

## Clay Appointed Head Of Urban Studies

By Sarah Y. Keightley  
ASSOCIATE NEWS EDITOR

Professor Phillip L. Clay PhD '75 was recently named head of the Department of Urban Studies and Planning. His appointment will take effect July 1.

Jean P. De Monchaux, dean of the School of Architecture and Planning, appointed Clay to replace Donald A. Schön, the current department head. The department head serves a four-year term.

Clay has been the associate head of the urban studies and planning department for two years.

Schön said, "I think it's a splendid appointment. Phil will be a first-class department head." Schön also said that Clay has a natural talent for administration.

Lois A. Craig, associate dean for the School of Architecture and Planning said, "The Planning Department has always chosen an internal candidate. It is part of the citizenship of the department."

Craig added that the change is an "orderly, predictable process," because Clay was the department's associate head for the past two years.

Clay said he is still in the process of working out an agenda for the fall. He did say that the

department hopes to emphasize more undergraduate teaching. The department is working on "attractive plans" to be announced in the fall, involving classes where students will apply scientific knowledge to social problems, Clay said.

With the new plans, international students from developing areas could be given policy perspectives to make their knowledge useful at home and in international organizations, Clay said. On the domestic side, issues like transportation and environmental policy may be incorporated into classes.

Clay said there is a "similar interest on the graduate side." Though the programs are currently in good shape, the department hopes to "strengthen them, raise program funds, and participate more fully in current issues," he said.

Clay helped with the 1987 federal study on the Neighborhood Reinvestment Corp., and later was part of the commission which recommended a policy that became part of the Housing Act of 1990. Clay is a member of the policy and research advisory councils of the Federal National Mortgage Association, consults for several government agencies and foundations, and has published two books.



## Repligen Container Bulges; Toxic Chemical Leak Averted

By Jeremy Hylton  
MANAGING EDITOR

A bulge in a tank of waste material in a Repligen Corp. storage facility forced the evacuation of approximately 1,500 people from office buildings near the One Kendall Square site Wednesday morning. The material was removed by the Cambridge Fire Department.

The 30-gallon plastic tank, containing cyanogen bromide, hydrochloric acid, and water, had expanded to one-and-a-half times its size when discovered by Repligen employees, according to Capt. Gerald R. Rearden of the Cambridge Fire Department. The tank was intended to hold byproducts of Repligen chemical production, but "something else got into the tank and caused this problem," Rearden said.

Repligen called the fire department to the scene at about 10:30 a.m., according to Ramesh Ratan, a Repligen vice president. A crew of nearly twenty firefighters responded, dousing the building with water and depressurizing the tank.

Working in encapsulated suits, ten firemen worked to depressurize the tank. They removed the chemicals without incident. The waste was disposed of by Zecco Co., a Needham-based waste disposal company.

If they had escaped the room, the chemicals posed a danger both because cyanogen bromide is poisonous and because there was a chance the hydrogen would explode. "It could [explode] at any time," Rearden said.

Workers were evacuated from neighboring office buildings and a block of Cardinal Medeiros Ave. was roped off for much of the day.

The tank was stored in "a room designed for the product with all the necessary safety guards," Rearden said. The room had several depressurized doors and was explosion-proof. It met all safety codes, Rearden said.

## Student Opinion of Life Fee Varies

By Alice N. Gilchrist  
STAFF REPORTER

Karl R. Peters '95 summed up most undergraduates' opinions of the student life fee when he said, "It sounds okay."

A referendum was held April 23 and 24 to assess student views on what the proposed student life fee should cover. Students were asked to indicate their opinion on several issues, including whether athletic cards should be eliminated. Another question asked whether administrators or students should control the money available for student activities.

Students voted strongly in favor of the student life fee and gave less enthusiastic support to paying the athletic fee. Undergraduate Association President Stacy

McGeever said the UA will not "hold the results as any kind of mandate," but added that they are "an indicator of student opinion."

Provost Mark S. Wrighton said he supported student control of activity funds. "I support students enhancing resources according to their desires," Wrighton said. Wrighton noted he had not been told that the referendum had occurred, however.

Students voiced their biggest concerns about the athletic services fee, which would automatically be charged to all undergraduates if the fee proposal is enacted. The fee would eliminate the need for athletic cards. Oliver Schneider '95 said, "Some students don't want to use athletic facilities and I am against them having to pay for a card."

Schneider added that he liked the idea of a student life fee, but that it shouldn't be mandatory.

Judy C. Pang '94 also didn't think the athletic card should be included in the fee. "I wouldn't want to pay the fee because I don't use an athletic card," she said. Pang thought that buying an athletic card should be "up to students themselves."

Some members of the UA thought that including the athletic card in the fee would be beneficial. Yevgeny Gurevich '94, a UA Next House representative, said the fee would "solve the problem of students who don't pay the current fee taking advantage of other people" who pay the fee. About 3,000 peo-

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## College Bowl Captures National Title

By Eric Richard  
STAFF REPORTER

MIT's College Bowl team garnered its first national title in the College Bowl national championship last weekend, defeating Stanford in two consecutive matches for the championship. The team consisted of captain James P. Sarvis '93, Eric S. Tentarelli '95, Kyle Pope '92, Larry W. Hunter G, and Daniel A. LaGattuta G.

The competition, held at George Washington University, featured a 15-round tournament to determine which teams qualified for the final round. After the round robin competition, the MIT team had an 11-4 record, second to Stanford's 12-3

mark.

Going into the final round, MIT was tied with both Cornell and the University of Pennsylvania, forcing the use of cumulative points to make a selection. MIT's 4,210 points edged out Penn by 15 points and surpassed Cornell's 4,160 points.

Ted E. Johnson, co-coach of the team, described the win as "a really nice honor for a school like MIT. It shows that students have a broad range of knowledge. ... I think it was really great. It was really disappointing in 1990 to lose to the University of Chicago [in the national finals], and this really made up for it."

The team's alternate, Pope, who participated in two of the team's 15 round robin matches, said "It was great. It was very challenging, and I am glad we came out on top."

"Stanford had been protesting a lot during its matches. ... A lot of people seemed to be pulling for us [in the final round]," Pope said.

Johnson added, "It is always nice to beat Stanford."

In addition to its first place team finish, MIT was represented by two contestants on the All Star Team. LaGattuta and Hunter, both students in the Sloan School of Management, were voted to the All Star Team by

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# WORLD & NATION

## U.N. Diplomats Meet to Draft Global Warming Treaty

LOS ANGELES TIMES

UNITED NATIONS

In an 11th-hour effort, diplomats from more than 100 countries opened the final round of negotiations here Thursday to draft an unprecedented treaty to reduce global warming.

Negotiators are under intense pressure to produce a draft treaty by the end of next week. If they do not succeed, they warn, it is unlikely that an accord will be ready for signing by world leaders when they convene in June in Rio de Janeiro for a major conference on the environment and development.

At the same time, chief U.S. negotiator Robert Reinstein said that the outcome of the talks would likely affect a decision by President Bush on whether to attend the Rio conference, known informally as the "Earth Summit." There are growing signs in Washington that Bush will attend the summit, but the White House has announced no decision.

But even as negotiators assembled for the make-or-break session, there was little indication that the United States — the most conspicuous holdout in acceding to a firm cap on emissions of global warming gases by the year 2000 — would agree.

The United States announced last week that it could reduce its annual output of carbon dioxide, which is the principal greenhouse gas, by 125 million to 200 million metric tons by the year 2000. But even with that cut, overall U.S. emissions in the year 2000 would be from 1 percent to 6 percent higher than they are today. The United States accounts for one-fourth of all human-made carbon dioxide emissions in the world.

## Kuwaiti Journalists Charged With Violating State Security Laws

THE WASHINGTON POST

CAIRO

The chief editor and a staff reporter of a Kuwaiti opposition newspaper have been charged with violating the emirate's state security laws for allegedly publishing secret military information.

In a move viewed by many Kuwaitis as an attempt to muzzle press criticism of the government, al Qabas editor Mohammed Jassem al Saqr and reporter Khodeir al Oneizi were charged Tuesday in connection with a recent story outlining a reshuffle of Kuwait's top military leaders, according to one of their attorneys, Imad al Seif. The two men were released on \$3,500 bail each.

The security charge stems from a recent story in al Qabas on the military restructuring, listing the names of many senior army officers and their new posts. The military reorganization has been a sensitive issue for the Kuwaiti government because of widespread anger among Kuwaitis, including many mid-level military officers, about the flight of senior military officials when Iraq invaded Kuwait in August 1990. The Kuwaiti government lifted press censorship several months ago, but is still extremely sensitive to media criticism.

## Israel Finally Allows Palestinian University to Reopen

THE BALTIMORE SUN

BIR ZEIT, ISRAELI-OCCUPIED TERRITORIES

Bir Zeit University reopened Wednesday for the first time since it was closed by Israeli military authorities on Jan. 8, 1988.

It was the last to reopen of six universities closed down during the Palestinian "intifada," or uprising. It was the last because authorities described it as a center for the plotters of revolt.

Gabi Baramki, acting university president since the deportation of Nasser, argued the closure was "collective punishment" illegal under international laws. "You cannot prepare people for peaceful coexistence if you continue to deny our future generations access to education and the means to make them useful citizens," he argued.

In the last two years, authorities began reopening the universities in Bethlehem, Hebron, Nablus, Gaza, Jerusalem and finally, Bir Zeit.

## WEATHER

### May Blues

By Marek Zebrowski  
STAFF METEOROLOGIST

Unfortunately, it looks like the cool and damp weather patterns established last month will persist into May. This April's average temperature was over 2 degrees below normal. This was the second consecutive colder-than-normal month for the first time since May and June of 1990. Warm, spring-like weather isn't likely in the foreseeable future either, as a trough is forecast to dominate the eastern U.S. later next week, spawning more cool and damp weather.

This weekend will be unsettled and the Friday afternoon sunshine short-lived. A cold front will drift offshore on Friday and our brief spell of decent weather will be immediately replaced by clouds advancing ahead of the warm front and a low from the Midwest during Saturday. Sunday offers some clearing with a cool northwesterly flow as well as instability showers, accompanied by March-like temperatures.

**Friday afternoon:** Partly cloudy, light northwesterly winds will become onshore. Highs in the mid-60s inland (16-18 °C), around 58 °F (14°C) near the coast.

**Friday night:** Increasing cloudiness with a chance of sprinkles towards dawn. Low about 44°F (7°C) with light southeasterly winds

**Saturday:** Showers gradually tapering off late in the day. Temperatures remaining in the high 50s (13-15°C) with damp sea breezes.

**Sunday outlook:** Partly cloudy with a chance of afternoon sprinkles. Highs in the 50s (12-15°C), lows in the 40s (5-8°C) near the coast and in the 30s (2-4°C) well inland.

# Bush Expected to Veto Bill Limiting Campaign Funding

By Helen Dewar

THE WASHINGTON POST

WASHINGTON

The Senate approved and sent to President Bush Thursday a bill to overhaul Congress' much-criticized system of campaign financing but, like the House, failed to produce enough votes to override an expected veto by Bush.

It was the first time in a decade of effort that legislation to limit campaign spending has passed both houses, and Democratic leaders vowed to continue pushing for enactment despite the apparent partisan deadlock.

The measure was also the second in a series of major bills that are expected to succumb to election-year veto deadlock between the White House and the Democratic-controlled Congress.

Congress failed a month ago to enact the Democratic tax bill over Bush's veto; other veto-threatened measures that are pending in Congress, probably without the votes to override a veto, include bills dealing with crime, education, family medical leave, abortion-related issues and cable television regulation.

The campaign-finance bill, described by Democrats as reform of historical proportions and by Republicans as "welfare for politicians," would use public subsidies and other incentives to encourage candidates to abide by voluntary spending limits of \$600,000 for House races and up to \$5.5 million for Senate campaigns.

The measure would also limit contributions by political action committees, curb the flow of unregulated "soft" money through state parties to support federal candi-

dates, limit personal spending by wealthy candidates and close other loopholes through which special interests influence campaigns and the conduct of congressional business.

Initial estimated cost was \$100 million to \$150 million for a two-

Democrats "came here looking for an election-year fight" with Bush, fully aware the president "will veto the bill for the simple reason that it is a terrible bill," said Minority Leader Robert J. Dole (R-Kan.), who suggested new efforts to reach a bipartisan compromise.

**"The public became more supportive, and pressure on the president has grown. This or something like it will be enacted in the near future."**

## Senator George J. Mitchell (D-Maine)

year election cycle; the bill did not include a funding mechanism.

The legislation was approved by a largely party-line vote of 58 to 42, nine votes short of the two-thirds majority that is needed to override a veto. Only five senators crossed party lines on the issue, with Republicans John McCain (Ariz.), Dave Durenberger (Minn.), and James Jeffords (Vt.), voting for it and Democrats Richard C. Shelby (Ala.), and Ernest F. Hollings (S.C.), voting against it.

The House approved the measure in April on a largely party-line vote of 259 to 165, 31 short of two-thirds.

While Senate Majority Leader George J. Mitchell (D-Maine) and chief sponsor David L. Boren (D-Okla.), insisted they had not abandoned hope that Bush would sign the measure, Republicans said a veto is certain.

Bush has repeatedly said he would veto a bill that included spending limits, public financing and differing systems for the House and Senate, all of which are incorporated in the House-Senate compromise.

Even if the measure is vetoed, its passage by Congress marked an important milestone in efforts to control campaign costs and stanch the flow of special-interest money into congressional races, responded Mitchell and Boren at a news conference after the vote.

"The public became more supportive, and pressure on the president has grown. ... As sure as day follows night, this or something like it will be enacted in the near future," said Mitchell. "We will not rest until this becomes law," he added, while declining to spell out options.

# Senior South African Police Officer Sentenced To Death

By David B. Ottaway

THE WASHINGTON POST

JOHANNESBURG, SOUTH AFRICA

A South African judge Thursday sentenced a white senior police officer to death for masterminding the 1988 massacre of 11 people mistakenly identified as anti-apartheid activists aligned with the African National Congress.

Human-rights advocates said it was the first time in the long anti-apartheid struggle that a senior policeman had been tried and sentenced to death for such extensive involvement in the political violence wracking this country since 1984.

"It's what we've been saying all along," said Max Coleman, a spokesman for the pro-ANC Human Rights Commission. "Police complicity in manipulating and orchestrating violence in the country is now apparent."

The trial revealed that the massacre was planned by members of the South African police and local leaders of Inkatha, the Zulu-led faction of Chief Mangosuthu Buthelezi, which has been engaged in a deadly struggle with ANC supporters since 1984, particularly in Natal Province where these killings took place.

The guilty verdicts for the white police officer, who commanded a rural police station in Natal Province, and four black assistants lend credence to the contention of the ANC that the political violence largely has been the result of attempts by the South African security forces in conjunction with

Inkatha to weaken or destroy the ANC.

"This is the insidious 'third force' we've been talking about," said Brian Currin, executive director of Lawyers for Human Rights.

He said the outcome of the trial was a rare instance in which a cover-up by the police of their involvement in the violence had failed. "There have been scores and scores of cover-ups that were successful," he said.

While the massacre took place in December 1988, Judge Andrew Wilson found there had been an extensive attempt to cover-up and derail the investigation over the past year by top-echelon police officers. Only the determined efforts of one investigating officer had allowed the truth to come to light, he said.

Wilson called for a public inquiry into the conduct of the whole police command in the case.

The trial, held in Pietermaritzburg, established that the so-called "Trust Feed Massacre" had been carried out by Capt. Brian Mitchell when he commanded a rural station at nearby Hanover. He had ordered four of his black assistants to accompany him in a nighttime attack on a mud-brick shack he thought belonged to pro-ANC activists.

The five had opened fire through the windows and door with shotguns at point-blank range, killing 11 people, including two small children and six women, and injuring two others. As it turned out, the dead were not ANC supporters at all, but

rather were aligned with the Inkatha faction Mitchell thought he was helping, and were simply attending an all-night funeral wake.

The court heard that Mitchell had planned the attack in complicity with local Inkatha leaders in an attempt to clean out ANC supporters, belonging to the now-defunct United Democratic Front, from the Trust Feed district.

After the massacre, the four black policemen were taken in and protected by the police force of the Kwazulu homeland that Buthelezi leads. He also is the police chief.

Wilson said he had found no extenuating circumstances warranting the imposition of a lesser sentence on Mitchell. He described the policeman's behavior after the massacre as a "completely cold-blooded approach," noting that he had not even attempted to ascertain how many people had been killed and wounded. Instead, he had set about covering up his own involvement.

The judge found him guilty on 11 counts of murder and imposed the death sentence on him for each one. The four black policemen were sentenced to 15 years in prison. Wilson said he was more lenient with them because they had acted under Mitchell's orders.

Human-rights spokesmen said they feared Mitchell might be allowed to go free soon. They cited the case reported in The Weekly Mail Thursday of Khetani Shange, a Kwazulu policeman sentenced to 27 years in prison for multiple murders last year. He was freed after

# L.A. Rioters Set Fires, Loot Stores; 4 Die in Violence

By Marc Lacey  
and Shawn Hubler  
LOS ANGELES TIMES

LOS ANGELES

Rioting mobs ignited fires, beat motorists and looted stores and offices Wednesday night throughout Los Angeles as fears of race-related violence came to pass following the acquittal of four Los Angeles police officers in the beating of Rodney G. King.

Initial reports linked four deaths to the rioting, and at least 106 others were treated at area hospitals for gunshot wounds and other injuries believed to be related to the rioting. Among the injured was a firefighter who was shot in the face.

Gov. Pete Wilson ordered the National Guard to report for duty as scattered demonstrations evolved into the city's largest riot since Watts erupted in flames in 1965.

In a drama that unfolded on live television, violence erupted first at the intersection of Florence Boulevard and Normandie Avenue in South Central Los Angeles and radiated to areas throughout the city.

Before the night's end, more than 150 fires raged in the city and sporadic gunfire flared in the streets.

Mayor Tom Bradley, in a grim televised address shortly after 11 p.m., said the city will "take whatever resources needed" to quell the violence. He said the city was receiving assistance from the county Sheriff's Department, the California Highway Patrol and police and fire departments from neighboring cities.

"We believe that the situation is now simmering down, pretty much under control," Bradley said. "Stay off the streets. It's anticipated that a curfew will be put into effect tomorrow night."

At least 25 arrests were reported by 11:45 p.m.

The vast majority of the fires occurred in neighborhoods south of downtown, said Fire Department spokesman Bob Collis. On a normal night, Collis said, there are only about two to three structure fires reported an hour citywide.

"They're coming in about one a

minute," Collis said. "... And I think it's going to go on like that all night."

Smoke was so thick in South Los Angeles that the Federal Aviation Administration ordered the rerouting of flights into Los Angeles International Airport over the ocean.

The view from a helicopter flying 600 feet above the city south of the Santa Monica Freeway just after 10 p.m. was an odd mixture of scattered infernos and eerie normalcy. Funnels of black smoke rose like slow-moving tornadoes. One of the worst appeared to be at a store next to the Golden State Mutual Building on West Adams Boulevard at Western Avenue, a few blocks from First A.M.E. Church, where African-American community leaders hosted an emotional peace rally earlier in the evening.

"It's a throwback to 1965," said District Attorney Ira Reiner. "It's Watts all over again."

Downtown, a racially mixed group of protesters massed outside Parker Center police headquarters, eventually hurling rocks and setting fire to a small kiosk. The demonstration turned into a rampage, as rioters moved onto City Hall, the Los Angeles Times, courthouses and federal and state office buildings, smashing windows and igniting small blazes along the way.

A police car was set aflame, as were four palm trees lining the Hollywood Freeway, shooting flames a hundred feet into the air. Several people ran onto the freeway or hurled objects, stopping traffic for about 15 minutes. Some motorists panicked and made U-turns, heading the wrong direction on the freeway in search of an exit.

Looting and vandalism were reported at points across Los Angeles County, from Pasadena to Compton, from South Los Angeles to Westwood Village.

Violence also erupted at the Lake View Terrace location in the San Fernando Valley where King was beaten 14 months ago. Demonstrators there later marched on the Foothill Division headquarters, the home station of the officers

who were tried in the beating of King. Gunshots were heard in Lake View Terrace at 9:15 p.m., prompting protesters, police and bystanders to duck for cover. No one was reported injured.

Bradley called a local state of emergency shortly before 9 p.m. and Gov. Wilson ordered the National Guard to report for duty minutes later. Bus service was halted and Los Angeles Unified School District officials ordered that dozens of schools on the city's south side be shut today.

A spokesman for Martin Luther King Jr. Medical Center said that between 5 p.m. and 10 p.m., the emergency room admitted 22 people with injuries, including five gunshot victims. The spokesman said the admissions were "a very high number," and the injuries ranged from minor to critical. Two operating rooms were in use to handle the flow, he said.

At Daniel Freeman Hospital in Inglewood, two men were reported dead. Mary Schnack, a hospital spokeswoman, said a Latino man died at 9:37 p.m. of traumatic injuries and a gunshot to the chest. The second fatality, a black man who was thrown from a car, died of head and internal injuries, Schnack said. Hospital workers attributed both deaths to the riots.

At California Medical Center near downtown, two other deaths were linked to the rioting.

The anger over the King verdict simmered through the afternoon, then turned ugly as dusk started to fall over the city. At Parker Center, the downtown police headquarters, a line of police in riot gear faced off against protesters gathered outside. But when anarchy erupted at Florence and Normandie starting at about 5:30 p.m., police were nowhere to be seen. No signs of law enforcement were evident for hours as mobs dragged motorists from their vehicles and beat them, hurled rocks and bottles at passing cars and looted a nearby liquor store.

Officers responding to the violence retreated after the mob grew larger and angrier.

The lack of response puzzled even the county's chief prosecutor, District Attorney Ira Reiner.

"I would have thought they would have moved in immediately and quickly suppressed it," Reiner said. "The plan is a mystery to me."

TV reporters also expressed disbelief at the scene unfolding live before viewers. "I can't believe the cops are looking at this, and not doing something," one anchorwoman declared.

Police initially said they lacked sufficient forces to react to some specific trouble spots.

"We didn't have enough numbers to go in," Cmdr. Robert Gil, a police spokesman, said early in the evening. "You can't go in if you have only four or five officers. You have to have a sufficient number."

At about 7 p.m., as violence escalated, police commanders ordered all off-duty officers to report for duty.

The city's long-standing racial tensions, which many leaders have said were exacerbated by the beating of King, reached their hottest point on the streets following the verdicts. Many of perpetrators of the attacks were black; some victims were white and Asian.

"I'm glad people are raising hell," said Millie Feldman, a 28-year-old South Central resident who hurled a bottle at a late model Mercedes Benz driven by a white woman. "I don't think it's good but it's got to happen."

"We don't have to put up with this," Feldman added. "This is not the right way but it's the only way. This is just beginning."

A 20-year-old black resident who gave his name only as E.J. said anger simmered throughout the afternoon. After a crowd gathered at the corner of a South Central intersection, he said, police arrived at the scene. When patrol cars arrived and officers attempted to make arrests, the crowd got out of control, E.J. said.

After 15 or 20 minutes, he said, "the sergeant or whoever was in charge ... got on his loudspeaker and started saying, 'It's not worth it, it's

not worth it, let's get out of here.'

"And after that, man, they left. They just left. They shouldn't never have left."

After that, E.J. said, the mob surrounded and rocked cars that carried people "who were light skinned or white. ... There was one guy, a guy in a gray Volvo, who jumped out of his car and started taking pictures. But when the police left, the black people chased him back to his car, and jumped on him and jumped on his Volvo, stole his camera, his briefcase, pulled him out and started jump kicking him in the head. He just barely got away. If some black guy hadn't helped him, he probably would be dead right now. ...

"One Caucasian lady was driving down the street in a van with a whole bunch of little kids in the back. I told her, 'Get out the neighborhood, you better get out of here — look at all these people.'"

About 200 people lined the intersection, with many raised fists. Chunks of asphalt and concrete were thrown at cars.

Some yelled, "It's a black thing." Others shouted, "This is for Rodney King."

In gruesome scenes recorded by the TV news helicopters, an 18-wheel truck was stopped in the intersection, its driver dragged from the cab and beaten by the mob. He lay bleeding and motionless for several minutes. Cars were abandoned nearby, their windshields smashed and fenders battered.

Two cars were smashed in the intersection. A brown Ford Wrangler came to a stop when the driver — who appeared to be an Asian male in his 30s or 40s — was hit by a rock thrown through the front windshield. When he got out of the vehicle, he was smashed in the face with a bottle, leaving him bloodied and dazed.

A few people braved the mob to assist victims.

Meanwhile, looters declared open season on Tom's Liquor and Deli.

"They started looting, coming out with bottles and cases, anything they could grab," E.J. said.

## Bush Deplores Mob Brutality, Orders Justice Inquiry

By Jack Nelson  
LOS ANGELES TIMES

WASHINGTON

President Bush, stunned by the Los Angeles racial violence and concerned that it will spread to other cities, Thursday expressed frustration at the acquittals of four Los Angeles police officers in the beating of Rodney King but denounced the riots as "purely criminal" and called for the re-establishment of law and order.

At the same time, he directed the Department of Justice to step up an investigation to determine whether to prosecute the policemen in federal court for violating King's civil rights.

The president, in telephone calls to Mayor Tom Bradley and California Gov. Pete Wilson, also offered federal aid to help repair the riot damage, though White House officials said that Bradley and Wilson told Bush it was too early to know what assistance would be needed.

Describing the violence, fires and looting in Los Angeles as "mob brutality" and "wanton destruction," Bush said, "We simply cannot condone violence as a way of changing the system." He spoke to a group of broadcasters and later attended a \$1,000-a-plate fund-raiser for his reelection campaign in Columbus, Ohio, after a trip from Washington that was postponed for several hours because of the developments in Los Angeles.

Bush, under intense pressure to involve the federal government in addressing the Los Angeles situation and the nation's broader racial problems, appeared to be at a loss

about how to proceed. He spent part of Thursday morning consulting advisers.

Later, aides announced that he was scheduling a White House meeting for Friday with black community and government leaders to discuss a course of federal action.

Although Bush conceivably could dispatch federal troops to Los Angeles to help control rioting and prevent looting, White House press secretary Marlin Fitzwater said that "at this point there has been no consideration" of such a move.

Meanwhile, Arthur Fletcher, chairman of the U.S. Commission on Civil Rights, underscored the urgency of the racial situation not only in Los Angeles but in other parts of the country, saying that Commission files are filled with reports warning that other cities also are "tinder boxes" that could explode into violence.

The reports have been filed by the commission's state advisory committees, Fletcher disclosed in an interview. Fletcher, a black who will attend Friday's meeting with Bush, said that the Los Angeles riots sprang from "a cancer of racism that's been eating away at the nation's moral fiber and infiltrating and infecting practically every major institution in government, education, health — and the judicial system, the cornerstone of our democracy."

Fears that the violence could spread were also voiced by many members of Congress and civil rights leaders who expressed outrage at the outcome of the trial and demanded that the Department of Justice prosecute policemen

involved in the King case for civil rights violations.

Several lawmakers said that they will organize congressional hearings to examine the possibility of expanding the Civil Rights Act to address questions of police brutality more specifically.

Rep. Don Edwards (D-Calif.), chairman of the House Judiciary Committee's subcommittee on civil rights, planned hearings on police brutality for next week, and Senate Judiciary Committee member Arlen Specter (R-Pa.), said that the Civil Rights Act should be amended to incorporate specific statutes against police brutality.

Congressional Black Caucus members said that they will discuss the King case next week with Willie Williams, the newly appointed Los Angeles police chief.

"America witnessed a terrible travesty of justice," said Rep. Edolphus Towns (D-N.Y.), chairman of the caucus. He called the jury verdict "a manifestation of prejudice and racism in their most virulent form."

Civil rights leader Jesse Jackson and Rep. Maxine Waters, (D-Calif.), both urged Attorney General William P. Barr to move quickly to bring federal charges against the policemen implicated in the King beating.

After meeting with Barr, Waters, whose district includes the area of the worst rioting, said, "We let them know that we think the situation not only in Los Angeles but across the nation is extremely volatile and we want them to make the decision with all due haste."

Jackson, declaring that justice

must be done to protect the credibility of the judicial process, accused Bush of failing to exercise leadership and said his "kinship" with Police Chief Darryl Gates "throughout all of this shows his disregard for justice and fairness."

Jackson and other civil rights leaders also criticized Bush for reacting too slowly to the developments in Los Angeles and refusing to meet with Jackson Wednesday night after violence broke out. The president was attending a state dinner at the time and a White House spokesman told Jackson that Bush would have to talk with him later.

The White House said Thursday night that black leaders invited to Friday's meeting with Bush include Benjamin Hooks, executive director of the NAACP; Dorothy Height of the National Council of Negro Women; John Jacob, head of the National Urban League; Joseph Lowery, head of the Southern Christian Leadership Conference; Rev. E.V. Hill, pastor of a Watts church in Los Angeles; and Coretta Scott King, widow of civil rights leader Martin Luther King.

Fletcher and another black official in the administration, Connie Newman, also will attend.

Attorney General Barr, stressing the seriousness with which the Department of Justice is conducting the civil rights investigation in the King case, held a press conference Thursday flanked by FBI Director William S. Sessions and John R. Dunne, assistant attorney general for civil rights.

"It's important for people to understand that the verdicts yesterday on state charges are not the end

of the process," Barr said. "The Department of Justice is responsible for enforcing the civil rights laws of the United States, and it will do so vigorously."

The Department of Justice could seek indictments against not only the four officers acquitted Wednesday but 17 others who stood by and did nothing while King was being beaten, according to a key federal law enforcement official.

Meanwhile, sources said the federal government, clearly caught by surprise when the riots broke out, lacked adequate intelligence about the Los Angeles situation because of the Reagan administration's gutting of the Civil Rights Commission and its downgrading of the Department of Justice's Community Relations Service.

Fletcher said he met with Mayor Bradley about the Los Angeles racial situation after the King beating but that the Reagan administration had so "decimated" the commission that there were not enough resources to develop adequate intelligence about the situation.

Other sources said the Community Relations Service, which the Reagan administration also downgraded, has been ineffective in monitoring the nation's racial problems.

Ron Tomalis, a spokesman, said the service was "assessing the situation" in Los Angeles.

"We are looking at other cities and assessing situations as they occur," he said. "We were in Los Angeles during the trial and we have been meeting with local officials, community groups, civic groups."

# OPINION

## Referendum Vote Is Not a Mandate

An overwhelming percentage of students who voted in the recent Undergraduate Association referendum on the student life fee cast their ballots in favor of giving undergraduates control over student activity funds. Unfortunately, the percentage of eligible voters taking part in the referendum was rather underwhelming.

Poor publicity may indeed have been a problem, but as UAVP J. Paul Kirby '92 pointed out, with posters, mailbox stuffings, and two days of voting in prime campus locations, it is unlikely that a reasonably aware person could have missed the referendum. A more likely explanation is a lack of discussion and student input, two items which in the past have always rightly preceded a referendum vote. It seems that most students were aware of the vote, but didn't feel it was important enough to participate.

The referendum process has been hurried by the UA. Voting took place immediately after a long holiday weekend, when students were more likely to have forgotten the issue. The present lame-duck UA administration seems more interested in railroading this proposal through before they leave office than

in organizing some serious discussions about the proposal. UA pamphlets and posters have read more like propaganda than useful information.

Even the tone of the referendum questions themselves was poor, and often leading. For example, the first question, "Should students, rather than the administration, set the overall amount designated for student activities?" avoided the true intent of the referendum. Instead of this question — the answer to which is obvious in the eyes of students — the UA should have cut to the point about where the money should come from and who should control it.

It would be a mistake for the UA and Office of the Dean for Undergraduate Education and Student Affairs to act on this vote, for many reasons: because of the poor voter turnout, the poor wording of the questions, and the questionable motivation of the present UA administration. Instead of running pell-mell toward a fee this semester and dragging a student body concerned about studying for final examinations along with them, the UA should rethink the proposal and resubmit a new referendum in the fall.



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## LETTERS TO THE EDITOR

### Mothers Must Grant Fetuses the Right to Use Their Bodies

"One wrong does not justify another." There's a quote I can agree with. On the topic of abortion, I assume Frances Pinedo used it to say that an unwanted pregnancy does not justify abortion. I was glad to have read her letter ["Pro-Life Argument Is About Downfall of Society," April 24], because it prompted me to respond with my own interpretation of the quote. "One wrong," an unwanted pregnancy, "does not justify another," the fetus using the woman's body without her consent.

The status of the fetus as a person, and therefore an entity with rights, is still questionable — would you say an acorn is an oak tree? However, for the sake of argument, I will refer to the fetus as a person who thus has the right to life. Such a right, I argue, does not guarantee it a right to either be given the use of or be allowed the continued use of another person's body — even if that body is needed for life itself. In other words, the fetus does not have the right to use its mother's body unless she grants it that right — something she may do, but certainly does not have to do.

I therefore feel that if a woman has become unwillingly pregnant, she is morally entitled to have the fetus removed from her

body. If, however, she becomes pregnant voluntarily, then she has granted the fetus the right to use her body, and should feel responsible and morally obligated to carry her pregnancy to term.

So what should the government do? It should educate the public on the moral and philosophical issues surrounding abortion, so that when it comes to sex and pregnancy, people make intelligent decisions based on their individual situations.

Alvaro Mendez '92

### Students Must Pay for Increase in Administrators

The remarks of MIT's vice president for financial operations, James J. Culliton, in your story ["Endowment Can't Cover Rising Costs," Feb. 28], obscure the principal reason for MIT's tuition increases. According to the Planning Office's MIT Factbook, MIT employed 962 faculty and 622 administrators in 1969. By 1989, the number of administrators had doubled to 1217, despite the fact that the faculty head count was practically unchanged at 988.

Why do we need so many more adminis-

trators? Leafing through a few months of *The Tech* shows MIT administrators selecting a Chinese restaurant as a monopolistic supplier, deciding what movies may be shown on campus, writing pamphlets on various politically correct topics, and engaging in other activities that do little to advance the education of students (except perhaps students of bureaucracy).

Algorithm: 1) Hire lots of administrators. 2) Pay them so much collectively that MIT runs out of money even after being stingy with faculty and TA salaries. 3) Raise tuition, which causes people to complain. 4) Recognize a need for additional administrators whose job is to explain to people why MIT needs so much money, why MIT needs to collude with other universities to fix prices, and why MIT needs to fund graduate students with bizarre accounting practices. 5) Go to Step 1. Repeat until students are bankrupt.

If MIT laid off the 600 additional administrators it has hired since 1969, and if each one costs \$50,000 per year (salary, benefits, overhead, etc.), MIT would save \$30 million annually, or enough to cut each undergraduate's tuition by \$6,000.

Philip Greenspun '82

Letters, Page 5

## Christian Witness Takes Many Forms

Column by the Rev. Scott Paradise  
EPISCOPAL CHAPLAIN

My column of Feb. 7 ["Students Should Awaken To the Dangers Of Our Modern Industrial Society"] drew fire from a Christian who criticized me for not mentioning Jesus Christ. My critic was correct. My column sketched the lethal dimensions of the present global crisis and urged MIT students to waken to them and plan their lives so as to grapple with them. But I never mentioned Christ.

My critic stands in a time-honored tradition dating from the Day of Pentecost of those who witness to Christ by speaking of him explicitly, proclaiming him as the Messiah and Lord, and calling on all to accept him and believe in him. Indeed, my critic stands among those who imagine that the only way to witness to the truth of Christ is to do so explicitly in this way.

This view is too narrow. There are other kinds of Christian witness. Christians can witness to their Lord equally, though differently, by trying to speak out about the concerns of Christ without referring to Him by name. This involves first of all, by study and an act of imagination, to discern the mind of Christ. It involves trying to understand the values which underlie Jesus' teachings. Love, justice, compassion, honesty, and non-violence come immediately to mind. And then it involves trying to relate these values to the current situation. In other words, this form of witness does not speak about Christ as much as speak for Christ in the present day.

Of course Christians will not always agree about what the mind of Christ is on a particu-

lar issue. Last year some Christians supported the Gulf War and others did not. Today some Christians are pro-life and others pro-choice. One clue: Jesus spent his ministry defending the sick, the poor, the oppressed, as well as in conflict with the political and religious leaders of his time who then, as now, tended to represent the interests of the wealthy and powerful. It seems more than likely, therefore, that to reflect the mind of Christ today is to take the side of the sick, the poor, and the oppressed. It also seems more than likely that this will bring us into conflict with the wealthy and powerful today.

On the other hand, Christians witnessing in this way will often find allies among non-

Christians who share the values of Christ but do not acknowledge him. Witnessing for Christ in this way is more direct than speaking explicitly about Christ and then alluding to the concerns of Christ only by inference.

Those who act as Christ would have acted, doing justice, ministering to the sick, visiting the prisoners, feeding the hungry, and sheltering the homeless also witness for Christ even though they say nothing at all. Quakers are known for this kind of witness. Christians sometimes wish that they would interpret their ministry as being consistent with the mind of Christ. "If only they would preach what they practice!" we say.

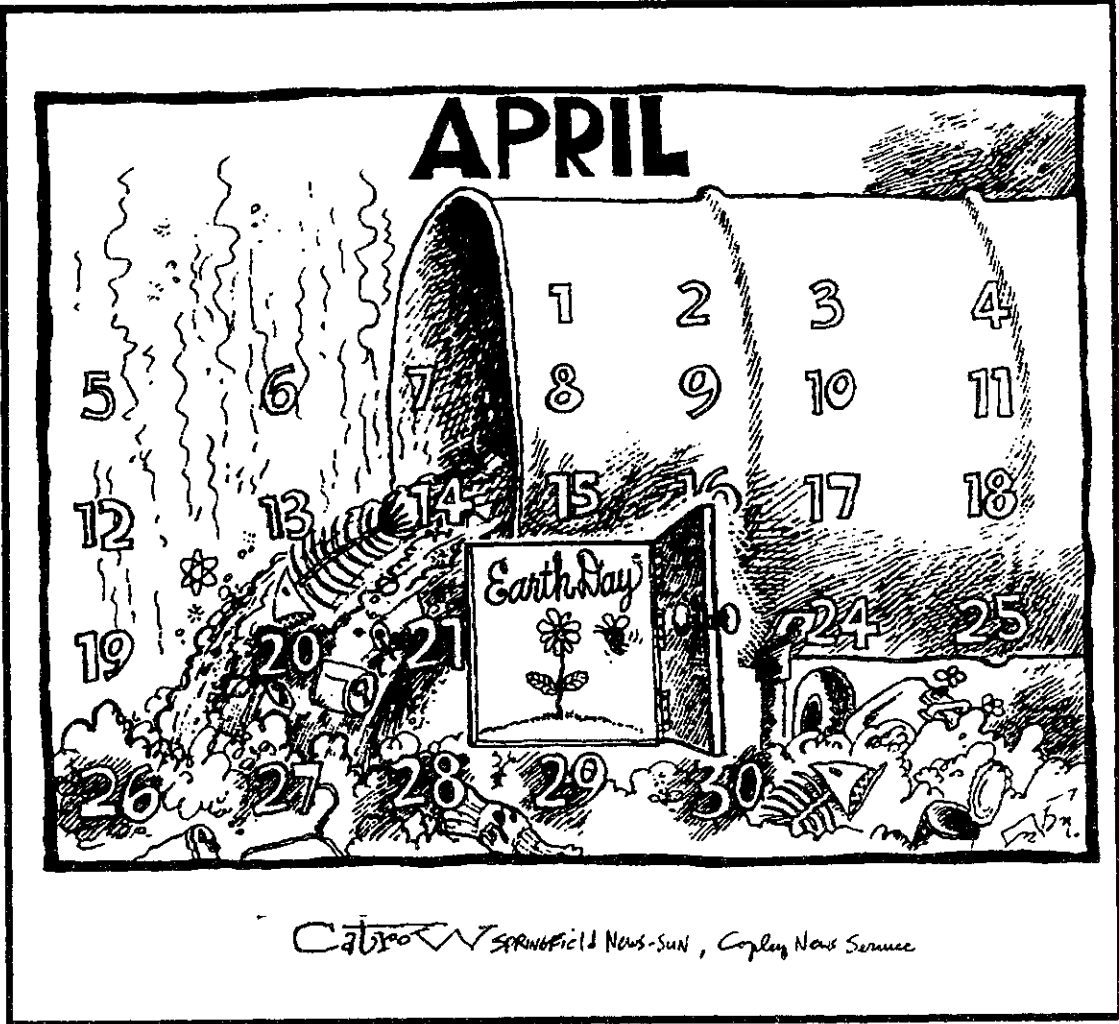
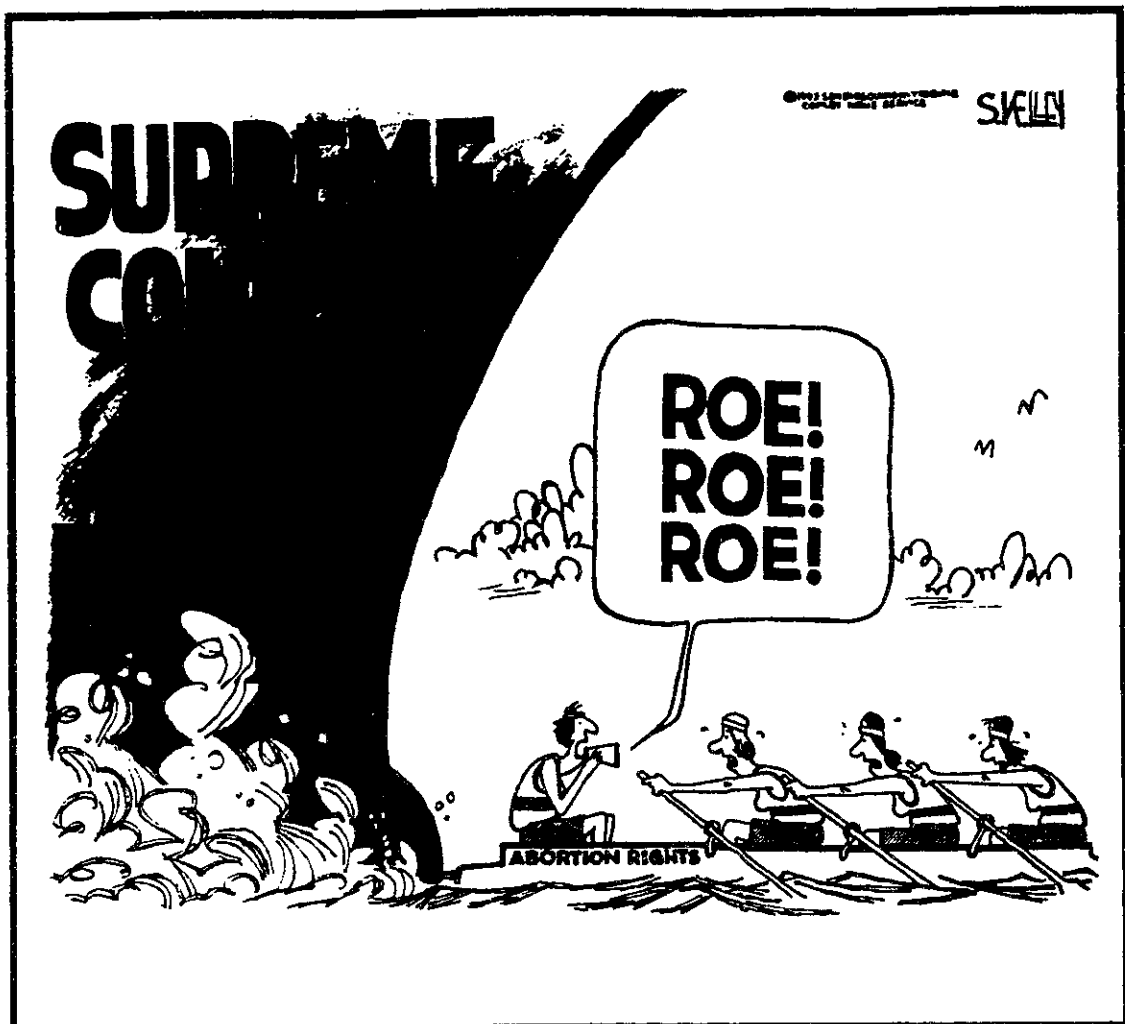
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# LETTERS TO THE EDITOR

Letters, from Page 4

## All Students Welcome To Rally

The verdict in the Rodney King case merely solidifies and condones with the hand of judicial repute, the disparity, inequity, and injustice that are a consistent motif in minority life and a constant infringement upon human rights in the United States. As students of African-American descent, we are appalled; as citizens guaranteed to trial by "a jury of peers," we are appalled; but most importantly as people, we are appalled.

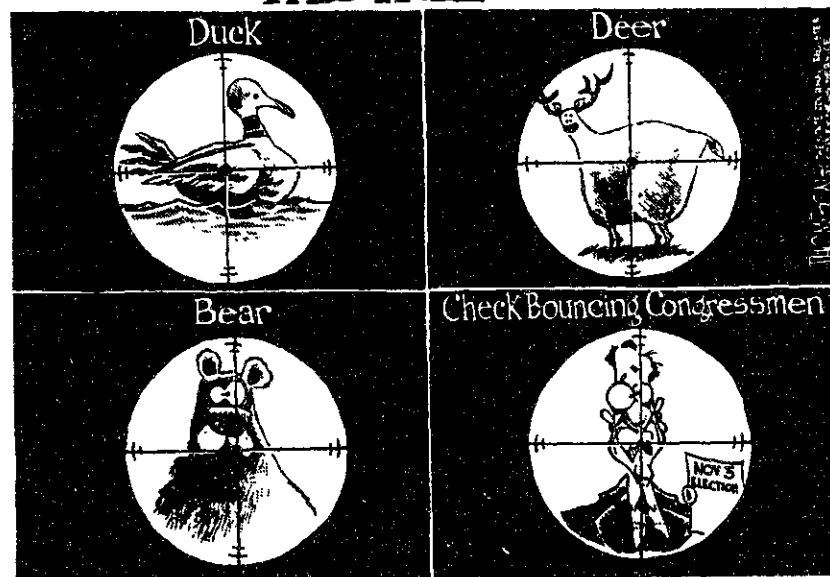
It is our sincerest hope that everyone reading this will act upon the realization that "a

threat to justice anywhere is a threat to justice everywhere". Be it in Tiananmen Square, in South Africa, or in any of a number of other places spanning the globe, college students have consistently set the pace on issues of human rights and basic justice.

We sincerely hope that today at 11:55 a.m., joins the world in condemning the King decision. We invite concerned students of all races, stations, and states of being to stand together in a 15-minute silent protest/march starting at the Great Sail in front of Walker Memorial and ending at Lobdell, in a statement of protest, solidarity, and rationality.

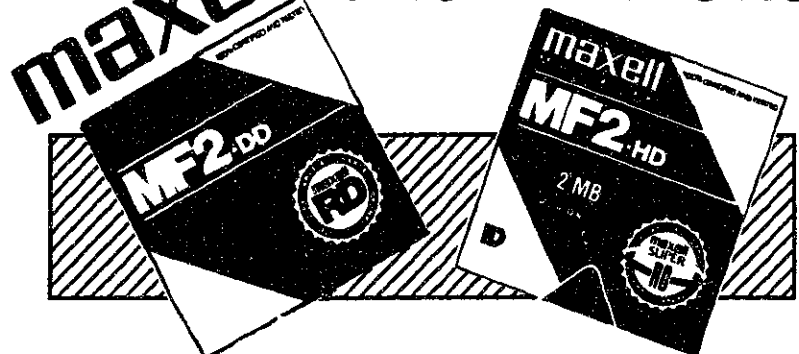
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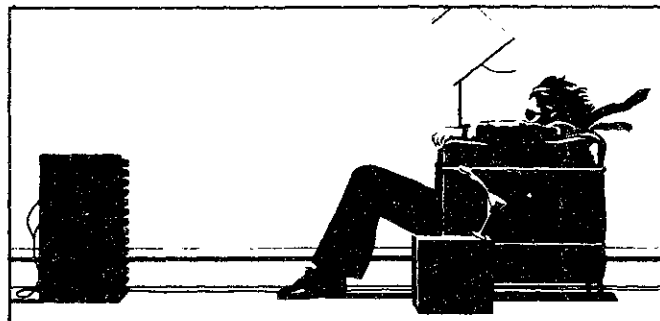
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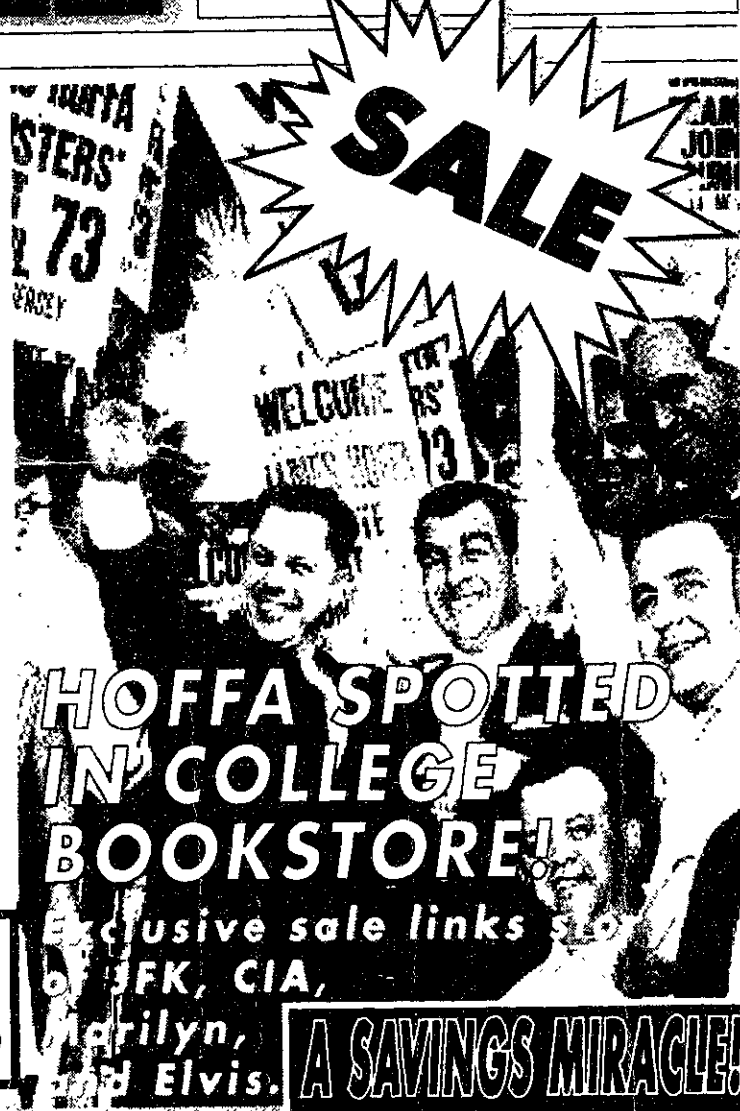


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Dario J. Lerer '93 stops in Lobby 7 to examine a display on the Holocaust. The posters were part of yesterday's commemoration of Yom HaShoah, Holocaust Remembrance Day, and were accompanied by a reading of the names of children who were killed in the Holocaust.

MICHELLE GREENE: THE TECH

# Students Voice Mixed Opinions on Life Fee

Referendum, from Page 1

ple buy an athletic card, but about 1,000 people cheat the system and use the facilities without paying. Gurevich added that the fee would "get rid of a lot of paperwork and hassle" and that "everything will come out fair in the end."

Some students were in favor of paying for the athletic card. Alexandra Pau '95 said that since "during the course of a year, most people" use the athletic facilities, it is not unreasonable for "everyone to pay the fee." She added that the fee should not be too expensive and that "20 to 30 dollars" seemed fair.

### Students find results representative

Even though only 15 percent of all undergraduates voted in the referendum, most students felt that the results were representative. Peters said the results were "completely" viable, even though he felt the referendum was "not well advertised." He said he saw the voting booth in

Lobby 7 and thought to himself, "Hey! We're voting on something."

According to New House UA representative Gregory M. Lubiniecki '94, the referendum results were representative of student opinion since "those who felt strongly would have voted." The UA will "keep in mind that not very many students voted," he said.

Gurevich said that while he was manning the voting booth, a lot of students "looked quickly and left" without voting. "They knew about the issue, but they didn't have time to vote," he said.

Some students also had strong feelings about students being more involved in the distribution of funding to student activities. Peters said he wants students to have a say about where their money goes, but he hoped there would be some administrative advisors on the committee, so that the activities funding would occur through a combination of student and faculty input.



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# Satellite Measurements of Cosmic Radiation Support Inflation Theory

By Vinu G. Ipe  
STAFF REPORTER

The inflationary theory of the beginning of the universe received a boost last week when scientists reported that data from the Cosmic Background Explorer (COBE) satellite were consistent with the theory's predictions. The theory was first promulgated by Professor of Physics Alan H. Guth '68 about a decade ago.

The COBE results are significant because they contain observations of anisotropies, or non-uniformities, in the microwave radiation that pervades the universe, usually referred to as the cosmic background radiation. These non-uniformities are left over from concentrations of matter that formed 300,000 years after the Big Bang. As time passed and the universe expanded, these clumps attracted more and more matter, eventually growing into the large-scale structures of the modern universe.

COBE, launched by NASA in 1989, contains several instruments which measure the background radiation. The instruments, called differential microwave radiometers, record temperatures at three wavelengths in the microwave spectrum.

The temperature variations recorded were on the order of 1 part in 100,000; the ambient temperature of the cosmic background is about 3° K.

Guth said the non-uniformity in the mass density imprints itself on the cosmic background radiation by creating a gravitational potential well which causes photons to lose energy. Since the energy of a photon is directly related to its frequency, these photons have a lower frequency — a shift which COBE can detect. Each photon's frequency shift tells the depth of the gravitational potential well from which it originated.

Professor of Physics Rainer Weiss '55 cautioned, "The COBE results are only measurements, not a confirmation of the inflationary theory. COBE adds another benchmark in our efforts to understand the world."

Guth said, "In the inflationary model, the universe goes through a short period — very early in its history and lasting for a fraction of a second — of very rapid expansion during which matter is dominated by a very strange state called the false vacuum. This 'vacuum' causes a gravitational repulsion which drives the enormous expansion of the

early universe.

"Then at some point the false vacuum becomes unstable and decays, and the energy that was contained in the false vacuum is released and becomes the energy that makes up everything in the universe. Because of quantum uncertainties in the processes which end inflation, it ends at slightly different times in different places, and that leads to anisotropies, or slightly different mass densities in different places." It is these anisotropies that have been detected by COBE in the form of non-uniformities in the cosmic background radiation.

"The COBE results are the most important since the discovery of the microwave background radiation itself. I regard it as an observation which is really going to open a new era in astronomy. I feel very gratified that COBE is consistent with the inflationary theory. Certainly when I first calculated what kind of a distribution of non-uniformities inflation would give rise to, it sounded very abstract to me. It never seemed real that somebody would actually someday measure those non-uniformities," Guth said.

# College Bowl Wins National Title

Bowl, from Page 1

the players of all the teams present. Hunter was also named to the National All-Star Team in 1990.

This year's team qualified for the national competition with a perfect record in the International New England Regional Recreation Tournament, held Feb. 29 at Pittsburgh State University. The team defeated Brandeis University in the final round. It was the third time in five years that MIT qualified to compete in the national tournament.

The Student Center Committee sponsored a tournament during Independent Activities Period to determine who would be on the regional team. After the SCC-sponsored event, the members of the winning team and the all-stars from the MIT games are considered for advancement.

"We try to select a team with a good mixture. We have to have some people with knowledge of current events, some with knowledge of politics, and some with a knowledge of science and math," Johnson explained. He emphasized the

importance of diversity in the team's strengths, saying, "If two members have the same strengths, we must chose between the two."

The team prepared for the competition by working on weekly "assignments" provided by Johnson and fellow coach James Bales PhD '90, a national All-Star for MIT in 1990. These tasks included keeping up-to-date on current affairs and memorizing the names of kings of England, presidents, and representatives. "It is a lot of basics. After competing for so many years, you get to know what is important," Johnson said.

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# ARTS FRIDAY

## Lesser God is quality drama

### CHILDREN OF A LESSER GOD

Directed by Brian Dunkel.  
Kresge Rehearsal Room A.  
April 24-26.

By Joanna Stone  
ARTS EDITOR

*Children of a Lesser God* was one of the best student performances I have seen at MIT. It was a simple performance; it did not try to be more than it could and as a result, its harrowing story came through with clear transitions and intense emotions.

"In the beginning, there was silence, and out of that silence there could come only one thing — speech." As James Leeds (Tom Westcott '93) uttered these words, an invisible curtain was raised and the story of Mr. Leeds, Sarah Norman (Christine Duffy), and the communication between them began to unfold.

James Leeds is a teacher at a school for deaf students. He teaches deaf people to read lips and to speak, so that they may "function in a hearing world." He meets up with Sarah, a student who comes with a reputation for stubbornness. She refuses to learn to speak or read lips. Leeds is determined to show up his superior, Mr. Franklin (Peter Floyd '87), by getting Sarah to speak. But along the way he loses sight of his original teaching mission and instead falls in love with Sarah.

Act One ends in blissful matrimony. However, when the audience returns from intermission, they find the happy marriage beginning to go sour. James is beginning to tire of being Sarah's interpreter. Orin Dennis (Brooks Mendell '93), Sarah's closest friend, is skeptical of the marriage and has no problem saying so. At the same time, Orin seeks Sarah's help in the fight he is launching against the school where they are both students. He has written to a lawyer and is seeking to sue the school on the grounds that it discriminates in its hiring practices by not hiring deaf persons as teachers.

James does not understand why Sarah refuses to learn how to speak or why this fight against the school is so important to her. The couple begins to grow apart. The lawyer, Edna Klein, appears on the scene, played by Michelle Perry '89. Perry radiates on the stage. As Edna Klein eagerly shows James the new sign language she has learned, the audience begins to wonder if a protagonist in even the happiest of marriages might not up and leave his wife for this woman. Not surprisingly, Sarah becomes jealous, and the couple grows even further apart.

The conflict eventually climaxes in an emotionally riveting confrontation, where James demands in a fit of rage that Sarah speak. She screams her only words of the play, then runs off stage. Silence follows the speech, and James is left alone on stage.

The acting in this production is stupendous. I did not see the movie version, so I had the added advantage of not expecting James Leeds to be William Hurt. However, I can hardly imagine that anyone could do the role more justice than Tom Westcott '93. Fluent in sign language, Westcott seemed to know Leeds and the world he lived in intimately. Westcott had a strong presence on stage and a magnetism all his own; he was a joy to watch.

It is therefore quite easy to see why every female character on stage seemed to find herself drawn to James. The most notable example of this is when one of his students, Lydia, falls in love with Leeds. Deborah Douglass '94 does a marvelous job portraying

Lesser God, Page 13



The Boston Symphony Orchestra at Symphony Hall.

## Haitink's Brahms symphony fulfills audience expectations

### BOSTON SYMPHONY ORCHESTRA

Conducted by Bernard Haitink.  
Symphony Hall.  
April 23, 8 p.m.

By Allen Jackson  
STAFF REPORTER

Guest conductor Bernard Haitink directed the performance of Brahms' *Variations on a Theme of Haydn*, Opus 56A, and his *Symphony in E minor*, No. 4, Opus 98; however, the concert's special spot was held by Dmitri Shostakovich's *Cello Concerto No. 1*, with Lynn Harrell as the guest artist. Still, it was Brahms's symphony that everyone was looking forward to.

Haitink led the BSO's recorded performance of Brahms' *Symphony No. 4*, which was a roaring success despite the oppressive ticket prices and a few technical errors, including tempo difficulties in the passacaglia and overbearing horns in the allegro non troppo. The symphony overcame these minor difficulties, however, and the it ranks with Tchaikovsky's "Fate" symphonies.

That speaks volumes for Johannes Brahms, who was the most distinguished European symphonist of Late Romantic music. It is testimony to his musical acumen and angelic creativity that we rank him with such composers as Bach and Beethoven. And if any work is indicative of Brahms' magical ire, save perhaps his *Lullaby*, surely this symphony is it. Here Brahms invokes the most convoluted of euphonious themes and works them into an aural tapestry.

Superficially, this is yet another symphony. The first movement is fast and introductory — allegro non troppo — but it is rousing beyond belief. Don't let the simple-minded hear it or they'll be driven to bacchanalian revelries. And yet, this Boston audience survived the concert!

Certainly melody is critical, but structure is important as well, particularly in symphonies. Consider the deviations in classical symphonic structure Tchaikovsky made in his emotive won-

der the *Symphonie Pathetique*. The symbiosis lurking behind the bars and notes allow each change to speak volumes.

The first movement yields to a waltzing infatuation. Indeed, it is poetic; the string choirs with sweet romantic passion, and the movement is the most beautiful I have ever heard. There is no touching episodic beauty; it is a lubricious and melodic beauty from beginning to end.

The second movement is an andante moderato, and here Brahms' skill is put to the test. Where the first movement was divine dictation, this romantically noble movement falls in grandeur perhaps due to Brahms' lack of harmonic originality. Whatever the cause, it is elegiacally noble by itself, but anticlimactic when juxtaposed with the first movement.

The scherzo, Beethoven's invention, is permeated by a jollified sixteenth-note figure in the violins which skirts between the primary and secondary themes. It is a loud and somewhat annoying movement because of a hellish triangle, which is abused at points.

Brahms ends his masterpiece with an energetic and passionate allegro finale introduced by trombone chords. Brahms loved the older forms and so the use of the passacaglia or chaconne, thematic variations over a figured bass, in his symphony is really not surprising. Here the figured bass is a modified theme from Bach's *Cantata* No. 150 expanded to eight bars. In fact, the use of Baroque forms is a rather typical ploy popularized by Beethoven's fugal point in his Fifth Symphony. As the centerpiece of the symphony, the finale demands pensive attention because of its sprawling breadth; simply put, it is the voice of Brahms whispering melodic romance.

Almost all of Brahms' themes and every piece of his music holds some hidden subjective program, as if to parallel his hidden homosexuality. This is certainly true of the Fourth Symphony.

Although I didn't have the opportunity to prepare for the *Variations on a Theme of Haydn*, I was impressed by its reminiscence of older music. Essentially, the work is a set of eight variations and a finale combining Brahms' gentle and majestic side with phrases of august power. At the same time, Brahms employs rhythmic and structural variety to fondle with the idea of lines of contrary motion. The second variation explains this well by beginning every phrase with a loud "bump" and ending with delicate pianissimo. Furthermore, there is a battle between note groupings of twos and threes established by the violas and cellos. These patterns are not isolated in the first variation, and the finale invites their return.

The only honest surprise of the evening was Shostakovich's cello concerto. Though I had prepared to vegetate during this performance, it proved too exciting to ignore. There were some absurd complaints about the pace of the composition, but I was on the edge of my seat waiting in anticipation for each successive bar.

A guest cellist, Lynn Harrell, and principal horn, Charles Kavalovski, jaded their instruments. The concerto's inventiveness was adamant and refreshing, and it only got better when Harrell beating his cello black and blue with his bow until his hairs were hanging in thick strands and sweat was streaming down his brow.

This is an unusual cello concerto, different from Shostakovich's second in that it is more virtuosic and more popular. It is necessarily unique in its demands, hovering in the range of the treble clef most of the time. Perhaps more original than the contrasting moods of the first and second movements — energy and rumination — is the presence of a cadenza isolated as a movement itself. The finale brings the work full circle. Shostakovich is sassy here; he lets the cello sing an almost ethereal cantabile while violins and then flutes mark the salient phrases, returning to the excited drive of the first move-

# Violent Femmes delight Spring Weekend crowd

## VIOLENT FEMMES

Spring Weekend Concert.  
Johnson Athletic Center.  
April 23, 10 p.m.

By Vipul Bhushan  
CONTRIBUTING EDITOR

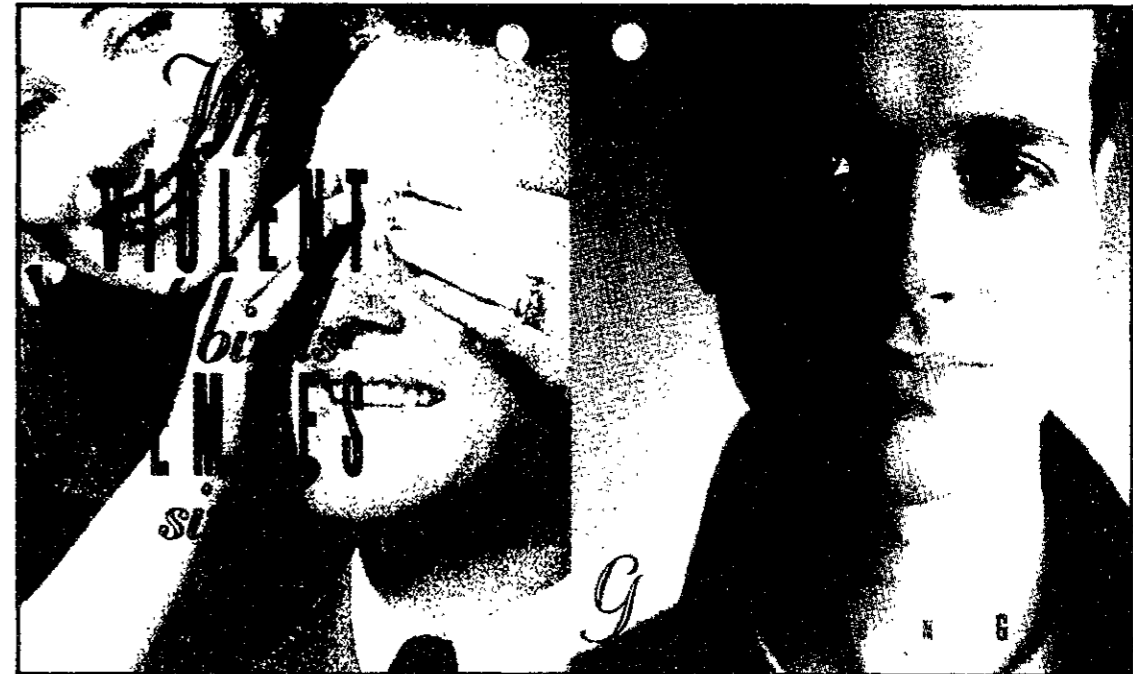
The Femmes' concert really started out on the wrong foot. Their opening band, Battle of the Bands winner Honest Bob and the Factory-to-Dealer Incentives, was passable, but didn't quite cut it as an opening band for the Violent Femmes. They seemed eager to please, but didn't even come close to entrancing the crowd. Their next to last song, however, "Be My Ex-Girlfriend," was pretty good, and don't just take my word for it — the Femmes liked it too. I'd definitely buy the single if it were available. On the whole, they succeeded in filling up the air, but much of it was just that — filler. Their attempts at faster-paced music resulted in much noise but little substance.

Well, I thought as the intermission started, it'll probably get better now. My optimism was premature. My friend watched my seat as I headed for the men's room, but *surprise!* The organizers had commandeered the men's washroom as an extra women's facility and banished the men to dark, smelly little stalls outside. Not only did the stalls not flush, there was no possibility of washing one's hands or rinsing one's face. Had the women been subjected to such indignities, every feminist radical on the East Coast would have been up in arms, urinating in urinals and burning bras for

excretory equality.

The Femmes themselves started out a little bland. They began by playing some of their less well-known material, which didn't quite connect with a large part of the audience. There was a hard-core throng pushing up against the stage, a few of whose members were tossing each other and rolls of toilet paper around. This body-surfing crowd was having a blast — though many of those head crashes looked kind of painful. A sizable chunk of the audience, however, merely sat expectantly in the bleachers. I remembered, with a tinge of nostalgia, the Femmes songs I had run into when I was an undergraduate. This tame band was surely not the same one that rocked crowds to "Blister in the Sun" during the last decade. It didn't take them long, however, to get to that very song, and they were now pulling more than the hard-core fans off the bleachers and onto the floor. Lead vocalist Gordon Gano began to get into it, and band and audience started to hit it off. Hard-hitting percussionist Victor DeLorenzo and cigar-smoking bassist Brian Ritchie supported Gano admirably.

Most people seemed to be having a good time by this point (although there was an odd administrative type or two standing around and looking slightly bewildered). The Femmes didn't seem satisfied with this partial success, though, and proceeded to aim the spotlight at the bleachers and coax all the shy people left in the seats to stand up — milking the audience participation quotient for all it was worth.



The Violent Femmes' *Why Do Birds Sing?*, featuring lead singer Gordon Gano.

They finished by jamming on stage for a while, then graced the audience with "American Music" (a fine song) and "Kiss Off" (you know — the one with the backward countdown). "American Music" is newer — only a year old (it has been a while since I've heard them), and shares with some of their other songs that neat ability to really engulf you in its beat. They finally ended by getting the bulk of their patrons to chant along with them as they sang "Listen to the Song."

Unlike other concerts I've been to, no memorabilia was available, except for mediocre-looking T-shirts for \$20 and \$27 —

a little steep for just an average T-shirt. I guess the Femmes just aren't the souvenir types.

Having a band of the Violent Femmes' stature perform at MIT was a treat. This year's choice was no R.E.M. or Rush, but was nonetheless good. Advance ticket sales were reported to be in excess of 1,500, with the actual attendance close to 2,000. People began lining up before 8:00 though the doors didn't open until 9:00.

It's hard to say whether most people unfamiliar with any Violent Femmes music will like it or not. This decade-old trio from Milwaukee certainly has a following. That hauntingly distant croon and their sometimes pointed, sometimes more subtle rebellious mockery of suburban white-bread America certainly have caught the fancy of many. Their lyrics are risqué enough and the rhythm lively and brash, yet fluid and energetic enough to capture a broad cross section of the college crowd. They certainly struck a chord here — the audience reveled in their music and managed to extract multiple encores from the Femmes. But enough said. If you haven't heard these folks before, you should definitely listen to some of their work, particularly something from the mid-1980s. The Violent Femmes may not become your favorite band, but they're worth a look-see. As for the concert, I think the enthusiastic demand for encores says it all. It was a night, and an \$8, well spent.



## Beastie Boys' newest is worthwhile, Def Leppard's a letdown

### CHECK YOUR HEAD

Capitol Records.

### ADRENALIZE

Def Leppard.  
Geffen Records.

By Jon Jacobs

The Beastie Boys. Remember them? Most of us were in high school when we first heard the song "Fight For Your Right," off their debut album, *License to Ill*. My high school head-banger friends would hang out in the parking lot during class and thrash their heads to the guitar chorus — performed, incidentally, by Slayer's guitarist.

Back then, the Beastie Boys stood for sex, weed, alcohol, and occasional violence. The bratty Boys were rich and popular and didn't care who knew it. Remember the dancing women in cages and the twenty-foot inflated penis at their concerts? (I forgot to bring my darts.)

Those things, like many other excesses of the 1980s, seem to have passed, and with their latest album, *Check Your Head*, we see that the Boys have been doing some serious examination themselves.

The new album is a pleasant surprise. Some of it is get-up-and-dance music (as in *Paul's Boutique*), and some of it has that metal edge that made *License to Ill* so popular. But regrettably, with some songs, the two styles just don't mix. The metal "edge" sounds forced, the beat doesn't blend, and frankly, it ends up sounding something like what Led Zeppelin might have sounded like at their first rehearsal. On my first run through the album, half of the songs sounded like junk that the Boys simply slapped together. When I listened to the album for a second time, how-

ever, I realized that they *did* in fact slap it together, but also that it sounded pretty good.

Mick Caldato, Jr. (the "fourth" Beastie) co-wrote six of the twenty new songs and produced the album with the Beastie Boys. His high school buddy, Mark Nishita, makes his debut on the keyboard and adds a funky, rhythmic organ sound to a few songs. With Nishita's excellent keyboards and Caldato's songwriting, some of this is great music. And the other songs can be used to annoy your floormates. Ted Nugent even co-produced a song, "Time For Livin'," that sounds like something you might hear on a Nirvana CD. In short, the album has many new sounds I never would have expected from the Beasties. Some of it is actually mature and professional.

Evidently, so are the Beastie Boys themselves. According to an interview in *Spin* magazine, Adam Yauch now reads "spiritual literature." After hearing the lyrics, this is actually believable. Gone is their crass Brooklyn attitude. Gone is the abuse of alcohol and women. In their place are real music and genuine talent. But then again, this shouldn't be completely shocking. The critics raved about their last album, *Paul's Boutique*. Despite this praise, it didn't come close to matching *License to Ill*'s financial success. Why not? It was probably too different from what what

people expected — more of *License to Ill*'s rebellious metal/rap sound. Instead, the Beastie Boys' fans got an album with absolutely no metal that you could thrash your head to.

The Beastie Boys, searching for their musical identity, have stumbled onto some new sounds, most of which are worth checking out. I wouldn't run to the record store, but

special about this album, including its name. I'm beginning to think that Joe Elliot thinks one word at a time — *Pyromania*, *Hysteria*, *Hysteria* (their "rockumentary"), and now *Adrenalize*. What gives? Still, there are a few things to like about Def Leppard.

First, they always have plenty of reading material in their liner notes. One thing you've got to like about the band is that they always



I would definitely walk. Speaking of bands who are back, Def Leppard has finally finished their new album, *Adrenalize* — only their fifth album in 15 years. Unfortunately, there's nothing very

tell you how they're doing. One page in the enclosure is headed, "Life at the Top: October 1988 - March 1992." They always try (and usually don't succeed) to tell their audience

# UPTOWN THE TOWN

Compiled by  
Michelle Hsu



MIM MICHELOVE

**Heavy Metal Horns will headline an 18 + show at Nightstage in Cambridge on Friday, May 8. Recent winners of the Boston Music Award for Outstanding Club Act and Boston Phoenix/Best Music Poll Award for Best Local R&B/Soul/Blues Act, Heavy Metal Horns are a 9-piece ensemble featuring a four-member horn section. The group plays a danceable blend of r&b, funk, jazz, and reggae.**

**Friday, May 1**

**CONTEMPORARY MUSIC**

Alpha Chi Omega Lip Sync Contest at 8 in Kresge. Tickets \$2 in advance, \$3 at door; call 225-8201.

**Critic's Choice**

De La Soul presented by Rock For Shelter. Doors open at 6:30 at Bright Hockey Arena, Harvard University. Tickets \$13 in advance at Holyoke Center Ticket Office, Harvard Square; call 495-9390.

Jean Ritchie in Concert One of the finest traditional folk singers in the U.S. continues through May 3. Tickets: \$12.50, \$47-6789.

Bop Harvey. This world beat band mashes up ska and reggae with an aggressive bar boogie edge. Be prepared to skank the night away starting at 9. Tickets: \$8 in advance, \$9 at the door.

Ultra Blue Delayed Reaction Foundation. Club 3, 608 Somerville Ave. For information, call 623-6957.

The Premiers performing at the Midway Cafe, 3496 Washington St., Jamaica Plain. For information, call 524-9038.

Jamaaldeen Tacuma & Specticle performing at Johnny D's Uptown Restaurant and Music Club, 17 Holland St., Davis Square, Somerville. For information, call 776-9667.

Heavy Metal Horns performing at Harpers Ferry, 158 Brighton Ave. For information, call 254-7380.

The Rogues from New York City, performing at The Bog, 131 Green St., Jamaica Plain. For information, call 522-2400.

The Search Party performing at The Tam, 1648 Beacon St., Brookline. For information, call 277-0982.

Band That Time Forgot performing music from the 1960's at Ed Burke's, 808 Huntington Ave., Boston. For information, call 232-2191.

**CLASSICAL MUSIC**

Sing for Your Luncheon Advanced music performance concert by Christy Choi '93, voice, with Larry Taylor, piano. Songs by Donizetti, Wolf, Poulenc, Barber, Woon-Young Rha. Noon, Killian Hall.

Advanced Music Performance Series A student recital at 10 in Killian Hall. Free.

Dedham Choral Society presents an All-French Program from 8-10 at Trinity Church, Copley Sq., Boston. Tickets: \$14, \$12 for students and seniors; call 536-0944.

Friday at Trinity Lunch-time organ recital from 12:15-12:45 at Trinity Church, Copley Sq., Boston. Admission: offering; call 536-0944.

The Cantorum Baroque Ensemble at 7:30 at the All Newton Music School, 321 Chestnut St., West Newton. Free; call 527-4553.

**Critic's Choice**

Boston Symphony Orchestra In the final two weeks of the season, Lynn Harrell plays Shostakovich's *Cello Concerto No. 1* on a program with Brahms' *Variations on a Theme by Haydn* and *Symphony No. 4*, at 8 at Symphony Hall. Tickets: \$19 to \$52.50; call 266-1492.

**THEATER**

**Critic's Choice**

Student Written One Acts Four Plays: *Making Scenes* by Jonathan Amsterdam, directed by Craig White; *Justify My Love* by Tom Westcott, directed by Gene Schuster; *Bridging the Gap* by Jack Miller, directed by Jenn Duncan; *Captain Omega* by Paulo Pereira, directed by Franz Elizondo-Schmelkes. Kresge Little Theater, April 30-May 1, 8 p.m. Free Admission.

Sexual Perversity In Chicago by David Mamet through May 2 at 7:30 at The Experimental Theater, Loeb Drama Center, 64 Brattle St., Cambridge. Free; tickets can be picked up the day before or day of the performance; call 495-2668.

Eleemosynary by Lee Blessing. A touching exploration of mother-daughter relationships tonight through April 26, April 30-May 2. It delivers a powerful message on familial ties in modern society at 8 at Harvard's Leverett House, Basement Space (E-entry), 28 Dewolf St., Cambridge. Tickets: \$3 available at Holyoke Center Ticket Office or call 495-2663.

**Critic's Choice**

Oleanna, written and directed by David Mamet, continues through May 24 at 7 at the Hasty Pudding Theatre, 12 Holyoke St., Cambridge. Tickets: \$17-\$33; call 547-8300.

Twelfth Night by William Shakespeare at 7:30 at Mary Norton Hall, Old South Church, Copley Sq., 645 Boylston St. Tickets: \$8, \$5 with advance reservations; call 536-1970.

Terminal Hip, a spiritual History of America through the Medium of Bad Language at 8 at the Brimmer Street Studio Theatre, 69 Brimmer St., Boston. Tickets: \$3, call 578-8785 or 578-8786.

Our Country's Good Timberlake Wertebaker's powerful play, nominated for several Tony Awards, and winner of the Olivier award for Best New Play. Tickets \$14 to \$18; call 437-7172 for reservations.

Tuck Everlasting, 7:30 p.m., Wheelock Family Theater, 180 The Riverway, Boston. Tickets \$7.50, \$8; call 734-4760.

**FILM**

Black Women Filmmakers Vision and Image Series presents Camille Billops, who will screen and discuss *Looking for Christa* and *Suzanne*. *Suzanne*, \$4, free for students, 7 p.m., Killian Hall. For information, call 253-3599.

**DANCE**

The Four Chamber Ball, an event to benefit the American Heart Association, will include performances by ACE Entertainment's Dance Company and Peter Di Muro and Associates, as well as fashion shows by Daniel Faucher Couture and Mankind Design. There will also be a raffle, \$5 for each ticket or 3 for \$10. Starts at 7 at the Avalon nightclub, 15 Lansdowne St. Tickets: \$25 per person. Dress is creative black tie.

Dance Concert Dance Workshop evening of students works. Directed by Beth Soll, featuring original choreography by MIT students and by Amy Zeil Ellsworth and Lodi McClellan, members of Beth Soll & Company, guest Artists-in-Residence at MIT. 8 p.m., Sala de Puerto Rico, Stratton Student Center.

**COMEDY**

Caroline's presents Lizz Winstead in her one-woman-show *Scream of Consciousness* at 8 at the Back Alley Theater. See April 24 listing.

Jeff Jena at *The Improv* tonight at 8:30 and 10:45, downstairs at the Wilbur Theatre; cover \$12. See April 28 listing.

**VISUAL ARTS**

Holocaust Memorial Art Exhibit called *Every Stitch A Memory* with featured guest speaker Josiah A. Spaulding, Jr. and sponsored by Emerson Hillel, opens tonight from 7-9. Opening events will include the guest speaker, performances by members of the Wang Center's *Young at Arts* program, and refreshments. Exhibit will remain on display through May 3 at The First and Second Church, 66 Marlborough St., Boston.

The Dot Project, a group watercolor exhibition, Kaji Aso Studio, 40 St. Stephen St., Boston. Free admission. For information, call 247-1719.

**Saturday, May 2**

**CONTEMPORARY MUSIC**

MIT Gospel Choir Spring Concert, \$2, 7:30 p.m., Killian Hall. For information, call Karen, 253-8670, or Felicia, 225-8133.

Childhood The Still, Storyteller. Club 3, 608 Somerville Ave. For information, call 623-6957.

Out of the Blue performing at Cityside at Faneuil Hall. For information, call 742-7392.

Sky Blues Band performing at the Midway Cafe, 3496 Washington St., Jamaica Plain. For information, call 524-9038.

Bobby Radcliff, New York blues guitarist, performing at Johnny D's Uptown Restaurant and Music Club, 17 Holland St., Davis Square, Somerville. For information, call 776-9667.

Young Neil and the Vipers performing at Harpers Ferry, 158 Brighton Ave. For information, call 254-7380.

The Rogues from New York City, performing at The Bog, 131 Green St., Jamaica Plain. For information, call 522-2400.

Big Blue Meannies performing at The Tam, 1648 Beacon St., Brookline. For information, call 277-0982.

Little Mike and the Tornados performing at Ed Burke's, 808 Huntington Ave., Boston. For information, call 232-2191.

**CLASSICAL MUSIC**

**Critic's Choice**

MIT Symphony Orchestra Dalia Atlas, guest conductor. Jee-Hoon Yap '91, pianist. Rachmaninov, *Piano Concerto No. 3*, Tchaikovsky, *Romeo and Juliet Fantasy Overture (1869)*; Kabalevsky, *Romeo and Juliet Musical Sketches (1959)*. 8:30 p.m., Kresge Auditorium. \$1.

Longy School of Music, Opera at Longy, student recital. Program: Operatic arias. Edward Pickman Concert Hall, 27 Garden St., Cambridge. 8 p.m., free admission. For more information, call 876-9056.



Charles Baker, Design for a Town Hall, 1878 at The MIT Museum.

Critic's Choice

Boston Symphony Orchestra, 8 p.m. See May 1 listing.

Elegy, 8 p.m. See May 1 listing.

COMEDY

Tony V. Nationally renowned comic Tony V. brings his powerhouse stand-up show to Nightstage. Don't miss "Yeah, what about it?" A portion of the proceeds goes to Comics Against Gang Violence. 8 p.m., Tickets \$11/DOS.

THEATER

Critic's Choice

Student Written One Acts See May 1 listing.

Our Country's Good, 8 p.m. See May 1 listing.

Critic's Choice

Oleanna See May 1 listing.

Tuck Everlasting, 3 p.m. See May 1 listing.

Manhattan, a Musical Bite of the Big Apple continues its run at Diamond Jim's. 8 p.m., \$15, group discounts available. For further information, call 536-5300.

Sexual Perversity in Chicago, 7:30 p.m. See May 1 listing.

Twelfth Night, 7:30 p.m. See May 1 listing.

DANCE

SamulNori Korea's master drumming and dancing ensemble in an exhilarating and astonishing blend of energy, technical mastery, and spirituality that combines Korea's ancient ceremonial traditions and rhythms with startling theatricality. 8 p.m., Northeastern University's Blackman Auditorium, \$17.50/\$13.50 advance.

VISUAL ARTS

The Dot Project See May 1 listing.

Sunday, May 3

CONTEMPORARY MUSIC

The John McLaughlin Trio with Trio: Guru & Dominique DiPiazza. 7 p.m. and 9:30 p.m., \$16.50, Charles Ballroom of the Charles Hotel. Call 876-7777 for tickets.

CLASSICAL MUSIC

Harvard University The annual Thelma E. Goldberg Concert features music by Harvard undergraduate composers. Paine Hall, 8 p.m., free. Call 495-2791 for more information.

Newton Symphony Orchestra plays an orchestral movement from Charles Fussell's *Wilde*, a symphony for baritone and orchestra. Aquinas Junior College, Newton, 8 p.m., Tickets \$14, \$12. For more information, call 965-2555 or 332-7495.

Senior Piano Recital Craig Hawkins, 2 p.m., Alumnae Lounge, Tufts University, free. For more information, call 627-3564.

Choral Evensong 6 p.m., Church of The Advent, 30 Brimmer St., Boston. For information, call 523-2377.

Wellesley College Chamber Music Society presents Music of Beethoven, Mozart, Milhaud, Bozza, Martina, and Ravel. Jewett Auditorium, 8 p.m., For more information, contact 235-0320, x2077.

All Newton Music School Guitarist John Muratore will be joined by guests Josefina Bosch, soprano and Alex Ogle, flute. Program includes works by Bach, Piazzolla, and Appleton. All Newton Music School, 321 Chestnut St., West Newton, MA. Free admissions. For further information, call 527-4553.

The Brahms Series Concert #2, with performances of *Folk Songs*, *D minor Sonata for Violin and Piano*, Op. 108, *Scherzo from F.A.E. Sonata*, *Variations on a Theme of Schumann* Op. 9. 4 p.m., \$15/\$10 students, seniors. Emmanuel Church Library, 15 Newbury St.

Spring Sing MIT Women's Chorale Spring Concert. Nancy Kushlan Wanger, director; Ingrid Fpelsheimer, accompanist. Brahms' *Liebestieder*, the Vivaldi *Gloria*, John Gardner's *Shakespeare Sequence*, and Japanese songs. 3 p.m., 10-250. For information, call 625-2941.

French Art/Music Music of Debussy, Ravel, Foutenc performed by piano students of Leslie Amper. Slides with commentary by Whitney Postman '92. 3 p.m., Killian Hall.

Chamber Music MIT Chamber Music Society concert. Schubert, Smetana, Harbison, and Beethoven performed by students of Marcus Thompson and John Harbison. 5 p.m., Killian Hall.

THEATER

Tuck Everlasting, 3 p.m. See May 1 listing.

Critic's Choice

Oleanna See May 1 listing.

VISUAL ARTS

The Dot Project See May 1 listing.

Critic's Choice

David Zapol, Jill Soley, Bill Gimbel, Lindiwe Emoungu photographic exhibition Opening reception, 7 p.m., Wiesner Art Gallery, 84 Mass Ave.

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COMEDY

Readkill Buffet MIT's improvisational troupe debuts a new generation of "Roadkillians." 8 p.m., location TBA. Call 253-5623 for information.

Monday, May 4

CLASSICAL MUSIC

The Boston Conservatory Festival Chorus and Orchestra Conductor Allen Lannom leads the 100-member Festival Chorus and Orchestra in Mozart's *Vesperae Solennes De Confessore*, K. 339, Schubert's *Mass in G*, and Bach's *Cantata # 178*. 8 p.m.

Longy School of Music Faculty Artist Series. Featuring Sally Pinkas, piano. Performing Haydn: Sonata in C Major, Prokofiev: Sonata No. 4, Schumann: Kreisleriana. Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free admission, 8 p.m. For more information, call 876-9056.

Chamber Music Chamber Music Society concert by students coached by Lynn Chang, John Harbison, and Marcus Thompson perform Harbison, Beethoven, Brahms. 5:15 p.m., Killian Hall.

THEATER

Huntington Open House Huntington Theatre Company's annual Open House. Huntington is opening its doors and inviting everyone in for a behind-the-scenes look at Boston's leading not-for-profit resident professional theatre company. 11 a.m. to 3 p.m. Free admission. For more information, call 266-0800.

Critic's Choice

Oleanna, See May 1 listing.

VISUAL ARTS

The Dot Project, See May 1 listing.

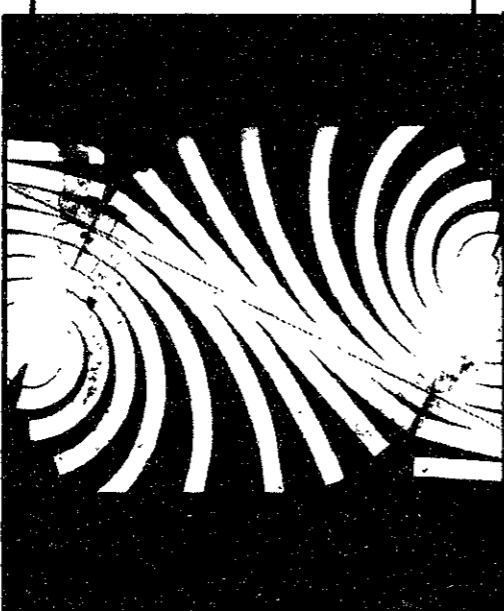
Critic's Choice

David Zapol, Jill Soley, Bill Gimbel, Lindiwe Emoungu See May 3 listing.

Tuesday, May 5

CLASSICAL MUSIC

New England Conservatory presents Tuesday Night New Music. The program includes the premiere of Edward Paul Mascari's *Grande Gigue for Solo Violin*, played by Luiz Amato. Williams Hall, 8 p.m., free. Call (508) 872-7810 for more information.



MIT Museum Compton Gallery

Young Artists Showcase Series presents the Walnut Hill Chamber Music Gala, Gordon Dixon, Artistic Director. 6:30 p.m., 280 The Fenway, \$6 adults, \$3 for adults and seniors.

Gardner Museum announces its Young Artists Showcase Series. Walnut Hill Chamber Music Gala, Gordon Dixon, Artistic Director Admission \$6 adults, \$3 students and seniors 6:30 p.m. For further information, contact Joan Norris, 566-1401.

Longy School of Music Longy Chamber Winds, featuring Basil Chapman, conductor. Program includes Enesco: Dixtior, Gordon Jacobs. Old Wine in New Bottles. Edward Pickman Concert Hall, 27 Garden St., Cambridge Free admission, 8 p.m. For more information, call 876-9056

Chamber Music Chamber Music Society concert. Trios and quartets by J.S. Bach, Khachaturian, Kuhlau, Mozart, and Spohr performed by students of Jean Rife. 7 p.m., Killian Hall.

THEATER

Our Country's Good 8 p.m., See May 2 listing.

Tuck Everlasting, 1 p.m., See May 1 listing.

Manhattan, a Musical Bite of the Big Apple, 8 p.m. See May 2 listing.

Critic's Choice

Oleanna See May 1 listing.

VISUAL ARTS

The Dot Project See May 1 listing.

Critic's Choice

David Zapol, Jill Soley, Bill Gimbel, Lindiwe Emoungu See May 3 listing.

Wednesday, May 6

CONTEMPORARY MUSIC

Steve Tibbetts and Marc Anderson performing guitar music at Johnny D's Uptown Restaurant and Music Club, 17 Holland St., Davis Square, Somerville. For information, call 776-9667.

THEATER

Tuck Everlasting, 1 p.m., See May 1 listing.

Manhattan, a Musical Bite of the Big Apple 2 p.m., See May 2 listing.

Critic's Choice

Oleanna See May 1 listing.

CLASSICAL MUSIC

Critic's Choice

Boston Pops Boston Pops Orchestra performing *Opening Night at Pops* with John Williams conducting. The program includes music from the Broadway hits *Peter Pan*, *The Music Man*, and *Gypsy*. 8 p.m., Tickets \$10-\$32. For further information, call 266-1492.

Chamber Music Double-Bill Concert of Mozart, Haydn, Schumann, and Brahms performed by music students of Jean Rife. 5:15 p.m. Students of Lynn Chang, Marcus Thompson perform Beethoven, Dvorak, and Schubert at 7 p.m., Killian Hall.

VISUAL ARTS

Critic's Choice

David Zapol, Jill Soley, Bill Gimbel, Lindiwe Emoungu See May 3 listing.

Thursday, May 7

CONTEMPORARY MUSIC

Fez Henry performing at Nostalgia, 797 Wollaston Beach Blvd., Quincy. For information, call 479-8989.

Acoustic Junction performing at Johnny D's Uptown Restaurant and Music Club, 17 Holland St., Davis Square, Somerville. For information, call 776-9667.

CLASSICAL MUSIC

Sounds of Concord and The Centre Streeters are featured in a benefit presented by Dare Family Services Inc. Pine Manor College, Chestnut Hill, 8 p.m., \$20, \$14 students/seniors. For more information, call 232-8805.

NuClassix presents a benefit concert of music by Wes York, Andy Vores, and Dominick Argento, performed by baritone Sanford Sylvan and pianist David Breitman. Emmanuel Church Library, 8 p.m., \$10, \$5 students/seniors. For more information, call 235-0320, ext. 2028 or 2077.

Critic's Choice

Boston Pops Orchestra Special Televised Concert with special guests Tyne Daly and violinist Sarah Chang. Program to include music from the Broadway hits *Peter Pan*, *The Music Man*, and *Gypsy*. 8 p.m., Tickets \$10-\$32. For further information, call 266-1492.

Wellesley College presents Mary Ann Hart, mezzo-soprano, with pianist Dennis Helmrich, featuring works of Haydn, Schubert, Mahler, Grieg, cowell, Ives and others. Houghton Memorial chapel, free. For more information, call 235-0320, ext. 2028 or 2077.

Longy School of Music, Faculty Artist Series. Featuring Elizabeth Anker, contralto, Eda Mazo-Shlyem, piano. Performing Clara Schumann: Songs, Robert Schumann Liederkreis, Op. 24, Mahler: Ruckert Lieder.

Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free admission, 8 p.m. For more information, call 876-9056.

Federal Reserve Bank of Boston's Spring Concert Series will continue with Thomas Dickinson playing a solo piano concert which will include works of Bach, Chopin, Rachmaninoff, Ravel and Gershwin. Free admission. Federal Reserve Bank of Boston, 600 Atlantic Ave., across from South Station For further information, call 973-3453.

Chamber Week Concludes Music students of Marcus Thompson perform Prokofiev, Dvorak, and

Verkl. 5:15 p.m., Killian Hall.

THEATER

Critic's Choice

Student Dramatists 'Playwrights in Performance' An evening of original scripts by MIT students directed by Prof. Alan Brody. 8 p.m., Kresge Rehearsal Room B.

One-Act Plays MIT Community Players present *Strangers and Romance* by local playwright Barbie J.J. Lhota, and *A Marriage Proposal* by Anton Chekhov. 8 p.m., Kresge Little Theater. For information, call 253-2530.



Bust of Diana at the Wellesley Museum

Our Country's Good 8 p.m., See May 2 listing.

Critic's Choice

Oleanna, See May 1 listing.

VISUAL ARTS

Critic's Choice

David Zapol, Jill Soley, Bill Gimbel, Lindiwe Emoungu See May 3 listing.

Friday, May 8

CONTEMPORARY MUSIC

Mark Morris and Cat Tunes performing at Nostalgia, 797 Wollaston Beach Blvd., Quincy. For information, call 479-8989.

Bobby 'Blue' Bland 1992 Rock & Roll Hall of Fame Inductee, performing at Johnny D's Uptown Restaurant and Music Club, 17 Holland St., Davis Square, Somerville. For information, call 766-9667.

CLASSICAL MUSIC

Student Recital French Music by piano students of Leslie Amper, 5 p.m., Killian Hall. MIT

Boston Pops Orchestra Program to include Ravel's *Bolero*, Saint-saens' *Carnival of the Animals*, and a medley entitled 'Dancing with Fred Astaire'. 8 p.m. Tickets \$10-\$32. For further information, call 266-1492.

JAZZ MUSIC

MIT Jazz Bands Jamshied Sharif and Everett Longstreth. Directors, with the U. Mass, Amherst Jazz Band, Jeff Holmes, director. 8 p.m., Kresge Auditorium. \$1.

THEATER

Our Country's Good Timberlake Wertenbaker's powerful play, nominated for several Tony Awards, and winner of the Olivier award for Best New Play. Tickets \$14 to \$18. Call 437-7172 for reservations.

Critic's Choice

Oleanna, See May 1 listing.

Twelfth Night by William Shakespeare at 7:30 at Mary Norton Hall, Old South Church, Copley Sq., 645 Boylston St. Tickets: \$8, \$5 with advance reservations; call 536-1970.

JAZZ MUSIC

Critic's Choice

Heavy Metal Horns headline Nightstage in Cambridge. Recent winners of the Boston Music Award for Outstanding Club Act. 823 Main St., Cambridge. For further information on show times and ticket prices, call Nightstage at 497-8200.

ONGOING EVENTS

An exhibition exploring the influence of architect and educator William Robert Ware on the nation's built environment, continuing through September 14. *Drawings at Work: William R. Ware and the Origins of American Architectural Education* will feature 50-60 drawings and plans by Ware in his partnership with Henry Van Brunt. MIT Museum at 265 Massachusetts Avenue in Cambridge.

Mu Gallery and Art Studios Grand opening show continuing through May 23. Gallery hours are Tuesday through Saturday 10 a.m. to 6 p.m. The show is titled "A MEN: Recent Works from 10 Men in 1992."

Henry W. Kendall: Arctic and Expeditionary Photographs Featuring photographs of dramatic mountainscapes from Yosemite to the Himalayas, from the Peruvian Andes to Baffin Island in Canada's eastern Arctic. Continuing through August 30 at the MIT Museum, 265 Massachusetts Avenue in Cambridge. For more information, call 253-4444.

George Haein Paintings, continuing through May 30, Bromfield Gallery, 107 South St., Boston. For more information, call 451-3605.

Linda Nielsen Paintings, continuing through May 30, Bromfield Gallery, 107 South St., Boston. For more information, call 451-3605.

Florence Yoshiko Montgomery, *Inner Places* Paintings and drawings, continuing through May 30, Bromfield Gallery 107 South St., Boston. For more information, call 451-3605.

The Museum of the National Center of Afro-American artists is pleased to present James Phillips: *Africobra Abstractionist* until June 21. The Museum is open Tuesday through Sunday, 1 to 5. Admission is free to members: \$1.25 for adults and \$ .50 for students and seniors.

Ice Cream for all through August 23. Smooth, sweet and cold — ice cream is now a common treat. The exhibit, organized by The Strong Museum, Rochester, NY, traces the history of this favorite confection from its origins as a prerequisite for the wealthy, to its evolution as the prototypical American food. Museum of our National Heritage.

Radio Days: *Classic Radios, 1930-1960* through July 12. More than 60 radios from the 1930s to 1960s will be presented in a review of the history and design of this piece of American technology. Museum of our National Heritage.

With Weapons and Wit: *Propaganda and Psychological Warfare During World War II* through May 17. To mark the 50th anniversary of U.S. participation in World War II, the Museum presents a major exhibit on uses of propaganda in that war. The array of materials presented includes stirring posters, original letters. Inspiring documents like Patton's farewell address to his army and other unique memorabilia of the war years. Museum of our National Heritage

Montage & Modern Life 1919-1942 will highlight the pioneering photomontage work of the early 1900s as an important influence on art today. Featured artists include Alexander Rodchenko, Kurt Schwitters, John Heartfield, Hannah Hoch, Edward Steichen, and Bernice Abbott. Continuing through June 7. Institute of Contemporary Art.

Something Old, Something New: *Ethnic Weddings in America* continuing through September 13. More than 75 photographs by noted photographer Katrina Thomas chronicle diverse ethnic weddings rituals and illustrate how these traditions are reconciled with American ideals. Museum of our National Heritage

Everyday Life in New England, 1820-1840 This exhibit focuses on the everyday life of New Englanders during the period 1820-1840. Using the collection of Old Sturbridge Village, the exhibit examines family, work and community in the early years of the Republic, prior to the advent of indus-



Joe, by David Zapol, at Exhibition, May 3 - May 16 at The Wiesner Art Gallery.

# Morrison discusses her novels and shares her ideas

## TONI MORRISON

A conversation with the author.

By Kathy Sun  
STAFF REPORTER

**D**uring her visit to MIT, Toni Morrison spent two hours answering questions from more than 100 students and faculty. Morrison commented on why she writes, her writing style, her interests, and her background. She openly voiced her opinions on issues of race and social injustice, eagerly answering questions with a natural sense of charisma and presence. In discussions concerning her novels and the public's reaction to them, a small community here was given the rare chance to analyze an author's outlook on life.

Morrison's questioners covered a broad range, from faculty teaching courses on Morrison to students who were just fascinated by her writing, the role of which is, in Morrison's own words, "to articulate those technical things that one does ... put the words down, reshape, and recast them until they do what you want."

Q: Hazel Carly claimed there is "a new appetite for biographies of black men." That phenomenon appears to coincide with a time when black men are the most sociologically vulnerable group. Is this appetite a substitute for dealing with social problems? Is there a better substitute for more socially conscious people?

TM: I don't think so. I take the subliminal actions of society very seriously. There is an interest in flesh, particularly in that of black men. In scholarship, this is a discredit to what they have actually thought and done. The same impulse that puts black men at risk makes their bodies desirable.

Q: How do you feel about the new line of black directors and how they portray and deal with black culture? How did you feel about the Anita Hill and Clarence Thomas affair?

TM: I was fascinated, horrified, paralyzed by a lot of [the Hill/Thomas ordeal.] I found

some release in asking some people of the Academy to write a book, titled *Race-ing Justice. En-gendering Power*.

With the black film directors — Spike Lee's latest film is pretty good, I think. But talking to Spike, he said, "What do you mean? I thought that was a great movie!"

Q: Is it the obligation of black writers to write about black people and black issues? Should they be spokesmen and artists for the blacks?

TM: An author should be free to create whatever they want, regardless of nationality. On the other hand, the writer has an obligation to write about issues concerning his people. I'm not sure those things have to be answered either/or.

I'm alarmed about the necessity for answering the question only for black writers. Artists have to make up their mind about that. I don't feel compelled to write about anything but black. At the moment, if people don't excite me in a creative way, I can't write about them. How could I feel confident — morally, ethically, logically, confident — about writing about other cultures?

Q: What source did you write from in *The Bluest Eye*?

TM: I knew people whose lives were probably like that. You just look at them and invent the rest. I never knew anyone who experienced what Picoth experienced, though. There are always concepts of ideals, of racial constraints, which hurts on a level that is just not real. There are some things that can really make you loathe yourself. The gaze of approval is somewhere else.

Q: Concerning *Beloved* and the issue of slavery, what are the barriers today that prevent black people from being valued as important to society as a whole?

TM: I am not writing to explain that. I want to talk to you. Just me and you. The only barrier that exists is my ability to say it well.

Q: In *Beloved*, there are many shifts in time and place. Do you write, overlay, and entwine, or write straight? What process do you go through? Also, it seems like in *Beloved*, men are portrayed as weak. When problems arise, they just leave.

TM: I disagree with you violently. There is a kind of cultural blindness. Heroes in fiction are frequently men that leave home — just look at Ulysses and his abandonment of women. People think that when black men leave home, they are weak ... they are leaving their children. They are not supposed to leave. But the rest of the world leaves and they make an opera out of it.

The hard part is trying to make characters that aren't easily dismissed — sometimes, even people you admire — in other words, people that are just like us. My job is to make sure that my characters are people are just like us. I don't know people that are less complicated than that.

Q: The book form of *Native Son* varies greatly from the original manuscripts. Please comment.

TM: There are lots of pressures from editors to change. It's basically up to the author

to do whatever he or she wants. The last word on a manuscript is the author's.

Q: You have written narratives that are pejorative. Why do you write? Why do you always have to tell about the bad things and the down side?

TM: I think questions come out of a different gaze. If there are five white guys judging us, then I have to think about the positive image. I want to please very discriminating black people that don't like anything. It's the hardest thing to get critical acceptance by these people — I can manipulate the others, I really can. But there's one of them out there and he knows better. It's that one that I write for.

Q: How would you situate yourself in the Afro-American movement?

TM: I understand my life as a writer and editor to really have begun when I realized many young men had their brains shot out in the streets of this country. I owed it to them to show them the way. I am free to accept responsibilities. Freedom to me means that I can choose, and I choose to be a free Black American writer.

## Def Leppard's *Adrenalize* reflects upon their last 3 years but doesn't come up with much

Albums, from Page 11

what they've learned since they recorded their last album, and what they say is anything but thought-provoking. For example, "As we sit here and reflect on the last three and a half years, one thing is certain: nothing, NOTHING is ever certain." Even better is "There's more to being in a band than being in a band."

Much of the text in the insert takes a more serious tone. *Adrenalize* is dedicated to guitarist Steve Clark, who died of a fatal mix of drugs and alcohol in January 1991 after struggling with ten years of alcoholism. "The final-

ity of Steve's death," it says in the enclosure, "the end of something that was a part of all of us forever, was in a way our starting point for this record. It cleared our heads; it woke us up; we knew we had to finish the record to prove that Def Leppard could survive."

Although I think that it's great that a band can still come back after all that, their music didn't really come with them. If you've got money to waste, waste it — go out and buy *Adrenalize*. Otherwise, if you want to know what *Adrenalize* sounds like without spending any of your hard-earned dollars, go home and listen to *Hysteria* again.

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18 11:30am - 12:30pm Dr. Janet Moses	19	20 11:30am - 12:30pm Dr. Bethany Block	21 3:30pm - 4:30pm Marcia Yousik, R.N.	<p>Have a great summer!</p>
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**Yard Sale** — On May 2 (tomorrow), families from MIT Westgate Married Student Housing will put up items for sale at bargain prices from 1-4pm at its playground area (560 Memorial Dr).

**The Tech Subscription Rates:** \$20 one year 3rd class mail (\$37 two years); \$55 one year 1st class mail (\$105 two years); \$52 one year air mail to Canada or Mexico or surface mail overseas; \$140 one year air mail overseas; \$10 one year MIT Mail (2 years \$18). Prepayment required.

# Red Lantern adeptly heightens concern for women

## RAISE THE RED LANTERN

Directed by Zhang Yimou.

Written by Ni Zhen.

Starring Gong Li and Ma Jingwu.  
At the Coolidge Corner Theater.

By Danny Su  
STAFF REPORTER

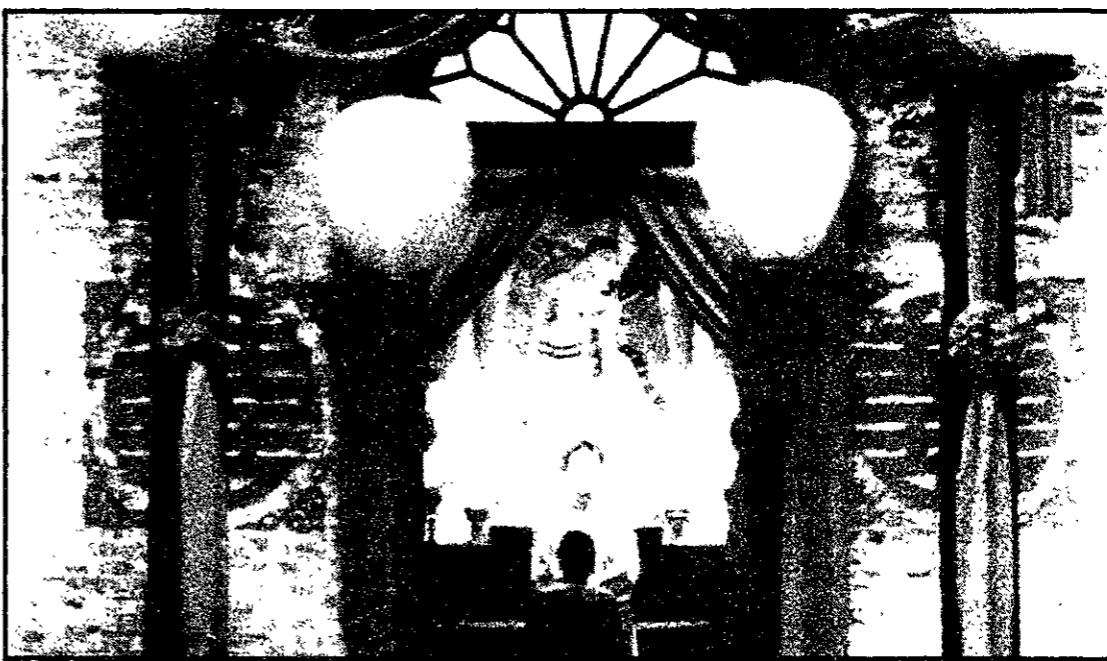
For the second straight year, director Zhang Yimou's latest film was nominated for the Academy Award for best foreign film. As with Zhang's *Ju Dou*, *Raise The Red Lantern* tells a compelling and sorrowful story of a young woman whose life is destined to be ruined in a male-dominated society. Like *Ju Dou*, *Raise The Red Lantern* is visually spectacular and morally depressing. Although confined to only one major setting, Yimou is able to capture the audience's attention through clever character manipulations. By the film's end, the audience is so depressed about the outcome and so sympathetic toward the characters that they sincerely wish that such a terrible fate will never be inflicted on any other woman.

Set in Northern China in the 1920's, Songlian (Gong Li) quits college after her father has passed away and becomes Zuoquian Chen's (Ma Jingwu) fourth wife. When Songlian, who chooses to walk from her house to Chen's house instead of riding in the wedding carriage, arrives at Chen's house, there is no sign of a celebration, an omen of things to come. Bound by tradition and inflamed with jealousy, none of the three wives come out to greet the new bride. An old housekeeper welcomes and acknowledges the arrival of Songlian, and he guides her to her new room through the house's elaborate labyrinthine structure. To her surprise, in the long walk from the front door to her room, she

doesn't see a single person. The lack of human presence couples with the absence of a wedding reception to create an impersonal atmosphere that prevails throughout the film and makes one really wonder if this is an everyday occurrence.

Every evening, a red lantern is lit in front of the courtyard of the wife Chen chooses to sleep with. Contrary to its traditional symbolism, red is anything but festive in this movie. There is no love among the wives, only hatred. And the relationship between Chen and his wives is purely sexual. Rather than helping each other out and raising their status within the family, the wives are constantly fighting among themselves to win favors from Chen. On Songlian's wedding night, Meishan (He Caifei), the third wife, pretends to be sick and calls Chen away for the night. And whenever Chen spends the night with Songlian, Meishan wakes them up by singing opera on the roof early in the morning. Although Meishan outwardly displays her dislike of Songlian, she does not plot against her. On the other hand, second wife Zhuoyun (Cao Cuifeng) displays affection for Songlian, but secretly plots to destroy her. According to Meishan, Zhuoyun has a Buddha's face and a scorpion's heart. Even Yan'er (Kong Lin), Songlian's servant, hates her because she wishes to become Chen's mistress someday.

Like *Ju Dou*, *Raise The Red Lantern* embodies numerous messages that Yimou attempts to convey to the Chinese people. He has been criticized in the past by his own people for showing the dark side of China to foreigners. But Yimou makes movies for his people, not foreigners. It is unfortunate that neither government on either side of the



A scene from Zhang Yimou's new film, *Raise the Red Lantern*.

Taiwan Straits will permit the showing of his films. By exhibiting the plight of Chinese women, Yimou not only wants people to become aware of the situation but to make an attempt to raise the social status of women.

Meishan was a prominent opera singer before she married Chen. Then her life became miserable, and she is eventually killed by Chen when her affair with the family doctor is discovered by Zhuoyun. She sacrifices her career and ends up with nothing.

Songlian is an educated college student before she enters the Chen family. Then everything goes wrong for her. She attempts to gain prominence in the family by faking pregnancy. When her scheme is uncovered by Yan'er, she is humiliated and falls out of favor. Chen marries a fifth wife a year after he marries her. Needless to say, Songlian wastes her education and is no better off than

Meishan by the end.

First wife Yuru (Shuyuan Jin) is old and does nothing to mediate the feud among the other wives. The split in the house is the same one that has plagued China over the last century. Instead of defending against a common enemy, these women are busy killing each other.

Yimou shows us that Songlian and Meishan are unfortunate victims of the feudal society. They are powerless against traditions that have been around for thousands of years. Nobody should go through what they do. The movie successfully transmits their sufferings into the audience's souls. The characters capture not only the audience's sympathies, but also their hearts.

## Actors shine in *Lesser God*

*Lesser God*, from Page 10

the smitten student. From her first lesson on pronouncing the vowels to her offer to move in after Sarah has moved out, her interactions with Westcott are not only humorous, but enthralling.

Both Mendell and Douglass gave completely convincing portrayals of their deaf characters. Mendell's performance as the concerned friend and "revolutionary" student was excellent. (And rumor has it that Douglass even had a certain theater arts director convinced she was actually deaf.) Credit for this must go in part to the production's voice coach, Kevin Iga '92. Many members of this production have a great familiarity with the deaf community, and this helped lend the performance its utter realism as a window into that world.

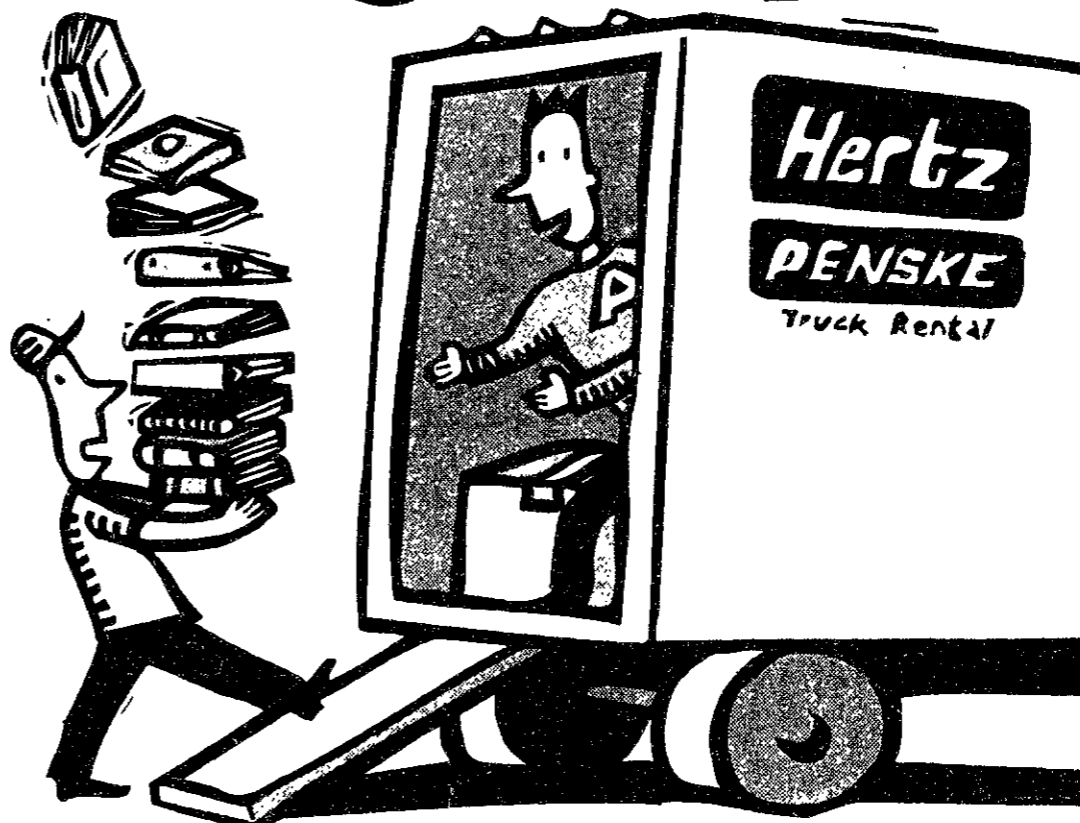
Which brings us to Sarah Norman, played by Christine Duffy. The program for *Children of a Lesser God* says that "Christine Duffy is a sophomore at Northeastern University. She has been deaf since birth. She is secretary of the Northeastern University Deaf Club." Duffy writes her own note: "I want to say thank you to Brian Dunkel for how much he helped me in drama. I learned a lot from him and I really appreciate it."

It is hard to believe that Duffy needed much help in drama. She was a natural on the stage, and her performance was nothing short of mesmerizing.

Westcott spoke the words that Duffy signed while her face lit up with the emotions behind those words. In this fashion, the relationship between the two characters came alive.

The stage setting was very simple, and this was to the production's credit. It was the actors' performances that made this play (though Dunkel deserves ample credit as director), and a lot of props and scenery were unnecessary. However, it was the use of "invisible" props that provided one of the only major flaws in the performance. At times the characters utilized "props" that did not appear real to the audience because they had not been fully imagined or realized by the actors. After serving herself at an imaginary salad bar, Sarah dropped her invisible plate onto the table in such a careless manner that audience members had to wonder why someone wasn't on the floor picking up the shattered pieces of the dish. Yet, this exceptional student production was fully capable of surviving a few pieces of invisible broken glass.

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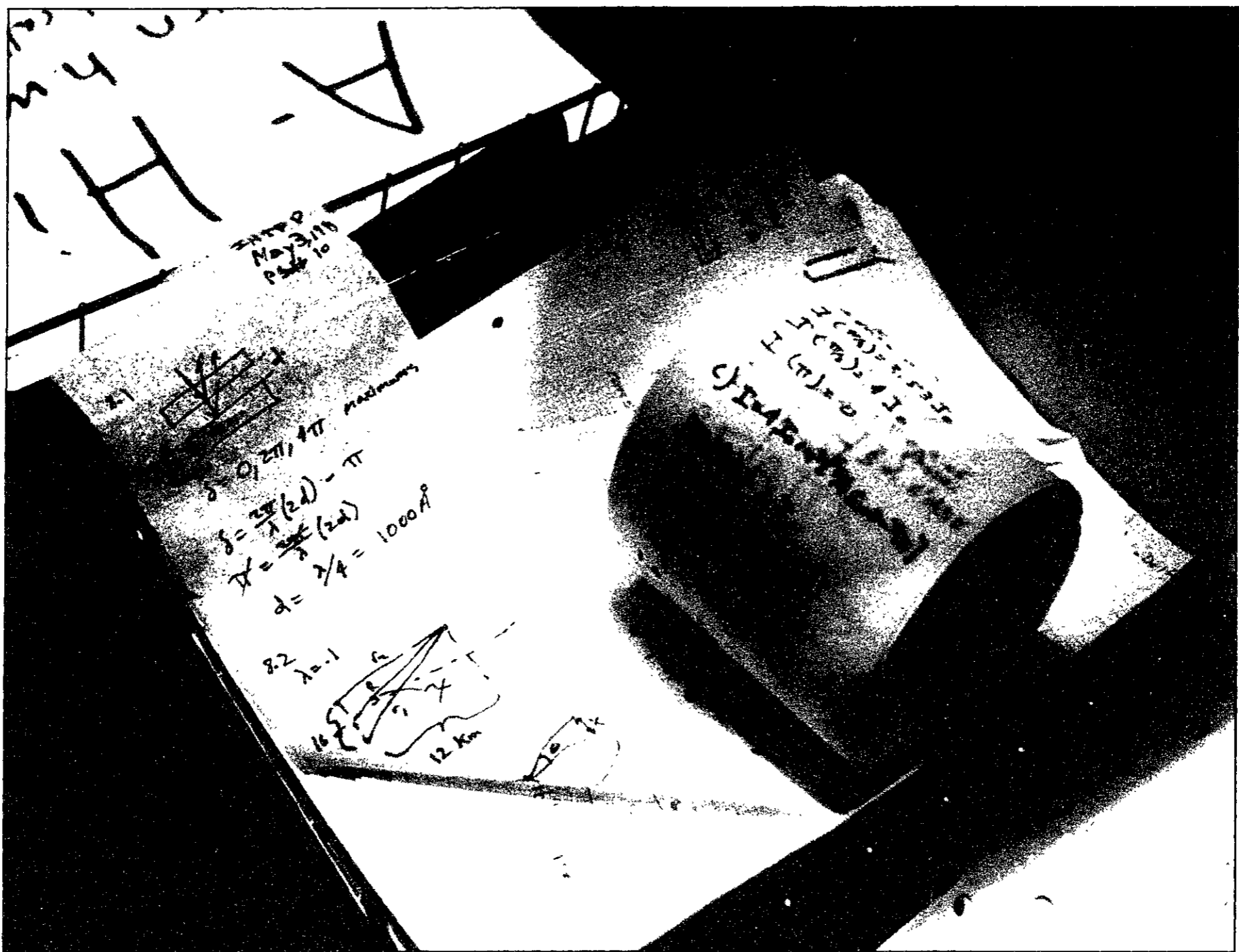
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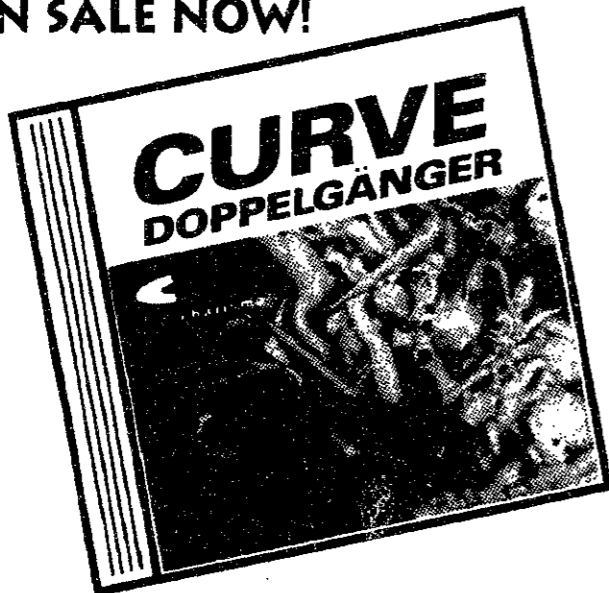
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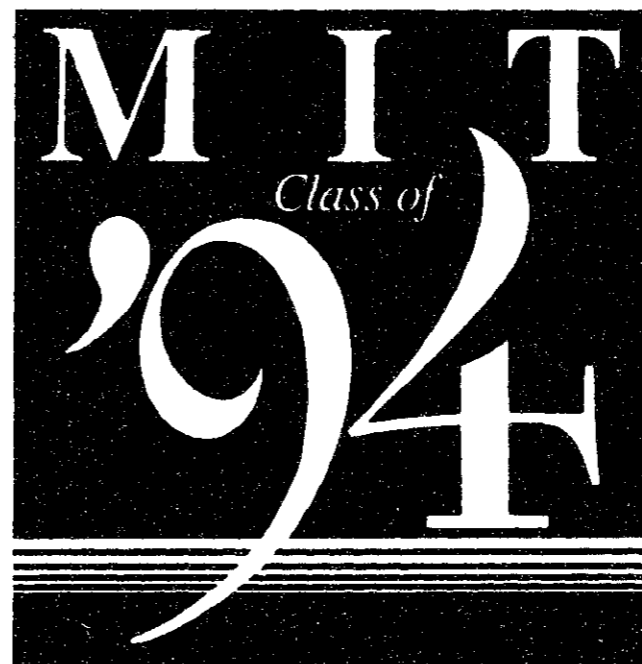
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## SPORTS

## Men's Heavyweight Crew Continues Solid Season

By Neeraj Gupta and Dan Dunn  
TEAM MEMBERS

The MIT heavyweight crew continued to build on their most successful season in recent years with a strong showing at the Schweppes' International Regatta in Washington, D.C. this weekend.

The first Tech boat placed a solid 7th out of 14 crews, winning Sunday's Third Finals in a time of 5:39.8, two seconds over Rutgers and 4.4 seconds over the hometown favorite Georgetown. MIT got off to a rocky start, but made up the lost ground in the first 500 meters. By 1,000 meters, the halfway point, MIT had a 4-seat lead over Rutgers as the Hoyas faded back. The last 1,000 meters were a shootout, with both crews pushing themselves to the limit, but MIT countered Rutgers stroke for stroke and went on to win.

The weather was a big factor in Saturday's qualifying rounds. Strong currents, wind, and rain made for less than ideal conditions and unfair lane advantages. Out of 21 qualifiers, the crew in the Lane 3 won 20 races while the crew in Lane 2 came in last 18 times. "We got really screwed by the lane draws, getting the death lane [Lane 2] for both of our heats. We [would have] had a real shot at beating some crews which finished higher than we did if it wasn't for the currents," commented oarsman John Van Houten '94. Nevertheless, MIT posted the second fastest time for Lane 2 and beat the University of New Hampshire to qualify for the Third Finals, missing a shot at the championship by a few seconds to

Yale. Fortunately, the weather cleared up and was much less of a factor for the Sunday championship races.

MIT also entered two boats in the alumni event, one of which qualified for the championships. The alumni A boat, rowing their shell for the very first time, rowed the 1,000 meter race as if it was a sprint. In the tightest race of the weekend, MIT took a photo-finish third place by just 0.06 seconds to UNH.

Earlier in the week, varsity squared off against Tufts University at home early on Wednesday. The Tech boat leaped off the starting line, grabbing a 2-seat lead in the first five strokes. Tufts held strong for 600 meters when the MIT boat took off, taking a seat on every stroke. "They were in our lane and wouldn't move. Goop [Neeraj Gupta '94] called it up and we responded by walking right through them," explained stroke Tyler Worden '92. MIT had an open water lead by the 1,000 meter mark and cruised to an easy 8-second victory.

The rest of the heavyweight crews did not race Tufts until Sunday. The second varsity lost its race to the Tufts varsity lightweight crew, 6:32.4 to 6:41.3.

The first freshman crew returned to their winning ways (8-2 on the season) with their victory over Tufts. MIT had a good start, which they stretched to a boat-long lead at the 500 meter mark. At that point, however, Tufts refused to fall back any farther. Over the course of the race they repeatedly attempted to

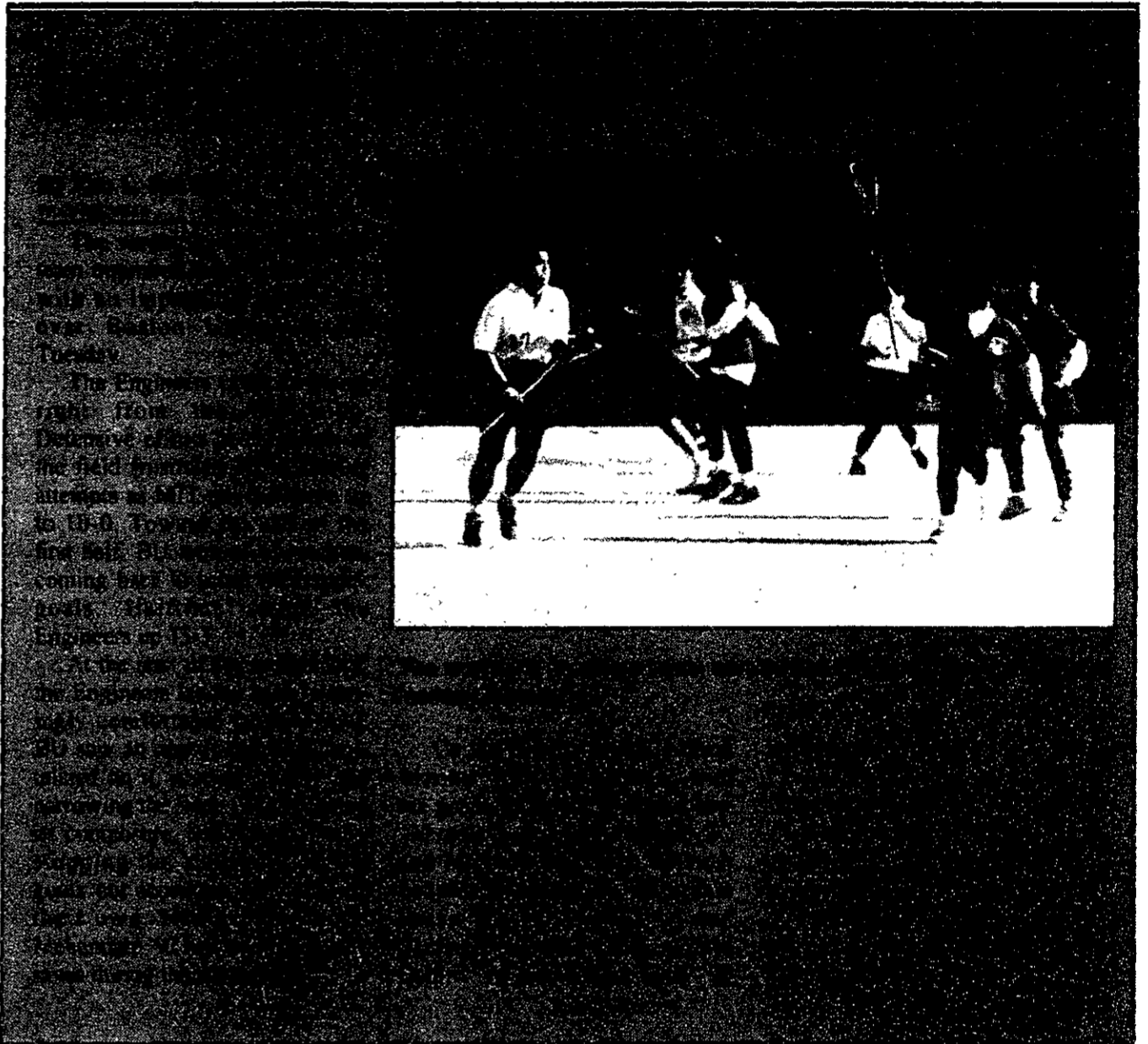
move back on the MIT boat, but without success. The margin at the finish was a little more than a boat length, 6:31.6 over Tufts' 6:36.2.

The second freshman boat also won their race on Sunday. This boat has labored over the season, and

Tufts was their first win. Tufts took a big early lead, but the MIT boat rowed through them and won by a significant margin, 6:58.9 to 7:07.6. "I was most impressed with their race. They were down but kept on coming. I think this was the best

race of the day," said Stu Schmill '86, the freshman coach.

MIT races Dartmouth and Wisconsin tomorrow on the Charles. This will be the heavies' final home race of the season.



## Women Lead Cyclists to Fourth-Place Easterns Finish

By Paul Stek  
TEAM MEMBER

MIT hosted the Eastern Collegiate Cycling Championships over the weekend. After three races in snow and rain, MIT finished fourth behind Penn State, UMass-Amherst, and Cornell.

Once again the women's team provided the most points, with Kjirste Carlson G winning the women's omnium. Saturday's road race in Marlborough was run over a rainy and snowy 3.1-mile loop with one long but not very steep hill. Carlson won the 13-lap women's A race in a sprint finish over Kirsten Francis of Tufts and Debra Cohen of Harvard. Karon Maclean G and Liz Bradley G finished eleventh and fourteenth in a four-woman chase pack.

The 7.1-mile men's A race saw one attack after another, but a hungry pack chased them all down. At the finish, the only MIT rider left in the race was sprint specialist Tom Moyer G, who was limited by a broken spoke to an 18th place finish.

The next event was a team time trial, held Sunday morning on a rolling 13.3-mile loop from Concord to Carlisle to Bedford and back to Concord. A cold rain made this, the most painful event of the weekend, all the more uncomfortable.

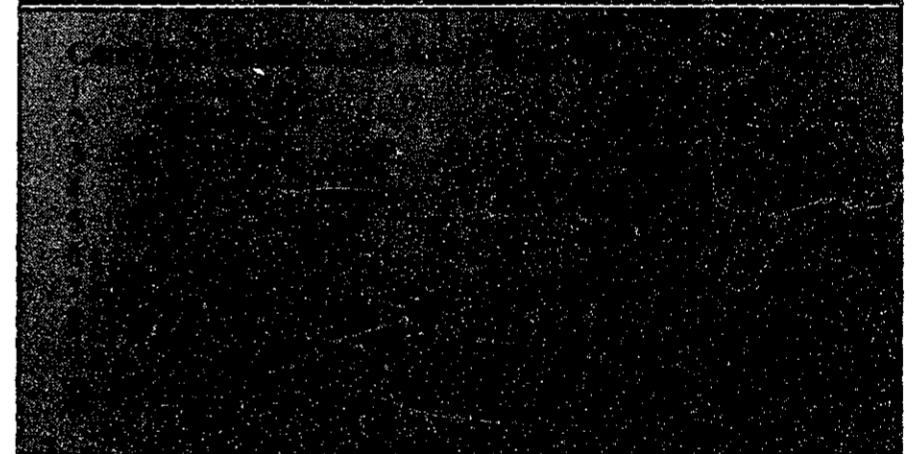
In a team time trial, teams of between two and six riders race against the clock. Team members ride single file, drafting behind the first rider. All the riders share the duty of leading the team. To win, a team needs not only big lungs but

also the ability to ride smoothly.

Last year, MIT won the Easterns largely on TTT placings. This year they were important again, but not enough to win the championships, as only the women's A's won their event. The C's took second, losing to Penn State by five seconds, but beating Cornell by a quarter of a second.

The criterium at University Park in Cambridge was the only event not marred by rain. The course was a tight, flat half-mile loop. At every turn riders needed to break, negotiate the turn, then sprint to the next turn. Most of the turns were only wide enough for two riders, forcing the pack to string out along the course.

The men's D race saw Jack Prior G attack from the start, shredding



the field. Only UMass rider Sebastian Laurent beat him to the line. The C's saw Andy Mor '93 ride in a 4-man break from the beginning. UConn's Steve Dunlap broke away with two laps to go, just as the break was lapping the field. He quickly raced through the field, leaving Mor and his breakaway companions stuck behind the pack.

Jill Sherwood '95 dominated the women's B race by winning both primes and the final sprint. Carlson showed similar form in the women's A race. She has lost only one race this year, and all her competitors knew that on the last lap they wanted to be behind her going into the sprint. With 400 yards to go, Carlson jumped with Cohen of Harvard on her wheel. Despite being an excellent sprinter, Cohen could not come around Carlson at the finish.

The men's A was the most exciting race of the weekend. The start of the 35-mile race saw three of the strongest men in the field, Peter Vollers of Cornell, Derek Bouchard-Hall of Princeton, and Dean Rittenhouse of Penn State get off in a dangerous break. After only a few laps, they held a 15-second lead over a hard charging pack.

The furious pace stretched the pack out single file around a quarter of the course. By the middle of the race, only 30 of the original 80 riders were left: the original three, now 30 seconds off the front, a main

pack of 15, where Moyer was lurking, waiting for the front three to be reeled in, and two chase packs, with John Morrell G in the second.

Then Rittenhouse crashed due to a poorly glued tire, breaking up the three-man break. Bouchard-Hall dropped back to the main pack, leaving former professional Vollers alone off the front. Ten laps later, he was reeled in, and things were looking good for Moyer. With two laps to go, Greg Huey from Central Connecticut State attacked. CCS was not a contender for the championship, so the pack let him go, making it a race for second.

With 300 yards to go, Vollers attacked into the third turn with Bouchard-Hall and Moyer on his wheel. On the short straightaway between the third and fourth turns, Bouchard-Hall powered past Vollers, and Moyer came around Vollers on the final straight, taking third by less than a foot, though he was unable to catch Bouchard-Hall.

The fourth-place finish qualifies MIT for next month's nationals in Rome, Ga. A training accident has made it unlikely that Carlson will be able to compete. She would have been one of the favorites. Moyer is expected to be a contender for individual honors.



Coleen M. Kaiser '94 pitches at Monday's softball game. MIT lost to Endicott College, 6-4.

YUEH Z. LEE-THE TECH