Bio proposals presented
CSR suggests making bio a core requirement

By Joseph Marquez

Professor of Biology and Chairman of the Committee on the Science Requirement (CSR) Thomas J. Crowley on Thursday presented the Undergraduate Association with a proposal to implement a biology requirement in the MIT curriculum beginning this fall. The proposal, which was developed in response to recent developments in biology and related fields, has been fully debated by the Undergraduate Senate. The Senate had debated the idea and decided that a required biology class would be beneficial. The CSR, which was formed in 1989 to study the requirement, has been monitored by the Committee on Undergraduate Education (CUSE).

Stratton Reading Room reopens

By Andrea Lamberti

The 24-hour Reading Room in the Julius A. Stratton 123 Student Center has reopened, a change that brings increased activity to the fifth floor of the Student Center, according to Ted E. Johnson, program director for the Study and Activities Complex.

The reading room had been closed since 1988, when the renovations of the basement and first three floors of the Student Center forced several offices to move to the fifth floor.

Johnson said news of the reopening, which occurred March 18, had filtered throughout the MIT campus, in part due to advertisements in Student Center offices to move to the fifth floor.

The reading room will be open 24 hours a day without any limits. People who do not attend the convocation may still participate in the room.

Other minor changes have been established to cut down on the number of students who attend the convocation. The number of students expected to attend the convocation may still participate in the room.

The Stratton Penthouse

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One Sci-D may be dropped

(Continued from page 1)

Indeed, the class would be a broad-based introductory class. At first, the class would be covered the basics, and students would be directed to different "flavors" of biology including evolution, ecology, microbiology and gene splicing.

The CSRS proposal recommends lowering the number of required Science Distri-

One Sci-D may be dropped

bution (Sci-D) classes from three to two, Gretyk said. He added that each department can specify their classes, and that only one Sci-D could be from the department in which the student enrolls.

Gretyk also said that the CSRS proposal recommends lowering the number of required Science Distribution (Sci-D) classes from three to two, but that each department can specify their classes, and that only one Sci-D could be from the department in which the student enrolls.

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Shuttle mission full of space walks

Yesterday was a busy day of space walking for Atlantis crewmen Jerry Ross and Jay Apt. On an exotic play- ground high above Earth, the two astronauts rode carts and bounced on the shuttle’s robot arm. It wasn’t all fun in the sun. Results of their work yesterday could help in designing a space station.

One set of tests involved riding cars, propelled manu- ally by the astronauts. Ross and Apt wanted them to extend their six-hour stay in open, space, but Mission Control said no.

The exercises, while fun, had a serious purpose. Ross and Apt were gathering data that can be applied to the design and assembly of the space station Freedom.

On Sunday, the two made an unscheduled spacewalk to repair a fan that was preventing the shuttle’s air from circulating.

Five house Democrats want freeze on arms sales to Middle East

In an attempt to bring peace to the Middle East, five top House Democrats want President George Bush to begin a unilateral freeze on arms sales to the United States to those countries that remain a threat to its security.

Under the order Gates will carry on his police chief duties until the legal issues surrounding his suspension are resolved.

Gates had filed suit to go back to work a week after the

Federal law to go back to work a week after the

In a statement Thursday, the two made an unscheduled spacewalk to repair a fan that was preventing the shuttle’s air from circulating.

The five-day flight of Atlantis ended Wednesday morn- ing, when the shuttle is expected to land at Edwards Air Force Base in California.

A doctors’ group wants to chuck the four food groups

The group said that the food groups are not equally

Health and Human Services Secretary Jesse M. Bacharach has released a report yesterday showing that blacks, Native Americans and Puerto Ricans have lower levels of health and health care than whites.

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Mild with a few showers

The pleasant summer-like weather of the past few days has been punctuated by brief periods of significantly cooler weather. Most storm systems affecting New England cross the area from east to west, or from northwest to southeast. The front affecting our area yesterday and Sunday arrived from the northeast. A building area of showers will affect the area throughout the day.

The federal government has issued its first cholesterol guidelines as adults OK, kids, drop those fries and cream cone! The federal government has issued its first cholesterol guidelines for children, which are the same as the guidelines for adults. A panel of experts said that a low-fat, low-cholesterol diet will help children avoid heart disease later in life.

Weather

A survey by the American Business Conference indicated that people are lacking in their faith in their workers. Forty-one percent of the executives polled said worker competence is declining. And most of those who expressed concern about employee competence said they are relying less on humans and more on automation.

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Kids to follow the same cholesterol guidelines as adults

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Healthy living

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American Psycho more than it seems

Column by Bill Jackson

Bret Easton Ellis has his talents as a writer, there can be little doubt. He has an ear for dialogue, a flair for the unusual, and an shockingly sardonic pen. What he doesn’t have is the ability to create a structured plot or realistic and rounded characters. This never stopped anyone, mind you, when the submissions of mediocre writers have gotten by on talent equals to those of Ellis. However, Ellis himself has other plans. He wants to be noticed. He wants to be celebrated.

Ellis has written a book called American Psycho. His past two novels, Less Than Zero and The Rules Of Attraction, were very much novels of the 1980s and the insanity of that decade. To a degree, American Psycho continues that tradition. What sets it apart is the subject matter. The lead character in American Psycho is a Wall Street trader who likes to kill people. There is no method, no real explanation for this tiny character flaw. He just enjoys it.

American Psycho is what Silence would have been like if it had been told from the Buffalo Bill character’s point of view.

Time and Spy magazines printed excerpts from the book before publication. Time chose a passage in which a woman is skinned alive, Spy a scene in which the character’s “cannibalistic man” tears a woman in half. Ellis had to stop and then retract that because he was being sued for libel.

Now, finally, Vintage Books has picked up the novel and finally published it with much fanfare. The Tech arts editor Bill Jackson ’93 thinks the"Buffalo Bill character’s point of view"is acceptable. It is told from the character’s own perspective, an angle that is sometimes used in mystery novels. There are literary merits to the book, it does.

Ellis wrote American Psycho to get attention, and he got it.

So there are literary merits to the book, it does. Should it be banned? Is it pornographic? Well, the night before I wrote this article I was reading American Psycho, an extremely popular film which has been critically acclaimed. During the course of this film, I watched a cannibalistic man take a bite out of another (live) man’s face, and saw another man who starved women to “shrink their skin” so that he could skin them and sew together a suit of female flesh. Yet the only protest I’ve heard about Silence was in its negative portrayal of the whisking character as a homosexual, nothing about the treatment of women.

The only difference between American Psycho and The Silence Of The Lambs is in the point of view. American Psycho is what Silence would be like if it had been told from the Buffalo Bill character’s point of view. Silence is acceptable because it is told from the perspective of a character who is the victim of the murder. Strong female characters exist in American Psycho, they’ve just been seen through the sick mind of Patrick Bateman. How would Foster’s character in Silence have fared from the point of view of one of the treasure characters? Not well, very likely.

Ellis wrote American Psycho to get attention, and he got it. He is a masterful writer who is willing to use any device, no matter how repulsive or insulting, to get his point across. His characters are not shocks to the system because they are not contemporary; they are outlandishly macabre. They are shockingly, nauseatingly twisted. Ellis is dark, Ellis is disturbing.

The book is interesting because it’s written from the killer’s point of view. The psycho in question, Patrick Bateman, is also our narrator. This in itself would be fascinating, and Ellis claims that was what he found interesting about writing the novel all along. If the truth be told, then Ellis was completely right to put in sonic scenes of disgusting violence, because the serial killer’s narration would dwell on these scenes.

One of the readings of the book labels it as misogynistic garbage. Another says it is nothing but a series of gruesome killings from cover to cover. I wanted to test all of these theories. First of all, I took a body count. I only counted deaths that occur in the prologue, just to start. Any reference to past killings or mutilations did not count. My final count was eight dead men and seven women. Most interesting were the methods of killing. Men tend to get it quickly with glowing prose such as “The ax hits him mildest at the root of his neck. In the face, the blade chopping sideways into his open mouth, stunning him up.” By the end of the paragraph, that killing is over.

On the other hand, the killings of women take

Tech opinion editor Bill Jackson ’93 thinks the people who read this book may be American psycho themselves.
LETTERS TO THE EDITOR

Protest discrimination against gays in armed forces

As the events in the Persian Gulf come to a conclusion, there are many in our society who look with pride at the role of women in the military who have volunteered to serve their country.

To many, service in the military is a duty, an honor. Unfortunately, this honor is denied to approximately 10 percent of our country's population. Gays and lesbians are forbidden to serve in our country's military because their sexual orientation is "incompatible with military service."

There are thousands of gays and lesbians currently serving in the military. Why do so many of them serve our country? As they do so, how can we, as a society, be proud of our military if it does not represent our country's diversity?

MIT's role in divestment program is anything but certain, mandatory.

The need for radical change in South Africa is clear. Apartheid, with its disenfranchisement of black Africans, must be removed. However, the role that MIT should assume in the pursuit of this goal is not clear.

Many in the MIT community are calling on MIT to divest from companies doing business in South Africa. MIT is a university, however, and should not be treated merely as a tool in the pursuit of a particular foreign policy.

Where such logic is followed, what is the real purpose of the MIT Coalition Against Apartheid's logic? The real rationale at this institution is the education of students and the pursuit of knowledge. Policies which cripple MIT's ability to achieve this goal must be rejected, except in exceptional cases.

Is the situation in South Africa an exceptional case? If so, then how about the situation in China? Are you willing to sacrifice your education, if only to a small degree, so that MIT can develop a foreign policy? Are you willing to sacrifice everyone's education, or do you even have the right to make that decision?

James W. Reiner '94

AEPi and other local fraternities still discriminate against women

In a recent issue of The Tech, Neil H. Shore, writing about fraternities and independent, living groups in a way, describes how AEPi does not discriminate on the basis of sex, race or religion. "This is not to recognize AEPi," April 5.

This is blatantly untrue since, as a fraternity, AEPi is completely closed to women. Its exclusion of women runs contrary to MIT's stated policy of non-discrimination. It is improper to claim equality where none exists.

Sasha K. Wood '93

Domino's CEO uses company funds to finance cult

We are a group of students concerned about MIT's association with Domino's Pizza.

Tom Monaghan, Domino's sole owner, supports both economically and ideologically anti-choice campaigns and anti-abortion hiring practices. He has also been actively involved in at least two politically charged religious groups, Word of God and Legatus.

Monaghan has given over $10,000 to anti-choice groups including Operation Rescue, an organization which blocks entry to abortion clinics and women's health care facilities. He also donated $100,000 to a law which affected Medicaid funding, limiting reproductive freedom for low and moderate-income women in Michigan. He has been known to pay employees for time spent participating in anti-choice activities.

Word of God, a Christian cult, appoints "shepherds" to control large aspects of its members' lives, such as who they marry and where they live. Word of God supports Operation Rescue and preaches (among other things) that women are "the handmaidens of men." Ron such as "deliverances to exercise demons (including deliverance from 'spirits of independence, rebellion, feminism, isolation, etc.' for new members) are practiced by Word of God members. Word of God is a chapter of the Sword of the Spirits, a worldwide organization holding the same views. Monaghan has donated at least $100,000 to Word of God and a million dollars to the Sword of the Spirits chapter in Honduras.

In addition to being an active member of Word of God, Monaghan founded Legatus, a club for Catholic CEOs of companies earning more than $4 million per year. Its stated purpose is "promoting and supporting moral ethics in business in conformity with the teachings of the Roman Catholic Church so that the lives of all can be enhanced." This club discriminates both on the basis of religious and economic status.

Legatus is affiliated with groups such as Spirit of the Sword, Opus Dei, and the Knights of Malta (a group supporting the Contras in Honduras). Legatus includes powerful members of the Republican Party and the New Right.

Monaghan is anti-union and has been quoted as saying that "unions are the cause for the federal deficit." He refuses to hire union laborers and will not allow his employees to organize.

Employees are expected to conform to Monaghan's personal tastes; he has strict dress and hair codes that he defends as reflecting "family values.

Monaghan is the sole stockholder of Domino's, and therefore Domino's "corporate money" is not distinguishable from his "personal money." Domino's gets 3.5 percent of the profits that each franchise brings in.

It is clear that Monaghan is not planning on changing his views or his monetary allocations. We don't care what he does with his personal money, but when we buy Domino's Pizza, we contribute directly to his personal ideals.

We do not support Dominion's, and we ask that MIT, as an institution and as a community of individuals, reevaluate its patronage of Domino's.

Deborah Birnby '91 and 20 others
GO WILD! The grand prize is a trip for two to the December 1991 Honolulu Marathon and receiving a FREE Reebok 1991 Marathon T-shirt.

GO TRY on any pair of The Pump® shoes from Reebok and get a FREE Reebok Running Cap.

GO BUY any Reebok performance Running shoe $65 and above to the December 1991 Honolulu Marathon. If the Winner of the Hawaii trip is a minor, the trip will be awarded in the name of the parent or legal guardian.

NO PURCHASE NECESSARY.
McGegan leads BSO in a shallow performance

BOSTON SYMPHONY ORCHESTRA
and Tangletown Festival Chorus, John K. Hoey, Director
Conducted by Nicholas McGegan.
Works by Haydn and Mozart.
Symphony Hall, April 4, 8 p.m.

By JONATHAN RICHMOND

C

EMPIRED TO THE Glossing, in-

sightful performances Nicholas McGegan drew from his Phil-

harmonic-Ba Bar Orchestra on a recent visit to Boston, his sessions with the Boston Symphony Orchestra were a disaster.

The BSO concert got off to a promising, if unexpected start, with a deeply involved rendition of Mozart's Ave Verum Corpus. While McGegan is known as an authenti-

cist, his way of handling the orchestra was anything but authentic here: He elicited a warm, flowing, silky sound, quite in con-

trast to the sharpness and clarity for which the authentic movement has become known. The effect was beautiful, even mesmerizing, and the chorus blended magi-

cally with the orchestra in a quite a moving effect.

Haydn's Mass in E-flat, "Harmonia

aeque dono", McGegan certainly produced a powerful performance, full of

pizzicato, but it was disorganized and, in the end, empty. The orchestra sounded undi-

rected, and were clearly having trouble fol-

lowing McGegan's directions. They failed to keep together for much of the time, re-

sulting in extended passages of mushiness.

The chorus, rehearsed by John Oliver, stood on a strong ground and contributed a fair amount of exciting singing. But they, too, fell into fuzziness at times, especially when McGegan's direction took eccentric turns.

Jeanne Ommerle put in some bright and pretty solo singing, and Jeffrey Thomas gave his music character, too. The other soloists, D'Armont, Fouts, and Nathaniel Watson, did competent work as well. It's a shame that Norrington, scheduled to conduct this performance, was sick and unable to attend, since there is much that can be done with this music. Unfortunately, McGegan missed the opportunity to do so.

The concert ended with a nonscript account of Mozart's Die Zauberflote, best summed up by the comment from the lady sitting behind me to her companion: "This is long. How much more?" The sec-

ond movement did have its moments — it was even touching in places — but the clarinet was especially said to come out to the "authenticists" was

lacking, and the overall impression was one of shallowness.

The Marrying Man

Directed by Jerry Zucker.
Starring Kim Basinger and Alec Baldwin.
Now playing at the Loews Chan.

By ROY CANTU

and KAREN RUSH

“B

EAN, WHAT DO YOU GET

when you take a washed-

up blonde and a Greecian-

woman and put them together?" "Mr. and Mrs. Charlie M. Vest?"

The Basingers, the new -in.

Basinger plays Vicki Anderson (no rela-

tions to Vicki Vale), the sometime-mistress, sometime-wife of wealthy toothpaste mag-

nate Charles Pearl (Alec Baldwin). She

graces the screen with what Brian de

Graw would call "stunning" musical talents. In fact, much of the movie is concerned with various club scenes featuring Basinger's melodic harmonies. For those who didn't realize that this star of Batman and Robin is an ac-

tress, The Sound of Music. Basinger is

an alien who could sing, yes you are in for a sur-

prise. Both the movie and the soundtrack feature at least seven songs sung by Ba-

singher. Her singing was fine for the first five songs. But as the number of her songs increased by orders of magnitude, I began to have painful flashbacks of Julie An-

drews and The Sound of Music. Brian de

Graw disagreed.

Now for the plot: The lives of Vicki and Charley cross paths when plans for a row-

dy bachelor party weekend detour into a Las Vegas club. Charley, who plans to

marry (Adelle Horner) in six days, comes along to appease the guys and plans to take 

leave early out of loveliness for his fiancée. Persuaded to have just one last drink before turning back, Charley gets up from his table and fixes his gaze

on Charley's sometime-mistress, in a Las Vegas club. Vicki Andersen, performing a song whose title is laced with foreboding — "Let's Do It." Later, the two engage in a door exercise that would put Mary Lou Retton to shame.

But what about Adelle? An attractive brunette who is painfully loyal to Charlie, she represents the typical spoiled daddy's girl. While reading the next day's pa-

per, she is shocked to see her $30-million future now walking down the aisle with someone else. A dive-club bimbo singer, or, at best, she is looking for the big break in his career. Vicki's life — well, maybe not a com-

"What do you get when you take a washed-up blonde and a Greecian woman and put them together?"

(After a pause, she says, "Mr. and Mrs. Charlie M. Vest?")
Plus, get approved credit for qualified college graduates.

Get $500 to use as cash back or a down payment.

WILL OPEN

DEGREE

YOUR COLLEGE

THE DOORS

LOOK AT ALL
**DANCE:**
Betsy Sallfack & Company on April 12 & 13 in Kresge.

**COMEDY:**
Betsy Salkind '86 in Master of Science on April 11 in 33-225.

**FILM & VIDEO**

**CLASSICAL MUSIC**

**JAZZ MUSIC**

**DANCE**

**FILM & VIDEO**

**CLASSICAL MUSIC**

**JAZZ MUSIC**

**DANCE**

**FILM & VIDEO**

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**FILM & VIDEO**

**CLASSICAL MUSIC**

**JAZZ MUSIC**
CONTEMPORARY MUSIC

The MIT Dance Ensemble presents the Boston premiere of "The Harem" by Mehdi Charef at the MIT Studio Theater. Tickets: $15. Telephone: 497-8200.

The Boston University Percussion Ensemble presents works by Tawnie Stermer, Frans Odehnal, and the American premiere of "Juxta" by Zeinabu Dickerson at the Harvard University Science Center, 41 Oxford Street, Cambridge. Tickets: $5.50 general, $3 seniors and students. Telephone: 510-8350.

The Regent Theater presents "Tadiator" and "Trouble in Paradise" at 7:30 and 10 pm in the Boston Center for the Performing Arts. Tickets: $11.50. Telephone: 666-4304.

Jazz Music

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Exhibitions

"Women of Jazz" at the Museum of Fine Arts, 465 Symphony Avenue, Boston. Open Tuesday through Sunday, 10 am to 5 pm. Admission: $5 adults, $4 seniors and students, free for children under 12. Telephone: 495-0080.

"Long Ago and The Long Good-Bye" at the Regattabar Gallery, 143 Brattle Street, Cambridge. Exhibition: Tuesday through Saturday, 11 am to 6 pm. Telephone: 661-7523.

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"Long Ago and The Long Good-Bye" at the Regattabar Gallery, 143 Brattle Street, Cambridge. Exhibition: Tuesday through Saturday, 11 am to 6 pm. Telephone: 661-7523.

FILM & VIDEO

The MIT Lecture Series Committee presents "From Don Quixote to the Little Girls of Sikat" at 11 am in the Carpenter Center for the Visual Arts, Harvard University, Cambridge. Admission: $5 general, $2 students. Telephone: 326-8000.

"Some Like It Hot" at the Brattle Theatre, 24 Marlborough Street, Boston. Tickets: $8. Telephone: 497-8200.

The Berlin Film Festival presents "5 of the Best" at the Emerson College, 1839 Washington Street, Boston. Tickets: $8. Telephone: 497-8200.

The Dutch Film Festival presents "The Red Lights of Paris" at the Emerson College, 1839 Washington Street, Boston. Tickets: $8. Telephone: 497-8200.

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The Dutch Film Festival presents "The Red Lights of Paris" at the Emerson College, 1839 Washington Street, Boston. Tickets: $8. Telephone: 497-8200.
CONTEMPORARY MUSIC
Catherine, Leland, Sassman, and
Craik perform at 8 p.m. at the University Club, Harvard Square, Cambridge.
Tickets: $3.50, $2.50 students and children. Telephone: 495-7000.

JAZZ MUSIC
Clyde Burnstine performs at 8 p.m. at the Regattabar, Charles Hotel, Harvard Square, Cambridge.
Tickets: $5. Telephone: 401-5050.

FILM & VIDEO
The Boston Renaissance continues its Taste of the City series. "Arts" features
"Early Music" features with Jeanne Heinen (1980).

CLASICAL MUSIC
The Duke Humana "Clasical" concert at 7:30 p.m. at the St. Mark's Episcopal Church, Harrison Avenue, Cambridge. Tickets: $3.50, $2.50 students and children. Telephone: 401-5050.

Wednesday, April 17

CONTEMPORARY MUSIC
The Tufts Electronic Music Ensemble performs at 8 p.m. in the Tufts University Chapel, Medford. No admission charge. Telephone: 495-7000.

JAZZ MUSIC
Eric Lander performs at 8 p.m. at the Jazzland, Harvard Square, Cambridge.
Tickets: $5. Telephone: 401-5050.

FILM & VIDEO
Tanya and the Waves perform at 7 p.m. at the Channel. 7 and 9 p.m. showings. Tickets: $3.50, $2.50 students and children. Telephone: 401-5050.

CLASICAL MUSIC
The Boston Symphony Orchestra performs at 8 p.m. at Symphony Hall, corner of Huntington and Street, Cambridge. Tickets: $12. Telephone: 495-7000.

Thursday, April 18

CONTEMPORARY MUSIC
The ReggaeYaya "Clasical" concert at 7:30 p.m. at the St. Mark's Episcopal Church, Harrison Avenue, Cambridge. Tickets: $3.50, $2.50 students and children. Telephone: 401-5050.

JAZZ MUSIC
The Jazzland performs at 8 p.m. at the Jazzland, Harvard Square, Cambridge. Tickets: $5. Telephone: 401-5050.

FILM & VIDEO
Tanya and the Waves perform at 7 p.m. at the Channel. 7 and 9 p.m. showings. Tickets: $3.50, $2.50 students and children. Telephone: 401-5050.

CLAStICAL MUSIC
The Boston Symphony Orchestra performs at 8 p.m. at Symphony Hall, corner of Huntington and Street, Cambridge. Tickets: $12. Telephone: 495-7000.

Friday, April 19

CONTEMPORARY MUSIC
The ReggaeYaya "Clasical" concert at 7:30 p.m. at the St. Mark's Episcopal Church, Harrison Avenue, Cambridge. Tickets: $3.50, $2.50 students and children. Telephone: 401-5050.

JAZZ MUSIC
The Jazzland performs at 8 p.m. at the Jazzland, Harvard Square, Cambridge. Tickets: $5. Telephone: 401-5050.

CLASSICAL MUSIC
The Boston Symphony Orchestra performs at 8 p.m. at Symphony Hall, corner of Huntington and Street, Cambridge. Tickets: $12. Telephone: 495-7000.

TUESDAY, APRIL 22

CONTEMPORARY MUSIC
The ReggaeYaya "Clasical" concert at 7:30 p.m. at the St. Mark's Episcopal Church, Harrison Avenue, Cambridge. Tickets: $3.50, $2.50 students and children. Telephone: 401-5050.

JAZZ MUSIC
The Jazzland performs at 8 p.m. at the Jazzland, Harvard Square, Cambridge. Tickets: $5. Telephone: 401-5050.

CLASSICAL MUSIC
The Boston Symphony Orchestra performs at 8 p.m. at Symphony Hall, corner of Huntington and Street, Cambridge. Tickets: $12. Telephone: 495-7000.

POETRY
Eugene Sheffer performs at 8 p.m. at the Boston Arts Club, 155 Chestnut Street, Boston. Tickets: $3.50, $2.50 students and children. Telephone: 401-5050.

DANCE
The Boston Dance Festival presents "The Fifth Element" at 8 p.m. at the Boston Opera House, Tremont Street, Boston. Tickets: $12. Telephone: 495-7000.
**On The Town**

**Compiled by Peter Dunn**

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**Ongoing Theater**

**The Education of an American Comic**

Boston's longest-running political humorist Jimmy Tingle's talent show to raise money to bury four dead cats and a mummified rat.

Performances are Tuesday-Sunday at 8 pm and Saturday-Sunday at 3 pm.

Tickets: $30 general, $25 seniors and students.

Telephone: 424-8000.

**Beyond Therapy**

Christopher Durang's spoof, continues through May 31 at the Photographic Resource Center, Boston University, 602 Commonwealth Avenue, Boston. Gallery hours are Tuesday-Sunday 1-5. Telephone: 253-4680.

**Nunsense**

Dan Goggin's comedy about nuns, continues indefinitely at the MIT, 50 East Cambridge Avenue, Cambridge. Phone: 454-3811.

Performances are Tuesday-Sunday at 8 pm and Saturday-Sunday at 3 pm.

Tickets: $8 general, $6 students. Telephone: 964-9000.

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**Upcoming Events**

**The Institute of Contemporary Art**

**Museum Hours**

Museum hours are Tuesday-Sunday 10-5 and Wednesday 10-10. Admission: $6 general, $5 seniors and students. Telephone: 253-4680.

**Throwing Museums at Citi on April 25**

Tickets $5 with MIT ID.

Available at the Coffee House and MIT Museum Shop

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**SCC SPRING CONCERT**

Presenting

Jesus Jones

Introducing

SOHO

- SATURDAY APRIL 20 -

Tickets $5 with MIT ID.

Available at the Coffee House and MIT Museum Shop

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**COMEDIAN**

**Betsy Salkind in MASTER OF SCIENCE**

An irreverent comical look at science & scientific lies. Includes "An Act Of War" & a live demonstration of her new Snackmaster theory.

Thursday, April 21, 1994

8:00 pm

MIT Room 85-225

77 Mass Ave

Free Admission

For further information: 253-2277

Special thanks to the Pierce Homer Fund

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**On Campus**

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Telephone: 424-8000.
The Balanchine Legacy examines ballet's future

THE BALANCHINE LEGACY
Boston Ballet.
Wang Center, April 4-14, 8 pm.

By EMIL DABORA

A modern ballet with three distinct sections: "Theme and Variations," "Agon," and "Who Cares?" Each section poses a different possible direction for the ballet to take.

"Theme and Variations" is set to the last movement of Tchaikovsky's Suite No. 3 in G. With no story line or stage props, the performers command all the attention.

The scenery is stark but pleasing. The back wall is electric blue, and there are 10 chandeliers hanging from the ceiling. Throughout the performance, there were several dancers on stage. Jennifer Gelfand and Roland Price led, but it was difficult to distinguish them from the others.

The dance was a tribute to the Russian ballet tradition. The choreography was formal but had a lot of innovative steps and combinations. "Theme and Variations" portrayed the future of ballet as keeping much in line with the works of the past, but with more freedom of choreography and freedom from plot.

In contrast to the traditional style of "Theme and Variations," the second vignette, "Agon," is most reminiscent of modern dance. The music is by Stravinsky and was composed specifically for the New York City Ballet. It lacked harmony or a dominating melody or theme, stressing discordancy instead. Again, there was no plot, and the performers were clad in simple black and white costumes. The choreography was forceful but lacking in form. This sent a message that the future of the ballet could be very free, with little relation to its ancestry. The piece was well done but purposefully not pleasing, so that rather than being delightful and quaint it was upsetting, forcing you to think.

The third work, "Who Cares?," is the result of Balanchine's affinity for American pop culture of the 1930s and 40s. There are melody excerpts from "The Man I Love," "Embraceable You" and other popular songs of that era. Also visible is the romance of the Fred Astaire and Ginger Rogers film. The backdrop is the New York City skyline, and the whole piece is more like a Broadway musical than a ballet. Patric Armend was clearly the star and danced fantastically. "Who Cares?" was fun and melodious. The direction in which this piece took the ballet was more toward the popular art of the present.

The Balanchine Legacy showed a lack of certainty about the future of ballet. This was not a deficit; on the contrary, it demonstrated objectivity. Rather than making a statement about what ballet is, it seems to open the doors to what the ballet can be. Open-minded acceptance of a variety of forms and an eclectic taste for direction make the performance a very positive statement of art.

On the morning of April 12, 1991, someone will do this:

\[ \textit{Hello?} \]

"Hi. I... uh... you know that Absolutely Last Chance Scribe Thesis minicourse? The one you taught yesterday, Thursday, April 11, 1991 at 1:00 pm, in Room 3-343?"

\[ \textit{Yes?} \]

The one with all the advertising that said that you're never, never, ever going to teach the course again...?"

\[ \textit{Yes?} \]

"Well, I missed it. When are you going to teach it again?"

On the morning of April 12, 1991, someone will do this.

Make sure it's not you.
Cantor's Dilemma
By Carl Djerassi

By DAVE WATT

CARL DIERASSI HAS WRITTEN AN exciting novel. The story is about a fictitious scientific breakthrough and the race for a Nobel Prize. On the way, Djerassi exposes many uncomfortable truths about how credit for scientific discoveries is given, and how competition, politics, and ego play a major role in many scientific inquiries. He also writes about the difficulties women face in climbing the academic ladder and gets in several good slams at Harvard in boot.

This disquieting novel, Cantor's Dilemma, should be read by everyone who wants to know how science really works. The freshman book committee ought to have this book on their short list, if for no other reason than to see professors squirm when they try to discuss it in the fall.

Professor Isidore Cantor, a brilliant molecular biologist who works at a thinly disguised University of Illinois at Urbana, comes up with a hypothesis about how tumors are formed. Cantor's colleagues at Harvard Medical School, where he first introduced the idea in a talk, immediately recognize the idea as brilliant. Cantor's major competitor at Harvard is Kurt Krauss, a molecular biologist so famous he has a tumor named after him. "Not as ugly as Kaposi's, nor quite as famous as Stockholm is famous made." Cantor doesn't tell his audience is that he has an idea for confirming his hypothesis. He understands how scientists become famous.

Cantor, himself who keeps his personal life completely hidden from his students, collects erotic art and antique furniture, and plays the violin in a quartet. Cantor may seem to be an ambitious cold-hearted, but even he can fall in love.

All of Djerassi's characters are sensualists, drinking down any interesting subject or experience they can find. They have an energy and boundlessness worth emulating, it was exciting to read about people so intellectually alive.

Djerassi knows the world whereof he writes. He is a 67-year-old professor of organic chemistry at Stanford University, famous in his field for the first synthesis of the birth control pill. The science in the book is accurate down to some amazing details — did you know that lining the cap of the bug P. aerius with The Wall Street Journal presents its sexual maturation and causes its early death, but if you use The Times of London, nothing happens? It's true, it's in the literature, and only an author with the deep knowledge of scientific lore that Djerassi has could have found and included such a wonderful detail. The book is full of such details, all accurate. According to the author, only Stafford and Cantor's experiment is fictitious.

Djerassi writes in a lively, detailed style that reflects his long experience with and knowledge about the people and science he writes about. He already plans several more novels about the social implications of science and scientists' involvement in politics, according to an interview in the San Francisco Examiner. I have no doubt his future works will be as enlightening as this one.

Cantor's Dilemma explores world of science and ethics

ECONOMICS OPEN HOUSE
WEDNESDAY APRIL 10
4:00-5:00 E52-244
All Undergraduates Welcome
Come meet our faculty and undergraduate majors

Refreshments

SWING SPRING
Friday, April 19th, 8pm-1:30am
Tremont House
Theatre District, Boston
Ticket $8 adv., $10 door
Advance sales April 12-19, Student Center

DOMINO'S PIZZA
MIT FOOD SERVICE
Delivering to MIT Campus
You can use your meal cards!

How does it work?
Just call Domino's Pizza, 424-9000. Tell them you are at MIT and have a declining balance card. They will verify your account and deliver your order. You must show your meal plan picture ID, sign the receipt, and enjoy!

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Moderators: Daniel Roos, Director, The Center for Technology, Policy and Industrial Development, MIT

Tuesday, April 9 • 3:00 PM • Kresge Theater
RECEPTION TO FOLLOW
Lacrosse team wins first three

By Garrett Love

The men's varsity lacrosse team began league play with two home games and two Pilgrim League victories last week. The team scored 6-3 over Babson on Tuesday, amidst freakish New England weather that brought both pouring rain and bright sun. MIT started slowly; sliding into a 3-1 deficit after the first quarter, but shut-out the visitors in the second quarter. The Engineers scored four unanswered goals, taking a 5-3 lead into halftime. The team traded goals with the visiting team throughout the second half to maintain its tenuous lead and score an 11-9 win. Brothers Jeffrey Feldgoise '91 and Stephanie Feldgoise '92 led the attack with four goals and one assist each. On Saturday, MIT gave Pilgrim League new-comer Assumption a rude awakening, with a strong 14-10 win. The offense, led by Robert Silov Jr '92, Jeffrey Feldgoise, Andrew McSaunders '91 and Felipe Calderon '91, applied its own pressure with 13 goals in the same time. The team relaxed in the final period, allowing Assumption to score three goals. The Engineers scored a 14-10 win over Santa Clara during its annual trip to California. The Engineers will try to extend their winning streak at Curry College on Tuesday.

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- Committee on Graduate School Policy
- Community Service Fund Board
- Committee on Student Affairs
- Committee on Library System
- Women's Advisory Board
- Prelaw Advisory Council
- IAP Policy Committee
- Committee on Privacy
- Athletic Board

For Info or to Apply, Please Call the GSC, x-2195
Softball team splits Smith doubleheader

Behind Jeremy Hylton

Behind the solid pitching of freshman Colleen Kaiser, the softball team scored a come-from-behind victory over Smith on Saturday. The team lost the second half of the doubleheader in a non-conference game against Smith, and held steady at 2-2 for the season. The Engineers are 1-1 in the New England Women's Eight Conference, after losing at Mount Holyoke in the season opener.

The Engineers committed three errors in the first inning and allowed the Pioneers to jump out to an early 5-1 lead. "We started off poorly with several defensive mistakes early... but the freshman pitcher hung tough. She did a really good job," said Coach Helen Hey.

The teams held the scoring even through the next two innings. In the bottom of the fourth, sophomore Jennifer Kirtley, who had been at bat in the first inning, stepped up and got on base. The defense kept Smith scoring through those two innings, and only allowed one more score and dropped the game in the sixth inning.

Sophomore Donna Nem- chez '92 led the Engineers offense, hitting five times at five at-bats with one RBI. Sophomore Showna Chang was 2-for-3 with 2 RBIs.

Smith won the second game of the doubleheader, 5-4, after the game remained tied through the eighth inning. The second game did not count toward the Engineers' conference record, because the second game was not played due to weather conditions. The Engineers played their next game on Saturday, at Mount Holyoke, losing to the Lyons 5-4 in ten innings. The Engineers fell to 1-1 in the New England Women's Eight Conference. The Engineers' next game against Smith on Wednesday was rained out.

**Robinson sets fresh pole vault record**

Several track athletes had big days in last weekend's tournaments at Bates College and Bowdoin College. Freshman Matt Robinson set a new Institute freshman record in the pole vault with a leap of 14' 8". Weightman John specialties talent now even more marked.

Coach Dan Lasko and Mike Vale stressed that the team showed marked improvement with each game, as players gained more game experience and confidence.

Coach Julia Hendrix had several of those two innings, acome-from-behind victory over Smith. The Engineers copped the win 3-2 in eight innings, and only allowed one more score and scored in the sixth inning.

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