MIT Economists Send Bush Letter of Advice

By Eric Richard

On Monday, March 30, MIT Professor of Economics Robert M. Solow and Yale Professor James Tobin, both Nobel Prize winners in economics, presented an open letter to President Bush, Congress, and members of the Federal Reserve Board suggesting a three-pronged plan to revive the national economy.

The letter was signed by over 100 of the nation's top economists, including Nobel laureate and Dean of the Sloan economics, presented an open letter including Nobel laureate and

By Aline K. Glachrist

Before the end of the semester, undergraduates will be given the opportunity to indicate whether or not they would be in favor of initiating a Student Life Fee. The Undergraduate Association Council approved a referendum on the question "This marks the first time in anyone's memory that a serious, well-planned company investment would help jump-start the economy and increase capital investments."

Critical of current Congressional action to lower taxes on the middle-income tax brackets, Solow said, "All that would do is increase consumption, not investment. Right..." - "AII that would do is increase consumption, not investment. Right..." -

The referendum on the Student Life Fee will offer students a chance to "Either way, we are not going to wait another year," said McClain. "We like to do something like the referendum has been cancelled this year due to organization- al problems and may possibly be cancelled permanently."

The short explanation is that the person, but cited poor publicity and increased apathy concerning the exact meaning and implications of each of the referen- dum questions. They had put on hold as the current economy soured. Such a program would help state and local governments pay for road work and education.

Second, the letter calls for an investment tax credit specifically designed to encourage increased company investment. Critical of current Congressional idea of lowering taxes on the middle-income tax brackets, Solow said, "All that would do is increase consumption, not investment. Right..." - "AII that would do is increase consumption, not investment. Right..."

Economics, Page 9

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Noriega Convicted on 8 Drug
And Racketeering Charges

By John Fairhall
and Tom Bowman
WASHINGTON

Congressional support for Clinton is growing in the wake of Paul E. Tsongas' announcement Thursday that he would not re-enter the Democratic presidential race. Tsongas, who endorsed Clinton, said he would continue to active in the campaign to drive home the winning took me back to the option...
Federal Reserve Cuts Key Short-Term Interest Rate

By John M. Berry

WASHINGTON

Worried that a recession may be starting in the U.S., the Federal Reserve has decided to reduce its newly set key short-term interest rate to 3.5% from 3.75%, which is just over the level that banks charge each other.

The benchmark interest rate, known as the federal funds rate, is the rate at which banks lend to each other. The rate is widely watched by economists and financial analysts as an indicator of the economy's health.

The Fed's action is in response to a slowdown in economic activity, which has raised concerns about a possible recession. The economy has been growing at a slow pace, and some sectors, such as manufacturing and construction, have seen a decline in activity.

The Fed's move is also seen as a way to support the housing market, which has been weak due to high interest rates in the past year. The housing market is a key driver of economic growth in the U.S.

The move is also likely to influence the stock market, which has been volatile in recent weeks. A lower interest rate is expected to make bonds less attractive to investors, which could lead to further declines in stock prices.

Economists are divided on the impact of the rate cut. Some believe it will help spur economic growth, while others warn that it could lead to inflation if the economy picks up too much steam.

In addition to the rate cut, the Fed also lowered its target for the federal funds rate to 3.75% from 4%, which is just over the level that banks charge each other. The target is the range within which the actual federal funds rate is expected to fall.

The Fed's action is likely to be welcomed by many in the business community, who have been concerned about the possibility of a recession. The move is also seen as a sign that the Fed is willing to take action to support the economy.

The Fed's decision is also expected to influence monetary policy around the world, as many central banks are watching closely to see how the Fed's action will affect global interest rates.
LETTERS TO THE EDITOR

Women's Comedy Night Deemed Offensive

I am writing to express my concern about an evening of "comedy" held Saturday nights, advertised as "Out for Laughs: A Wild Night of Women's Comedy" and put on by Sophomore and the MIT Women's Studies program. Based on the reports of close friends who saw it, I can say that I consider it to have been obscene, a wild and entirely inappropriate for performance on the MIT campus, let alone during Campus Preview Weekend and with the encouragement of MIT faculty and the head of the Women's Studies program. I would not want to dwell on my own feelings and opinions here because they would be of a lesser degree than the offense taken, and because I was not present at the event myself. In any case, on Saturday night, a couple of friends of mine (in whom I am not at all critical of the offense taken if, heaven forbid, I'd first like to point out to Hersch that the Jean and Paul Shaw Pet or Meat are the only shows that have been regularly produced on MIT TV since its inception. Student Cable did in fact have an expose-style news program in 1990 called "At Issue," a Star Trek-oriented call-in talk show, has been in production since September. Stay Tuned, with a definite format and a regular call-in audience, lets the MIT community voice their opinions. The next episode of Star Trek: The Next Generation Hersch might want to watch an episode of Stay Tuned before deciding that Student Cable shows are produced by students "with crooked minds." For many reasons, Hersch's suggestion that classroom lectures be broadcast live is unrealistic. Just imagine The Tech attempting to cover some of the hundred of lectures held each week. (This would be even more of a "service" than broadcasting lectures, since they would be already telecast for future reference). Even live (we on The Tech) were to cover the maximum of three or four lectures per week that we could handle given our current resources, the target audience would only be about one or two percent of the student population. This is clearly not good resource management. Furthermore, I suspect that many lectures would not want to be subject to the potential uncompensated peer review inherent in a live broadcast. Because of the possibility of other ideas, however, aren't so unreasonable. For example, Student Cable did in fact have an experimental news program in 1990 called "Live Time." The show stopped production because its two producers graduated. And Student Cable does try to broadcast events of wide interest to the MIT community, such as the 2:49 pm, and occasional U/A debates. Student Cable has never formally broadcast films in campus-wide, nonetheless, as is posted on Channels 8, 9, 10, and 12, and we always welcome independent filmmakers to produce or broadcast mid-page rules will run between columns of letters to the editor, the letters policy box and all similar boxes will have a line under the title; and one- and two-paragraph biographies will occasionally run with columns.

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ERRATUM

Due to an editing error, Robert Terwilliger's column "Using a Condom Won't Always Prevent AIDS, Pregnancy," April 10 reported that condoms are 12 percent effective in preventing pregnancy. The column should have indicated that condoms are 98 percent effective.

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"Women's Comedy Night Deemed Offensive"
**LETTERS TO THE EDITOR**

**Abortion Is More Than Just a Choice**

Jamil A. Latafat '91

Abortion cannot be equated with murder. Any suggestion that abortion is murder is as unscientific as any other biased statement to support an unscientific cause. The most important thing about the march was not serialization or political awareness, its importance does not belong to anything, an exhibition baseball game and a Cherry Blossom Festival. The most important about this march is the clarification of democracy. As James Madison noted, a "perfect barrier" will not protect fundamental rights. Only ordinary citizens willing to demand their rights are the backbone of the people, who do not want the government to have the power to kill a woman when she may or may not have an abortion, as she sees fit.

Gregory T. Marks '92

**Attitude About Condom Use Must Be Realistic**

Robert Terwilliger

Of the many things I would like to challenge in the article "Using a Condom Won't Be Enough," the most important to me is the implicit suggestion that condoms are a magic solution to the problem of AIDS. The message of Terwilliger's article is fine for those who do not wish to have sex until they are married or to put their sex lives on hold until they are married but, perhaps, find themselves at the mercy of a man or woman. Finding a life-long sexual partner is not easy, and often takes time.

Terwilliger's article does not speak to the millions of people in this country who are single, sexually active, and too busy to worry about having to carry an effective form of birth control with them at all times. Rather, pretend it's because of infidelity. When faced with a sexual decision, the first thought should be, "Do I want to make this person as happy as I can right now, knowing that I may not get to see them again?"

Terwilliger did not go far enough to say that condoms should be made illegal, thereby forcing promiscuous people to marry and can indulge in natural family planning (while attending church every Sunday, of course). However, expecting people to be celibate until they are widowed is unrealistic. People die, and often unexpectedly.

It is naive to think that marriage is equivalent to condom use, and a marriage certificate does not guarantee that people will be sexual partners. The only thing marriage does is legalize the use of condoms for those who do not wish to have sex until they are married or those who are in the minority of marriages where both partners are faithful.

If an individual decides to have sex, using a condom with a spermicidal agent is the most effective means to avoid pregnancy and the transmission of the AIDS virus.

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ASA Elects New Executive Board at Tuesday Meeting

By Sarah Y. Keightley

The Association of Student Activities successfully elected executive board officers at their general meeting Tuesday night. The elections were called March 19, when a meeting failed to draw enough representatives of student organizations.

The new officers are: President, Jerome D. Marty '93; Treasurer, James P. Mahoney '94; Secretary, Pier S. Ho '94; Undergraduate Member-at-Large, James L. Kirtley '94; and Graduate Member-at-Large, Russell B. Olwell G.

The ASA executive board also includes an Undergraduate Association representative and a Graduate Student Council representative.

Marty said that as ASA President, he hopes to increase the visibility of ASA "since most of the student organizations don't know that it's there," he said.

Kirtley said he would make sure that "nothing drastic happens to student funding." Under the current system, as undergraduate member-at-large, he is also a member of the UA Financial Board.

Meeting met quorum

"I was glad people showed up [to the meeting]," said Kathleen Mahoney '92, outgoing ASA president. The original elections scheduled for March 19 did not occur because not enough activity representatives attended to make a quorum. According to Mahoney, there were about 70 people at Tuesday's meeting. ASA quorum is 53.

Mahoney said the ASA was having some problems contacting student groups through interdepartmental mail. Notices announcing Tuesday's meeting "didn't get there in time," Mahoney said. She also said there was some "confusion" with the electronic mailing list before the March general meeting.

PHYSICS OPEN HOUSE

Freshmen and Undesignated Sophomores are invited to explore the possibilities offered when majoring in physics, at this annual event. Information will be available on curriculum, departmental divisions, Society of Physics Students and UROP. Faculty and present physics majors will be on hand to discuss options and opportunities.

REFRESHMENTS

WEDNESDAY APRIL 15 4:00 4-339

Do you ever wonder: What is Christianity?

The MIT Christian Chaplains explain all (more or less) in a panel-dinner-discussion.

Friday, April 10
From 4:30-7:00
West Dining Room, Ashdown

Sponsored by the following MIT ministries:

- Baptist Student Fellowship
- Lutheran Ministry at MIT
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Emmanuel Music
Craig Smith, Artistic Director

PRESENTS

The B Minor Mass of J.S. Bach

Emmanuel Church
13 Newbury Street
Boston, Massachusetts

Sunday, April 12, 8:00 PM.

TICKET PRICES

Regular Student
$15.00 $10.00
Dining Hall Proposal Calls for Universal Food Fee

Food, from Page 1
sians, had not been approved by the committee and was subject to change. Watson plans to submit the plan to Senior Vice President William R. Dickens '66 today, and will discuss it with other committee members early next week.

Presidents praise the plan
Presidents of the effective domitories were generally happy to hear about the changes, although some said they might feel differently if they lived in dormitories that would be subject to the dining services fees.

McCormick residents was-against the original $1,100 plan, mostly because "it's a girls-only dorm, and girls do not eat that much," said Sonia Emerson '94, president of McCormick. "Basically, they would be paying for everyone else's food."

Emerson was interested in the new plan, however. "I think people at [the] dining hall dorms would probably like it more," she said, adding that while the new proposal is "not really fair" to residents of other dormitories, "if it's only $100, they might not complain."

Next House President Kathleen A. Bergeron '93, who served on the committee, was also positive about the plan. People were a bit concerned about the original $1,300 proposal, she said. But if it was possible to lower the price, they'd be willing to do a fair amount to keep it open.

"The fee doesn't really solve the long-term problem," Bergeron added. "It has to come up with a long-range plan. As far as making this work for the next year or two, I could be happy with it."

Jay M. Goddiffe '92, former MacGregor president and a member of the committee, said, "If they're going to try to make these dining halls not lose money, somebody's going to pay."

He also said the fee was the best way to make this cost. "We wanted to do the best we could for the students while operating under the constraints that the administration gave us," he added.

The committee's proposals points to a bigger problem, Watson said. "There are not enough customers to justify keeping open four dining halls on a profit-and-loss basis, charging near-competitive prices."

The solution, he said, was to amortize the loss by charging a "bearable cost" to the entire student population.

ILC residents upset
Many students who would be affected by the fee were against the new plan, however. In particular, students living off campus said that they should not have to pay for the dining halls.

"The cost is quite enough as it is," said Erik J. Amenthby '91, president of Beta Theta Pi. "We have our food program, as most ILCs do, and therefore we as a whole would probably be a bit better off with having to pay $100 to subsidize food."

Markusumber '94, a resident of the ILC, added. "I think everyone should be able to have the convenience of having meals at a location that is close to them," she said, adding that "if we don't chip in, those people would have to pay more."

But she wondered whether the committee had thought about why the dining halls were losing money. "They haven't even considered whether these people aren't eating in the dining halls because they aren't satisfied with the service."

Bergeron said that students in other dormitories did not have to think that their fee would be used to subsidize the dining halls. "It depends on how you look at it. If you say that the dining halls are the only things that are losing money, then yes, you are subsidizing the dining halls."

But, she said, students could think of their money as going toward Lobdell Court or Morse Hall in Walker Memorial.

Dormitory residents disapprove
Residents of dormitories that would be affected by the dining fee were also opposed to the plan. One East Campus resident thought that the fee would be fair if financial aid would compensate for the increase. But as a general rule, the fee would be "just more money out of my pocket."

Even one Next House resident was opposed to the new proposal. "I'm a big eater, so I think the plan would help me. But it doesn't seem to be the best thing for everyone," said Allen E. Clew '92.

"The best thing to do would be to close down the dining halls altogether," said Christine S. Nelson '94, a MacGregor resident. "It is probably not true to force make people living in fraternities across the river pay. You might as well close everything down."

However, Louis, the Baker House president, thought that many other students would be upset by the proposal. "It sounds like a good plan for us, but I'm not sure if it's going to fly around campus."

Closing not an option
Many of the students interviewed felt that closing at least one dining hall would offset some of the Institute's losses, but members of the committee defended the proposal, saying that they were charged by the administration to develop a plan that would keep all four dining halls open and profitable.

"The idea of closing dining halls didn't even enter the picture. Perhaps that was a mistake. I would say that that was not the charge of the committee," Goddiffe said.

Committee members also agreed that closing one or more dining halls would mean even lower prices at Lobdell Court, already stretched beyond capacity at lunchtime. A similar situation would occur during dinner, they said.

Watson also pointed out the social and educational value of dining- dietary halls, which he said was a great concern of the administration. They are an important part of the MIT educational philosophy that students should be able to sit, socialize, and discuss whatever is on their minds in a relaxed environment. "I would prefer [dormitory dining halls] for educational reasons, for convenience reasons, and nutritional reasons," he said.

"But if students don't value those dining assets, then maybe we should close them down," Watson said.

Microinterpreted data
Watson, who defended the original proposal, which would have charged residents of dormitories with dining halls $1,300, was based on a bad interpretation of data collected in a survey earlier this year. In particular, he said, the committee overesti- mated the average amount of food that students consume in one year. According to the survey, Watson said, students spend an average of $2,100 on food every year.

"I thought, looking at the survey, that the system we set up was a reasonable one, but it turns out that there is a significant number of people that don't spend that amount of money," he said. "Maybe I shouldn't have included snacks," which account for several dollars worth of food in a typical student's day, Watson added.

But Watson noted that MIT has one of the cheapest and most flexi- ble dining systems of any high-er- level university. Harvard University, for instance, charges about $2,700 per year for meals, some of which is refundable.

Students should not expect to have complete control over their meal plans, Watson said, adding that tuition is non-negotiable. However, he said, "Any administration is foolish if it doesn't listen to student wishes."

Watson added that he favors let- ting students from other dormitories join the House Dining System by paying the $400 fee, which would entitle them to the 65 percent discount on food purchased there. He said that it might also be possible for students to buy and sell membership in the system, although this would require additional negoti- ation.

UCAP Approves Student Life Fee Referendum
Life, from Page 1
times, the low voter turnout is the result of a low level of publicity," which will not happen with this refer- endum. Furthermore, LCA president David Davis '93 said that the "tuition bill concerns all stu- dents." LCA president said that he favors let- ting students from other dormitories join the House Dining System by paying the $400 fee, which would entitle them to the 65 percent discount on food purchased there.

The possible revamping of the UA Finance Board was also discus- sed at the meeting. In particular, it was suggested that the affiliations of Finance Board members change. For example, there are currently two independent living group or domi- nitory representatives, but the pro- posed system would incorporate one of each.

The changes in representation have been proposed so that Finance Board will be composed of more directly elected groups of students, according to McGeever. Finance Board is responsible for the allocation of funds to student activities, accord- ing to Kirby, so the pending changes are related to the possible adoption of a Student Life Fee.

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April 16 10 pm
Cal SCC 3-98916

THE TECH Page 7
April 10, 1992
Come talk to us now to see the house you wanted to delete.

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By Chris Doerr

Nick
APO Cancels Big Screw, Considers Other Events

The Tech's Production Department!

Join

University Economists Send Bush Advice Letter

Economists, from Page 1—now our problem is that we consume too much compared to what we produce as a nation.”

Finally, the letter was directed as a plea to the Federal Reserve Board to lower the discount rate a full percentage point, to 2.5 percent, in order to increase borrowing and encourage investments.

Through this three-pronged attack, authors of the letter hope that more money would be spent on providing “human capital, training, and research and development.”

“Our real goal was to find a short-term policy to start to turn the economy around while avoiding the longer-term problems we are headed for,” Solow said.

Recession, economic inequality

The letter came in response to what Solow sees as both long and short term problems. “On the short term, it is not simply the fact that the economy has been going nowhere for three years ... On the long term, we are seeing an increase in economic inequality,” Solow said.

According to Solow, the letter arose out of a conversation between Solow and Tobin on their views on the economy and how it could be helped. When the two found that they were in nearly complete agreement on the topic, they wrote down their ideas in a letter and distributed it. “Before we knew it, we had over 100 signatures on the letter,” Solow said.

A single screw from one year's contest winner to the next instead of giving out individual awards. The present screw is a 2-foot-long left-handed aluminum helix with the names of winners from 1975 to the present engraved on it.

The two then scheduled a press conference at the National Press Club and, along with several colleagues, presented their ideas to the media.

Solow says that the letter has received “on the whole, a favorable reaction. The people who we thought would be hostile are, but there are still a lot of people who are calling up and saying, ‘I am glad someone finally said that.’”

Speaking on the upcoming presidential elections, Solow said, “It is likely that the economy will turn up and grow slowly — just enough to re-elect Bush. But at the same time, unemployment will not fall perceptibly and it is possible that it won’t be enough” to get Bush re-elected.

As a group, the economists tend to believe that the danger of slow economic growth or further slippage is justification to temporarily raise the deficit to fund these projects.

Economists from other schools who signed the letter included Nobel laureates Kenneth Arrow and William Sharpe of Stanford, and Lawrence Klein of the University of Pennsylvania.

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Join

The Tech's Production Department!

April 16, 1992

THE TECH

Page 9
Princess Ida is good fun from G&S Players

PRINCESS IDA
The MPT Gilbert & Sullivan Players.
Conducted by Robert Weingart.
Directed by Karen Mueller.
Sala de Puerto Rico.
April 3-5, 9-11 at 8 p.m.
April 11, 12 at 2 p.m.
By Joanna Stone
ARTSFRIDAY

The new production of Princess Ida isn’t up to the hit standards of many of the Gilbert & Sullivan Players’ recent offerings. But although there is little that is outstanding, the Players provide an entertaining evening nonetheless, and quite a few laughs along the way.

Princess Ida might well have been a story about Wellesley and MIT, including as it does such elements as a women’s college with upper-crust pretensions and a bunch of gotcha-minded nerds. You’ve guessed it, this is about a guy chasing an unattainable girl, and the would-be consultation of this show in Hilary, played by Tad Workman. Workman’s voice was weak, unfortunately, in his acting on the falsetto side as well. The two friends Hilary takes along in their show, Fiber and Cyril, played by Alay Panany and Derek Herrera ’92 respectively, were much more characterfully portrayed, with

Ida.

Morrison to address cultural affirmation

Toni Morrison, author of
Cultural Affirmation
The History of Beloved
and The Culture of Jazz

A lecture by Toni Morrison.
Monday, April 16 at 8 p.m.
Kresge Auditorium.
By Joanna Stone

Senior like myself can all remember getting a book in the mail four years ago and being told to read it, digest it, and allow it to hopefully alter our views. There are many extremely funny sight gags, none of which I will spoil for you.

On the whole, the show had great frost on a cake that was only fair. The biggest problem seemed almost disjointed at times. The actors sometimes meandered pointlessly around the stage while performing their scenes. Also, the set was ill-conceived.

There were pluses and minuses to staging such a large show in Kresge’s Little Theatre. The small space seemed rather cluttered most of the time, and during numbers featuring the full company there was barely enough room for everyone on stage. On the good side, the theatre’s acoustics made up for the muddiness of the musical score quite personal and rewarding.

The promise is wonderful. The connections made among the stories are clever and funny. The music won’t leave you humming, as it tends to be more thematic than original.

Morrison, Page 15

Especially Undergraduate: The seniors, and will serve as a sort of cul-

mination of seniors’ years of higher

Morrison to address cultural affirmation

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The promise is wonderful. The connections made among the stories are clever and funny. The music won’t leave you humming, as it tends to be more thematic than original.
The night I went to see Getting Out was a pre-dress rehearsal. To see such a rich performance is such an early stage of the performance process can lead one to only one conclusion: that this weekend’s performances are guaranteed to shine with talent and heartwrenching emotion and to provide a satisfying evening of entertainment for all theater-goers clever enough to rush out to see Getting Out. It’s quality theater and it’s FREE — what more could you ask for?

Revealing script and exquisite acting in Getting Out

Directed by Julia Soyer.

Its a wonderful play, and everyone should go see it — it is deeply moving, and FREE to boot.

Getting Out is about a young woman named Arline (Charline SusanWaltz '93); when the play opens, she is just being released from an eight-year prison term for murder. Arline’s memory of herself, called up by her fears and needs, is represented by Arlie (Jenole Kulk '93). Arline’s various visual cues, as simple as viewing the dirty floor of her old apartment, call up memories which are re-created by Arlie as the action develops.

As the play progresses, Arline’s character begins to unfold, showing how suspicious, tensey guarded, and withdrawn she is. Various events after her release, including confrontations with the prison guard (Paulo Pereira '93) who accompanies her home, her former pimp (Terry Le '93), her mother (Dawn No '92), and her upstairs neighbor Ruby (Sameera Iyeng '93), all bring about memories which are played out simultaneous-ly by Arlie. In this manner, we begin to see beyond the violence that the young Arlie uses to mask troubles and abuse at home, and learn the myriad events leading up to her prison sen-
tence.

We also see how Arlie has changed, striving to eke out a new existence for herself, even to the point of calling herself “Arlene” and not “Arline” now that she has left prison. Arline is determined to start again, hoping to regain a son who never knew her and who now lives in a foster home and perhaps be happy in a new, straight life. But there are so many obstacles from her past which come to haunt her and lead her astray. It is these obstacles which create the amazing interplay of emotions between Arlie and Arline and provide the audience with a richly detailed back-ground of her life.

Thursday, April 16, the band will be at Brandeis University as part of the MTV tour.

Isn’t this your first tour? Yeah, we’ve been on this for a couple of weeks now, I think. We started... April 5th, I think. Maybe not. You get confused. Maybe that’s my mother’s birthday.

Describe the band’s sound, without comparing it to other bands.

That’s a hard part, you know, answering that without comparing. (You) always hear bands saying “We sound like one band or another.”

We’re just five guys, going in completely different directions, so when we create a song, it’s completely unique. The best you could call it is southern psychedelic. I think

it’s very psychedelic, and three of the guys are from Mississippi, so we have a Southern influence.

What do you bring to the band’s sound? Weirdness. (Laugths.) I don’t know — I grew up on traditional folk music, and country, the traditional stuff, not modern country. I listen a lot of Grateful Dead. At home I always play on an acoustic guitar.

Do you prefer the acoustic?

I like it, yeah. On the road now we’ve got a half an hour each night, so we can’t really show things down for acoustic, I just have to plug in the electric and play through. I like playing electric, it’s just that I would play acoustic if left to myself.

You were signed to a label pretty early on in your career. We’d been together for about eight months when we were signed. I think we had about four songs. Of course, we told the company we had fifteen.

How does the song-writing process happen?

Well, we jam a lot, and a lot of ideas come out of that. When Glen [Graham] became our drummer, he turned us on to the style of just playing and seeing what came out of it. A lot of it had to do with North Carolina. We’d stay up all night and just jam. That’s our way, but really the writing happens in any way possible. We actually do have about twenty songs now.

You moved from Los Angeles to North Carolina as a band. Why?

We were fed up with Los Angeles. All of us are from small towns. We moved to North Carolina and lived in a house together. It was a really positive thing for us to do, because you have to be brothers. It really worked out. On stage, we’re a hundred percent better now.

You’re recording your first album now. How’s it going along?

Well, we did seven songs and now we’re working for six weeks. Then from New York we fly right back to Seattle to record eight more. Then we’ll pick up the tour and cut it together. We have some Super 8 of the band I took myself, and I gave it to Paul and he mixed it together. He works at his own studio up there in Seattle. I liked it up there — it’s a great city. Fresh, clean, pretty hip.

And your first video is on MTV now.

Yeah, Paul Boyd made it for us. It’s done on Super 8. It’s psychedelic, it doesn’t have a glossy look at all. He was really cool and relaxed. We just hung out and he filmed us and cut it together. And I thought Super 8 of the band I took myself, and I gave it to Paul and told him “If you can use any of this, go ahead,” and he used some of it.

With an album on the way, a video already out, and a run with Po' and B's, how do you handle the pressure to succeed?

We feel it, and we talk about it a lot, but we have to eliminate that from our heads. When you go out and get a record deal and you give them money and say “go out and make a record,” you don’t want to disappoint anyone. That’s what’s so cool about doing a live show — you just do whatever and then forget about it. But in the studio you’re thinking "This is going to be around forev-

er." You get too critical of yourself. You want it to be perfect.

Do you have an intentional "sound" you aim for as a band?

I don’t think anything’s intentional. The production of our album has a stripped-down sound, a lot dirt- sounding like some of the music out there. People shouldn’t get an idea about who we are, though; they really have to hear us to know what we’re like.
Magnificent film style illuminates Angel’s themes

WHERE ANGELS FEAR TO TREAD
Directed by Charles Sturridge.
Written by Tim Sullivan, Derek Granger, and Charles Sturridge.
Starring Helena Bonham Carter and Rupert Graves.
Based on the book by E. M. Forster.

By Jennifer Duncan

One of the film’s major thematic conflicts is typical for Forster, or at least, is beginning to believe is typical. Staid, Victorian English travelers fall under the spell of romantic, wild, and free Italy. Lilia Herriton (Helena Bonham Carter) and Philip Herriton (Rupert Graves), are played by two of the principle actors from A Room With A View, another film based, not unexpectedly, on a Forster text. The fact that two of the main characters, Caroline Abbott (Helena Bonham Carter) and Philip Herriton (Rupert Graves), are played by two of the principle actors from A Room With A View serves only to heighten this effect. To complicate things further, the actresses playing Harriet Herriton (Judy Davis) is famous for her role in A Passage to India, yet another adaptation of one of Forster’s works. Nevertheless, to the credit of the actor and director, within a quarter of an hour all the above is forgotten and the viewer is engrossed in a new world of substantially different, well-defined, and engaging characters.

One of the film’s major thematic conflicts is typical for Forster, or at least, is beginning to believe is typical. Staid, Victorian English travelers fall under the spell of romantic, wild, and free Italy. Lilia Herriton (Helena Bonham Carter), the widowed sister-in-law of Philip and Harriet Herriton, goes so far as to impulsively betroth herself to a handsome young Italian (Giovanni Guidelli) while on holiday. This action causes Philip to make a quick but unsuccessful journey at his mother’s insistence (Barbara Jefford) to avert the impending catastrophe. Lilia’s traveling companion, Miss Abbott, is apparently greatly distressed by the whole situation.

The following segment is a mature exploration of Lilia’s dilemma. On the one hand, she asserts her independence from her English family and from the gender discrimination she endures. She dissociates herself from the emotionless world of propriety and forbidden things, and embraces the passion and openness of Italy. However, she discovers there is some wisdom to the British attitude that foreigners are simply different, and that a mixed marriage will not work. The harsh reality of cultural differences makes itself known through incontrovertible masculine superiority and beatings. Lilia’s character is captured rather well in a sequence in which she makes an impulsive decision to leave, then dashes madly down a steep hillside in an attempt to catch the cart to the railway. However, the cart eludes her and she is left dirty and resigned to remain. This cinematically reflects her spontaneity and bravery and simultaneously, her inability to follow her decisions through to the end. Instead, they merely overwhelm her.

The film then pulls a Hitchcockian maneuver. Well into the film, the supposedly central character dies during childbirth. This results in a difficult situation for the Herritons, namely what to do with the baby son. They choose to ignore it and keep the whole affair quite hushed, not even informing the child’s half-sister Irma (Sophie Kullmann) of its existence. Strangely enough, that which they most want to repress somehow slips to the forefront once Miss Abbott announces her desire to set things right — this time by bringing the child home to be raised as a Herriton after all. However, this time his horrible (and I must say wonderfully) proper and prim sister Harriet accompanies him.

The remainder of the film depicts the harrowing over the baby, and the seduction of Philip and Miss Abbott by Italy. It becomes clear that each has had feelings of attraction towards the place, or rather the spirit of the place, for some time. Miss Abbott confesses to having influenced Lilia to remain, perhaps attempting to experience the passion of Italy vicariously through her friend. A very moving scene concerns her meeting with Tullio, the baby’s father, and her aid in giving the baby a name. Staying true to his perch on the mountaintop, Philip can only watch, unable to make any decision on the baby’s fate. Lilia and Miss Abbott make the decision to send the baby to be raised as a Herriton. The baby remains in Italy with his father, and Miss Abbott returns home, one of the principle actors.

Based on the book by E. M. Forster, are strong reminders of A Passage to India, another film based, not unexpectedly, on a Forster text. The fact that two of the main characters, Caroline Abbott (Helena Bonham Carter) and Philip Herriton (Rupert Graves), are played by two of the principle actors from A Room With A View serves only to heighten this effect. To complicate things further, the actresses playing Harriet Herriton (Judy Davis) is famous for her role in A Passage to India, yet another adaptation of one of Forster’s works. Nevertheless, to the credit of the actor and director, within a quarter of an hour all the above is forgotten and the viewer is engrossed in a new world of substantially different, well-defined, and engaging characters.

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S CAMBRIDGE CENTER M-FRI 9:15-7 SAT-SUN 9:30
Where Angels Fear to Tread does Forster justice

Angels, from Page 12
A BUS RIDE TONIGHT TO SHAKESPEARE'S TRAGEDY: Susan Thompson plays Miranda and Joel Gluck is Ferdinand in the Pilgrim Theatre's The Tempest. Shakespeare's powerful and moving drama is now in performance. Special admission is reserved for students and a free box will be leaving tonight from the MIT Student Center to take students to the Pilgrim Theatre. For more information call the Theatre Arts Office, 253-6623.

One of the films great strengths, in addition to superb acting, is the cinematography. The landscapes are as beautiful as the shot compositions and camera work used to depict them. The contrasts between sober England and passionate Italy are underscored in the costumes, camera motion, and lighting. One set of parallel scenes focuses on churches. The Italian chapel is faultly fit for warming beds, as the camera flows over rows of chanting, veiled women. The English church is as neat and tidy as its patrons. It is the bright setting for highly regulated social discourse, displayed through a rectilinearly-aligned frame which moves only where absolutely necessary. A similar contrast is amusingly highlighted by a pair of gambling scenes.

An especially powerful example of how the meaning of a scene tends to be reflected through staging rather than explicitly in words involves candlelight. In a central scene, Philip expresses to Caroline Abbott the joy in his newfound sense of really living life, yet also the realization that "Some are born to do great things, and I am one of them." The screen is filled with his face, a lantern, and intriguing patterns of light and shadow. During the soon-to-come revelations invoked by Harriet's unfortunately ignorant and irresponsible behavior, Charlotte is the one who reminds Philip of his power to make real decisions rather than allowing himself to be swept along. At the height of dramatic tension, Philip is attempting to light a match in the rain. Charlotte appears over his head with a lantern. A few moments later, Philip is inside facing one of the most difficult challenges of his life, and as he struggles to decide how he will act, the focus is on his lighting a candle. The climactic scene is astonishingly moving.

Misdirection mars Into the Woods

Woods, from Page 10
(Heather Hoyt '93). Picture perfect in her beautiful white gown, she too had some very touching moments acting with her Prince. The supporting cast had some fine moments as well. Jack's Mother (Mary Fort) was simply a joy to hear sing and act. The four members of Cinderella's family caused smiles whenever they came on stage. The orchestra was MTG's most solid in recent memory. And to the credit of the entire cast, whenever the full company of 17 were on stage together, it was by far some of the most full and harmonious sound I've ever heard in the Little Theatre.

Like the characters in the story, MTG's production spends a lot of time lost in the Woods, but it all comes out rather sweetly in the end. So go, if you can, for those few precious moments in the Woods.

Beloved author Morrison to lecture

Morrison, from Page 10
Not everyone in the class of 1992 liked Beloved and not everyone likes Morrison's style. But that style is unique, as is Morrison's message — a powerful one that forces Americans to think about the history of their country and their ancestors and to question their own cultural awareness and understanding.

In addition to the lecture, there will be a special breakfast with Toni Morrison for sessions on Friday, from 9 to 11 a.m. in Twenty Chimneys, and a book signing from 11:30 a.m. to 12:30 p.m. in Twenty Chimneys. These events are free. Tickets for the lecture are available at the Information Booth in the Student Center. Also, look for "Readings From the Works of Toni Morrison," a film produced and directed by Jill B. Soley '92, which will be running on MIT Cable next week.

TECH CATHOLIC COMMUNITY EASTER WEEK SERVICES

Palm Sunday
April 11, 12
Saturday 5:00 pm
Sunday 10:00 am & 5:00 pm

Good Friday
April 15
3:00 pm

Easter Vigil
April 18
8:00 pm

Easter Sunday
April 19
10:00 am & 12 noon
If you don't have the money to fly to London, use your imagination.

Or use your four color Xerox™ copier. Your pastel markers. Or your new 3-D graphic software package. Hey, don't hold back. Simply put, we're having a contest to find the most fabulous, creative, memorable, audacious 19 by 24 inch poster to get people to fly Virgin Atlantic Airways to London. The designer will not only win two round-trip tickets to London. They'll get a chance to have their first big portfolio piece plastered all over the United States. Not a bad deal. If you want more information about Virgin, drop us a line. Just remember, the sky's the limit.

Virgin Atlantic Airways. 96 Morton Street, New York, NY 10014. Attn: Marketing Services, Poster Contest.

Design a poster for Virgin Atlantic Airways and you may win two round-trip Economy Class tickets to London. Tickets are good for one year. Mail your poster submission to Kersey Kay & Partners, 135 Fifth Avenue, 8th floor, New York, NY 10011. Attn: Poster Contest. Be sure to include your name, your school name and address. Entries must be postmarked by May 1, 1992. Winner will be notified by mail on May 10, 1992. Please include a forwarding address if you need to pay your address does not apply. Posters will be judged by a creative panel of Kersey Kay & Partners and Virgin Atlantic Airways representatives on creativity and originality. One entry per person. Montana State U. CSU-U. CUA-U. and others pass Army the property of Virgin Atlantic Airways. Contest open to matriculating students only. Employees and immediate family members of Kersey Kay and Virgin Atlantic Airways are ineligible. Other restrictions may apply.

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Attention Seniors: If you haven't bought your tickets to the Senior Formal, Sunday, April 12, yet, there is still time. Tickets will be on sale at day Friday in Lobby 10 or at all stations at Networking. The Formal is at The Kenesky U Club, 520 Boylston Street, Boston. It is Black-Tie Optional, Advance-Sales Only. You may call for Reservations, x8-572.

Looking for a freetime, spryly, or student organization that would like to earn $500 - $1000 for a one week marketing project? Must be organized and hardworking. Call Deana (800) 592-2121 ext. 153.

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Cambridge: Brand new apt, 1 yr lease min., large fully equipped kitchen, 28L, full bath, 1/2 bath, study, 1-car gar, 5-min walk to MIT, steps from Galleria, $1500/mo. Call 253-0589 or 253-0501.

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The deadline for Submission is April 23, 1992 at 5 P.M.

Dean's Office, School of Humanities and Social Sciences
E51-232
Crimson, Errors Leave Varsity Baseball Squad Out in the Cold

By Danny Su

The MIT baseball team's record dropped to 3-4 after Harvard University overwhelmed the Engineers 13-1 on a cold and windy Saturday afternoon last weekend. Four Harvard pitchers combined for 15 strikeouts while limiting MIT to only six hits. The Crimson pounded out 12 hits while shortstop Mike Hopkins '92 (1-1) retired nine of the first ten Engineer batters he faced. The Engineers '92 (1-2) retired nine of the first ten Crimson he faced.

The Engineers took a 1-0 lead in the bottom of the first inning, and John Prato '95, center fielder Jeff Pendleton '94 of a base hit and an apparent third out. As runners were in the second and third, second baseman John Prato '95, center fielder Jeff Pendleton '94 and shortstop Mike Hopkins '92 combined for an inning-ending double play, which kept the Crimson out.

The Engineers scored two more runs in the second inning on a scoreboard error. In the third inning, the Crimson pounded out six hits, scoring three runs. Center fielder Jeff Pendleton '94 scored two more runs in the sixth inning. In the seventh inning the Engineers scored five more runs. After a 7-5 victory over Western New England College on Wednesday and a 17-2 loss to Tufts University on Thursday, MIT got off to a weak start against Harvard.

After Harvard tied the score at 11-1, the Engineers scored two more runs in the seventh inning for five more runs. The Crimson pounded out six hits, scoring one run. The Engineers scored two more runs in the eighth inning, tying the score at 13-11. The Crimson scored one more run in the bottom of the eighth inning, making the score 13-12. After running out of batters, the Engineers made the final out to win the game.

The Crimson's record dropped to 3-4 after Harvard overwhelmed them 13-1 on a cold and windy Saturday afternoon. Four Harvard pitchers combined for 15 strikeouts while limiting MIT to only six hits. The Crimson scored two more runs in the seventh inning, tying the score at 13-11. The Engineers scored one more run in the bottom of the seventh inning, making the final score 13-12. The Crimson were defeated in the ninth inning, giving the Engineers a 13-12 victory.

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