



The Untold Mysteries of Spam plays at the Battle of the Bands March 18. The battle continues Thursday in Lobdell Court and concludes April 8 in the Walker Memorial.

Vest to Head Space Station Review Team

By Sarah Y. Keightley
NEWS EDITOR

President Charles M. Vest will head the Space Station Design Review Panel, according to an announcement made yesterday by Vice President Al Gore.

The panel will assess various redesign options for a space station being developed by the National Aeronautics and Space Administration's redesign team. It will propose recommendations to improve efficiency and effectiveness of NASA's space station program. In addition, it will help bring national space policy goals within budget constraints.

"The panel has only one goal — to provide the federal government with an accurate assessment of the various options proposed by NASA's redesign team," Vest said. "This will include determining whether design objectives are met and providing critiques of the pro-

posed management methodologies and cost projections."

The panel will be made up of government, industry, and academic experts with representation from across the country. The United States' international partners in the space station project are also being asked to participate.

Vest said he is going "to concentrate on completing the membership of the panel and preparing to get to work." He said that the panel members hope to begin meeting within the next few days.

"Dr. Vest brings extensive academic and management experience to the panel, and an unsurpassed understanding of the difficult issues facing the space station program," Gore said in a press release. "The panel's role will be critical to the nation's future in science and technology, and in maintaining a U.S. leadership role in space," he added.

Investigation of PBE Incident Underway

By Eric Richard
ASSOCIATE NEWS EDITOR

An investigation is underway to verify allegations made by four black students that racial slurs were shouted at them from the window of Phi Beta Epsilon on the morning of Saturday, March 13, according to James R. Tewhey, associate dean for student affairs.

The administration has not decided who will ultimately be responsible for the investigation or for possible disciplinary action. "There should be a decision by the end of this week about where we are going to with this," Tewhey said. "There will be a decision as to whether there will be a hearing in the Dean's Office or whether it should be referred to the [Committee on Discipline] or how else to deal with the situation."

The Campus Police conducted an investigation of the incident and submitted a report to Tewhey last week, according to Campus Police Chief Anne P. Glavin. Tewhey has continued with his own investigation since then.

INSIDE

■ AHANA sponsors forum to discuss race relations. *Page 11*

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10,000 Maniacs Cancel Concert

By Sarah Y. Keightley
NEWS EDITOR

Because of conflicts and miscommunication, 10,000 Maniacs will not be performing at MIT in April. Instead, They Might Be Giants will be kicking off the annual Spring Weekend on Friday, April 23.

Cliff B. Schmidt '93, chair of the Student Center Committee, said that a concert is "never certain until we have the contract signed." And the SCC did not have a contract, although the 10,000 Maniacs did accept a bid in mid-February to perform on April 22.

According to Wendy C. Vit '93, liaison between an agent and SCC, MTV approached the 10,000 Maniacs and asked the band to perform on the "Unplugged" television program

on the same date. Arrangements were then made for the band to perform at MIT at a later date, but that plan fell through as well, Vit said. "The communication got messed up," she said.

Presently, They Might Be Giants has accepted a bid to play for the Spring Concert. Vit said that this concert is "as definite as it was before," but the situation with the 10,000 Maniacs was unusual.

"It's hard because I know everybody was excited before," Vit said. "We're still going to put on the best show possible."

Schmidt said that he was "a little bummed about the 10,000 Maniacs," but his general impression is that students like TMBG. The reaction of Matthew K. Gray '95 supports Schmidt's claim; "That's excellent," he said.

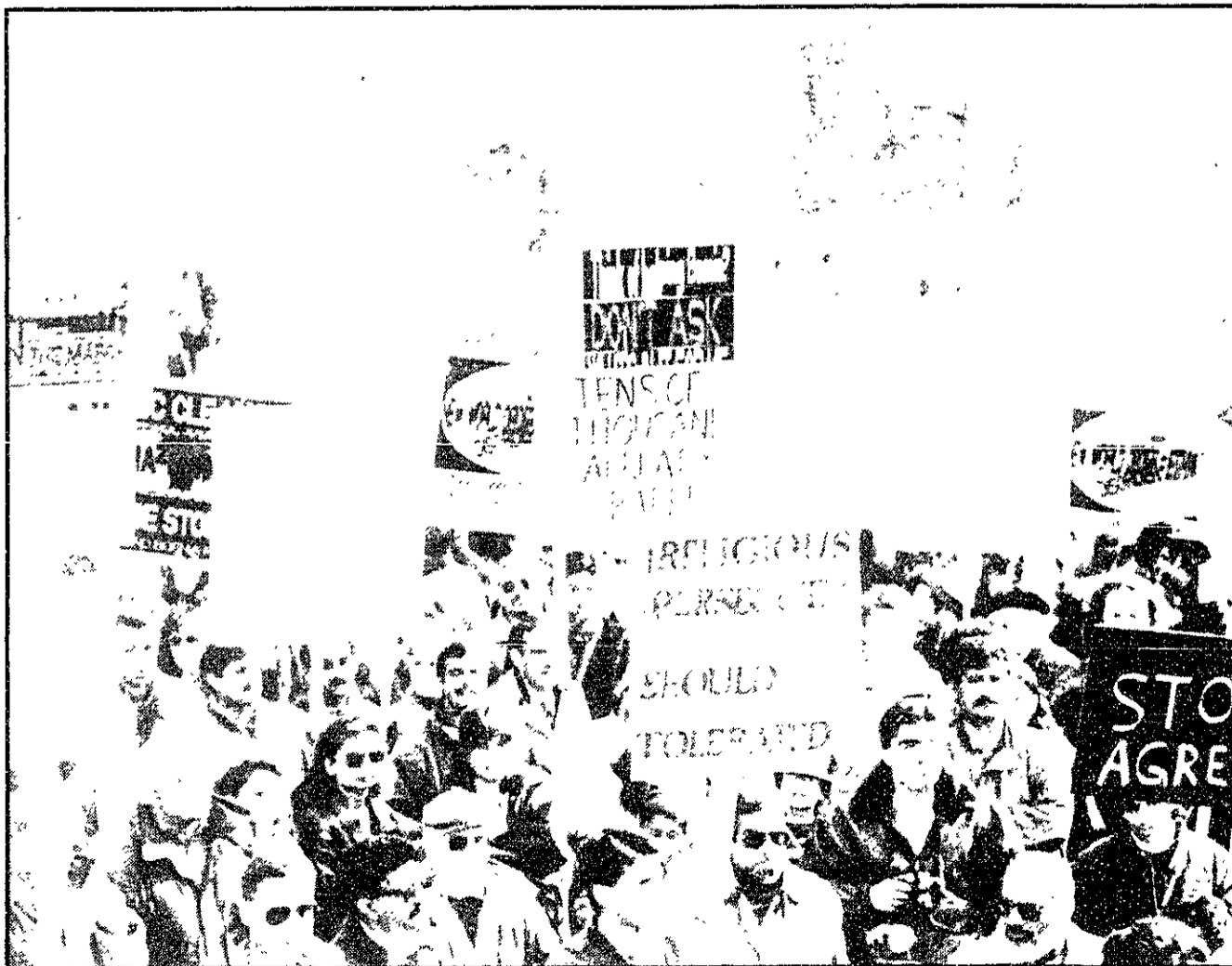
However, Andre B. Brandao

'96 was disappointed when he found out the 10,000 Maniacs are not coming. "It would be much nicer to have them," he said. He said he has not heard much by TMBG, but "they're just different." Brandao added that he is not sure if he will go to the concert now.

Many students did not know about the SCC's struggle to find a band. Michael M. Strong '94 said that he probably will go to the concert no matter which band was playing.

SCC offered TMBG \$8,000. This amount does not include lighting and sound equipment. Vit said that an additional expense of about \$10,000 will be needed for other costs including security, the stage, publicity, and licenses.

SCC is still trying to find an opening act for the concert.



Farhan Rana '94 (left) joined demonstrators (above) on the Boston Common March 20 to protest atrocities in Bosnia-Herzegovina. Representatives of the National Organization for Women, Amnesty International, the Anti-Defamation League, and area universities spoke at the event.

WORLD & NATION

Clinton's Economic Stimulus Suffers Early Losses in Senate

THE WASHINGTON POST

WASHINGTON

Several conservative Senate Democrats agreed Monday to drop their opposition to President Clinton's \$16.3 billion stimulus package, but soon afterward the president suffered an important defection and then lost to the Republicans on an important test vote.

Sen. Bob Kerrey (D-Neb.), generally viewed as a Clinton ally, announced Monday he would oppose the spending part of stimulus package, describing it as a sop to special interest groups that would undermine efforts to reduce the deficit.

By passing the legislation, he said, "We lose the edge we need as representatives to say no."

"Lobbyists have their hands at our throats while we have our hands in their pockets," he said during a floor speech.

Later, the Democratic leadership fell four votes short in an attempt to prevent consideration of an amendment offered by Sen. Hank Brown (R-Colo.) to prohibit localities from using funds in the stimulus package for 54 specific projects that the Republicans call pork-barrel spending.

Senate Majority Leader George J. Mitchell (D-Maine) and Appropriations Committee Chairman Robert C. Byrd (D-W. Va.) urged Democrats to oppose the amendment, arguing that the projects listed, while under consideration by local officials, were not listed in the bill. They warned that the amendment was another GOP attempt to undermine the package.

Treasury Secretary's Son Agrees To Pay Half of RTC Debt

THE WASHINGTON POST

WASHINGTON

Lan Bentsen, son of Treasury Secretary Lloyd Bentsen, has agreed to pay about half of the \$54 million in debts that ventures he controls owe the Resolution Trust Corp., the federal agency that cleans up failed savings and loans.

Terms of the settlement call for Lan Bentsen, a Texas real estate investor, to pay the RTC \$3.4 million and to turn over his interests in a number of real estate projects that bring the total recovery to \$28 million.

The settlement was reached in February and made public under a Freedom of Information Act request filed by The Washington Post.

Bentsen's debts to the RTC are the result of a series of real estate investments he made during the early 1980s using money borrowed from University Savings Association in Houston, whose bad debts have been taken on by the RTC.

Many Ideas for Health Reform, But Not for Its Funding

NEWSDAY

WASHINGTON

For 13 hours Monday, the disparate interests with a stake in national health care reform offered a panoply of ideas to the Clinton administration about how to overhaul the ailing \$940 billion system. But they managed to leave the most intractable question of all — how to control health spending and still pay for expanded coverage for all — as vexing as it was before they came.

At the first public meeting of the White House task force on health reform, nobody seemed eager to bite the cost bullets that are being considered by the administration.

Doctors said short-term price controls on their fees would be a disaster. Small businesses said that being forced to pay for employee health coverage would devastate them. Drug companies argued that capping drug prices would be discriminatory. Insurance companies said that charging the same rates across a region, which some analysts consider a cost-saver, would in many cases actually increase premiums.

Much of it had been heard before, in scores of private conversations the White House has had with many of the 65 groups that participated. But this was official, on the record. And despite warnings by Vice President Al Gore that compromise is a must, many of the groups, at least for now, seemed in no mood for it.

WEATHER

Raindrops Keep Falling

By Arnold Seto
STAFF METEOROLOGIST

A very slow-moving storm hovering over New England will continue to give us light showers through early tonight. With the ground so saturated from the recent rains and the snow melt, there exists a possibility for street and river flooding. The National Weather Service has extended yesterday's flood watch through today. The clouds will break slightly tonight and lead to mostly sunny skies tomorrow as the low pressure system moves farther offshore. A system currently over Texas is projected to hit the mid-Atlantic states on Thursday; we may receive some rain if it moves farther north than expected. Winds will be relatively light all week.

Today: Overcast with showers, periodically heavy. Winds will be out of the north, 10-15 mph (16-24 kph). High 43-49°F (6-9°C).

Tonight: Drizzle early. Broken clouds will moderate temperatures. Winds north, 10-15 mph. Low 40-43°F (4-6°C).

Tomorrow: Scattered clouds. Winds northwest 10-15 mph (16-24 kph). High 47-52°F (8-11°C). Low 32-40°F (0-4°C).

Thursday: Chance of rain. Cloudier and cooler. Winds east, 10-20 mph (16-32 kph). High in the low 40s (4-7°C). Low 25-35°F (-4-2°C).

Yeltsin Stripped of More Power; Referendum Set for April 25

By Richard Boudreaux
LOS ANGELES TIMES

MOSCOW

The Congress of People's Deputies voted Monday to hold an April 25 referendum under rules stacked against President Boris N. Yeltsin, stripped him of more power and then went home, leaving Russia's leadership as bitterly divided as ever.

The vote at the close of the extraordinary session brought the most turbulent 10 days in Russia's post-Soviet politics to an unsettled end. But it allowed Yeltsin and his conservative enemies to focus the energies of their crippling political deadlock on the first nationwide election campaign since the end of Communist rule 15 months ago.

Yeltsin's spokesman suggested that the president might push ahead with a rival referendum.

The referendum approved by the Congress will ask voters four yes-or-no questions: whether they have confidence in Yeltsin; approve of his economic reforms; want early elections for a new president; and early elections for a new parliament.

Yeltsin pressed for a formula more likely to rid him of the anti-reform Congress. His questions would have obliged him or the lawmakers to face re-election this year if either failed to win approval from half those casting ballots. Sergei M. Shakrai, his legal adviser, said Yeltsin was willing to resign if he

failed to achieve such a result.

But the conservative majority of the 1,033-member parliament, in an aggressive mood after failing by just 72 votes Sunday to remove Yeltsin from office, rejected 20 proposals that his supporters put forward.

Under the rules it adopted instead, Yeltsin would fail the confidence test unless he were approved by more than half of Russia's 106 million eligible voters, not just a majority of those casting ballots. Congress rejected an amendment to subject itself to a similar test.

Yeltsin would not be forced to step down if he doesn't get the votes. But the result might give impetus to a new impeachment drive against Russia's first democratically elected leader, whose popularity has eroded since he polled 48 million votes in a six-man field two years ago.

The Congress decided that the same 53 million vote "majority" would be needed to force early elections, a tough standard for voters described these days as indifferent to politics. And even if that test were met, Congress set no deadline for the new elections, saying only that they must be held before five-year terms expire for parliament in 1995 and Yeltsin in 1996.

"The Congress set so many traps and handicaps that it is next to impossible to win the referendum," said Yeltsin spokesman Vyacheslav Kostikov. "The president now

should think it over carefully with his legal advisers. I don't exclude the possibility that he will hold his own poll."

But many of his supporters and even some opponents said the referendum offers Yeltsin his best opportunity to win public backing for his stalled efforts to steer Russia toward the free market after seven decades of Communism.

Said anti-Yeltsin deputy Oleg V. Plotnikov: "The referendum will be prepared on the lines drawn by the Congress, but let's not deceive ourselves: Boris Nikolaevich (Yeltsin) will pick the fruit by interpreting the results in his favor."

Besides the risk that the referendum might resolve nothing, lawmakers acknowledged another danger, that it might fuel separatist tendencies in this huge multi-ethnic nation's far-flung republics. Such a risk is greater if a low overall voter turnout underscores the weakness of central authority, the lawmakers said.

"... I fear that the republics will take advantage of it in order to bring out the issue of breaking away from Russia, of getting special status," said Sergei Barburin, a leader of the anti-Yeltsin forces.

To reduce that risk, the Congress voted to bar anyone — Yeltsin or local authorities — from adding questions to the referendum or holding a separate referendum of their own.

Hollywood Honors Eastwood, *Unforgiven* with Top Oscars

By David J. Fox
LOS ANGELES TIMES

HOLLYWOOD

Hollywood honored international film legend Clint Eastwood and his movie *Unforgiven* with Oscars for best direction and best picture of 1992 during the 65th annual Academy Awards Monday night.

But, in contrast to the last two Oscars shows, which were virtually overwhelmed by *Dances With Wolves* and *The Silence of the Lambs*, no single film dominated the ceremonies at the Dorothy Chandler Pavilion. *Unforgiven* won four awards, while *Howards End* and *Bram Stoker's Dracula* won three each.

"I feel lucky, especially when you are able to make a living in a field you enjoy," said the soft-spoken Eastwood as he accepted the director's prize. Critics said Eastwood's film in many ways attempted to demystify the image of the American West that he had helped to solidify in many of his earlier films. In *Unforgiven*, Eastwood plays a retired gunslinger, still fighting the demons of his past, even as he had become a family man.

The key acting honors were awarded to Emma Thompson for *Howards End* and Al Pacino for *Scent of a Woman*.

Thompson, a British actress, received her Oscar for *Howards End* after having swept virtually the Los Angeles, New York and national critics prizes, and winning a Golden Globe prize handed out by the Hollywood Foreign Press Association.

In accepting, Thompson acknowledged the Oscar show's theme, "The Year of the Woman," and the role she played of a strong-willed, unmarried elder sister in the adaptation of the E. M. Forster novel of two families in Edwardian England.

Pacino's Oscar came for his role as a blind and bitter retired Army officer in *Scent of a Woman*.

It was the first time Pacino has ever won an Academy Award despite nominations in other years, dating back to 1972's *The Godfather*. He also was nominated in the supporting actor category this year for his role as a ruthless real estate salesman in *Glengarry Glen Ross*. Raising the Oscar in his hand, Pacino declared: "You broke my streak."

Early in the evening, the Oscar for an actress in a supporting role went to Marisa Tomei, for her performance as the tough-talking fiancée to Joe Pesci in the comedy *My Cousin Vinny*. In February, when the nominations were announced, her nomination seemed to surprise many in the industry, since she was a relative newcomer and the film had been all but forgotten — having opened in spring of 1992. As her name was read, there was a wave of shock.

One of the evening's biggest question marks had been the supporting actor category in which a mysterious, unknown British actor, Jaye Davidson, 24, had been nominated. Davidson played a role in *The Crying Game* that is pivotal in the story about tolerance of human nature, set against a backdrop of political terrorism. The film's distributor, Miramax Films, turned the exact nature of Davidson's character into a secret, asking the news media to cooperate and not give it away. And up until the last minute on Sunday, it was not known if Davidson would travel from London to the Oscar ceremonies.

In the end, Davidson did attend, but his presence seemed fleeting as the academy gave the award to veteran actor Gene Hackman, a previous Oscar-winning best actor for 1971's *The French Connection*. Hackman won the supporting actor Oscar for his performance in *Unforgiven* as a congenial but sadistic sheriff.

Regis Wargnier, the French director of *Indochine*, a film that stars Catherine Deneuve, thanked

Major Academy Award Winners

"Unforgiven"
Best Picture

Al Pacino, "Scent of a Woman"
Best Actor

Emma Thompson, "Howards End"
Best Actress

Gene Hackman, "Unforgiven"
Best Supporting Actor

Marisa Tomei, "My Cousin Vinny"
Best Supporting Actress

Clint Eastwood, "Unforgiven"
Best Director

the American film industry that fed his dreams of movie making as a child. *Indochine* was named best foreign language film.

ABC-TV said the telecast ran 3 hours and 32 minutes, 8 minutes longer than the previous record set in 1990 and 1992.

Film score honors went to a Walt Disney animated musical film for the third time in four years. In all three instances, for *The Little Mermaid*, *Beauty and the Beast* and this time *Aladdin*, the composer was Alan Menken.

Menken also picked up the award for best song written directly for a movie, the ballad "A Whole New World," which he wrote with lyricist Tim Rice.

The only prize for *The Crying Game*, in the end, turned out to be to its director Neil Jordan for his original screenplay. Despite its "unappealing characters," he said he is heartened that "audiences have it in their hearts to accept a broad range of characters."

The award for screenplay adaptation went to Ruth Praver Jhabvala for her work based on E. M. Forster's *Howards End*.

Nunn Offers Compromise On Military's Gay Ban

By Martin Kasindorf
NEWSDAY

WASHINGTON

As the Senate Armed Services Committee began hearings Monday on President Clinton's plan to end the prohibition of gays and lesbians serving in the military, committee chairman Sam Nunn (D-Ga.) offered an olive branch on the explosive issue.

Nunn, while siding with the uniformed Pentagon leadership against Clinton on maintaining the longtime ban, suggested in a "CBS This Morning" interview that an interim six-month compromise reached in January could be made permanent.

If the White House agreed, such an arrangement would continue a new policy of not asking would-be recruits about their sexual orientation. But service members who then went public about their orientation would be subject to administrative discharge, as they were for decades before Clinton announced plans to change the policy by executive order.

Clinton ordered the Pentagon to draft an order by July, preventing discharge for the mere status of being gay but subjecting all service members to a rigid code of personal conduct.

Nunn, foreseeing problems of equal treatment for "hand-holding," "kissing" gays and non-gays under a new code of conduct, said that "if people keep their private behavior private, if they don't declare and advertise their private behavior," they are currently able to stay in the service as long as they perform their duties. The interim compromise "may be a pretty good place to end up," he said.

Gay-rights groups, who attended Monday's low-key opening hearing

in large numbers, rejected Nunn's overture. Thomas Stoddard, coordinator of the gay and lesbian Campaign for Military Service, said that under the proposed compromise, efforts to "hunt people out of the service" for their private views would continue. "That is a civil rights question," Stoddard said. "The principle here must be parity — treatment based only on performance."

Nunn started off the hearings, which will extend over at least four months, with nominally "neutral," generally dispassionate testimony by two congressional researchers and two law professors on the historical and legal background of the Pentagon ban.

Sen. Joseph I. Lieberman (D-Conn.) jokingly congratulated Nunn for "taking an explosive issue and making it dull."

Gay and lesbian activists complained that Nunn, who promised "fair, thorough and objective" hearings, had hand-picked the witnesses and had rejected six or seven scholarly experts suggested by their side.

The hearings continue Wednesday with three military manpower experts discoursing on the need for military "unit cohesion," the Pentagon's prime argument for keeping the ban on gays in place to prevent "disruptive" differences.

Next month, the committee will host witnesses from foreign countries who allow gays in their armed forces, and then will undertake field hearings at military bases. Later, advocates on both sides will get their say, and finally the committee will review the Pentagon's scheduled July directive by inviting the military brass and civilian Pentagon leadership to testify.

GRADUATE STUDENTS !!!

Socialize with your fellow grads at the

GRADUATE STUDENT COUNCIL COFFEE HOUR

Linda Rounds, Executive Director of MIT Medical, and Prof. Robert Weinberg, Chairman of the MIT Medical Consumers' Advisory Council, will be on hand for a discussion of medical care and costs at MIT

**Wednesday, March 31
4:30 - 6:00 PM
Room 50-220**

(directly above the Muddy Charles Pub)

For more information, call the GSC Office, x3-2195

Freshman & Sophomores

Can You Design

???

MIT needs a team of four freshmen or sophomores to represent the Institute at the Tau Beta Pi Design Contest held April 3rd at UMass (transportation will be provided). The only requirements are a working knowledge of 8.01/8.02 and a creative imagination.

The preliminary round is TOMORROW in room 2-139 from 5-8 pm. Call John Lin at 225-9439 for details.

\$400 Cash Prize

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Thistle Maligns Bader, Slants Racism Story

I regret that my comments on the events at Phi Beta Epsilon were quoted by *The Thistle* in such a manner as to imply that I believed a racist incident did in fact occur there ["PBE Involved in Racist Incident," *The Thistle*, March 17]. I was not present at the time and have no way of knowing what happened there. My thoughts on the subject were unprepared and only given in response to questions by Archon Fung, who presented the accusers' version of the story as fact. At the time I was interviewed, I was not aware that PBE had denied that racial slurs were shouted, or that the shouting was apparently not directed at any individual. Nevertheless, I later called Archon to make clear that I was not taking a position on the accuracy of the allegations.

At this point, I am concerned that the way my comments were quoted may have worsened the chances of the accused to get a fair hearing in the event that disciplinary proceedings are held. Coverage in *The Thistle* has appeared to judge the accused guilty. And Associate Provost Jay Keyser, who is in charge of the harassment policy and its enforcement, has breached due process and compromised the integrity of the Institute's disciplinary proceedings by calling the accused's behavior "despicable" before any charges have been proven. While the incident is very regrettable if the accusers' version is accurate, students' due process rights are important and administrators, journalists, and members of the community should make every effort to honor them.

Lars Bader G

Chocolate City Sets Bad Example

Everyone agrees that racism is morally and socially unacceptable, but unfortunately it

continues to plague us. Things are far from perfect. Indeed, we have not achieved the utopia that Dale LeFebvre '93 referred to in his letter ["PBE Incident Raises Questions about Racism," March 16]. However society didn't just sit by blindly, allowing things to spin wildly out of control, as LeFebvre would have us believe. We have certainly come a long way in the days since the civil rights movement first gained its momentum thirty some years ago. This progress has come as the result of many actions — from public protest and civil disobedience to education and growing awareness. While the former serves to initiate immediate change, it is the latter which preserves those changes into the future. In short, only through organized, calm, and responsible forums will ideas be influenced and opinions converted.

Now that all the dust has finally settled, the controversial events of two weeks ago can begin to be reflected upon with greater objectivity. The alleged shouting of racial epithets from a fraternity window awakened this campus to the ever-present problem of racism. Members from all walks of the MIT community immediately came forward to denounce racism and to demand disciplinary action against the "perpetrators." Chocolate City was quick to post fliers decrying the incident, and went so far as to stage a protest in front of the "guilty" fraternity house. Recently, CC has posted new notices, claiming more incidents of harassment at this same fraternity and calling for anyone with information about the alleged "sexually explicit comments and/or racist epithets" to come forward and offer his testimony to a CC e-mail list.

Granted, Chocolate City is, as Tommie Henderson '95 put it, a "very vital part of the African-American population as well as a very vital segment of the whole MIT community" ["Entire Community Should Handle Racism," March 19]; but, it nonetheless surprises us that this group should be the one apparently handling the investigation into the matter. MIT's system for dealing with harass-

ment complaints may not be flawless, but it is the overriding system. We must, reluctantly or not, rely upon it to dispense justice. Vigilante-like behavior should not be tolerated.

This incident has definitely proven that MIT is not immune to racism. However, in the wake of the controversy, many have forgotten that these allegations and their consequences constitute more than a "reality check" or a catalyst to awareness of race relations. There are actual people involved here, and because of the supposed actions of a few, all the residents of 400 Memorial Dr. stand guilty of this hate crime. No formal hearing has been conducted regarding the incident, and yet the case already seems to be over. Whatever happened to "innocent until proven guilty?"

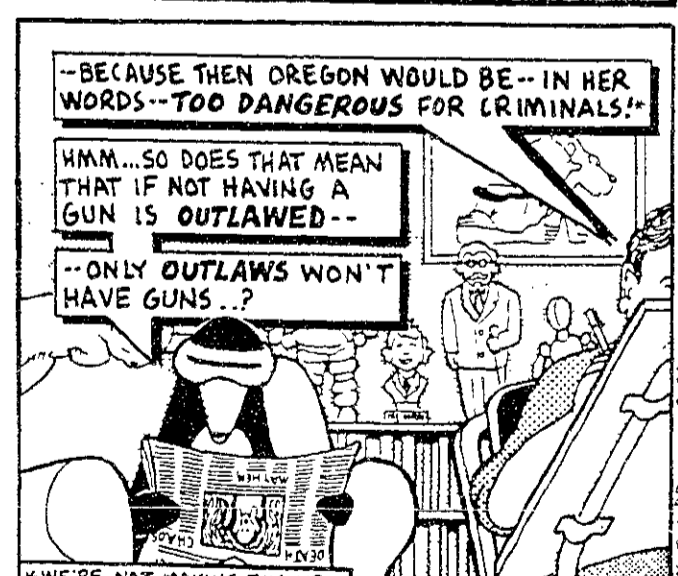
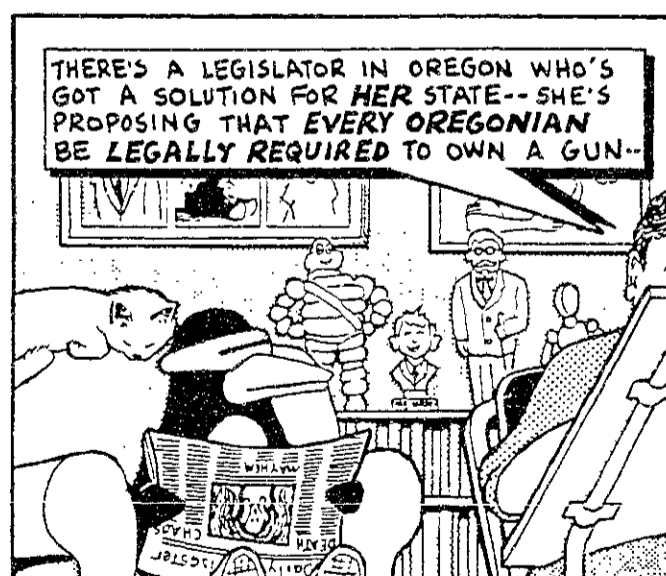
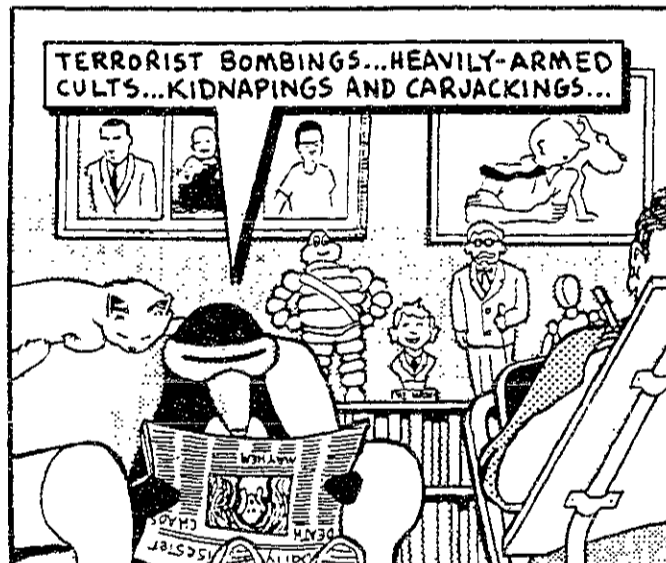
The tension between the MIT community and Phi Beta Epsilon, perpetuated by the actions of Chocolate City, should not exist. PBE's good-willed attempts to open a dialogue with CC has been met with suspicious resistance. Instead of playing this out in the media circus, why hasn't CC directly confronted its "harassers?" In conducting an unannounced vigil in front of PBE, CC purposely deprived those people of the opportunity to make its own story heard. Chocolate City must have realized that any testimony in defense of PBE would subsequently be discredited in the face of the publicity blitz and uproar surrounding the allegations. Frankly, we feel that CC, in its attempt to educate the public, has itself been ignorant.

We are disappointed by both the irresponsible conduct of Chocolate City as well as the majority reaction of the MIT community to this incident. Like many others, we would like to see this particular case come to a close, but not without a proper investigation where all of the concrete evidence has been presented and evaluated. Feelings of disbelief and anger must now be put aside in order for justice to prevail.

Stephen S. Hau '94

P. Angela Hsieh '94

THIS MODERN WORLD by TOM TOMORROW



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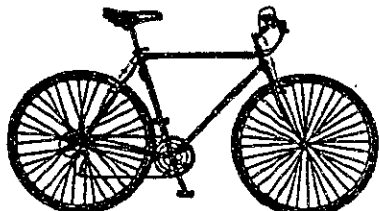
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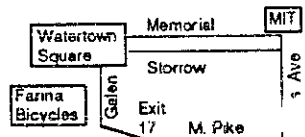
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If you have any questions about Order of Omega, please feel free to call the following people: David Kessler, President, 266-2827; Judy Leckman, Vice-President, 225-8515; Katie Oldham, Treasurer, 225-8325; and Douglas Walker, Secretary, 661-4111.

THE ARTS

Epstein delivers emotions of Bruckner symphony

MIT SYMPHONY ORCHESTRA

Conducted by David Epstein.
Kresge Auditorium.
March 12.

By Allen Jackson
STAFF REPORTER

We've been awaiting, with some uncanny anticipation, the arrival of a concert performance by the MIT Symphony Orchestra for some time now, especially since the unfortunate cancellation of the Brahms symphony in January. The only thing more exciting than the arrival of a concert is the arrival of one under the conductorial baton of our illustrious maestro David Epstein. Of course, the only thing more gratifying than a pleasurable expectation is the fulfillment of one, and the March 12 performance of Bruckner's "Romantic" *Symphony No. 4* in E-flat major was exceptionally that.

Anton Bruckner, at least to me, is known

principally for his almost incessant revisions and dissatisfaction with his own work. Unfortunately, I know little else about this composer other than my study of the work performed. As a symphonist, demonstrated through this fourth symphony, Bruckner revealed his distance from Romanticism. If Tchaikovsky, Brahms, and Schubert stand as tall Greek columns, symbolic of that Romantic period, then Bruckner is clearly an outsider in that his works differs so fundamentally from the musical angles which these composers attempted to achieve.

Here, with the "Romantic," Bruckner makes a bold, almost inimitable attempt at vague spaciousness in his thematic development. Certainly, we have the static quadruple structure of the symphony, but Bruckner modifies each of the movements in an attempt to achieve a limpidity of phrasing. The first movement opens with a mysterious horn theme unlike that of either

Tchaikovsky's fateful fourth symphony in F minor or Schostakovich's 11th, "Das Jahr 1905," but the Romantic element is there reminding us of our own mortality. The central movements, an *Andante* and the Beethoven invention, the *Scherzo*, are the more powerful two within the symphony.

They contrast each other with exceptional, almost balletic grace and through that contrast they compliment one another. Because the *Andante* is said to be "static," then the *Scherzo* can only be described as eclectic, but in a different sense than, say, the brilliant achievement of Dvorak in his "New World" symphony. Certainly by the time we arrive at the Finale it cannot be said that the coda is an expectation, and it is no less surprising, relating fundamentally to the coda of the Finale of Brahms' third symphony. If this all seems vague and ethereal then it is because the piece itself is so much so that language is

inappropriate to describe it. Only through listening and hearing do we achieve the message composers such as Bruckner intended — his is an excessively emotional piece which loses its chromaticity in review.

It cannot be said that the Epstein performance did not assist in the deliverance of Bruckner's message. Of the performances that I have heard, Epstein, surprisingly, found himself being ranked with Bohm and Bernstein in his conduction of the Bruckner piece. He possesses the musical acumen and interpretative arsenal to deal with works of this level. I can only hope that he will not let us down in the future by denying us an interpretation of a concert concerto. The orchestra has demonstrated that it is capable, although minor flaws managed to seep into the concert. Still, it would be unreasonable and inequitable to charge the group for a flaw or two. The orchestra earned its respect and admiration Friday evening.

Dancer DiMuro invites audience to find concealed truths

VENICE: A BRIDGE ABRIDGED

Performed by Peter DiMuro.
Sala de Puerto Rico.
March 16.

By Jason Thomas

Boston-based dancer/choreographer Peter DiMuro intrigued a small but enthusiastic gathering at the Sala de Puerto Rico on March 16 with a lecture and demonstration of his recent work in progress, "Venice: A Bridge Abridged." The premiere of this piece will be presented as a part of Dance Umbrella's Boston Moves concert this April.

DiMuro's sneak preview of his vision of Venice remained true to the character of the high renaissance in northern Italy — sumptuous and harmonious, with interwoven complexity. Danced on the set of the Shakespeare Ensemble's current production of *The Merchant of Venice*, his dancers, adorned with hand-crafted carnivalesque masks, dramatized images, and stories conjured from his recent trip to the city renowned for its bridges and canals and their shadows and reflections. The masks, both curious and grotesque, amplified the intensity of feeling he directed his company and himself to embody. From a slithering garden of animated statues to the almost minimalist movement of a solo in which he

maneuvered a cloak to shield and reveal himself, characters formed and dissipated continually. At times, DiMuro craftily manipulated his cape to make it appear as though it suspended by its own volition. The powerful images summoned by half-exposed faces and peering eyes forced viewers to examine the facades that conceal their own truths.

DiMuro, a process-oriented choreographer whose dance works are cultivated from personal experience, explained that his piece is about "finding the truth [about ourselves] both with and without a mask." This insight into the mechanics of his artistry is no surprise — his choreographic approach, performance style, and warm-hearted collaboration with his

dancers convey the focus of his body and mind and his commitment to personal and artistic integrity.

Afterwards, in a brief display of a repertoire solo entitled "Dad's Letter," DiMuro orated letters from his parents, exchanging words with movements and embodying their personalities and emotions. Here, again, he invited his audience to brave a clash with personal boundaries.

When dancing in his shadows of Venice or not, Peter DiMuro's work can be likened to that of the Venetian painter Titian, with a yen for atmosphere, color, dramatic expression, and characterization.

Ailey performances blur line between theater and dance

ALVIN AILEY AMERICAN DANCE THEATER

Judith Jamison, artistic director.
The Wang Center.
March 25, 8 p.m.

By Deborah A. Levinson
ADVISORY BOARD

One tends to think of dance not as theater, but as an exhibition of precise, traditional steps. After all, who goes to see *Sleeping Beauty* for the story? It's the *corps de ballet* that draws us there. The Alvin Ailey American Dance Theater transcends this limited definition, blurring the line between dance and theater. An Ailey company piece is not just first through fifth positions, a pirouette, and an arabesque; it is those moves matched seamlessly with the spoken word, or a nostalgic portrait of daily life in 1950s Harlem, or a gentle, moving tribute to African-American women and mothers. It is theater and dance with a unique poetry and soul.

The Alvin Ailey American Dance Theater did not disappoint in its performance last Thursday night at the Wang Center. It opened with an Ailey-choreographed piece from 1958 called "Blues Suite," divided into 10 scenes, each danced to a different blues song. The first scene, "Good Morning Blues," chronicled the rites of passion in the heat of the day — petty fights, accusations, the mating dance of lovers. The following scenes shifted the focus to small vignettes, with five or fewer dancers telling the story of their little corner of Harlem. In "Mean Ol' Frisco," five men performed a dance of barely restrained power, their clenched fists reinforcing the seriousness and purposefulness of their movements, but the wide swaths their exposed, muscular arms cut in the air lent the dance a certain joy.

"House of the Rising Sun," the fourth scene, opened with three nightgown-clad women posed on stools, much like the Amsterdam prostitutes-in-windows. This was a tense piece, as one frustrated dancer tried to escape from the "house," and two others held her

back. The escapee's attempts were genuinely poignant, as she spun around, stretched out her legs, or kicked her foot; but in the end, she fell, the others rushed to comfort her, and they all returned to their poses.

After a pause, the program continued with "Cry," a 1971 piece Ailey created for Judith Jamison when she was a dancer for the company. "Cry" is dedicated to "all black women everywhere — especially our mothers," and takes place in three movements to music by Alice Coltrane, Laura Nyro, and Chuck Griffin. Renee Robinson, a tall, lithe woman, performed this solo dance. Dressed in a white leotard and full, ruffled skirt, she began the dance holding a long white sheet. In some Asian cultures, white is a symbol of death, an image certainly not lost on this dance. Robinson, imitating a lost mother, first smoothed down the sheet as if she were a mother making a bed, then used it to scrub the floor, then as a head-wrap. The second movement was much sadder, with Robinson pretending to cry, and then dancing to mourn and purge herself of pain. In

the last movement, her skirt flying around her, Robinson kicked high-spiritedly, dancing in celebration and self-affirmation. She gave a stellar performance, for which she was rewarded with a well-deserved standing ovation.

The third piece of the evening, "A Folk Dance," was a premiere of a work by choreographer Donald Byrd, with minimalist, quasi-techno music by Mio Morales. The piece progressed in six movements, comprising four solos buttressed by two ensemble dances. "A Folk Dance" turned the typical notion of a folk dance on its ear — four dancers held hands, touched, and moved in unison, and the music had the same heavy drum and tambourine beat; but the dancers were wearing bright red '60s paisley and velour, and the strange angularity and syncopation of the bass keyboard patch were unsettling.

The next four movements were solos, each loosely based on the folk dance of different cultures. The arrhythmia of the drums in the

Ailey, Page 7



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Trite plot of *Opposite Sex* salvaged by original humor

THE OPPOSITE SEX

Directed by Matthew Meshekovff.
Written by Noah Stern.
Starring Ayre Gross, Courtney Cox,
Kevin Pollak, and Julie Brown.
Showcase Cinemas Circle.

By Joshua M. Andresen
STAFF REPORTER

The *Opposite Sex* (subtitled *and How to Deal with Them*) is a cute film that analyzes a '90s relationship. Though it will not offer any deep insights, this rather trite film remains amusing.

This film takes us through the tumultuous relationship of David (Ayre Gross) and Carrie (Courtney Cox). It starts with their meeting in a Boston bar and ends with their eventual marriage. This is the first serious relationship for both, and they fall in love despite David's best friend Eli (Kevin Pollak) and Carrie's

best friend Zoe (Julie Brown), both of whom find the prospect of a serious relationship without appeal, if not entirely repulsive.

Director Matthew Meshekovff borrows heavily from Woody Allen, and the script fits this style well. All four of the main characters frequently turn to the camera and speak directly to the audience in pseudo-soliloquies. David and Carrie get advice from photographs that spring to life and are harangued by television sports announcers over the airwaves. David is even Jewish, and the young couple faces his Jewish mother in one rather amusing scene.

Both the relationship of David and Carrie and the problems they have with it are trite and hackneyed. Nothing is in the least bit original here. They meet in a bar, David gets her number, they go on a date (dinner and a movie), and they end up in bed. Eventually they move in together. They have a very stereotypical fight (Carrie wants to commit,

David feels restricted) and David gets kicked out. Later on they make up and (after a bit of soul-searching) get married.

It is in these clichés that *The Opposite Sex* finds its humor. Though the material plods along and never offers a surprise, the humorous twist on each phase in the relationship adequately compensates. When David and Carrie each meet the other's friends, for example, everything is dripping with satire. Eli and the rest of David's friends are the epitome of male boorishness (convincing Carrie that she really wants to play strip beach Twister) and Carrie's friends are the ultimate snobbish Ivy Leaguers. (So glad you came, David. Join us in a game of Charades, won't you?) Though the plot is trite, the humor never is.

These sardonic views of the whole dating process are not consistent, though. The film tries to have a moral after all, which is a considerable failure. Making fun of a trite romance

works, but trying to develop a moral which is just as unoriginal detracts from the whole experience. Just before the wedding, both Carrie and David steal away to different parts of Boston only to be rescued by Zoe and Eli respectively, who gently persuade the young lovers that marriage and commitment are not so bad and can even be good. This would be overdone on its own, and it seems particularly silly considering Zoe and Eli held completely antithetical views for the rest of the movie.

The film's production did not disappoint, despite the film's low budget. The directing (despite the borrowing from Allen) remained fresh throughout. The acting performances of Cox, Gross, and Pollak were satisfactory, but Brown was ludicrous at times. It appeared as though she had problems making transitions between being aware of the camera when talking to the audience and normal action where she was meant to ignore the camera.

Ailey provides genuine sense of African-American culture

Ailey, from Page 6

first recalled Chinese dragon music, and the dancer slinked and strutted around the stage; in the second, a man performed a flamenco-flavored dance; and the final two solos drew from the lambada and Middle Eastern dance, respectively. "A Folk Dance" is a clever, unusual piece, showcasing the versatility of individual performers.

"District Storyville," a 1962 work choreographed by Donald McKayle and Leslie Watanabe, is a three-act "play" set to the music of Sidney Bechet, Duke Ellington, and Jelly

Roll Morton as well as some traditional New Orleans funeral and parade music. The play takes place in 1903, when jazz and its culture ruled New Orleans, and opened with the company in a funeral procession, complete with (pantomimed) mournful brass band, funeral bier, and wailing, veiled women. As the company returned from the funeral, now dancing jubilantly to the horns, the play moved into the second act, entitled "Sporting House Saga," a portrait of a nightclub and its denizens. In one scene, male dancers capered with whorehouse manager Countess (Robinson), as she tried to show them she's still got what it takes — but

the men were easily distracted by the horn player. In another, Little Lou (Tracy Inman) and his friends made a poor man's rhythm section out of a washboard, a whistle, a shaker, and their own clapping hands. In "The Crave," Sugar Lover (Danielle Gee) and Willie the Pleaser (Leonard Meek) danced coyly around an enormous canopied bed, eventually cavorting on top of it. (The lace bedspread disguised a trampoline, giving the dancers' movements more breadth and height.) "District Storyville," though short on plot, was long on atmosphere; it had drama and action, and above all, a sense of the gritty romance of turn-of-the-century,

jazz-struck New Orleans.

All of the Ailey Dance Theater's works had two things in common: a genuine sense of African-American culture, and a universality that made them accessible to all. Every piece recalled some memory embedded in the American psyche, be it as huge as the influence of New Orleans jazz on modern music and culture or as personal as the loss of a mother who worked hard to give her children what they needed. The universality of the company's work is what makes it so appealing, and what will certainly assure it at least another 35 years of success.

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Lynn M. Mireles '95 and Mickey Barry of Draper Laboratories perform during the Annual MIT Figure Skating Exhibition March 20, presented by the figure skating and ice dance clubs.

Forum to Discuss Racial Segregation

By Jackson Jung
STAFF REPORTER

The Association for Asian, Hispanic, African, and Native Americans will sponsor a forum on race relations Wednesday.

AHANA President Fritz Francis '93 said he hopes to direct the discussion towards the apparent separation of racial groups at the Institute. Separation, as opposed to segregation, is division which has occurred voluntarily, he said.

The timing of the event, which was planned at the beginning of the term, is unrelated to recent racial tensions between Phi Beta Epsilon and Chocolate City, Francis added.

Francis plans to begin the forum by statistically demonstrating the degree of separation which exists here at MIT. A number of old *Tech* stories involving racial issues or opinions on campus will then be distributed to the participants to invite discussion.

"[People] should not be afraid to cross over from time to time and not receive intolerances on the other side," Francis said. While there is "nothing wrong with separation," and people should be "allowed to freely" associate with whomever they please, it is important to "occasionally integrate."

Francis said he hopes to attract more fraternity members and people "who may not be as aware of all the issues as people of color." AHANA has also sponsored a similar discussion on students of African descent in predominantly white fraternities. According to Francis, that event drew approximately 70 participants and lasted three hours.

The purpose of AHANA is to provide the opportunity for "crossover" and "help breakdown social barriers in the community," Francis said.

AHANA currently has about 50 members on its roster, Francis said. In addition to the discussions it sponsors, it also promotes a lecture each term on racial issues. Last term, the lecture was on the history of affirmative action.

In May, AHANA will present a lecture on the organization of a program of study in ethnic studies at MIT. "Every school has one except MIT," Francis said. Professors from the humanities department, and possibly the political science and urban planning and development departments will be speaking.

AHANA also recently participated in a project with a number of local universities to stress to young minorities the importance of higher education. Minority high school students were invited to Boston College to hear community leaders, including a number of university presidents, speak about the issue.

In April, AHANA has planned a social to bring together students of Indian descent and of African descent. In addition, the organization will be conducting a fund raising event for international and minority Residence/Orientation Week activities.

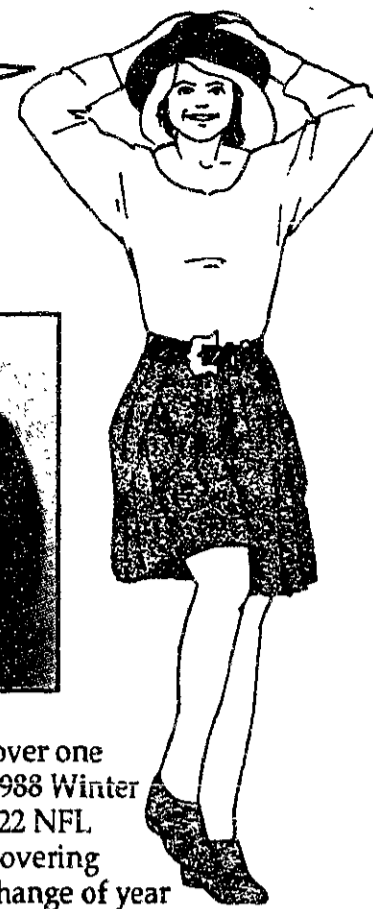
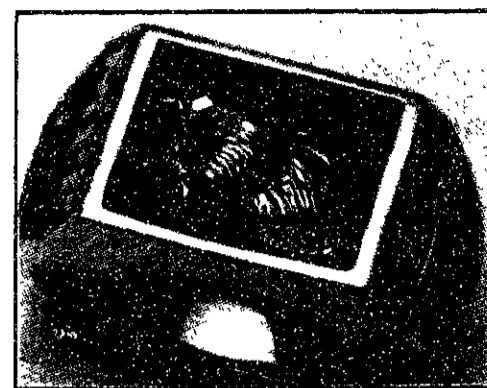
Because the organization was formed only last summer, fund raising is an important activity for AHANA. According to Francis, while AHANA is receiving some minimal support from the Undergraduate Association Finance Board, he has had to put in about \$200 of his own money.

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Clock Speed	33MHZ	33MHZ	33MHZ	50MHZ	99MHZ	99MHZ	99MHZ
Memory Cap.	16-192MB	16-192MB	16-256MB	32-256MB	32-400MB	32-400MB	64-768MB
Disk Cap. (max.)	2-68GB	2-68GB	2-68GB	240GB	125GB	125GB	298GB
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Standard Educ. Discount (33%)	\$5477	\$6147	\$9564	\$13,920	\$23,383	\$25,125	\$39,597
SPECIAL MIT PRICE	\$4905	\$5505	\$7137	\$9348	\$15,705	\$16,875	\$26,595
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Offer ends October 31, 1993



Charge Filed against Fraternity

PBE, from Page 1

One official complaint has been filed with the Campus Police and two other people have come in following up on the complaint, Tewhey said. Although Glavin refused to name the student who filed the complaint, Kamilah Alexander '96, one of the four students who claim they were harassed, said that charges were filed by Kobie S. Burrell '96.

Alexander said she did not file a complaint because she "didn't really see why it was necessary for more than one person to file charges about the same thing."

More charges leveled at PBE

Immediately after the incident, residents of Chocolate City staged a protest outside PBE and hung posters that promulgated the harassment charge. Several days later CC residents advanced a new allegation — that "people in PBE" shouted sexual slurs at a woman during a separate incident on March 13. However, Glavin said that no complaints have been filed with the Campus Police about sexual harassment.

Tewhey said he had spoken with the person he believes the poster referred to. He added that she will not file charges because she does not feel that she was threatened or harassed.

Andrew T. J. Luan '93, president of PBE, said that nobody has talked to PBE about allegations of sexual harassment.

"We are cooperating with the investigation," Luan said. "We are hoping for a just investigation, and just due process. I want the truth to be exposed. There seems to be two different truths. We have witnesses that say they did not hear anything."

Irving M. Birmingham '96, chairperson on Task Force on Campus Racism — a committee set up about four months ago by members of Chocolate City to document incidents of racism on campus — explained that the sexual harassment charge was made because, "Until that point we had not heard that other incidents had occurred. It made us think that this could be a much broader problem. We also hoped that in case other people had been similarly harassed, that they could come forward."

The Task Force was set up by members of Chocolate City about four months ago to document incidents of racism on campus. "We are sick of having this type of incident going on. We think that for us to

have a proper environment to learn, these types of activities can not continue," Birmingham said.

Birmingham said that although Tewhey had given him little idea of how quickly the investigation would proceed, he would like to see a resolution as soon as possible.

CC, PBE held discussion

"We have held one discussion with PBE" since the incident, Birmingham said. "But we have decided to let the administration handle it directly. We both feel that it is best to let the administration deal with it."

The meeting with PBE did not deal with specific incidents or allegations. "We were not talking about the incident specifically," Luan said. "Basically it was just for us to start communicating."

However, Burrell said that the members of PBE have never talked to him or the others involved personally.

Luan said he had left a message for Burrell but his call was never returned. He added that he did not call anyone else because "it doesn't seem like they want to talk."

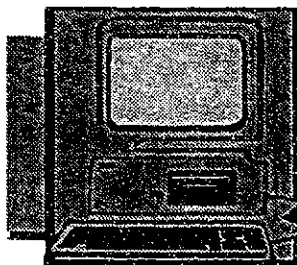
In a related incident, Birmingham claimed that someone removed the original CC posters and replaced them with slightly modified versions. The new signs referred to the on-going investigation as a "witch hunt" and asked members of the

community to "take a stand against racial and sexual harassment and fraternities." Birmingham said that although the perpetrators are unknown, a complaint was filed with the Campus Police.

Send letters to: letters@the-tech.mit.edu

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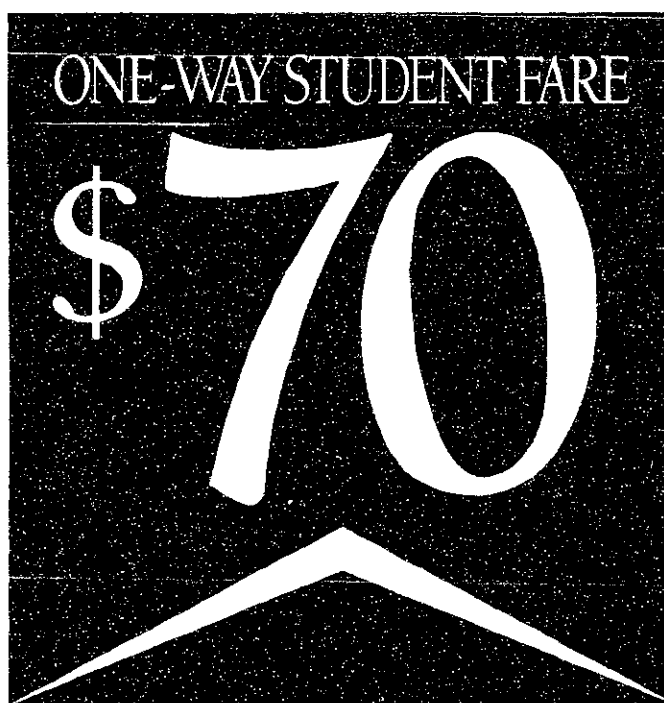


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POLICE LOG

The following incidents occurred on or near the MIT campus during the period March 16-25:

Mar. 16: Bldg. E53, compact disc player stolen \$100; Bldg. 14N, sofa stolen, later recovered; Bldg. 56, laptop computer stolen \$3,500; Bldg. E52, computer stolen \$1,195; East Campus and Baker House, threatening phone call; 33 Massachusetts Ave., bike rack stolen \$420.

Mar. 17: West Annex lot, '85 Toyota stolen; Alpha Phi, harassing phone calls; Westgate, microwave oven stolen \$300; Bldg. E51, clock stolen \$50.

Mar. 18: Bldg. 7, male arrested for trespassing; male arrested for attempted larceny and other related charges; Alpha Delta Psi, vandalism; West Annex lot, '82 Toyota stolen; Bldg. NW 16, computer stolen \$3,885; Bldg. 4, computer parts stolen \$500; Bldg. E25, flim-flam.

Mar. 19: Bldg. 4, student file book stolen; East Campus, wallet stolen \$30; Bldg. 66, 11 Athena chairs stolen, \$968; 500 Memorial Dr., harassment.

Mar. 20: Kresge lot, car broken into and snow brush stolen; Student Center, pocketbook stolen from West Lounge \$210; Westgate lot, car broken into and stereo stolen.

Mar. 21: 500 Memorial Dr., harassment; LaVerde's Market, shoplifting \$8; Bldg. 11, suspicious activity.

Mar. 22: Baker House, watch and wallet stolen \$360; Bldg. 16, suspicious activity; Bldg. 66, employee problems.

Mar. 23: East Campus, annoying phone calls; Bldg. 14, larceny of flyer \$50; Bldg. 4, suspicious activity; Student Center, camera stolen \$75; Bldg. 9, pocket organizer stolen \$100; Faculty Club, wallet stolen \$25; Bldg. 14, \$17 cash stolen; East Campus, compact disc player stolen \$295.

Mar. 24: DuPont Gymnasium, \$40 taken from jacket pocket; Bldg. 18, items taken from briefcase, \$70; Bldg. E19, annoying mail.

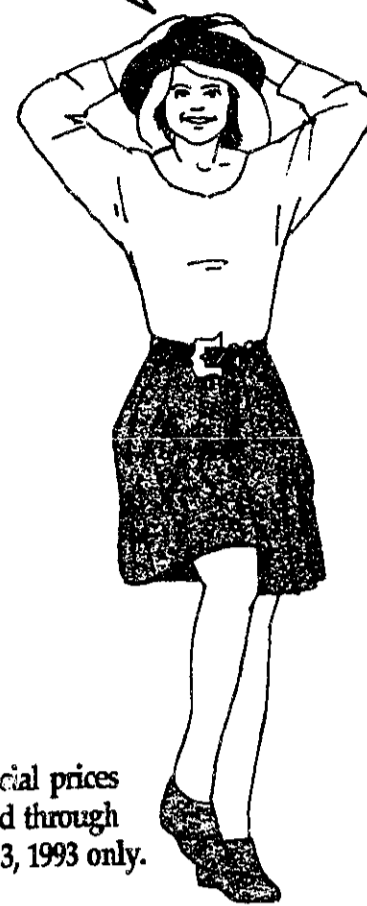
Mar. 25: Bldg. 4, elevator motor overheated causing smoke; Student Center, pocketbook stolen \$120; Student Center, male arrested for trespassing; East Campus, compact disc player stolen \$2,250; and wallet stolen \$30; Kresge lot, vandalism to car; Bldg. E25, suspicious activity; Bldg. 39, male arrested for trespassing; Kresge Auditorium, camera stolen \$400.

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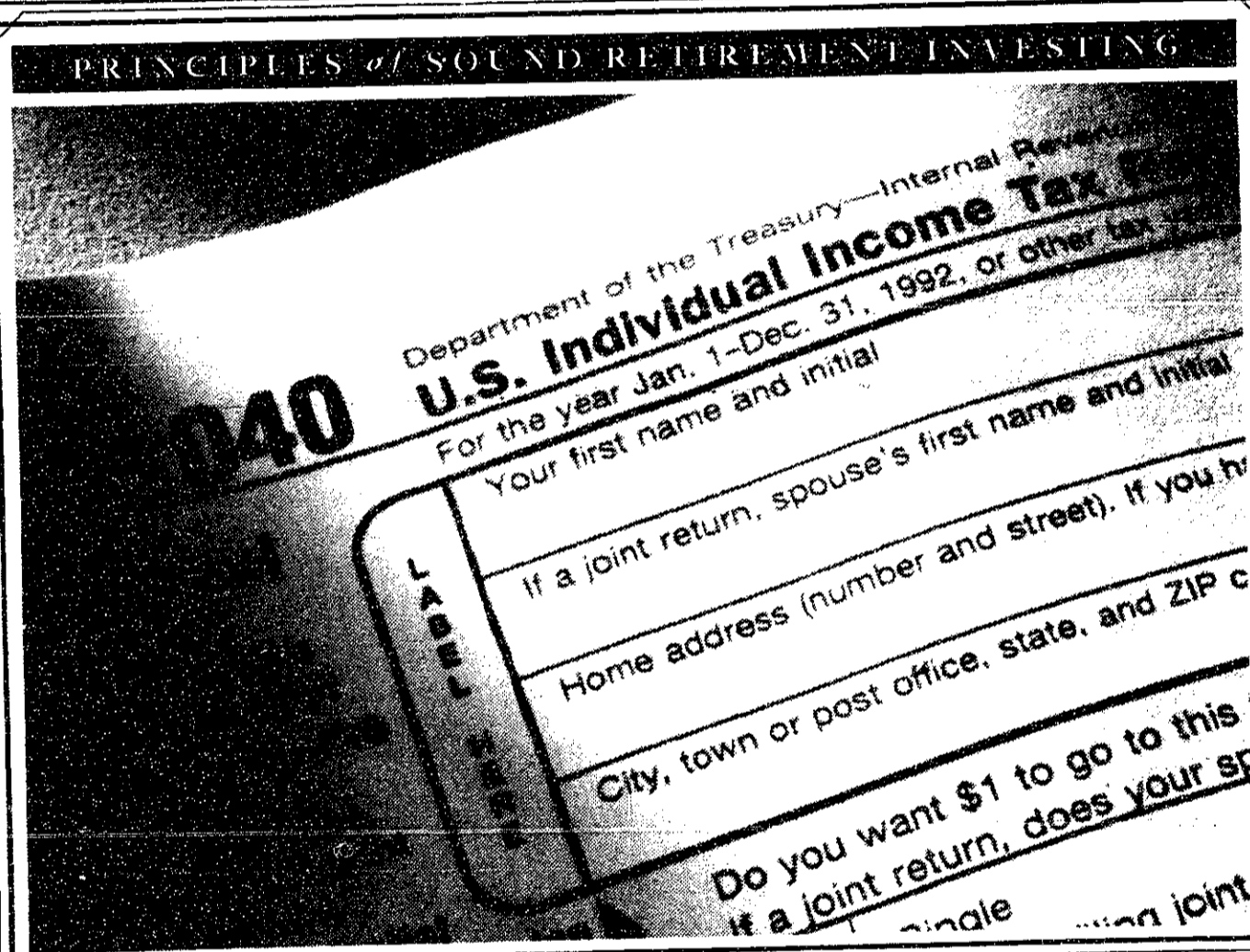
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SPORTS

Several Athletes Receive NCAA All-America Honors

By Roger Crosley
DIRECTOR OF SPORTS INFORMATION

Track athletes Matt Robinson '94 and Mike Piepergerdes '93 recently returned from the National Collegiate Athletic Association Division III National Championships at Bowdoin College with a pair of All-America finishes. Robinson, a pole-vaulter, set an Institute record and a personal best with a vault of 16 feet, 3 1/2 inches and

Sports Shorts

finished second in the competition. Piepergerdes took third place in the 1500-meter run with a personal best time of 3 minutes and 55.08 seconds.

Men's Swimming

Four swimmers came home from the NCAA Division III National Championships at Emory University with All-America honors. The relay team, composed of Brian Meade '93, Bob Rockwell '93, Jim Bandy '93, and Chad Gunnlaugsson '93, received All-America recognition in both the 400-yard freestyle relay

Rifle

The rifle team recently won the Division Championship at the 1993 Mid-Atlantic Rifle Conference Championship held at the U.S. Naval Academy. Arte Merritt '95 led all MIT scorers with 569 points. Dorian Balch '94 was the second scorer for the Engineers, posting a total of 566 points. Chris Sarton '96 shot a personal best of 547 points. The championship was the first in

the MAC for the team and capped the squad's 20-6 season.

Fencing

Two MIT fencers captured first in the New England Championships: Mark Hurst '94 in the sabre and Keith Lichten '95 in the epee. Each captured his weapon classification to lead the team to the overall championship.

The women's team placed second in New England with Sara Ontiveros '93 capturing individual

champion honors in the meet.

Women's Sailing

The women's sailing team is currently ranked seventh in the country by *Sailing World* magazine. The team recently finished fourth in the first regatta of the season with Paula Lewin '93 and Gina Midgough '93 placing first in the A Division. The team's fourth place finish was higher than three teams currently ranked above the Engineers.

UPCOMING HOME EVENTS

Tuesday, March 30
Baseball vs. Suffolk University, 3 p.m.

Wednesday, March 31
Men's Lacrosse vs. Babson College, 3 p.m.
Softball vs. Clark University, 3:30 p.m.

Thursday, April 1
Women's Lacrosse vs. Elms College, 5 p.m.

Friday, April 2
Baseball vs. Curry College, 3 p.m.
Men's Tennis vs. University of Vermont, 3 p.m.

Saturday, April 3
Varsity Sailing hosts the Northern Series I at noon
Softball vs. Smith College, 1 p.m. (doubleheader)
Men's Outdoor Track vs. Bates College and Bowdoin College, 1 p.m.

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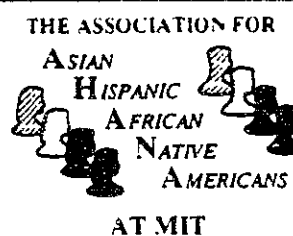
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