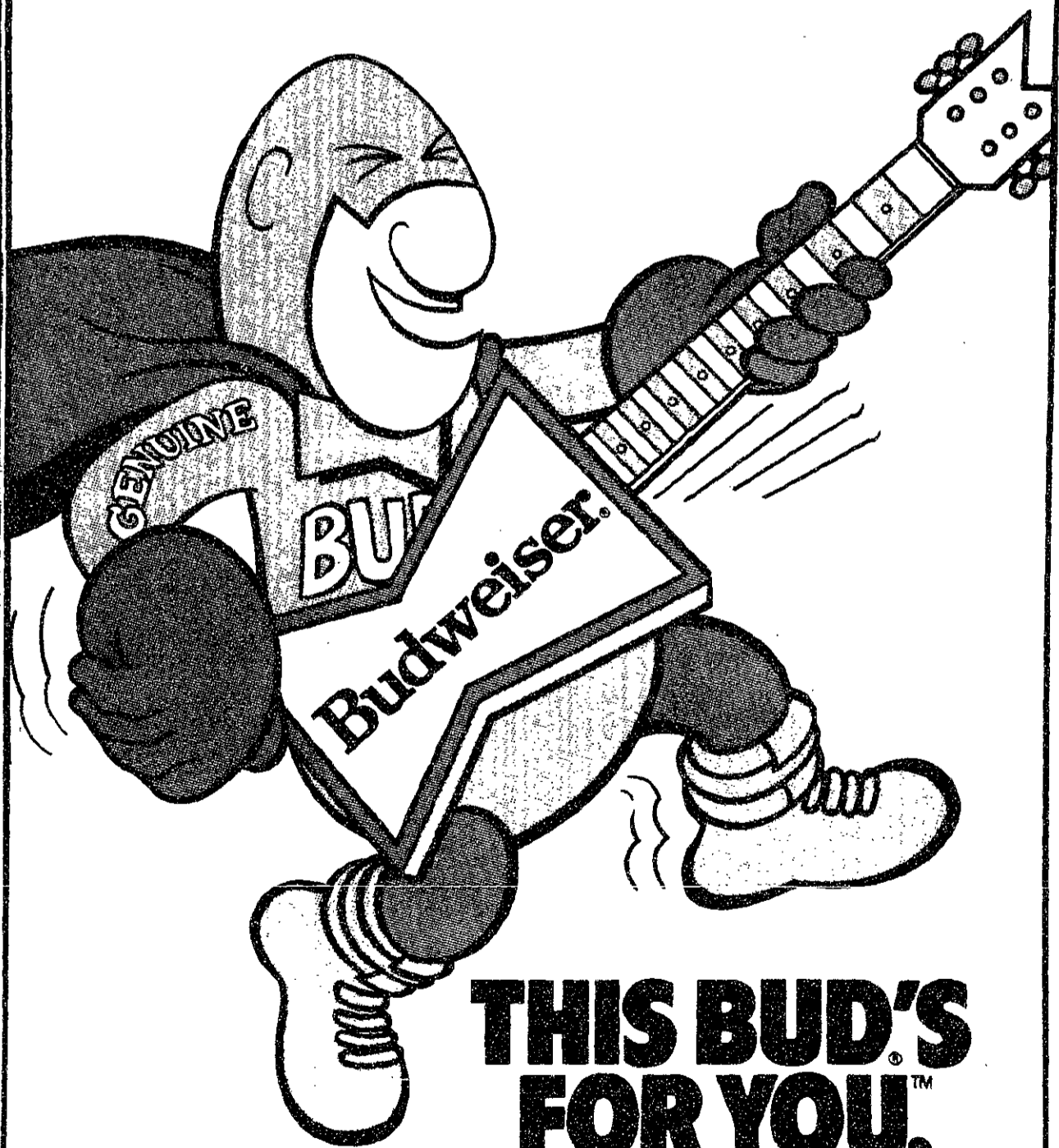
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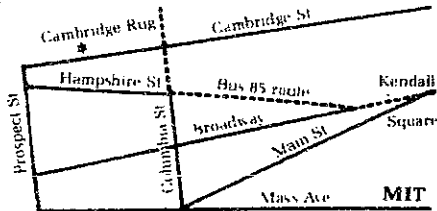
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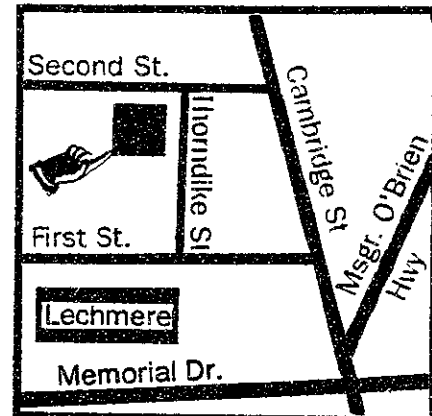
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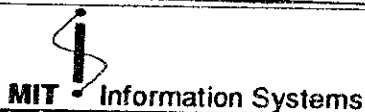
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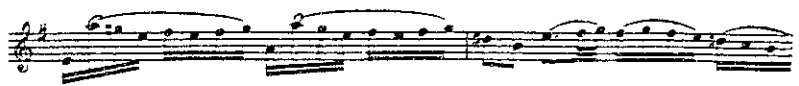
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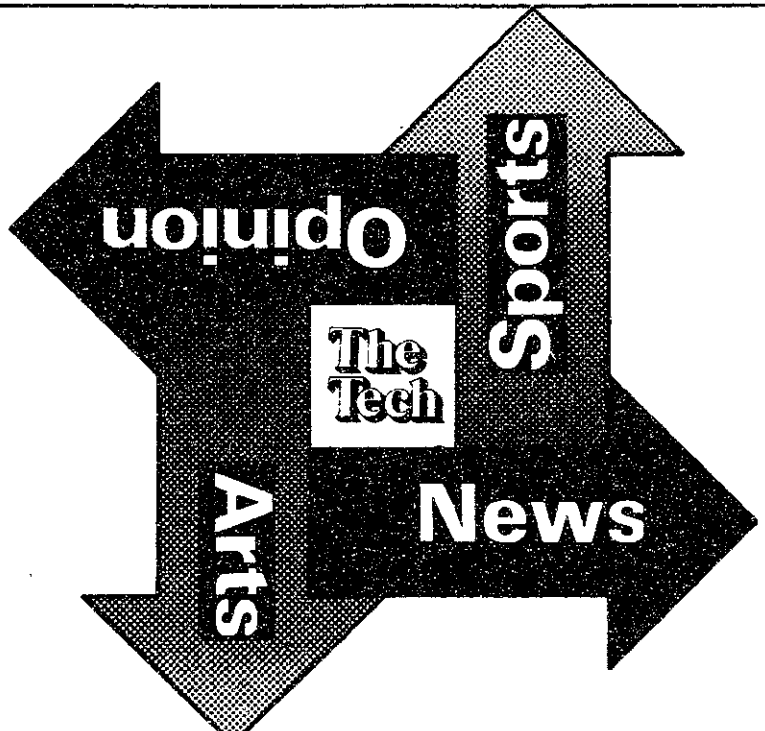


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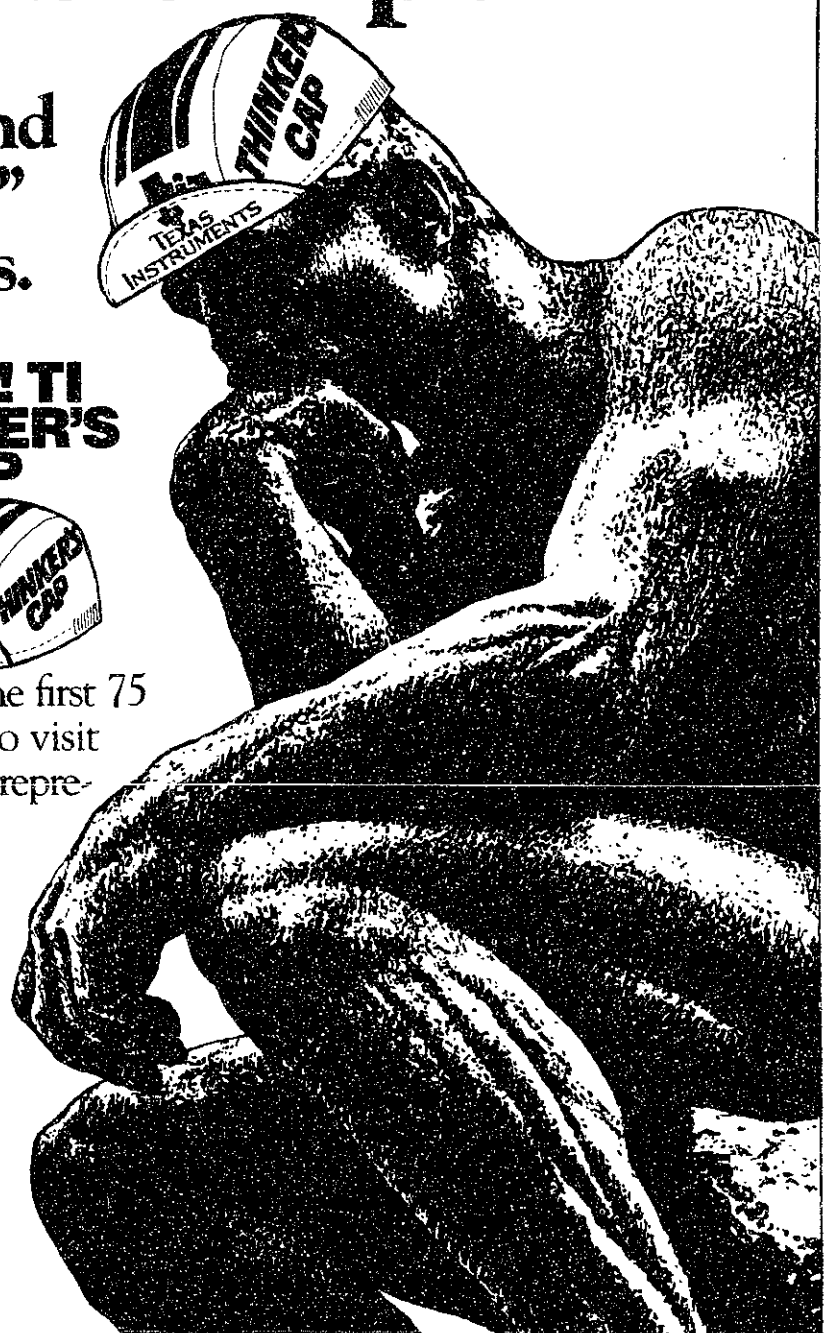
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**TEXAS
INSTRUMENTS**

sports

Baseball looks forward to strong year

By Manish Bapna
Kevin Hwang
and Shawn Mastrian

Dismayed by the first day of classes, the MIT men's varsity baseball team pounded out their frustrations in dramatic fashion with a season opening 6-5 victory over the Merrimack College Warriors. Despite being out-hit 11-5, the Engineers seemed to generate runs from nothing and to pitch effectively when it counted.

The game started on a sour note when Merrimack's leadoff hitter belted a ringing single to center field, and then quickly proceeded to steal second base. But Mike Griffin '89, who also later was a key offensive weapon, picked off the runner at second and then mowed down the next eight batters he faced, striking out three.

In the bottom of the second inning, MIT benefited from two costly throwing errors, scoring two unearned runs without a hit. Tim Johnson '91 walked and stole second before Dave Cote '89 hit a sharp grounder to the pitcher. The pitcher awkwardly double pumped before firing a wild throw into center field, allowing Johnson to take third. But the center fielder, trying to throw out Johnson at third, instead nearly hit water-boy Adam Graff '91 in the stands. Johnson scored on the second throwing error, and Cote reached third, later scoring on a routine grounder.

In the third inning, coach Fran O'Brien called a delayed double steal which was executed perfectly by Griffin and Mike Murray '90. Griffin drew his second walk

of the game and then stole second. Murray followed by beating out an infield grounder to third to put runners on the corners. Murray darted toward second, drawing a throw, and Griffin took off toward home. By the time the confused Merrimack players stopped throwing the ball around, Tech had a runner on second and a 3-0 lead.

MIT fell on some hard times, but good pitching by Jim Gort '89 and Eric Hopkins '92 managed to keep the damage down to only three runs.

With the score tied 3-3, MIT finally exhibited their offensive power, scoring three significant runs with the aid of two costly errors. Griffin, clearly the game's MVP, hit a tape-measure double into deep left center, missing a home run by inches. Murray chopped a ground ball to the

third basemen who couldn't quite handle it, putting runners on first and third. Scott Williams '90, inserted in the sixth inning, put the Engineers ahead to stay with a rope to left center. Mike O'Conner '92 followed with a grounder through the wickets of the second basemen, driving in another run. Cotes stroked in the final run, culminating MIT's late-inning heroics.

MIT 6, Merrimack 5

Warriors 0 0 0 1 0 0 2 0 2 - 5 1 1 4
Engineers 0 2 1 0 0 0 0 3 x - 6 5 2

Merrimack attempted to stave off defeat in the ninth by scoring two runs and putting men on first and second, with only one out. Fran Patterson '89, overpowering the Warriors, forced their first basemen to weakly

ground out, but both runners nevertheless advanced into scoring position. Exemplifying MIT's bend-but-not-break attitude, Patterson then K'ed the last batter, ending the game.

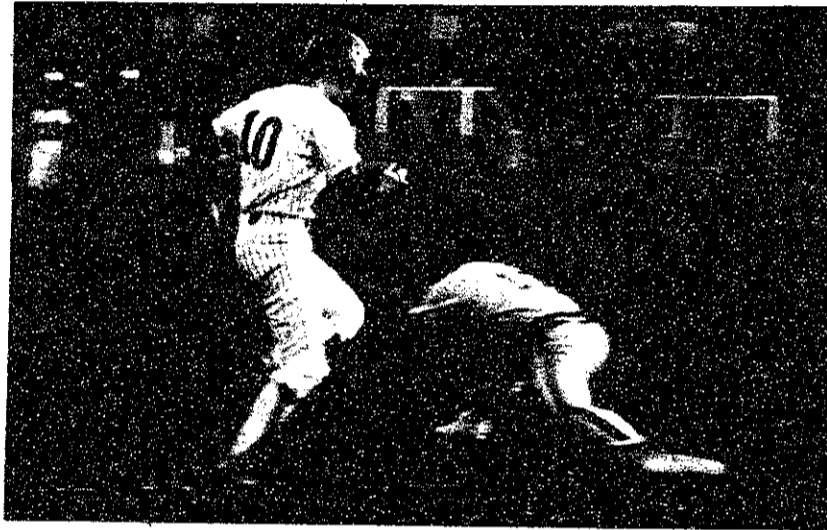
Coach O'Brien, although pleased with the outcome, still expects better performances in the future. "Mike Griffin is our key guy. He is an outstanding hitter and a good baserunner." He is only the second player in MIT history to play in the Cape-Cod Summer League — a league reserved for promising collegiate talent, O'Brien noted.

Steve Stoller '89, MIT's starting center fielder, was also praised by O'Brien. "He is a tremendous defensive ballplayer; there is no better Division III

center fielder in New England." The majority of last year's varsity squad is returning, although several key seniors from last season have graduated. O'Brien firmly believes this team has the potential to build even further on last year's successes, and he is "confident they will get the job done this year."

Although fall baseball is primarily preparation, most NCAA teams take this opportunity quite seriously. O'Brien hopes to learn the strengths and weaknesses of the team as well as to give the players experience in collegiate ball before the regular season begins in the spring.

MIT's next game will be played at home today vs. North Shore Community College at 3:30 pm.



Kristine AuYeung/The Tech
Steve Stoller '89 grounds out during Wednesday's game against Merrimack College. The Engineers went on to win their home opener 6-5.

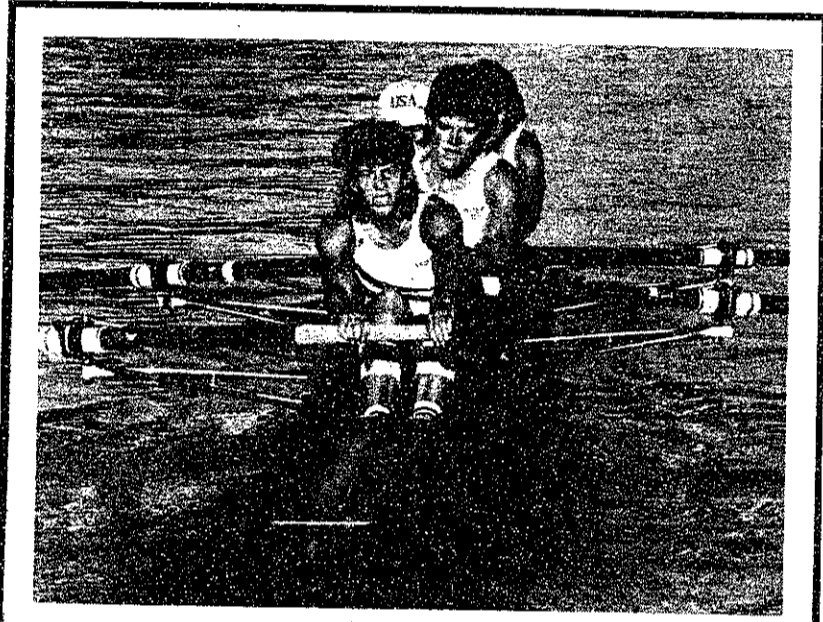


Photo Courtesy U.S. Rowing Association
"Etes-vous prêt? Partez! Stoking the U.S. Olympic Women's coxed four is Jennifer Brown, followed by Elizabeth Bradley G, Sarah Gangler, and Allison Brume.

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