

Drop Date Today

MIT's
Oldest and Largest
Newspaper



The Weather

Today: Cloudy, showers, 60°F (16°C)
Tonight: Cloudy, cool, 45°F (7°C)
Tomorrow: Partly cloudy, 56°F (13°C)
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Volume 115, Number 21

Cambridge, Massachusetts 02139

Friday, April 28, 1995

Mayor Convenes Committee to Save Lowell School

By Sarah Y. Keightley
NEWS EDITOR

Cambridge Mayor Kenneth Reeves convened a subcommittee April 10 to convince the Institute to reverse its decision to close the Lowell Institute School, an MIT program that has offered evening technical courses on campus since 1903.

The subcommittee is composed of several councillors and the mayor.

Provost Mark S. Wrighton

announced in January that MIT will close the Lowell Institute School effective July 1, 1996. About 1,000 students a year register for classes through the program, including around 100 Institute employees.

"This decision comes as the result of a set of considerations related to a number of factors including space, direct financial support, use of Athena [Computing Environment] facilities, and other resources," Wrighton said in January.

The subcommittee will try to work toward a resolution of the issue, although there is no specific timeline, according to Jubi Headley, executive assistant to the mayor. The committee has held informal meetings, but Headley said he is "not aware of specific strategies" that it will use to change the MIT administration's position.

"It's hard to predict exactly what the City Council will do," said Paul Parravano, assistant for community relations in the President's Office.

"At this point, I don't see that there's any reversal in the decision by the provost."

About 15 people approached the council at its April 10 meeting, saying they had benefited from Lowell, Parravano said. This brought the matter to the council's attention, then the mayor decided to form the subcommittee.

Bruce D. Wedlock, director of the school, emphasized that he did not "instigate" the presentation before the council. "It was brought

to the City Council independently by a group of [Lowell] alumni and students."

City benefits from Lowell

"The City Council has some legitimate interest [in the issue since] the Lowell Institute School has been an activity which benefits citizens of Cambridge," Wedlock said.

One of the subcommittee's main

Lowell, Page 19

Yang Wins 2.70 'Pebble Beach'

By Stacey E. Blau
ASSOCIATE NEWS EDITOR

Hyoseok Yang '97 with his machine Alleluia emerged as the winner of this year's Introduction to Design (2.70) contest on Wednesday night.

After two nights of competition in front of packed crowds in 26-100, Yang's machine captured the top spot in a field of about 160 machines.

"There were many, really good and creative machines in the contest," said Yang, a student in the Department of Mechanical Engineering. "I was lucky to win."

Yang was presented with a trophy — a model of Building 10 encased in a transparent plastic box filled with white pellets used in the contest. Atop the box is a stack of ping-pong balls sitting on a miniature plate. "When the trophy is plugged into an outlet, the ping-pong balls light up, and the pellets fly around," Yang said.

Yang, along with finalist Kristen L. Pierson '97, semifinalist Rachel Cunningham '98, quarter-finalist David W. Lewinnek '97, and semi-finalist Matthew E. Edstrom '95 will travel to an international competition in Cambridge, England this summer. Judges selected

the four non-winners and alternate Jonathan D. Albert '97, a quarter-finalist, to participate in the international competition.

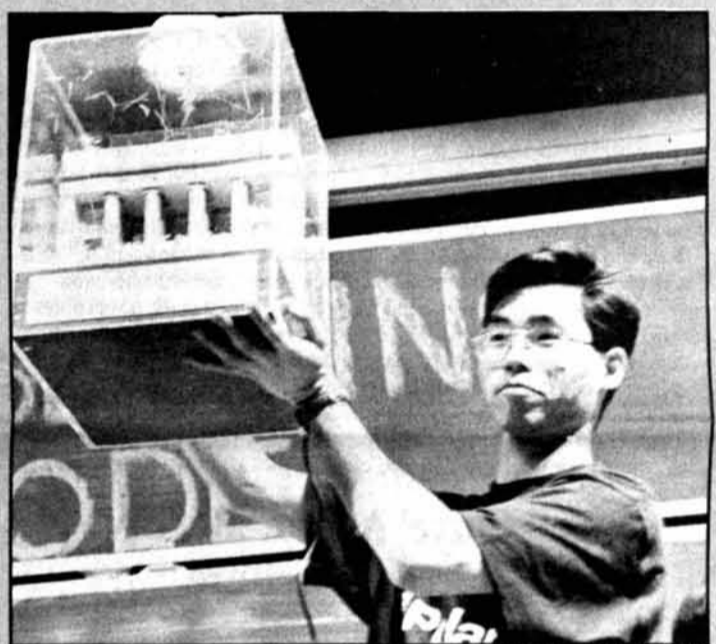
The international competition will also include participants from Brazil, England, Germany, Japan, and Korea.

This year's theme: Pebble Beach

This year's contest was titled Pebble Beach, after the famous California golf course. The design of the contest tables reflected the golf theme: White pellets represented sand, and green surfaces and ramps simulated the fairway. Four clumps of orange ping-pong balls were located at various spots on the tables and sand.

The aim of this year's contest was for the remote-controlled machines to collect the ping-pong balls from the four clumps and deposit them into the bins on a contestant's side of the table. The machine that deposited the most balls on its side won the contest. Machines were required to fit in a box of 16 cubic inches, but there was no weight limit.

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Hyoseok Yang '97, the winner, proudly holds up his trophy at the end of the Introduction to Design (2.70) competition Wednesday evening. He will go on with three other competitors to compete in Cambridge, England.

Sigma Nu Becomes Chapter, to Buy House

By Daniel C. Stevenson
EDITOR IN CHIEF

After a 20-year absence, Sigma Nu fraternity has returned to MIT. At a Saturday evening ceremony, the colony formed last March became an official chapter of the national group.

The group is also expecting to move into a new house near Kenmore Square this fall. Sigma Nu plans to sign a title transfer on June 1, according to Sigma Nu Commander Andrew N. Plumb '97.

Becoming a chapter is "something that we've been looking forward to for two years," Plumb said. "It's the first time a national fraternity has come to campus in at least 15 years," he said. "It's a pretty amazing feat just to be chartered by a national."

The colony was started by members of the short-lived Delta Pi fraternity, formed by members ejected from Alpha Epsilon Pi following a 1991 reorganization of that fraternity.

Sigma Nu, Page 17



Mac Murray G, Ivi Acuña '96, and Anthony Ku admire the baby princess in MIT Dramashops's performance of Shakespeare's *Winter's Tale*. The production opened last night in Kresge Little Theater and shows tonight and tomorrow at 8 pm and next weekend.

Summer Renovations Will Close Senior House

By David D. Hsu
ASSOCIATE NEWS EDITOR

As the beginning of summer approaches, planning continues for renovations at Senior House. Recently students chose a general contractor, but they have not decided on any designs.

In a meeting yesterday, residents discussed the size and design of bathrooms and kitchens. Some were concerned with the privacy and convenience available in the preliminary designs.

Senior House will be closed this summer to make way for renovations, which will include asbestos tile removal, electrical work, and plumbing work, according to Jagruti S. Patel '97, who is on the committee discussing the changes.

These renovations are part of a \$9-12 million project announced last fall. Residents, administrators, and contractors have been meeting weekly to plan the renovations.

"We've decided nobody will live here this summer," said Rebecca F. Richkus '97, another committee member. The contractors are "trying to get some work done."

Must be ready for R/O

One constraint is that the dormitory must be "presentable and liv-

able by mid-August" in time for Residence and Orientation Week, Patel said.

Senior House residents recently chose Shawmut as the general design contractor, and Ondras Associates Architects Inc., headed by Martha E. Ondras '74, as the architectural firm, Patel said.

The firm has already set up an office in the dormitory's basement, said Senior House President Samuel

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WORLD & NATION

Beijing Communist Chief Quits Amid Corruption Scandal

LOS ANGELES TIMES

BEIJING

The powerful Communist Party chief of Beijing quit Thursday amid a growing scandal and was replaced by the party's top anti-corruption official, according to a reliable government source.

The resignation of Chen Xitong, a Politburo member and former Beijing mayor infamous for declaring martial law during the 1989 demonstrations in Tiananmen Square, was the most dramatic development yet in the battle to replace Deng Xiaoping, China's ailing senior leader.

Chen was replaced by Wei Jianxing, 64, secretary of the Central Discipline Inspection Commission, which is responsible for investigating corruption in the Communist Party.

Thursday's power shuffle was so notable because of the political strength and ties of Chen and Wei.

Chen is linked to Deng but was believed to be at odds with a front-runner to replace the paramount leader. Wei was not only a protege of Hu Yaobang, the late party reformer whose death sparked the 1989 protests, but also is an ally of yet another possible Deng successor.

Justice Dept. Sues to Block Microsoft Acquisition of Intuit

LOS ANGELES TIMES

WASHINGTON

Microsoft Corp., whose relentless drive for dominance in the personal computer software industry has overwhelmed both competitors and government regulators for more than a decade, suffered a major setback Thursday when the Justice Department sued to block the software giant's \$2 billion acquisition of personal finance software vendor Intuit Inc.

In a 14-page complaint filed in U.S. District Court in San Francisco, the Justice Department said a Microsoft takeover of Intuit — whose Quicken program controls more than 70 percent of the market for personal finance software — "would likely lead to higher prices and lessened innovation" and would thus violate antitrust laws.

"Allowing Microsoft to buy a dominant position in this highly concentrated market would likely result in higher prices for consumers who want to buy personal finance software and would cause those buyers to miss out on the huge benefits from innovation," said Anne K. Bingaman, who heads the department's antitrust division.

Microsoft, which has been dogged by a separate government antitrust probe for more than four years, vowed to fight Justice Department action, asserting that the Intuit deal is "very clearly in the interest of consumers." But few now expect the deal to be completed: Intuit's stock plunged 10 points to 72 on Nasdaq before trading was halted Thursday, and Microsoft's shares — which have been climbing sharply for weeks — fell 1 to close at 78.

'Bell Curve' Author Murray Addresses Welfare

THE WASHINGTON POST

WASHINGTON

Welfare reform calls for a "necessarily brutal calculation" — an estimate of which reform plan will result in the "least net suffering," conservative economist Charles Murray told the Senate Finance Committee Thursday.

Murray told senators the real problem they must address in overhauling the welfare system is not too much welfare, but too much illegitimacy. Putting welfare mothers to work is "peripheral" because it does nothing to reduce the number of children born out of wedlock. Only radical change will work, and only the states are equipped to attempt it, he said.

Children already are suffering, despite a labyrinth of protective laws and programs, and "every meaningful reform will cause some children to suffer." Murray, who is a scholar at the American Enterprise Institute and author of the controversial book "The Bell Curve," said Congress must make the brutal calculation of which will cause less suffering — continuing the current system, or attempting radical change.

Sen. Carol Moseley-Braun, D-Ill., objected that the Congress had an "obligation to do no harm." She questioned the effect of a "brutal calculation" on the 9 million children totally dependent upon the government. "Do we just have Calcutta, have kids begging on the corner?"

WEATHER

April Showers

By Marek Zebrowski

STAFF METEOROLOGIST

A cold front, approaching from the west during Friday will cause shower activity in our area, and, should sun peek through the clouds inbetween scattered bursts of precipitation, a line of afternoon thunderstorms may come through as well. As the primary low moves to the west and north of us and slows down, a small secondary storm will develop along the frontal boundary and move eastward, exiting into the Gulf of Maine by midday Saturday. Thus, the clearing process will not be complete until early Sunday, when cooler and fair weather returns on a northwesterly flow.

Today: Cloudy with showers and a chance of an afternoon thunderstorm. Highs near 60°F (16°C) with south-southeasterly winds 10-15 mph (16-24 kmh).

Tonight: Cloudy with some lingering precipitation moving east. Low 45°F (7°C) with winds shifting to northwest around midnight.

Saturday: Becoming partly cloudy and cooler with winds becoming northerly. High 56°F (13°C).

Sunday outlook: Fair and cooler with lows around 42°F (5°C) and highs touching 60°F (16°C).

McVeigh Held in Conjunction With Oklahoma City Bombing

By Paul Duggan and Pierre Thomas
THE WASHINGTON POST

A federal magistrate in Oklahoma Thursday said there was "an indelible trail of evidence" linking Timothy James McVeigh to last week's bombing of the Oklahoma City federal building as investigators developed a more complete picture of the bomb McVeigh is accused of planting.

The magistrate, Ronald L. Howland, ordered McVeigh to be held without bail after listening to four hours of testimony from FBI special agent John Hershey in which he described eyewitness accounts of a yellow Mercury with McVeigh and another man inside speeding away from a parking lot near the federal building. Throughout the hearing, held in a makeshift courtroom set up at El Reno Federal Corrections Center, McVeigh, his handcuffed wrists shackled to his waist, showed no emotion.

McVeigh, 27, is the only suspect arrested so far in the investigation of the bombing, which left 110 people dead and 90 missing.

While federal prosecutors were describing their case against McVeigh, law enforcement sources said the 4,800-pound bomb that caused the explosion probably required at least two to three people to construct and considerable patience and planning. Building such a device "would be extremely labor-intensive," said one official, noting that the bomb components included 20 to 25 55-gallon barrels filled with a volatile mixture of ammonium nitrate and fuel oil.

The bombers used a high-explosive strong enough to cut through a steel beam to make sure the volatile

mix stored in the barrels ignited, sources said. In addition, to increase the fireball and burning power associated with the blast, the bombers placed metal cylinders full of hydrogen or possibly acetylene within the explosive package.

Experts believe the package likely was detonated by a simple safety fuse, portions of which have been recovered in the rubble. The Ryder rental truck that is believed to have been used to transport the bomb was parked outside the Alfred P. Murrah building in downtown Oklahoma City for only about four minutes before it exploded. The safety fuse burns at a rate of 1 foot per 30 seconds, suggesting that the bombers used about eight feet of the material. The bomber or bombers likely heard the blast while driving away from the scene.

Explosive experts from the FBI and Bureau of Alcohol, Tobacco and Firearms are working to piece together all fragments of the truck and bomb recovered from the blast site. In addition, for McVeigh's trial, these experts plan on videotaping a similar Ryder truck loaded with non-explosive material to recreate how the bomb was delivered.

The focus of the investigation Thursday continued to center on friends, relatives and associates of McVeigh, the only person officially charged in the bombing, said senior law enforcement officials. In Oklahoma City, FBI spokesman Weldon L. Kennedy said investigators were still trying to identify John Doe No. 2, a man who accompanied McVeigh when he rented the Ryder truck in Junction City, Kan.

"The only description we have is the composite sketch which has been widely publicized," Kennedy

said. He discounted new reports that the FBI believes the man spoke with a foreign accent.

"We urge citizens to consider only that sketch and not any other descriptive information," he said. "We can't verify any additional description at this time." He also said investigators were searching for an Arizona license plate-LZC 646 — that apparently fell off or was removed from the yellow, 1977 Mercury Marquis that McVeigh was driving when stopped by a state highway patrol officer in Perry, about 70 miles north of Oklahoma City.

Kennedy said witnesses told FBI agents they saw the yellow car parked near the federal building before the explosion, with a note saying the vehicle had an engine problem and should not be towed. Authorities have theorized that McVeigh may have left the Mercury near the building and used it as a getaway car after parking the truck bomb.

As hundreds of investigators continued the search for "John Doe No. 2," David Paulsen, who runs a military supply store in Antigo, Wis., has come under intense scrutiny.

Investigators discovered a business card with his first name and telephone number on it in the patrol car in which McVeigh was held after his arrest. The card made reference to needing five more sticks of high explosive by May 1 — likely TNT, senior law enforcement officials said. "We are trying to find out who he is and everything we can about him," said one source about Paulsen. A woman answering the telephone at Paulsen's store declined to comment Thursday.

Israel Commemorates Holocaust 50 Years After the Nazi Defeat

By Barton Gellman

THE WASHINGTON POST

JERUSALEM

The siren began on a rising note before settling into a mournful steady tone. For two long minutes in the heart of downtown Jerusalem, and nearly everywhere else Jews live in the Jewish state, the signs of human movement simply stopped.

On King George Street outside the Mashbir department store, the surge of horn-happy traffic braked to a halt. Most drivers got out and stood at attention beside their cars. Pedestrians became so many somber manikins. Even Miriam Eli, an aging beggar who squats on a corner here most every day, slipped her sandals on and stood silently among the well-heeled passersby.

"What else would I do?" she asked afterward. "I know it's very sad, because of all of the people who died."

This is the day that Israel commemorates the Holocaust, when 6 million Jews perished at the hands of Hitler's Germany. The outward forms of remembrance, in this 50th anniversary of Nazi defeat, remained much as they have been: mandatory full-day lessons in school, the closure of theaters and bars, an all-Holocaust lineup on television and radio and two minutes of motionless meditation as the sirens sounded at 10 a.m.

But things are also changing here, and Israel wrestled all week with its complex relationship to the catastrophe that also, as much as any one factor, resulted in its founding as a state.

Fewer survivors remain each year, and younger Israelis regard the Holocaust through the duller lens of history. Yet thousands were moved by what they learned, in lessons tailored to their age.

Second-graders discovered, aghast, that Hitler's Nuremberg Laws forbade Jewish children to own pet cats or dogs. Even those who thought there was no fresh trauma left found it in a new book about rabbis in communities facing extermination. One woman in a hidden bunker gave birth without a sound, according to author Avraham Fuchs. But the baby would not stop crying, and her rabbi said it was permissible to kill the child because the cries endangered them all.

The emotional charge of the Holocaust has always been amplified in Israel by the ongoing threat of neighbors who called for the country's extinction. As recently as the Persian Gulf War, the fear of Iraqi poison gas, awaited by families huddled together in sealed rooms, brought back powerful images of Hitler's death camps.

This year, for the first time, Israel has peace partners on two of its international borders, with Egypt and Jordan, and once-unthinkable negotiations are under way with Syria and the Palestine Liberation Organization.

"If you want to locate the significance of the Holocaust at this moment in Israeli history, I think it is that for the first time in the history of this country the Holocaust day is being commemorated in the context of a general sense of a movement

away from war," said Yaron Ezrahi, a Hebrew University political philosopher.

The diminution of danger, Ezrahi said, permits another question to be asked more loudly than before: "Is our enterprise here just self-defense, or are we inflicting untold suffering — not genocide, something less than that, but also quite evil — on the Palestinians?"

Prime Minister Yitzhak Rabin, an unsentimental general who is disinclined to such meditations, is nonetheless sharply different in outlook from those who held the premiership before him. Born in Israel, he is far less inclined than his European-born predecessors to use Holocaust images to describe the conflicts of the day.

"Golda Meir opened her biography with a description of a pogrom, and Menachem Begin missed a career as a ghetto fighter and that haunted him his whole life," said Dina Porat, who heads a Tel Aviv University project on antisemitism. "It's hard to imagine Rabin getting up and making a speech about the Holocaust on his own initiative, except today, when he has to."

In his televised address at the Yad Vashem memorial, Rabin subtly criticized the familiar message, still in use here on the political right, that equates the Arabs with the Nazis, and Palestinian leader Yasser Arafat with Hitler. Along with the traditional prayer for the dead, Rabin recited another standard blessing: "He who makes peace in the heavens, may He bring peace upon us and upon all the Jewish people."

Officials Say Colombian President May Be Linked to Drug Cartels

By Thomas W. Lippman
THE WASHINGTON POST

WASHINGTON

Arrest warrants issued last week-end by the chief prosecutor in Colombia and new charges linking prominent political figures there to narcotics money form a trail that could lead directly to President Ernesto Samper, according to some U.S. officials.

If such a link is established, it will reinforce the views of Assistant Secretary of State Robert Gelbard and other Clinton administration officials who have long been suspicious of Samper and sought his resignation. Secretary of State Warren Christopher has resisted pressure to

break with Samper, saying the administration wants to "work with" him despite disappointment with his performance, but the cases against Colombian legislators and members of Samper's party are likely to increase pressure in Congress for a formal rupture.

"This all points to Samper," a senior U.S. official said. "There's no smoking gun yet," the official said, but the investigation may generate enough pressure that Samper "may have to resign."

"There isn't necessarily a direct connection yet, but the evidence (against Samper) is out there and will come out eventually," said a U.S. official in Bogota, the Colom-

bian capital.

Samper was elected president of Colombia last year. Washington accepted the election as free and fair, but U.S. officials warned Samper during the campaign that they suspected drug cartel money was financing his campaign.

Samper has firmly and repeatedly denied any link to Colombia's notorious cocaine underground, depicting himself as a victim of the cartels in a 1989 assassination attempt, and has promised to crack down on narcotics trafficking. The Clinton administration, however, has viewed him with suspicion since the campaign and has criticized his government for alleged tolerance of drug cartel activity.

White House Aide Blasts Republican Plans to Slash Peacekeeping Aid

By John F. Harris
THE WASHINGTON POST

WASHINGTON

Republican plans to slash funding for foreign aid and peacekeeping are a policy of "backdoor isolationism" that risks "frittering away our victory in the Cold War," President Clinton's national security adviser warned Thursday.

"The United States could be on the brink of unilateral disarmament," aide Anthony Lake charged, if congressional budget-cutters deprive the administration of such diplomatic tools as aiding developing nations, contributing to U.N. peacekeeping missions and subsidizing nuclear dismantlement in the former Soviet Union.

Lake's speech to two foreign

policy groups at the National Press Club was the bluntest statement so far from the Clinton administration opposing GOP plans for steep cuts in next year's budget request of \$21 billion to fund the State Department and other overseas initiatives.

Administration officials said the tough rhetoric from Lake was intended dramatically to kick off a White House campaign to defend not only its budget but its approach to "engagement" abroad.

Many Republicans, in particular younger conservatives elected last fall, are hostile to foreign aid and to working in concert with the United Nations.

At a time when much of the public favors a less expansive foreign policy, Lake's vigorous defense of

spending money in remote places, such as to support U.N. peacekeepers "building democracy in Namibia and Mozambique and Cambodia," might seem risky politics.

But an administration official said Lake, with Clinton's support, believes the battle over foreign spending can be won with an aggressive campaign of public education. An interagency task force, including officials from the State Department and the Agency for International Development, has been assembled to orchestrate the lobbying campaign, the official said. In addition, speeches by senior administration officials, including Vice President Gore, will make the case for preserving funding, although Clinton has nothing scheduled so far.

FBI Head Criticizes Anti-Terrorist Laws

LOS ANGELES TIMES

WASHINGTON

Appealing for support for President Clinton's counterterrorism proposals, FBI Director Louis J. Freeh and other senior officials told Congress Thursday that current laws inhibit them from monitoring a broad range of terrorist threats, including the danger posed by the growth of well-armed, far-right militias.

And, as the Senate Judiciary Committee opened hearings on anti-terrorist measures to combat such incidents as last week's bombing of the Oklahoma City federal building, several Republican senators including Majority Leader Bob Dole, R-Kan., moved to put a GOP stamp on Clinton's proposals by introducing an anti-terrorism bill of their own.

Dole's bill, co-sponsored by Senate Judiciary Chairman Orrin G. Hatch, R-Utah, incorporates many of Clinton's proposals. But its inclusion of a provision to limit death row appeals — one of the most fiercely contested proposals in the Republicans' rewrite of last year's omnibus crime bill — touched off partisan controversy.

Hatch said, if Clinton accepts habeas corpus reforms putting a one-year time limit on death row appeals, Republicans would not antagonize Democrats further by adding a repeal of last year's ban on assault weapons to the bill.

Research Supports Use of Implants For Parkinson's Disease

THE WASHINGTON POST

Researchers have found the most convincing evidence to date that implanted cells from fetal tissue can reverse the course of Parkinson's disease, an incurable brain disorder that afflicts about one in 200 Americans.

A team of neuroscientists from Chicago's Rush-Presbyterian-St. Luke's Medical Center and elsewhere grafted nerve cells from 6- to 9-week-old fetuses into the midbrain of a 59-year-old man suffering from an advanced form of the condition. The disease is caused by degeneration of brain cells that produce dopamine, a substance essential to motor coordination.

Within a month of the procedure, the researchers report in Thursday's issue of the New England Journal of Medicine, the patient — who had been forced to quit his job because of tremors and motion problems — showed sustained improvement in muscle function and "could again perform all activities of daily living independently and engage in an active exercise program."

A few similarly encouraging signs had been seen in some previous transplant subjects, but doctors were unable to determine whether implants of dopamine-producing fetal cells had caused the improvements or whether some other factor was responsible.

**WHO SAYS SCHOOL SPIRIT IS DEAD?
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SumoWrestling

OPEN TO THE ENTIRE MIT COMMUNITY

OPINION

GOP Is Not Just Problem for Queers

Guest Column by Kristen K. Nummerdor

I was contacted as a member of GAMIT to comment on the proposed GOP "celebrity" visits to MIT for The Tech's story ["Gingrich, Other GOP Leaders to Speak for College Republicans," April 25]. In response, I stated my disagreement with the Republican party line—not simply because of their frequent attacks on queers, but also because of the nature of their attacks on welfare, immigrants, and affirmative action, among other things.

Unfortunately, only my comments about queers were included in the final article. Furthermore, because my comments about Republican anti-queer sentiment were the only dissenting political opinion featured in the article, it had the effect of characterizing this conflict as being solely about "gay issues."

Queer concerns are far from the only concerns about the Republican agenda, and one it would be a mistake to categorize current anger and discomfort over the proposed GOP visits as "GAMIT versus the College Republicans." There is far too much at stake for us to believe it is that simple. I, and many other people, oppose the Republican party line on a stockpile of issues, especially with regard to how the Republican party tends to deal with marginalized and exploited groups, including the poor, people of color, immigrants, and queers.

The Republican party has been in the business of protecting the concerns of the upper class and big business for years. Thus, it is not surprising that the Republican party line has recently forged an all-out attack on welfare mothers and immigrants, who are not the people they are in the business of helping. If they weren't so busy serving privileged groups, the Republican agenda could have a substantially different focus: Their war on drugs could battle the elite few who really clean up on the traffic in substances, rather than cracking down on the petty pusher; they could clamp down on wealthy tax fraud "kings" who are abusing the loophole system, rather than demonizing the welfare recipient; their war on crime could be a war on white-collar criminals and shady politicians, rather than focusing on the street gang member; and they could crack down on corporations who routinely violate human rights in the course of maximizing their profits, rather than punishing the immigrant who is routinely exploited by those corporations.

The Republicans claim they want to improve the state of the economy, but we must ask: For whom are they making the economy work? Whom does their brand of capitalism benefit? What racial demons are they manipulating in their attacks on immigration, affirmative action, and welfare? This is not to say that change in the government as we know it is bad—there is certainly room for improvement—but we must interrogate what is at stake, who will benefit, and who will lose out from the changes that any political party attempts to enact.

Take the example of the attack on "illegal" immigrants which is currently sweeping the nation. Measures that are similar to California's Proposition 187, which seeks to deny health care, schooling, and other public services from "illegal" immigrants, are now being considered on both state and Federal levels. In fact, legislation has recently been proposed which attacks "legal" as well as "illegal" immigrants. Of course, these measures are directed at only a certain set of immigrants—namely, immigrants of color, especially people from places like Mexico, Southeast Asia, Cuba, or Haiti.

The so-called logic behind anti-immigrant

measures is that (non-white) immigrants are supposedly sapping the U.S. economy, and that "legitimate" citizens should not have to pay for services for non-citizens. What this knee-jerk rationalization fails to account for is how much immigrants contribute to the economy in ways that corporate giants could not live without. Without immigrant labor, how would big agribusiness function in California and other states? How would the garment industry giants survive without their sweatshops?

Anti-immigrant measures are sold using racist and distorted images of immigrants as parasites who don't contribute to the U.S. economy and who "don't belong here." But in reality, immigrants often pay taxes on their wages and are contributing to the U.S. economy by both consuming and producing products here, plus they usually do so at wages that are far below minimum wage, in working conditions that are suboptimal, to say the least. And the portrayal of non-white immi-

ly will not allow the same privilege to queers. It is not uncommon for queers to have their own children taken from them by the courts specifically because they are queer (queerness in these cases is argued to make for unfit parenthood); how many times have you heard of a straight couple who was denied custody of their own child simply because of their straightness? And when is the last time you heard someone was evicted from their rental unit because they were straight? Straights don't tend to be fired from jobs, or denied public accommodations, or denied health care because they are straight. They don't tend to be shot at or beaten to death because they are straight! And who has special rights?

You have to wonder, then, why so many people in the Republican party subscribe to the notion of "gay rights equals special rights?" What do they have invested in promoting an ideology that maintains inequality between straights and gays?

The Republicans claim they want to improve the state of the economy, but we must ask: For whom are they making the economy work? What racial demons are they manipulating in their attacks on immigration, affirmative action, and welfare?

grants as "people who don't belong here," belies the fact that many of us, either by choice or by force, are "immigrants" to this land—by what measure can we determine how much any of us "belongs here?"

So again, we must ask, whom do these proposed anti-immigrant laws benefit? Who will continue to reap the benefits of immigrant labor, and who will benefit from denying those same immigrants access to public services? What negative and racist images are used to justify anti-immigrant sentiment? And is this kind of exploitation acceptable in the name of "balancing the budget?" (It is important to note that such measures are now garnering support from Republicans and Democrats alike. Obviously, no one political party can claim ownership over exploitative policy; we must always be vigilant and critical of our government and its processes).

As I said in Tuesday's Tech, the Republican party's anti-queer "family values" focus is also an example of bad policy. The catch phrase these days for the Republicans on the subject of queers is "gay rights equals special rights." This slogan is simply an attractive facade which allows people to continue to deny queers equal treatment under the law on the grounds that queers are supposedly asking for too much, or that we are asking for more rights than straights are allowed. But proposed "civil rights" ordinances are usually worded in a manner that states that equal protection under the law shall not be denied on the basis of sexual orientation (i.e.: no person should be discriminated against on the basis of who they sleep with). This is hardly an example of uneven or special treatment.

In their focus on "special rights," the Republicans ignore the fact that it is straights who currently have special rights. Non-discrimination laws would simply work to level the playing field as it currently exists. For example, people may legally marry heterosexually, and can thus obtain tax breaks and spousal benefits, while queers are not allowed access to such benefits with their same sex partners. There are six states which have sodomy laws which specifically prohibit same sex sexual acts.

Adoption agencies will gladly allow straight couples to adopt children; they usual-

I have touched on only a few examples of how certain Republican party-line stances are suspect; by no means is my critique exhaustive, nor does it cover the multitude of other concerns which are being voiced about the GOP agenda.

Finally, there is the issue of "everyone having a voice." When I spoke to Egozcue recently, he assured me of his good intentions about the College Republican's events. He wanted me and other queers to speak at the events in order to let the Republican participants know and respond to our concerns. While I agree with Egozcue that we should all engage in dialogue, I have to point out that these issues are not all new, that the things that I and many other queers, people of color, or women would stand up and tell Newt Gingrich and his supporters have been said many times before.

Egozcue and the MIT Republicans are highlighting the fact that they want to hear everyone, but their conspicuous focus on urging us to speak belies the fact that we have been speaking all along, and that the Republican party has not responded well to the concerns of marginalized people. Talk is cheap; making real and positive change is what we are asking for, and we have been asking for it for a long time. The marginalized and exploited members of our society continue to ask for justice. How many times do we have to graciously accept invitations to "voice our concerns" before we are taken seriously?

ERRATUM

A story about Spring Weekend ["Spring Weekend Entertains, Raises \$7K for Charities," Apr. 25] mistakenly identified the bands Mistle Thrush and Helium as cover bands; in fact, they performed original songs.

A caption accompanying the story misidentified the winner of the East Campus tug-of-war. The Fourth East floor of EC won.

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Dissents, marked as such and printed in a distinctive format, are the opinions of the signed members of the editorial board choosing to publish their disagreement with the editorial.

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Jim's Journal

by Jim

We pulled into a truck stop today to fill up the tank and just stop and stretch.



Ruth bought some doughnuts and a funny cap.



We stood in line then paid for our stuff.



The cashier said, "You have a good day now, and may God bless you both."



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THE ARTS

Les Misérables makes triumphant return to Boston

LES MISÉRABLES

Directed and adapted by John Caird and Trevor Nunn.
Written by Alain Boublil and Claude-Michel Schönberg, based on the novel by Victor Hugo.
Music by Claude-Michel Schönberg; lyrics by Herbert Kretzmer.
Colonial Theatre, Boston.
Through June 17.

By Scott Deskin
ARTS EDITOR

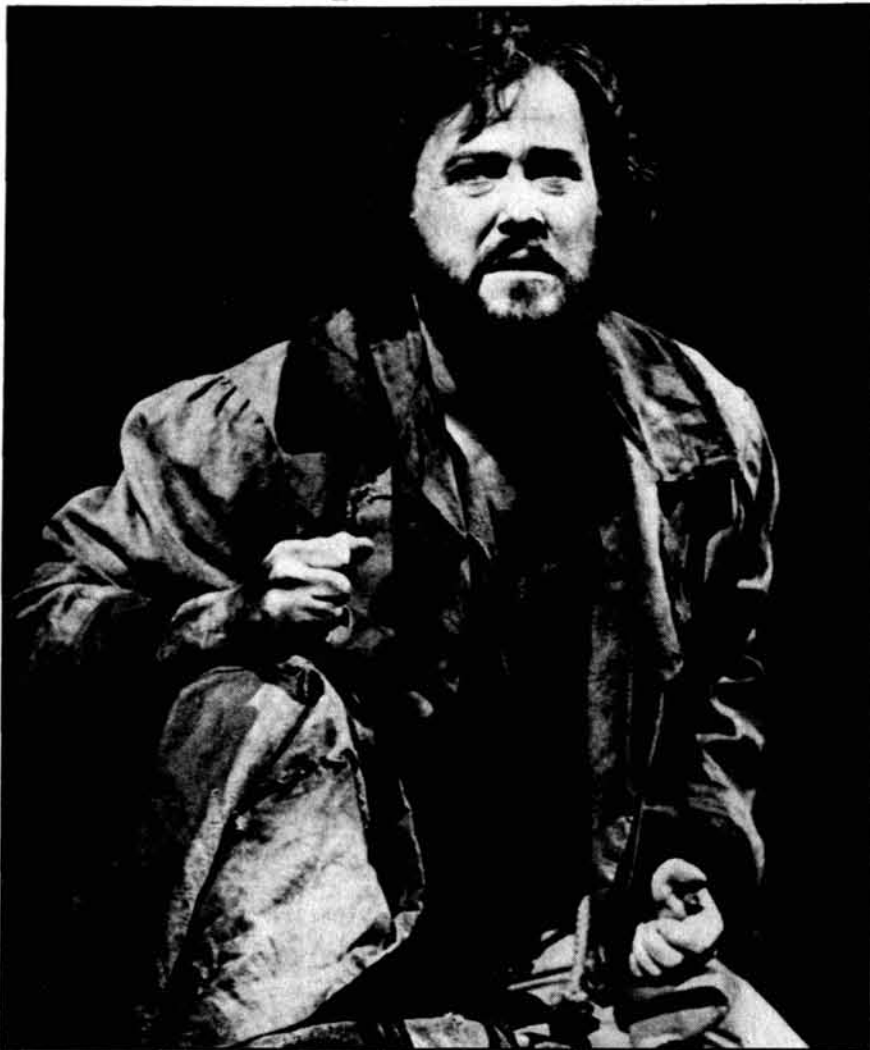
The musical *Les Misérables* has been playing on Broadway and around the world since 1987. The child's face against the tri-color French flag, the wildly successful soundtrack, and general word-of-mouth have catapulted this stage production to one of the few musical successes of the late 20th century not penned by Andrew Lloyd Webber. I managed to avoid it until this past Thursday, when I put aside my petty anti-Broadway sentiments and attended the opening night performance in Boston (for its fourth local run).

This show isn't a worldwide success for nothing, and I have to agree that *Les Misérables* puts an imaginative twist on life and liberty in early 19th century France, as originally envisioned by novelist Victor Hugo. The protagonist, Jean Valjean (William Solo) is released on parole after 19 years' work on a prison chain gang, but he is trailed closely by police detective Javert (Richard Kinsey), always a reminder of Valjean's criminal fate. Even after Valjean breaks parole and makes a new life for himself as a factory owner and mayor, he is haunted by his past and a guilty conscience whenever Javert is near.

Valjean eventually assumes the care of one of his factory workers, Fantine (Jacquelyn Piro), and her daughter Cosette (Jodie Langel). Valjean rescues Fantine from a life of prostitution, but too late: Fantine dies and Valjean is on the run from Javert, who learns

of the mayor's true identity. Once Valjean gets Cosette, the two flee to Paris and make a new life. Years pass, and old allegiances manifest between friends and enemies among a student-led insurrection against the government. Valjean, a symbol of an indomitable human spirit who cannot escape the shadow of the past, must look out for the interests of the adolescent Cosette while trying to make peace with the relentless, ubiquitous Javert.

The performances in the show are uniformly excellent, even though I couldn't identify much with Colette's character, whom I found too demure to elicit much attention. But the performances of all the other actors enhanced the production. As a pair of thieving innkeepers-turned-beggars, the Thénardiens (Kelly Ebsary and J. P. Dougherty) make a bawdy impression as opportunists who threaten Valjean's cover. Their daughter Eponine (Caryn Lyn Manuel) carries most of the weight in the middle of the show as the street gamin who yearns to be loved by one of the college students, Marius (Tom Donoghue). Donoghue, incidentally, is a youthful presence who reminds me



William Solo gives a heartfelt performance as Jean Valjean, the one-time thief who finds it impossible to escape his past, in *Les Misérables*.

of a young Michael Crawford — a least from my knowledge of the fresh-faced actor from late 1960s film versions of *A Funny Thing*

from musical theater: to project 19th century romantic ideals into a 20th century context without compromising the joy and sadness of the miserable ones in society.

Happened on the Way to the Forum and Hello, Dolly!

The orchestral score is familiar, but never imposing. I have a small gripe against the intrusion of electronic keyboards into the music, but this doesn't diminish the vocal performances. Most familiar is Eponine's delivery of "On My Own" at the beginning of Act Two, whose theme recurs throughout the show. But the boisterous "Master of the House," led by the Thénardiens in their inn, is a crowd-pleasing number that begs for likability of the characters while showing their despicability — and manages to have it both ways. As for Valjean and Javert, Solo's delicate tenor and Kinsey's bass complement each other quite well as people whose obsessive knowledge of each other goes beyond mere friendship.

In short, *Les Misérables* is worth all the hype that has been bestowed upon it. The show's way of pointing to peace and redemption after a lifetime of misery and persecution is heartfelt: I could feel Valjean's aged character tugging at my heartstrings in one of the final scenes of the show. And, I suppose, that embodies the best I can expect

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Truffaut explores a romantic triad in *Jules and Jim*

JULES AND JIM

Directed by François Truffaut.
Written by François Truffaut and Jean Gruault; based on the novel by Henri-Pierre Roche.
Starring Oskar Werner, Jeanne Moreau, and Henri Serre.
LSC Classics Friday.

Stephen Brophy LSC REPORTER

I've watched *Jules and Jim* somewhere between 20 and 30 times over the last couple of decades. For much of that time it was my all-time favorite film. In the past few years it's been bumped from that favored position by Renoir's *Rules of the Game* and Fellini's *Nights of Cabiria*, but it still holds a lot of fascination for me. I still find myself trying to understand Catherine, the central character, magnificently portrayed by Jeanne Moreau, who is still my all-time favorite actor.

Catherine is a woman trying to create herself. She does not do this by trying to find her

own essence and building around that, but instead tries to define herself in relation to the men in her life. This means she will try on one beguiling mask after another, from mother to femme fatale, from confidant to harpy, but that she will ultimately be empty at her center, and her identity will not hold.

Catherine comes into the movie only after we have met the title characters and learned the details of their shared lives and friendship. Jules (Oskar Werner) and Jim (Henri Serre) are both artists, writers living in the effervescence of pre-World War I Paris who translate each other's works (Jules is Austrian). Their connection with Catherine is pre-figured by a mutual fascination with an enigmatic statue on an Adriatic island, which signals that they will also be trying to mold Catherine to fit an aesthetic ideal.

The first part of the story, leading up to World War I, sparkles with the exuberance of their youthful enthusiasm and the sunlight that graces their excursions into the French countryside. This joyous feeling floats on a wonderful score by Georges Delerue and the sweeping camera work of Raoul Coutard.

With the war's arrival, the friends are separated. Jules marries Catherine and returns to Austria, and both men live in a soldier's fear that they might unknowingly kill each other. At war's end Jim travels to Austria for a reunion, but the spirit of the gathering is not quite as happy, and as the world moves towards another total war, the film takes on a somber tone.

There is so much to marvel at in this movie, I hardly know where to begin. Truffaut mixes some archaic film techniques into his palate, giving him an ability to recreate la belle époque with a simultaneous feeling of antiquity and freshness. The motif of circles is used in plot, narration, song, and camera work, at first to give a feeling of freedom and expansiveness, but then with war circling around again, a feeling of entrapment. The *ménage à trois*, which could be dealt with exploitatively is handled with great delicacy and reveals the rueful truth that, while one lover is not enough, more than one is too many. But finally the most marvelous creation in this film is Catherine.

I spent about an hour talking about Cather-

ine last night with my friend (and fellow reviewer) Raul Gonzalez. Many of the ideas I've recorded here were sparked by him. He's been thinking about Catherine since he first saw *Jules and Jim* in high school several years ago. Together we thought about her as an embodiment of the spirit of her time, sinking into fascism, or perhaps of the existentialist philosophy which grew out of the despair caused by too many wars. How does her last desperate act, like an artist slashing her canvas, relate to the book burning she has seen in a newsreel?

These ideas might well change as we watch *Jules and Jim* again. Trying to understand the fascination of Catherine is like trying to explain the enigma of the Mona Lisa's smile, and ultimately, we are probably reading ourselves in our interpretations. But I have never encountered any other character in any other movie who makes me want to understand her so intensely.

Jules and Jim screens at 7:30 tonight in 10-250. The main LSC screen in 26-100 will be showing a serendipitously apropos feature at 7 and 10 PM — Kieslowski's *White*.

Lame *Destiny* can't be saved by Tarantino's presence

DESTINY TURNS ON THE RADIO

Directed by Jack Baran.
Written by Robert Ramsey and Matthew Stone.
Starring James LeGros, Dylan McDermott, Quentin Tarantino, Nancy Travis, and James Belushi.
Sony Copley Place.

By Scott Deskin ARTS EDITOR

Imagine a film that goes out of its way to be funny, but in an offbeat, consciously weird way. Films that manage to maintain a manic intensity in this comic vein can achieve cult status (e.g., *The Rocky Horror Picture Show* and *The Blues Brothers*). More often, these films are bombs; somehow, I think low-budget trash like *Attack of the Killer Tomatoes* and extravaganzas like *The Last Action Hero* will occupy the same sub-

abysmal rank of quality in cinema history. The latest film of this type, called *Destiny Turns on the Radio*, desperately wants to be a sci-fi-action-romance-comedy, but never succeeds in making much of its quirky bag of genres.

Happily, I went in expecting a complete disaster and ended up getting at least a few good laughs. Although *Destiny* is a patently awful excuse for campy special effects and a bare-bones plot, no one is expected to take any of the action seriously: The actors seem blithely idiotic in their two-dimensional roles. The story focuses on Julian (Dylan McDermott), an escaped convict who finds his way through the Nevada desert to Las Vegas to



McDermott meets his Destiny (Quentin Tarantino).

reunite with an old flame, Lucille (Nancy Travis). Along the way, he gets a ride from Johnny Destiny (Quentin Tarantino, in the oddest casting of the movie), an enigmatic gambler who drives the same car as Julian's partner in crime, Harry (James LeGros), did in a bank heist three years ago.

Once Julian and Harry are reunited, Harry gives Julian some bad news: First, Lucille has become a lounge singer for and girlfriend of Tuerto (James Belushi), a high-profile casino owner. Second, Harry lost the money from the heist to a mysterious stranger who materialized in a motel swimming pool during a lightning storm. Eventually, it comes down to Julian to win back his girlfriend and get back the money — all the while, maintaining a low profile with the police and getting the help of Johnny Destiny.

Destiny, Page 8

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Flashbacks and weak story sink *The Underneath*

THE UNDERNEATH

Directed by Steven Soderbergh.
Written by Sam Lowry and Daniel Fuchs;
based on the novel *Chris Cross* by Don Tracy.
Starring Peter Gallagher, Alison Elliott,
William Fichtner, Adam Trese and Shelley
Duvall.
Sony Nickelodeon.

By Matthew E. Konosky

NIGHT EDITOR

Upon returning to Austin, Texas, Michael Chambers (Peter Gallagher) learns a hard lesson: Although you can always go home, you can never go back to the way things used to be. After a prolonged absence, Michael arrives in town for his mother's wedding and is confronted by all the memories he thought he had left behind, but never quite managed to forget.

He is reunited with his brother, David (Adam Trese) who is still bitter over the evils of Michael's past. He also runs across Rachel (Alison Elliott), the woman he married, only

to betray later with his passion for point spreads. Though Michael can't seem to get Rachel out of his head, she's now involved with Tommy Dundee (William Fichtner), a man no one dares cross. But Tommy's attention does not come without a price, so Michael devises a scheme for freeing Rachel from his control once and for all.

Having recently obtained work as an armored car driver along side his father-in-law Ed Dutton (Paul Dooley), Michael plans an armored car heist with the help of Tommy as well as Susan (Elisabeth Shue), a one-night fling Michael met while traveling home to Austin on a bus. All appears to be going according to plan until the heist itself, when Michael is badly wounded.

While undergoing treatment for his multiple injuries at the local hospital, Michael is hailed as a hero. At the same time, suspicions concerning

Michael's role in the heist grow. Among those challenging his newly-acquired hero status are his brother David. But before Michael fully recovers, he is kidnapped and taken to meet

with Tommy and Rachel at a secluded resort.

Over half of the film is filled with what are supposed to be snapshots of Michael's past. During this time, the viewer is usually asking, "At what time is this supposed to be happening?" Later on, the viewer recognizes that everything preceding the armored car heist is told through a series of flashbacks and many of these scenes begin to fall into place. All told, the film runs only a little over ninety minutes which may, sadly enough, be the film's most redeeming characteristic.

Overall, *The Underneath* is an unconvincing drama of a man whose obsession with gambling causes him to lose everything he has, including his adoring wife. Its predictable story line makes a feeble attempt to explore Michael's struggle to find someone he can honestly trust.



Michael (Peter Gallagher, right) meets his ex-wife (Alison Elliott) and her lover (William Fichtner) in *The Underneath*.

This film's *Destiny* is for video, not for cinematic fun

Destiny, from Page 7

There are a few good lines in the film. Music industry executive Vinnie Vidivici (Allen Garfield) comments to Lucille how fresh talent isn't found in Las Vegas: It's a place where "acts go to die." And has a certain dazed eloquence when he contends that the dry swimming pool is a portal for the

minor deity who stole their money. But the rest of the dialogue is fluff, and the acting doesn't serve it terribly well.

Except by Quentin Tarantino (whose acting credits consist of cameo appearances in *Reservoir Dogs*, *Sleep with Me*, and *Pulp Fiction*, as well as playing an Elvis impersonator on *The Golden Girls*), the only other humorous touch is provided by a subdued

Bobcat Goldthwait as an inept police detective. Dylan McDermott is a rather bland hero, and Nancy Travis is a self-serving and often unappealing heroine. James Belushi is even worse: his version of "Viva Las Vegas" in a bathroom mirror in the beginning of the film is woefully unfunny. Only James LeGros, as the partner in crime, gets away with his lax attitude toward the story that

unfolds.

Destiny Turns on the Radio makes as much sense as its strange title. It desperately wants to achieve cult status among audiences, but it fades quickly from one's memory, like a bad dream. This oddity will no doubt find its way to the video shelves rather quickly — doesn't slip into the oblivion first.

LOSING GROUND

LOSING GROUND

American Environmentalism at the Close of the Twentieth Century

Mark Dowie

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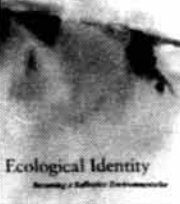
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ON THE SCREEN

— BY THE TECH ARTS STAFF —

- ★★★★: Excellent
- ★★★: Good
- ★★: Average
- ★: Poor

★★★ **Bad Boys**

Miami Narcotics Detectives Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence) are assigned to protect a beautiful material witness (Tia Leoni) from the bad guys. Smith and Lawrence work well together. *Bad Boys* is a great film with the right qualitative balance of action and comedy. This balance is filmed with skill by director Michael Bay. You get caught up in the action; it's of such quality that you become part of it. The direction adds an altogether new dimension to the pleasant combination of action and comedy. The one thing that takes away from the film is the lousy editing. The scene transitions are sometimes annoyingly noticeable; I got the feeling that a lot of material that aided continuity was cut out. However the interesting story, fast pace, and in-sync comedy make this a great action film which only increases my anticipation for the summer film season. —Kamal Swamidoss. *Sony Cheri.*

★★ **Circle of Friends**

This romantic trifle from Ireland bears the earmarks of a formulaic light-hearted Hollywood coming-of-age drama. College student Bennie (Minnie Driver) vies for the attention of Jack (Chris O'Donnell), star rugby player and all-around sensitive guy, between her two friends: faithful, trustworthy Eve (Geraldine O'Rawe) and seductive, beautiful Nan (Saffron Burrows). From first glance, we know that Jack and Bennie are made for each other, with sophomoric ideals and hearts of gold, but they are kept apart by the tyranny or jealousy of others, namely Sean (Alan Cumming), a local serpentine villain, and Bennie's own overprotective parents. When tragedy eventually strikes, it comes as no surprise: The plot devices can be seen a mile away. The movie relies on its simple-minded charm and fresh performances to win over audiences, but it comes up short. —Scott Deskin. *Sony Cheri.*

★★★½ **Ed Wood**

Tim Burton's strange tribute to Hollywood's worst director, Ed Wood, is a bitter-

sweet experience, thanks largely to some stellar performances. Johnny Depp plays the transvestial grade-Z movie director of such notorious titles as *Plan Nine from Outer Space* and *Glen or Glenda?* Best Supporting Actor Oscar-winner Martin Landau transforms himself into Bela Lugosi, the legendary screen actor and definitive screen Dracula. Lugosi is Ed Wood's idol and best friend, starring in most of Wood's infamously horrible films because he is in the twilight of his film career and cannot find other work. In an

poverty, insecurity, and friendlessness to come into her own. Watch it. —Teresa Esser. *Sony Nickelodeon.*

★★★½ **Outbreak**

Dustin Hoffman and Rene Russo are government doctors trying to find the antibody for a highly infectious, absolutely fatal disease. Donald Sutherland and Morgan Freeman round out the leads as Army officers working from their own agenda. Their objectives and mutual interactions form the plot to this entertaining suspense-action film. It's mostly a plot movie, but what a plot! If you accept the opening premise, then everything that follows is plausible. As a suspense film, there are lots of crucial moments where Hoffman must "do the right thing;" Sutherland, as the bad guy, pulls off his role quite well. —KS. *Sony Copley Place.*

★★★ **Stuart Saves His Family**

This film, the latest of the *Saturday Night Live* cast members' bids for big-screen stardom, is an adaptation of the SNL skit "Daily Affirmation with Stuart Smalley." Stuart (Al Franken), veteran of countless 12-step programs, spouts wisdom on a local cable-TV show while he tries deal with painful memories of his dysfunctional family. Between his overweight, divorced sister Jodie (Leslie Boone), an alcoholic father (Harris Yulin), a co-dependent mother (Shirley Knight), and a loser brother (Vincent D'Onofrio), it's easy to see why Stuart is a bit abnormal. No matter what he tries to do to "save" his family, his efforts always fail so that he is left staring into his trademark mirror: "You're good enough, you're smart enough, and, gosh darn it, people like you." This concept may sound disastrous, but the movie's strength is its ability to walk the fine line between fiction and reality. Although the ad hypes it as "the movie that puts the fun back in dysfunctional," the movie transcends its comic basis by introducing characters that aren't objects of ridicule but real people who crave love and understanding. —TE. *Sony Copley Place.*

★½ **Tommy Boy**

Another film which includes cast members from *SNL* (about the fourth this year, so far) features Chris Farley as a bumbling college graduate with a D+ average, poised to take the reins of the family auto parts factory from his father (Brian Dennehy). Meanwhile, his dad's new wife (Bo Derek) and her dark, brooding son (Rob Lowe) have plans to take over the same factory. Conflict ensues, Farley enlists David Spade, a sales representative for the company, to help him, and they both hit the road. Needless to say, *Tommy Boy* borrows heavily from its much funnier predecessor, *Wayne's World*. Even if you manage to evaluate both films at the same juvenile level, none of the new film's lip-synchs can match Wayne and Garth's version of Queen's "Bohemian Rhapsody." Yet, with the intellectual content of Cheez Whiz, this film is best viewed in the comfort of one's own home, and (probably) beats another episode of *SNL*. —TE. *Sony Cheri.*

★★½ **While You Were Sleeping**

A romantic comedy with a lot of classic scenes. Sandra Bullock plays Lucy, a lonely Chicago Transit Authority worker who falls in love with Peter, a nice guy who rides the train to work every day. She's waiting for the right opportunity to meet him when one day, she saves him from a speeding train. He's at the hospital in coma, and through some misunderstandings, his family believes that she's his fiancée. Then she meets Peter's brother, Jack, and the plot thickens. The film is entertaining because from the starting situation, the story and characters evolve in a likeable way. It isn't jaded or cynical; it's a funny love story that your younger siblings, your girl/boyfriend, or your parents can enjoy. The play-like tone is set early in the film, and for some reason it helps the viewer overcome (even more than good direction in an action film) the looking-into-a-window effect that films generally give. Sandra Bullock performs well in both the romantic and comedic scenes. Overall, it's a nice date movie, or a movie to see with a bunch of friends. But I wouldn't see it for unique cinematic excellence, because it doesn't fully use the features of the film medium. —KS. *Sony Copley Place.*

★★★½ **White**

The second film in director Krzysztof Kieslowski's "three colors" trilogy focuses on the exploits of Karol Karol (Zbigniew Zamachowski), a Polish man who is destroyed by the inability to fulfill the love he has for his French wife (Julie Delpy), and must rise from the ashes of his "death" for a chance at spiritual renewal. To do so, he must achieve personal wealth and satisfaction in his homeland before seeking out revenge on his one true love. A comedy that never loses site of its existential ties to the theme of equality, Kieslowski again has directed a winner. —SD. *LSC Friday.*



Johnny Depp and Patricia Arquette star in *Ed Wood*.

industry full of oddities, where truth is stranger than fiction, Landau's resemblance to Lugosi is as uncanny as his performance. *LSC Saturday.*

★★★ **Muriel's Wedding**

This funny but superficial look at life in the small town of Porpoise Spit, Australia nonetheless manages to touch on such heavy issues as grand larceny, paraplegia, adultery, and parental suicide. Unfortunately, P.J. Hogan's first film lacks character development. Muriel's obsession with the rock band ABBA and her wig-and-satin karaoke act are all too reminiscent of the last big film from Down Under: *The Adventures of Priscilla, Queen of the Desert*, but her antics provide insight into the Australian psyche. In all, Muriel's Wedding is a funny, touching look at one woman's struggle to overcome obesity,

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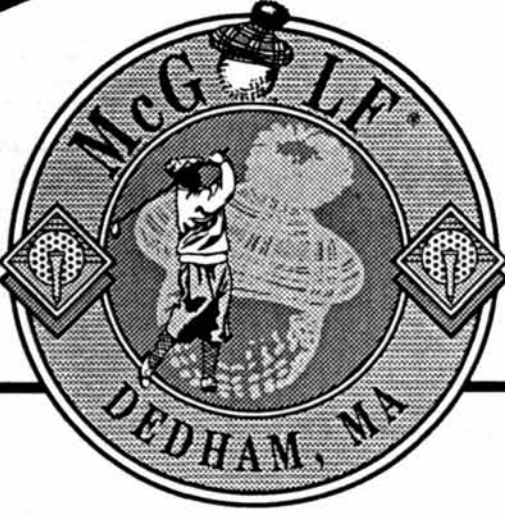
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Classical Music

MIT Performance Series

Killian Hall, 160 Memorial Dr., Apr. 28, 12 p.m. Free admission. Information: 253-2826. Gaspar Taroncher, harpsichord.

All Newton Music School

321 Chestnut St., West Newton. Apr. 28, 8 p.m. Free admission. Information: 527-4553. Laura Sanders, soprano.

The Boston Conservatory

Seully Hall, Boston Conservatory, 8 The Fenway, Boston. Free admission (unless noted). Information: 536-6340. Apr. 28-29, 8 p.m.: Cecelia Schieve and Patricia Weinmann co-direct Conservatory Opera students in selected opera scenes. May 1, 8 p.m.: Festival Chorus and Orchestra — Conservatory President William A. Seymour conducts works of Telemann, Bruckner, and Fauré. May 2-3, 7 p.m.: Student Chamber Concert.

Boston Musica Viva

Tsai Performance Center, 685 Commonwealth Ave., Boston. Apr. 28, 8 p.m. Admission: \$14; \$7, students/seniors. Information: 353-0556. Music Director Richard Pittman leads the ensemble in the premiere of works by Terry Riley, Roger Marsh and Peter Homans.

Tufts University Music

Alumnae Lounge (unless noted), Tufts University, Medford. All performances, 8 p.m. Free admission. Information: 627-3564. Apr. 28 (Cohen Auditorium): Tufts University Chamber Singers and Chorus. Apr. 30: Tufts Flute Ensemble. Works by Merulo, Dittersdorf, Handel, Uber and Heiss. May 1: Early Music Ensemble. Featuring the 16th century Italy, including madrigals by Gabrieli and Verdelot, instrumental music by Ruggo, Lasso and Gardano, and dance music by Vecchi.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. Both concerts begin at 1:30 p.m. Admission (additional to museum admission): \$4; \$2 for members. Information: 734-1359. Apr. 29: Young Artist Series — Vincent Dion Stringer, bass-baritone; Luis Battle, piano. David Alpher, "Kerouac Songs". Apr. 30: Sunday Concert Series — James Buswell, violin; Max Levinson, piano. Bartók, *Sonata No. 1 for Violin & Piano*, Beethoven *Sonata, Op. 96*.

Bank of Boston Celebrity Series

Symphony Hall, Boston. Apr. 29, 8 p.m. Admission: \$27-30. Tickets: 482-6661 or 536-2412. The Philip Glass Ensemble will perform *La Belle et la Bête*, an opera for ensemble and film by Philip Glass.

Wellesley College Concert Series

Houghton Memorial Chapel, Wellesley. Apr. 29, 8 p.m. Free admission. Information: 283-2028. Wellesley Glee Club performs. Jewett Auditorium, Wellesley. Both performances, 8 p.m. Apr. 28: College Orchestra. Apr. 30: Chamber Music Society.

Emmanuel Music

C. Walsh Theatre, Suffolk University, 41 Temple St., Beacon Hill, Boston. Apr. 30, 4 p.m. Jayne West, soprano, Leslie Amper, Randall Hodgkinson, piano. All-Brahms program includes *Eight Songs, Opus 7* and *Quartet in c minor, Opus 51, #1*.

Harvard University Music

John Knowles Paine Concert Hall, Music Building, Harvard, Cambridge. Apr. 29, 8 p.m. Free admission. Information: 496-6013. Harvard Group for New Music presents works by Kirchner, Tuli, Taddie, Clingan, Koczela and Rindfleisch.

King's Chapel Concert Series

King's Chapel, 58 Tremont St., Boston. Apr. 30, 5 p.m. Free admission. Information: 227-2155. Featuring works for brass and chorus from the Baroque era and the 20th century. The Lenox Brass, organist James David Christie and narrator Bill Cavness will join the Choir of King's Chapel; works by Pachelbel, Hindemith, and Pinkham.

Longy School of Music

Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free admission. Information: 876-0956 x120. Apr. 28, 8 p.m. Artist Diploma voice recital in Early Music by Fumi Yamamoto. Apr. 30, 1:30 p.m.: Young Performers Series—Amy Kim, piano. Apr. 30, 4 p.m.: Li Fan, piano; featuring the music of Bach, Debussy, and Schumann. May 1, 8 p.m.: Sally Pinkas and Evan Hirsch, duo pianists, present Messiaen's *Visions de l'Amen*. May 2, 8 p.m.: Longy Chamber Orchestra, conducted by Jeffrey Rink, featuring winners of the

On The Town

A weekly guide to the arts in Boston

April 28 — May 4

Compiled by Scott Deskin and Evelyn Kao

Send submissions to ott@the-tech.mit.edu or by interdepartmental mail to "On The Town," The Tech, W20-483.



"Come Spring" is one painting on display at "Betty Gross: Works on Paper," an exhibit at the Newton Free Library that runs until May 30.

Longy Concerto Competition. May 4, 8 p.m.: Longy faculty member Jocelyn Lopatin, piano, presents a concert of Bach's *French Suite in G*, Beethoven's *Eroica Variations*, and Liszt's *Venezia e Napoli*.

Popular Music

MIT/Wellesley Toons

Great Hall of Tower Court, Wellesley College, 106 Central St., Wellesley. Apr. 29, 7:30 p.m. Free admission. Information: 225-8461. A cappella spring concert performing pop songs by Billy Joel, James Taylor, Sting, Madonna, and Duran Duran.

Bank of Boston Celebrity Series

Symphony Hall, Boston. Apr. 30, 8 p.m. Admission: \$20-36. Information: 482-2595. Tickets: 482-6661 or 536-2412. Walter Pierce, Executive Director, will present the New Orleans musicians of the Preservation Hall Jazz Band. Traditional New Orleans jazz, a style of music that was born at the turn of the century, from street parades, saloons and river boats.

Boston Center for the Arts

The Black Box Theater, 539 Tremont St., Boston. Apr. 28-29. Admission: \$12. Information: 277-2539. "Clear Voices": Two evenings of jazz featuring vocalist Tierney Sutton, pianist/composer Yki Arimasa, and bassist Dave Clark.

Federal Reserve Bank of Boston

600 Atlantic Ave., Boston. May 4, 12:30 p.m. Free admission. Information: 973-3453. Jazz vocalist Patrice Williamson, performing with piano, bass and drum.

The Green Dragon Tavern

11 Marshall St., Boston. Free admission every Wed. and Thu. night with a college ID. Information: 367-0055.

Kendall Cafe

233 Cardinal Medeiros Way, Cambridge. Admission: varies. Information: 661-0993. Each week will feature local and national artists including contemporary singer-songwriters, unplugged rock acts, blues, and traditional folk.

The Middle East

472/480 Massachusetts Ave., Cambridge. Some shows have age limits. Unless otherwise noted, doors open at 8:30 p.m. for all downstairs shows and 9 p.m. for upstairs ones. Admission: varies; tickets may be purchased in advance at Strawberies, the In Your Ear Northampton Box Office (1-800-THE-TICK), and the Middle East Box Office (Mon.-Sat., 10 a.m.-6 p.m.; call 492-5162 to charge tickets). Information: 497-0576. Apr. 28: Flying Nuns, Orbit, Miner-

al, Hannah Crannah fr. CT [Upstairs, 19+, \$7]; Heretix [Downstairs]; Eric Pakula Trio [Bakery].

Apr. 29: Swinging Steaks, Eric Martin & the Illyrians, Rag Iron, Ray Mason Band [Up, 21+, \$7]; Flunky, Jayuya [Down, 19+, \$6]; Judy Bonny & Friends [Bakery]. Apr. 30: Blue Moon Poets [Up, 1-3 p.m.]; WMFO Freeform Fundraiser — Debris, Chris Trapper, Vijaya & more [Up, 9 p.m.]; After Hours Quartet (Jazz) [Bakery]. May 1-4: Call for performers.

World Music

Longy School of Music

Edward Pickman Concert Hall, 27 Garden St., Cambridge. Apr. 30, 8 p.m. Free admission. Information: 944-0651. Ensemble P.A.N. and Ensemble Alcatraz present "Visions and Miracles: the Cantigas of Sanga Maria": Iberian music.

Tufts University Music

Alumnae Lounge (unless noted), Tufts University, Medford. Apr. 29, 8 p.m. Free admission. Information: 627-3564. KINIWE, the West African Drum and Dance Ensemble, performs.

Zamir Chorale of Boston

Congregation Mishkan Tefila, 300 Hammond Pond Parkway, Chestnut Hill. Apr. 30, 7:30 p.m. Admission: \$12-25. Information: 965-6522. "Seasons of Our Joy": music of the holidays.

Druid Pub-Restaurant

Inman Square, Cambridge. Weekly: Tue., 9 p.m.; Fri.-Sat., 5 p.m.; Sun., 4 p.m. Information: 497-0965. Authentic Irish Pub setting, with antique oak woodwork highlighted by original works of Celtic art. Traditional live Irish music sessions.

Film

Lecture Series Committee

77 Massachusetts Ave., Rm. 26-100 (unless noted). Admission: \$2. Classics ticket: \$3, allows admission to LSC Classic plus one other film the same weekend. Information: 258-8881. Apr. 28: *White* (Krzysztof Kieslowski, 1994); 7 & 10 p.m. *Jules and Jim* (François Truffaut, 1961); 7:30 p.m. [Rm. 10-250]. Apr. 29: *Ed Wood* (Tim Burton, 1994); 7 & 10 p.m. Apr. 30: *A Fish Called Wanda* (Charles Crichton, 1988); 7 & 10 p.m.

Japanese Films at MIT

77 Massachusetts Ave., Rm. 1-290, Cambridge. Apr. 28, 6:30 p.m./8:45 p.m. Donation: \$1-2.

Information: 253-2839. All-Kurosawa Film Festival *The Hidden Fortress* and *The Seven Samurai*.

Brattle Theatre

40 Brattle St., Harvard Square, Cambridge. Admission: \$6 for all shows; \$4 for Brattle members; \$3 for seniors/children under 12. Information: 876-6837.

Third Annual Boston International Festival of Women's Cinema

Apr. 27-May 4: Call for details. Featured Apr. 30, 4-5:30 p.m.: "Telling Women's Stories." How women's stories are told on the screen and issues faced by female filmmakers in the process from concept through distribution will be the focus of this discussion with Beeban Kidron, Mina Shum, and other visiting festival participants. Admission: \$6, \$4 members. Information: 536-1540.

French Library and Cultural Center, Ciné Club

53 Marlborough St., Boston. All screenings at 8 p.m., unless noted. Admission: \$5; \$4, members. Information: 266-4351. Apr. 27-28: *The Wages of Fear* (Henri-Georges Clouzot, 1955). May 4-5: *The Devil Probably* (Robert Bresson, 1977). Videotheque — Free screening, 1:30 p.m. May 3: *Journey of Hope* (Xavier Koller, 1990).

Harvard-Epworth Film Series

Harvard-Epworth United Methodist Church, 1555 Massachusetts Ave., Cambridge. All films shown at 8 p.m. Contribution: \$3. Information: 354-0837. April 30: *Early Spring* (Yasujiro Ozu, 1956).

Museum of Fine Arts

465 Huntington Ave., Boston. All films screened in Remis Auditorium. Unless otherwise noted, admission is \$6.50, \$5.50 for MFA members/students/seniors. Information: 267-9300. **Premiere Engagements.** Apr. 28, 6 p.m. Apr. 29, 11:30 a.m. *The Last Lieutenant* (Hans Petter Moland, 1994); additional screenings May 4-6. Apr. 28, 10:30 a.m. & 4, 8 p.m.; Apr. 29, 1:30 p.m.; *Richard Wright — Black Boy* (Madison D. Lacy, 1994) **Iranian Cinema.** Apr. 29, 3:30 p.m. *The Key* (Ebrahim Foruzesh, 1987).

Theater Openings

"A Winter's Tale" Kresge Little Theater, 84 Massachusetts Ave. Apr. 27-29, May 4-6, 8 p.m. Admission: \$7, \$5 MIT/Wellesley students. Information: 253-2908. Dramashop production directed by Michael Ouellette, lecturer, MIT Theater Arts.

"The Wild Place"

The Black Box Theater, 539 Tremont St., Boston. May 4-20. Admission: \$12. Information: 964-8918. Pilgrim Theater presents Boston playwright Jon Lipsky's work. It concerns the dreamscapes and thoughts of a woman on the verge of childbirth.

"The Wild Land"

Tower Auditorium, Massachusetts College of Art, 621 Huntington Ave., Boston. May 4-6, 8 p.m. Admission: \$12-15. A Chinese period play produced by Asia On Stage and the Chinese Culture Institute. Set in early-twentieth century China, the play deals with the conflict between a mother-in-law and a daughter-in-law, an age-old problem in Chinese families.

"Good Evening"

Lytic Stage, 140 Clarendon St., Boston. Apr. 28-May 28. Wed.-Fri., 8 p.m.; Sat., 5 & 8:30 p.m.; Sun., 2 p.m. Thu. matinees (May 11 & 18) at 2 p.m. Admission: \$17-26. Information: 437-7172. Created by Dudley Moore and the late Peter Cook, this show pokes fun at unlikely objects.

"Momma, I'm Sorry"

Strand Theatre, Boston. Apr. 28-29, 8 p.m.; Apr. 29-30, 3:30 p.m.; Apr. 30, 7:30 p.m. Melba Moore stars in Michael Matthews' hit Gospel Musical.

"The Taming of the Shrew"

Boston Ballet, Wang Center, Boston. May 4-14. Wed. & Thu. opening nights, 7 p.m.; other evenings, 8 p.m.; Sat. & Sun. matinees, 2 p.m. On Tue., May 9, a pre-performance lecture will precede the show at 7 p.m. Admission: \$12-52; student rush tickets available one hour prior to curtain for \$12. Information: 931-ARTS (TicketMaster). Shakespeare's comic masterpiece is combined with the elegance and pageantry of classic ballet. John Cranko's production translates the bard's prose into expressive choreographed movement.

"Beverly Kills 902 UH-OH!"

Mystery Cafe, 11 Green St., Boston. May 4-5, 7-8, 11, 12, 26; June 3, 5, & 13. Call for times. Admission: \$26.50, dinner included. Information: 1-800-697-CLUE. Mystery spoof performed during a 3-course meal

Ongoing Theater

"Once Upon a Time in the Decline of the West"

Beau Jest Theater, 791 Tremont St., Boston. Through Apr. 29: Thurs.-Sat., 8 p.m. Admission: \$10; \$7 students/seniors/artists and unemployed. Reservations: 522-2596. Information: 232-5880. Catbox Cabaret presents its original epic which was first presented in the autumn of 1993. It is a mixture of high humor, bitter despair, and unapologetic surrealism. The wild plot, focusing on the anti-hero, Cyrus Bellow, moves from a sleazy corporate underbelly of power and murder to suburban drug addiction, a supermoment-terrorist, among others.

"The Ice Farm"

Spingold Theater, Brandeis University, Waltham. Apr. 26-29, 8 p.m.; Apr. 30, 2 & 7 p.m. Admission: \$9-11. Information: 736-3400. The premiere of a new play by Brandeis playwright Peter Maecck, directed by Alex Davis. It is the story of the struggle between brothers — whether to save their company or expose the fraud that will inevitably bring one of them down.

"A Slice of Saturday Night"

Charles Playhouse, 74 Warrenton St., Boston. Through Apr. 30: Fri., 7 & 10 p.m.; Sat., 6 & 9 p.m.; Sun., 3 p.m. Admission: \$29-35.

Information: 426-6912 or 931-2787 (tickets). This award-winning London musical hit celebrating life in the early 1960s is a party filled with high energy, teenage rock and roll, and '60s fashions that recall the mood of era with 30 original songs, written by John, Charlie, Lea, and Neil Heather.

"Demons"

Hasty Pudding Theatre, 12 Holyoke St., Cambridge. Through May 5: Apr. 29 & May 4-5, 8 p.m.; Apr. 30, 7 p.m. Admission: Call for details. Information: 547-8300. World stage premiere of Robert Brustein's irreverent modern Faust play set in the Harvard Divinity School, in which a professor sells his soul to a pair of urbane and unlikely devils in order to communicate with his dead wife.

"The Accident"

Hasty Pudding Theatre, 12 Holyoke St., Cambridge. Apr. 28 & May 2-3, 6 at 8 p.m.; May 7, 2 p.m. Information: 547-8300. The American Repertory Theatre presents Carol K. Mack's play, directed by Marcus Stern. It is a fascinating, constantly unfolding mystery that probes the depths of the human psyche. A disoriented woman searches for her identity — wiped out by an "accident" she cannot remember, she finds herself in an unfamiliar rural household, where a man who claims to be her husband coaches her through a recovery of her memory.

"The Bible: The Complete Word of God (abridged)"

C. Walsh Theatre, Suffolk University, Boston. Through May 7: Tue.-Sat. 8 p.m.; Sun. 7 p.m. Apr. 29, May 6, 2 p.m. Admission: \$19-39. Information: 547-8300. The Reduced Shakespeare Company, under the direction of Robert Brustein, romp through the Holy book, sparing nothing from Genesis to Revelation. A comic presentation of "begats," floods, pestilences, prophecies and sermons.

"Romeo and Juliet"

Wheelock Family Theatre, 180 The Riverway, Boston. Through May 14: Fri.-Sat.: 7:30 p.m.; Sun.: 3 p.m. Admission: \$9-10. Information: 734-4760. Shakespeare's classic love story of two teenage lovers from feuding families: A contemporary interpretation.

"Open Studio Redux"

88 Room, 107 Brighton Ave., Allston. Through May 20. Wed. 5-8 p.m.; Sat. 12-5 p.m., and by appointment. Information: 562-0840. The second installment of a project by Boston-based artists' team *Dear Me Suz* which examines the odd cycle of behavior and interactions that occur between artists and audience during Boston's popular "open studio" events.

"Later Life"

54 Lincoln St., Newton Highlands. Through May 28: Wed. 2 & 7 p.m.; Thu.-Fri., 8 p.m.; Sat., 5 & 8:30 p.m.; Sun., 3 & 7:30 p.m. Admission: \$16-26. Information: 332-1646. Directed by Michael Allosso, The New Repertory Theatre presents A. R. Gurney's play about a two people who meet each other after 30 years.

"Les Misérables"

Colonial Theatre, 106 Boylston St., Boston. Through June 17: Tues.-Sat. 8 p.m., Sun. 7:30 p.m., Sat. & Sun. 2 p.m. Admission: \$15-65. Through May 7: Rush tickets are available at the Colonial Theatre box office one hour prior to the performance for \$15 with student ID. Tickets: 931-2787. Information: 426-3444. The musical based on Victor Hugo's novel, is an epic saga which sweeps through three turbulent decades of 19th century French history. It is also the story of fugitive Jean Valjean, who is pitted against police inspector Javert.

Dance

Alvin Ailey American Dance Theater

The Wang Center, 270 Tremont St., Boston. Through Apr. 30. Admission: \$25-40. Tickets: 931-ARTS or 482-2595, x24. Information: 482-2595. Under the direction of artistic director, Judith Jamison, the Alvin Ailey American Dance Theater performs a medley of *Carmina Burana*, *Scissors Paper Stone*, *Revelations*, *Hymn*, *Vespers*, *The Winter in Lisbon*, *Blues Suite*, *Cry*, *Masekela Language*, and *Night Creature* on six different nights.

Comedy

Late Nite Catechism

The Theatre at the Church of All Nations, 333 Tremont St., Boston. Apr. 18-May 28: Tues.-Fri., 8 p.m.; Sat., 5 & 9 p.m. Thurs., Sun. 2 p.m. Admission: \$14-25. Information: 338-8606. An interactive comedy featuring Maripat Donovan.

Boston Baked Theater

255 Elm St., Davis Square, Somerville. Sat. evenings, 10:30 p.m. Admission: \$10; \$5, students. Information: 396-2470. The improvisational comedy group Guilty Children performs weekly on the stage.

Naked Brunch

Lyric Stage, 140 Clarendon St., Boston. Admission: \$8. Information: 859-8163. Friday evenings through June 16; 10:30 p.m. The gay improv comedy troupe Naked Brunch returns to the Lyric Stage.

ImprovBoston

Inman Square Theater (formerly Back Alley Theater), 1253 Cambridge St., Cambridge. Ongoing: Thu.-Sat., 8 p.m.; Sat., 10:30 p.m.; Sun., 7 p.m. Admission: \$10; \$5, students (Thu.). \$12; \$10, students/seniors (Fri.-Sat., 8 p.m.). \$10; \$8, students/seniors (Sat., 10:30 p.m. and Sun., 7 p.m.). Information: 576-1253. The area's longest-standing improvisational comedy group (12-years old) continues with a new season, composed of funny, energetic, creative performers who create scenes, dialogue, and characters on the spot, based entirely on audience suggestions. New Show: Most Thursdays are "TheatreSports"; one Thu. each month is "Babe Night" (all-female show).

The Comedy Project

Hong Kong Restaurant, third floor, 1236 Massachusetts Ave., Cambridge. Ongoing: Fri.-Sat., 9 p.m. Admission: \$10. Information: 247-1110. "The Big-Time Comedy Project Show"; dinner and dancing available.

Lectures

MIT Communications Forum

Bartos Theater, MIT, E15, 20 Ames St., Cambridge. Apr. 27, 4-6 p.m. Free admission. Information: 253-0008. Local Access to the Communications Infrastructure. Some speakers include: Branko Gerovac and Sharon Gillett, both representing the MIT Research Program on Communications Policy, Tom Kalil, National Economic Council, The White House and David Tennenhouse, MIT Laboratory for Computer Science.

Women's Studies Around Boston

Women's Center, 46 Pleasant St., Cambridge. Apr. 29, 1-3 p.m. Free admission. Information: 354-8807. "Support Our Sisters in the former Yugoslavia!" by Paris Gumbs.

Bunting Institute, 34 Concord Ave., Cambridge. May 2, 7:30 p.m. Free admission. Information: 495-8212. "How the Middle Years Get Culturally Constructed: The Case of Men," by Margaret Morganroth Gullette.

Murray Research Center, 10 Garden St., Cambridge. May 2, 12 p.m. Free admission. Information: 495-8140. "Class and Domestic Networks: Negotiating the Boundaries of Kinship," by Karen Hansen.

MIT Student Center, Room 400, 84 Massachusetts Ave., Cambridge. May 3, 3:30 p.m. "The Joy Luck Club: Mother/Daughter Relationships," by Jean Lau Chen.

Bunting Institute, 34 Concord Ave., Cambridge. May 3, 4 p.m. Free admission. Information: 495-8212. "Social Supports in Minority Women with Children: A Pilot Study." Karen F. Wyche, Psychology Fellow.

UMass, Rm 065, Science Building, Boston. May 4, 3:30 p.m. Free admission. Information: 287-6780. "Women and AIDS: A Panel Discussion."

Andover Hall, Harvard Divinity School, Cambridge. May 4, 10 a.m.-1 p.m. Admission: \$8. Information: 235-5320. "Intentional Mothering and Nurturing: Refusing to Perpetuate the Dominant Culture," by Elizabeth Debold.

Museum of Our National Heritage

33 Marrett Rd., Lexington. Apr. 30, 12-5 p.m. Information: 861-6559. "Healing the Wounds of War." Commemorating the fall of Saigon with a program for Vietnam Veterans and those who care about them. Vietnam veterans from throughout the Commonwealth will reflect on the war in a program that includes public read-

ings, a panel discussion and a Native American blessing ceremony.

Harvard Book Store

Cambridge Public Library, 449 Broadway, Cambridge. May 1, 11:30 a.m. Kenzaburo Oe, 1994 Winner of the Nobel Prize for Literature, one of Japan's most celebrated living writers. May 1-7: Harvard Square Book Festival. A week of readings, talks, and presentations by dozens of authors, including Isabel Allende, Jane Smiley, Robert Parker, James Champy, and Connie Porter.

American Repertory Theatre

Loeb Drama Center, 64 Brattle St., Cambridge. May 3, 4 p.m. Free admission. Information: 495-2668. A director, writer, actor in theatre and film for four decades, Andre Gregory will give the biannual Theodore Spencer Memorial Lecture.

Museum of Fine Arts

Museum of Fine Arts, Boston. Free Admission. Information: 369-3300. **Gallery Talks.** Apr. 29, 12 p.m. "The Taste for Luxury: English Furniture, Silver and Ceramics, 1690-1790." Apr. 30, 2 p.m. Proper British Tea. **Free Programs.** Remis Auditorium. Apr. 30, 3 p.m. (Note: Free tickets are required for admission) "Three Contemporary Ceramic Artists": Jim Melchert, Peter Voukos, and Richard Shaw. Discussion of recent works in an illustrated lecture.

Remis Auditorium, MFA. Apr. 20-May 11, Thursdays at 7:30 p.m. Admission: \$40; \$35 students/seniors/members. Tickets: 369-3306. "The Bronze Age of China: Posing Contemporary Questions to an Ancient Culture." Diane M. O'Donoghue, senior faculty member, Department of Art History, School of the Museum of Fine Arts/Tufts University. This four-lecture series will focus on the provocative problem of how an object acquires its history. Focusing on the Museum's early Chinese collections, this series will consider how contemporary thought, with its challenges to

between the North Atlantic nations, a compelling story that is documented with rare photographs and artifacts. Through Sept. 3.

"Holography: Artists and Inventors." The Museum of Holography Moves to MIT.

"Light Sculptures by Bill Parker '74." Vivid interactive light sculptures, each with its own personality and set of moods.

"Math in 3D: Geometric Sculptures by Morton G. Bradley Jr." Colorful revolving sculptures based on mathematical formulae.

"MathSpace." Hands-on exploration of geometry is the theme as visitors tinker with math playthings. Ongoing.

"MIT Hall of Hacks." Reopening of the exhibition which chronicles MIT's rich history of wit and wizardry, featuring historic photographs and a fascinating collection of artifacts, including props used in the recent police-car-on-the-dome hack. Ongoing.

Compton Gallery

Ongoing. Information: 253-4444. "Microscapes" Color photographs by AT&T photographer Charles Lewis using advanced techniques such as photomicrography, photomicrography, interferometry, thermography, and light polarization. Items such as microprocessor chips, glass fibers, crystals and magnetic bubbles are shot at speeds as fast as 1/720,000th of a second and magnified as much as a billion times. Through May 19.

Hart Nautical Gallery

55 Massachusetts Ave. Ongoing. "Course 13, 1893-1993: From Naval Architecture to Ocean Engineering." Exhibition includes historic photos, models, and computer graphics and highlights a sampling of current research including that performed by the department for Bill Koch's '62 successful America's Cup campaign with America³. "Permanent Exhibition of Ship Models." Models which illustrate the evolution of ship design from the 16th century through the 20th century.

1994-1995." Gallery Three: Cathy Wysocki — "Headed Out of Time: Masks and Wooden Panels."

Fuller Museum of Art

455 Oak St., Brockton. Hours: Tue.-Sun., 12 noon-5 p.m. Information: (508) 588-6000. "Threads of Tradition: Ceremonial Bridal Costumes from Palestine." The pieces date from the 1860s to the early 1940s and represent nine different Palestinian regions. Each region had its own highly distinctive dress style and colors, but the maker of the dress would embroider symbols indicative of the bride's own cultural and social heritage. Through July 2.

School of the Museum of Fine Arts

Grossman Gallery, 230 The Fenway, Boston. Apr. 24-May 1. Mon., Tues., Fri., Sat.: 10 a.m. - 5 p.m. Wed., Thurs.: 10 a.m.-8 p.m. Sun.: 1-5 p.m. Reception: Apr. 23, 2-5 p.m. Free admission. Information: 369-3718. Exhibition of work by students competing for Museum School Traveling Scholarships.

Davis Museum and Cultural Center

Wellesley College, Wellesley. Apr. 21-June 11. "For My Best Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron." Over 100 images by the Victorian portraitist and her contemporaries, assembled as a family album by Cameron. "Tender Buttons: Photographs of Women's Domestic Objects by Rose Marasco" Maine artist photographs cultural material of the domestic past to represent those spaces in women's lives where they have left traces of their activities.

The French Library and Cultural Center

53 Marlborough St., Boston. Hours: Tues. 12 noon-8 p.m.; Wed.-Thu. 10 a.m.-8 p.m.; Fri.-Sat., 10 a.m.-5 p.m. Free Admission. Information: 266-4351. Monsieur de Rainville in France. Photographs taken by

and watercolors, will be the focus of the first major U.S. show of the artist considered one of the greatest modern German artists. The first exhibition reveals his print-making activity through more than 150 etchings, woodcuts, and lithographs. The second exhibition is made up of Nolde's watercolor images of flowers, fantasy portraits, landscapes, and animal subjects. Through May 7.

"Dennis Miller Bunker: American Impressionist." Bunker was one of the most talented young American painters of the late 19th century. Featuring 50 of his finest works, this will be the first comprehensive exhibition accompanied by an extensive catalogue to examine Bunker's life and art. Completed by an exhibit at the Isabella Stewart Gardner Museum. Through June 4.

"The Renaissance Print: France and Italy." Largely from the permanent collection, this exhibition presents a provocative dialogue between French and Italian graphic works from the 16th century. In France the promotion of Italian Renaissance style began not only by importing artworks by Raphael and Michelangelo but also such artists as Rosso and Primaticcio. Through June 25.

"The Taste for Luxury: English Furniture, Silver, and Ceramics 1690-1790." This exhibition explores the influences of stylistic developments in the decorative arts throughout the 18th century and examines stylistic parallels among the different mediums. Masterpieces of English silver and soft-paste porcelain and pieces of English furniture will illustrate the artistic currents of this period. Through July 25.

"Degrees of Abstraction: From Morris Louis to Mapplethorpe." This exhibit presents paintings, sculptures, and photographs, by over 30 artists who make use of abstraction is a familiar concept but it continues to provoke a wide range of responses from artists, critics, and viewers. Artists include: Morris Louis, Robert Mapplethorpe, Andy Warhol, Ellsworth Kelly, Robert Rauschenberg, as well as many Massachusetts resident artists. The exhibition will also display quotations by Jackson Pollack and Robert Rosenber. Through Oct. 22.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. Open Tue.-Sun., 11 a.m.-5 p.m. Admission: \$6; \$5, students/seniors; \$3 youths (ages 12-17), free for members and children under 12; Wed, \$3 for students with current ID. Information: 566-1401.

"Dennis Miller Bunker and His Circle." This exhibit highlights the work of Bunker, an artist at the forefront of the American Impressionist movement in the late 19th century. More than 30 works by Bunker, including portraits of his patrons and innovative landscapes, will be displayed alongside works by those whom he inspired and influenced and who influenced him. Complemented by an exhibit at the Museum of Fine Arts. Through June 4.

The museum, itself an example of 15th-century Venetian palaces, houses more than 2,000 arts objects, including works by Rembrandt, Botticelli, Raphael, Titian, and Matisse. Ongoing.

Museum of Our National Heritage

33 Marrett Rd., Lexington. Admission and parking for the museum is free. Hours: Mon.-Sat., 10 a.m.-5 p.m., Sun., 12 noon-5 p.m. Information: 861-6559.

"Fixed in Time": Dated Ceramics of the 18th, 19th, and 20th Centuries." In celebration of their 60th anniversary, the Boston China Students' Club presents an exhibition featuring works from the members' collections. The ceramics, 80 items in all, are displayed to give a feeling for their historical context. Through May 14.

"Gathered at the Wall: America and the Vietnam Veterans Memorial." This exhibit is designed to provide visitors an opportunity to examine the continuing impact of the Memorial on the generation of Americans who lived through the conflict. More than 1,000 items have been selected to represent the diversity of the Vietnam Veterans Memorial Collection, and award-winning photographers will further enhance the event with pictures. Through June 4.

"The Women They Left Behind." In this poignant and moving photography exhibition, photojournalist Larry Powell chronicles the experience of the women who journey to the Vietnam Veterans Memorial to pay tribute to loved ones they have lost. Presented in conjunction with the "Gathered at the Wall" exhibition. Through June 4.

"American Diner: Then and Now." The most ubiquitous example of eateries — rich in the history and lore of American life — is the subject of this interactive exhibit. Through photographs, works of

art, and diner artifacts presents the impact these roadside fixtures have had on the landscape and the American psyche. Through July 30.

"Hickey's Diner." In conjunction with the exhibition "American Diner" the diner will be on display on the Museum grounds. Established in 1938, the diner was one of four lunchwagons that served food nightly on the town common in Taunton, MA.

"Marble Dust and Magic Lakes: American Sandpaper Paintings from the Collection of Randall and Tanya Holton." Largely ignored or overlooked in the study of American folk art, sandpaper paintings were produced by the thousands in mid-19th-century America. More than 75 sandpaper paintings give visual explanation of the dramatic power possible with charcoal and chalk, capturing the thematic range of the media and include biblical, historical, memorial, and allegorical scenes. Through Oct. 1.

"Let It Begin Here: Lexington and the Revolution." Explore the causes and the consequences of the American War for Independence as seen through the eyes of typical New England men and women. The exhibit begins with an introductory audiovisual presentation about the events on Lexington Green. Ongoing.

"Lexington Alarm'd" The exhibition will introduce the visitor to the residents of colonial Lexington and explore how and why this community functioned as the launch site for the Revolutionary War.

The Computer Museum

300 Congress St., Boston. Hours: Tue.-Sun., 10 a.m.-5 p.m. (closed Mondays). Admission: \$7, \$5 for students/seniors, free for members and children four and under; half-price, Sun. 3-5 p.m. Information: 423-6758 or 426-2800 x310.

"The Robotic Artist: Aaron in Living Color." Each day, a computer-driven robot, controlled by "Aaron," one of the most highly evolved expert systems ever developed will create an original painting—the first of its kind.

The Computer Museum has converted some exhibits to Spanish. They include "Spend a Million Dollars," "Eliza," "Just How Fast Are Computers?," "Outline and Organizer," and "Wedding Planner." Call for details.

"Robots & Other Smart Machines." See how "smart" robots and computers are in this exhibit focusing on artificial intelligence and robotics. Over 25 hands-on computer stations illustrate advances in creativity, games, problem-solving, and communication, including a chance to meet Robot-in-Residence "R2-D2" from the Star Wars movies. Ongoing.

"Tools & Toys: The Amazing Personal Computer." Over 35 interactive stations illustrating many leading-edge applications enable you to experience virtual reality, pilot your own DC-10 flight simulator, record music, and do much more. Ongoing.

"The Walk-Through Computer." The world's largest and only two-story model of a personal computer allows you to climb on a giant mouse, operate a larger-than-life keyboard, and watch the actual flow of information within the machine. Ongoing.

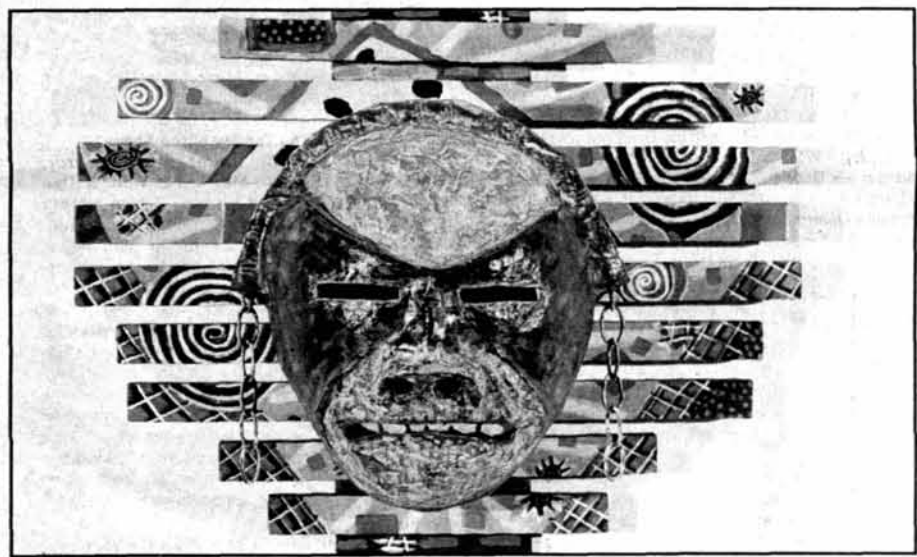
"People and Computers: Milestones of a Revolution." Travel back through computing history via "time tunnels" and trace today's personal computers back to their giant ancestors of the 1940s and 1950s, with the help of touchscreen video displays and interactive computing stations. Ongoing.

"The Networked Planet: Traveling the Information Highway." In one hour, visitors learn how vast "invisible" networks move and manage the flow of information and dollars all over the world. An animated ride down a phone line shows visitors what the information highway looks like on the inside. Ongoing.

Announcements

WMBR Radio Listings

MIT's radio station (88.1 FM) presents some of this week's programming. Apr. 22, 2-4 p.m.: "French Kisses," a weekly bilingual program of French-language songs, interviews, and reports on Francophone culture. May 2, 8:30 p.m.: "Pipeline!" Bob Dubrow plays his pick of new tapes and CD's by local bands, and features a live band every week.



The Bromfield Gallery is the site of the exhibit "Cathy Wysocki: Headed Out of Time - Masks and Wooden Panels", at which this is one of the items featured.

notions of history and culture, offers a valuable perspective on the multiple layers of time and meaning that surround Bronze-Age China.

Kennedy Library Public Forums

Columbia Point, Boston. Apr. 30, 2-3:30 p.m. Information: 929-4554. Reservations: 929-4571. Thomas H. O'Connor, author of *The Boston Irish, A Political History*. John Sears, Republican Party activist and former City Councilor will comment on the relationship between ethnic background and political leadership.

Exhibits

MIT Museum

265 Massachusetts Ave. Tues.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free to members of the MIT community, seniors, and children under 12. For all others there is a requested donation of \$3. Information: 253-4444.

"From Louis Sullivan to SOM: Boston Grads Go to Chicago." Through drawings and artifacts, this exhibition explores the explosive growth of the city of Chicago in the last quarter of the 19th century and the contributions to this building boom by MIT and Boston architects. Through June 18.

The Dean's Gallery
Sloan School of Management, 50 Memorial Dr. Hours: Mon.-Fri., 8 a.m.-5 p.m. Information: Michelle Fiorenza, 253-9455. "Works from a Small Studio." This series of small acrylic paintings by Tina Dickey explores the architectonic and emotional possibilities of color light with respect to landscapes around us. Through May 10.

List Visual Arts Center

20 Ames St. Hours: Tue., Thu. and Fri., 12 noon-6 p.m.; Wed., 12 noon-8 p.m.; Sat.-Sun., 1-5 p.m. Information: 253-4680. Leon Golub and Nancy Spero: "War and Memory," a dual career retrospective. Nancy Spero has created a new site-specific wall printing in the entrance to the List Center. Working in a figurative, expressionist mode, often outside the artistic mainstream, they have created two sustained and uncompromising bodies of work that explore themes of power and vulnerability. Through June 25. @OTPlace: Newton Free Library

330 Homer St., Newton Center. Information: 552-7145. May 2-30: Betty Gross, "Works on Paper." Opening reception held Mon., May 8, 7-9 p.m.

Bromfield Gallery

107 South St., Boston. Tue.-Fri., 12-5 p.m., Sat. 11 a.m.-5 p.m. 1. Through Apr. 29. Gallery One: Charles Kanwischer — "Drawings and Documents." Gallery Two: Dianne Lam — "Recent Work." Gallery Three: Scott Hunsdorfer — "Figures and Other Ephemerata." 2. May 2-27 (Reception held Sat., May 6, 4-6 p.m.). Galleries One and Two: Tim Nichols — "Tit Wil low: Paintings and Drawings,

Arthur de Rainville depicting images of France including Paris and the countryside are presented in an impressionistic manner, the result of the artist's particular photographic style and printing methods. Through Apr. 29.

Boston Public Library

Wiggin and South Galleries, Copley Square, Boston. Hours: Mon.-Thu., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Information: 536-5400 x281. "Boston's Art of the Poster" and "Posters by Ethel Reed," exhibits that explore the flourishing art of the poster in Boston during the 1890s, independent works of arts tied to the publishing trade, touching art exhibitions and advertising alike. Through Apr. 30.

Institute of Progressive Art

354 Congress St., Boston. Hours: Thu.-Sat., 12 noon-5 p.m. Information: 536-5771. "Shadow Lands," by Phoebe Helman, 1991-93. Through May 5.

Jamaica Plain Arts Center

Gallery 6-5-9, Jamaica Plain Firehouse Multicultural Art Center. "Fiber Art" will feature fabric art by Jamaican Plain Artists Susan Thompson and Collette Bresilla, along with weavings by Janet Hansen, a faculty member at Mass College of Art, and quilts by Sylvia Einstein and Judy Becker. Through May 15.

Museum of Fine Arts

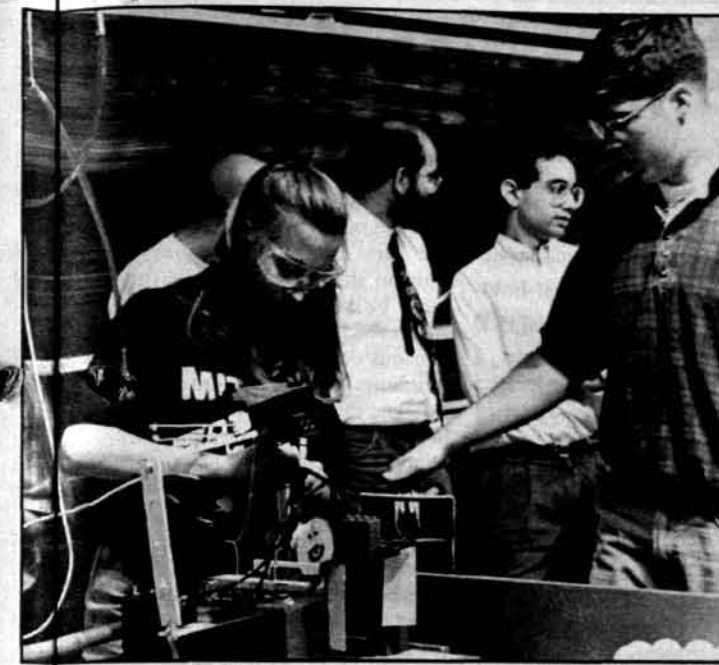
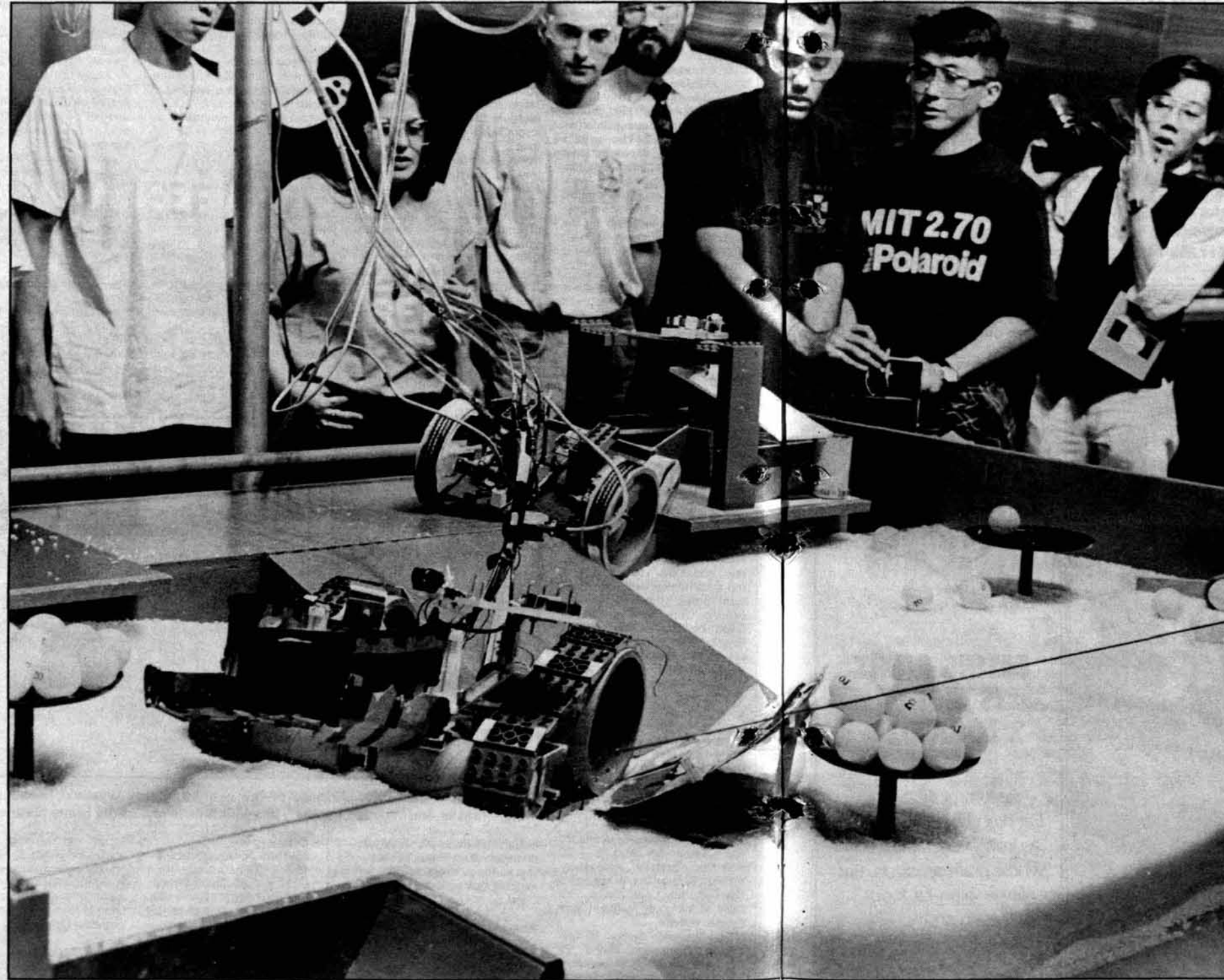
465 Huntington Ave., Boston. Information: 267-9300. "Emil Nolde: The Painter's Prints" and "Nolde Watercolors in America." Emil Nolde, known best for his vibrantly colored oil paintings

2.70

INTRODUCTION TO DESIGN

Abiyu Diro '95 controls his machine in the background while the machine of his opponent **Gaurang B. Desai '97** buries itself in the 'Pebble Beach' during the fifth round of the competition. (Right)

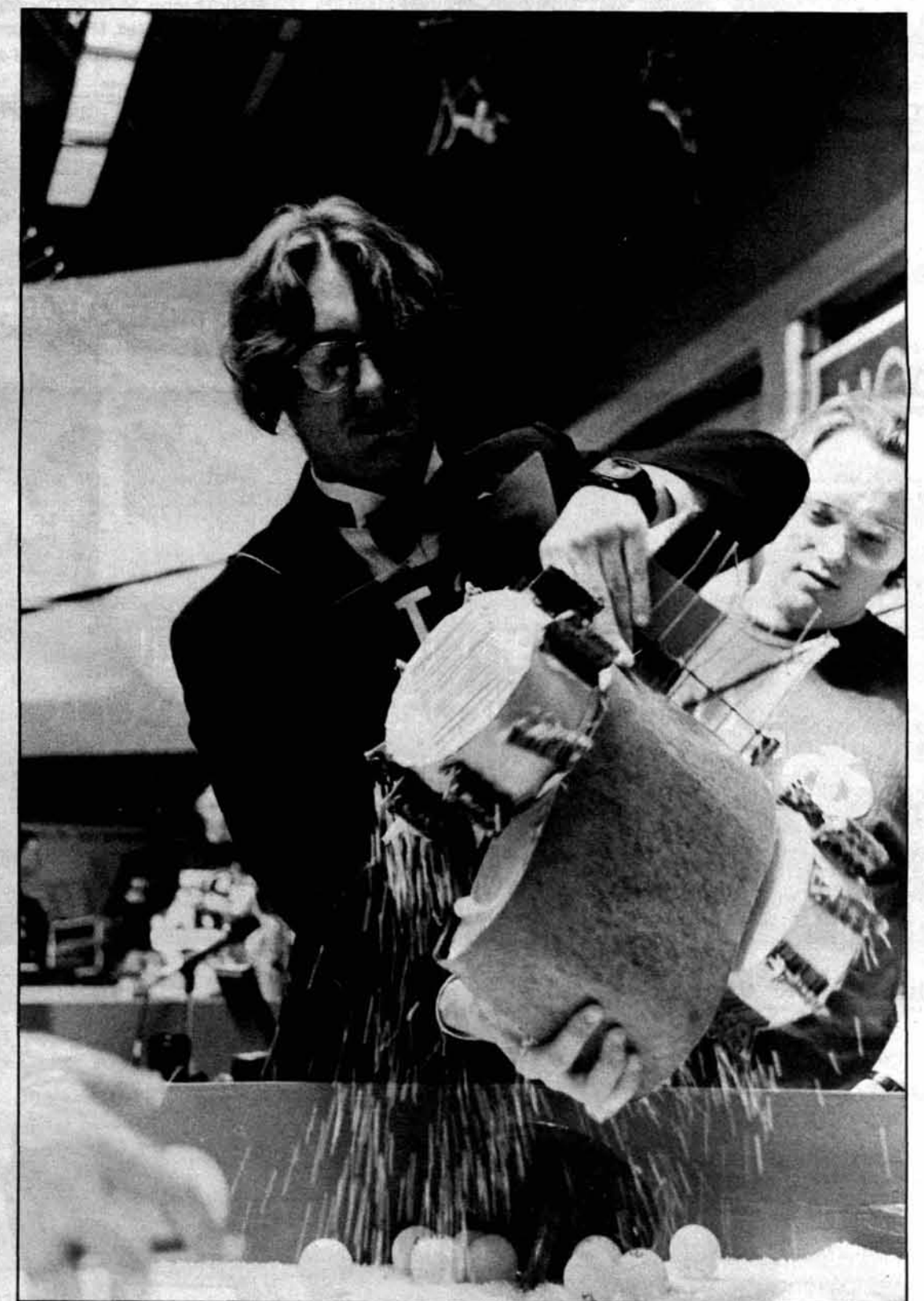
Rachel Cunningham '98, the one and only freshmen in the competition, aligns her machine during the semi-final round. (Below)



Setting up for the semi-final round is **Kristen L. Pierson '97**, who placed second over all in the competition. (Far left)

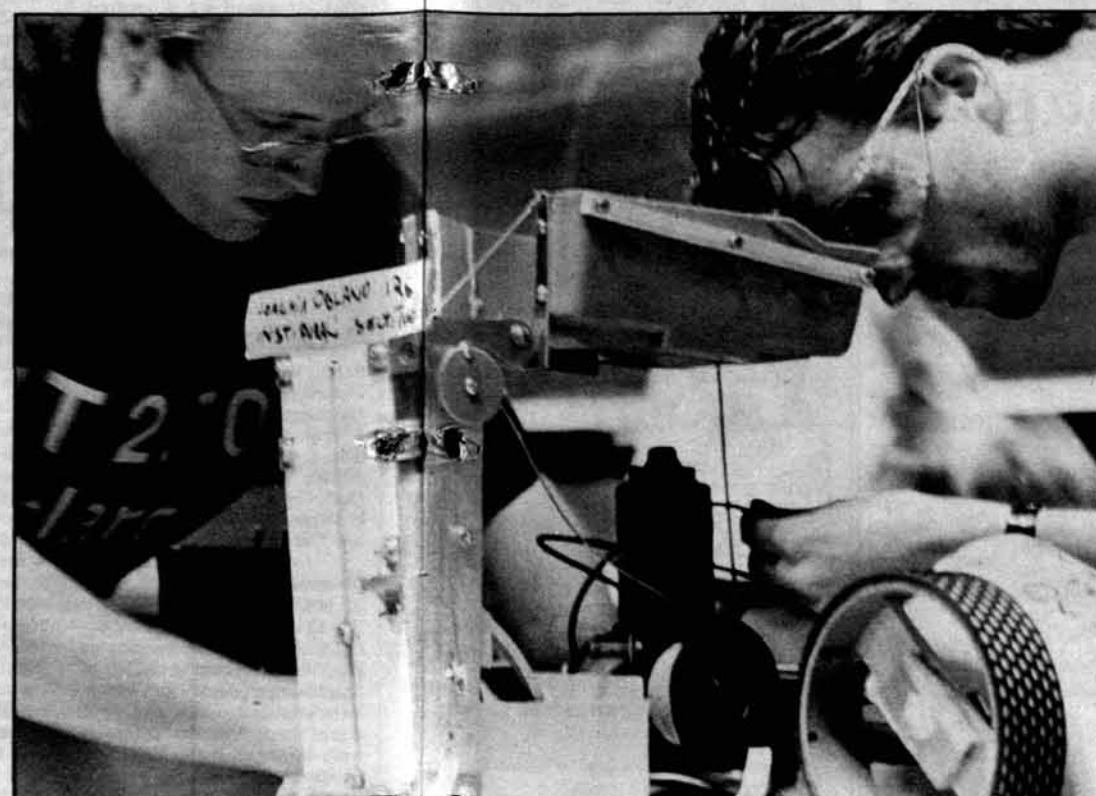
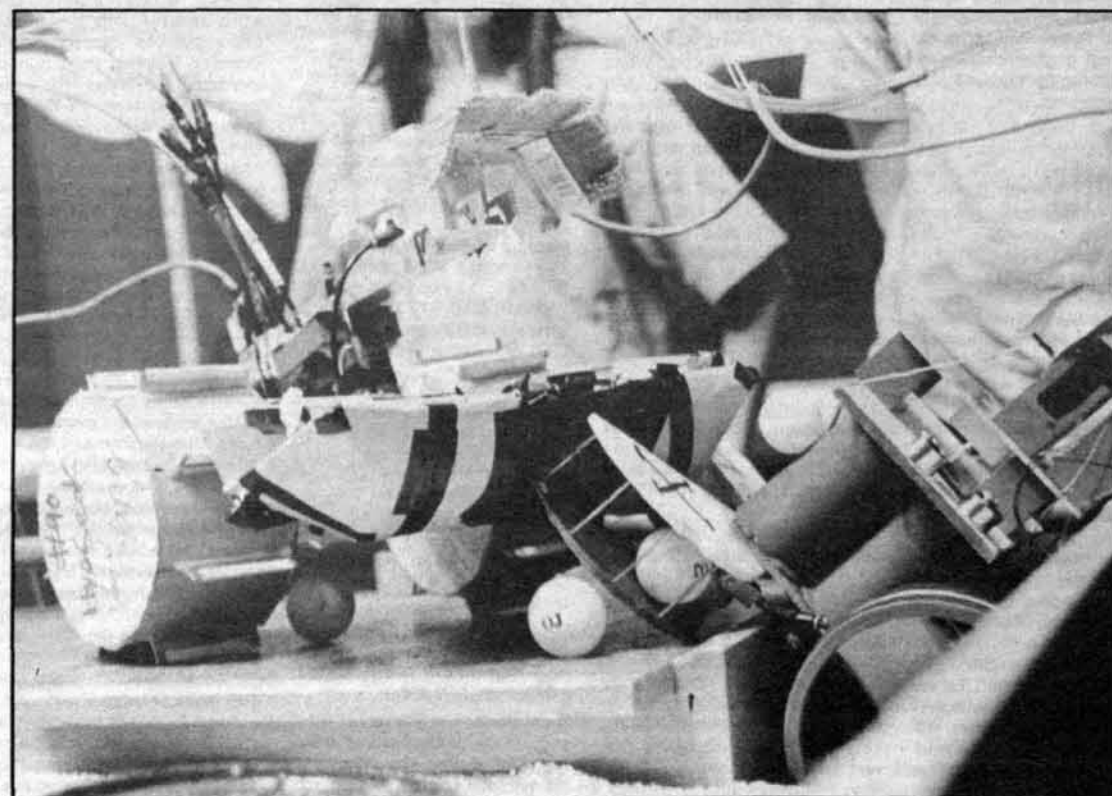
Shan M. Norton '97 watches as his machine is checked for its correct dimensions by Teaching Assistant **Evan D. Goldstan '96**. (Left)

Dressed for success: **Adam Ganderson '97** dressed in a tuxedo cleans out his machine after a victory. (Bottom)



Joachim Olgard '97 and fellow student prepare the machine before competing. (Right)

Alleluia, the winning entry from **Hyosek Yang '97**, competes in the 2.70 contest. (Far right)



Photography by
Helen Lin
and
Indranath Neogy

More Time, Units Allotted for 2.70 Next Year

2.70, from Page 1

The winning machine "was a car which drove through the pellets, swept the ping-pong balls into the bucket, drove to the goal, and dumped [the balls] into the goal," Yang said. His machine also had two projectiles, one to knock a plate

of 14 balls into his goal, and one to knock the opponent's 14 balls out of the playing field.

To accommodate the two projectiles and a car, the base of the machine was tunnel-shaped and housed the two projectiles, and the vehicle sat atop the tunnel, Yang said. On the base of the machine,

"there were two ramps for the car to either drive directly to the pellets or attack the opponent," he said.

Machines advanced in a single-elimination process. In the event of a tie, the machine whose electrical connector was closest to a special blue ping-pong ball won.

The preliminary round took

place on Tuesday night. Only about 45 percent of the machines that competed on Tuesday made it past the preliminary round, said Associate Professor of Mechanical Engineering Alexander H. Slocum PhD '82, the head lecturer for 2.70.

Machine designs were 'creative'

The machines were constructed out of materials supplied in kits handed out in class. The kits included parts like paint brushes, aluminum strips, Velcro fabric fasteners, belts, string, and electric motors. The parts were provided by various corporations. Although the students received identical kits, designs varied greatly.

The machine designs were "incredibly creative," Slocum said. This year's contest was one of the hardest ever because the machines had difficulty moving on the pellets representing sand, he said. "There were so many cool ideas in such a short amount of time," he said.

Students started building their machines around spring vacation. Yang said he spent about 30 to 40 hours a week in lab at the start, and as the contest neared, he worked on his machine almost whenever the lab was open.

Each student's contest machine counts for a total of 30 percent of the grade for 2.70.

"Three days before the contest I did nothing else except work on the machine," Yang said. Students in 2.70 "deserve 60 units for this class instead of the measly nine units," he said.

Starting next year, 2.70 will be a 12-unit subject. Instructors also hope to assemble lab kits and distribute them during the first week of class, giving students more time to work on their machines, Slocum said.

With the completion of the new Pappalardo Laboratory facility, where 2.70 students worked on their machines, "we have time to play with the course and implement a more systemized schedule" so students are not rushed to complete their machines at the end of the term, Slocum said.

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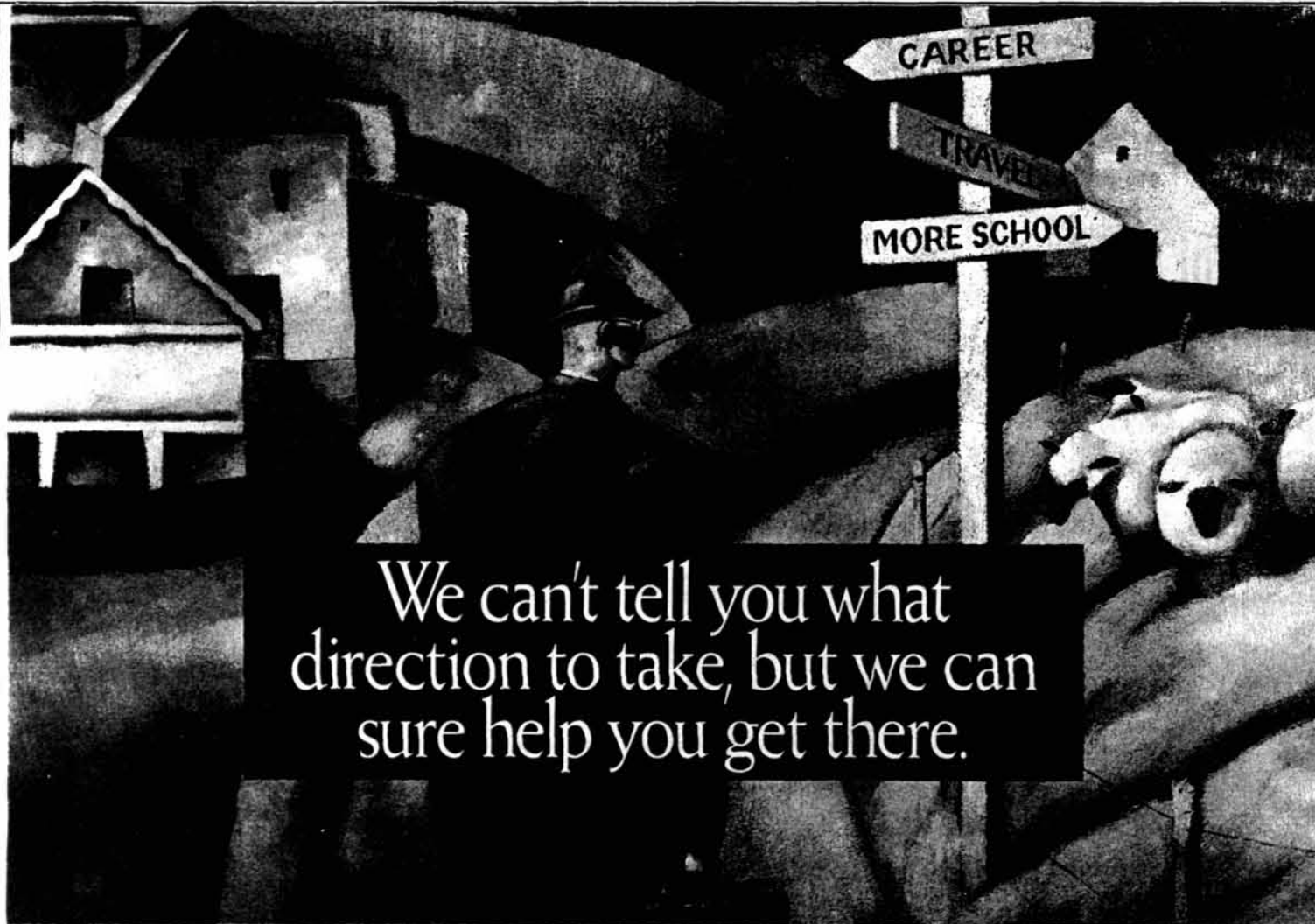
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M.I.T. Community Summer Softball 1995

Organizational Meeting Wed. May 3
New Team Entries Accepted

5:30 P.M.
Student Center
Room 407

For more information contact:
Mark Throop, MITCSS Coordinator and
Marino D. Tavarez, MITCSS Commissioner
MIT Rm. E25-550, Messages: 226-2411 / 258-7479



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Dorms and ILGs Offer Summer Housing

By A. Arif Husain
STAFF REPORTER

Students who will be working on-campus or in the Cambridge-Boston area this summer have several housing options to choose from, including most of the dormitories and several independent living groups.

The deadline for on-campus summer housing applications was extended to May 8, according to the Office of Residence and Campus Activities. The change resulted from an interruption in the application process, according to a notice from RCA.

All of the undergraduate dormitories will be open for summer residence except Senior House, which will be closed for renovations.

Summer residents will share dormitory space with other activities such as the Minority Introduction to Engineering and Science Program and Institute convention guests. In addition, some areas of dormitories will be closed for repairs, said RCA Staff Associate Phillip M. Bernard, who is in charge of housing assignments.

This summer's housing term will extend from June 11, the day before the summer session starts, to August 23, the day after the session ends. A five week half-summer term beginning June 11 will also be offered.

Current residents will be able to move into summer housing after 5 p.m. on June 2.

Full summer residents will be allowed to remain in summer housing during Residence and Orientation Week, Bernard said.

Summer housing applications can be obtained from dormitory desks and should be returned to the dormitory where one wants to live.

Applications submitted to the RCA office will be forwarded to dormitory desks, Bernard said.

First choice housing selections are not guaranteed, so students are encouraged to rank several dormitories in order of preference, Bernard said. Housing will be offered to Wellesley College students with second priority.

Applications submitted after the May 8 deadline will be subject to a \$100 surcharge if approved. Cancellations can be made up to May 15 without penalty. After that date a \$200 late fee will be charged, Bernard said.

ILGs offer summer housing

Another option for those staying in the area this summer is housing through independent living groups. Housing is being offered by 27 ILGs, according to a letter from Brian D. Dye '96, Interfraternity Council president. The ILGs tend to have lower rental fees but often require residents to complete menial chores.

The IFC Summer Housing Program involves an agreement between the renter and the living group, Dye said. Neither MIT nor IFC is responsible for arrangements,

he said.

"We'll probably have daily jobs," said Dennis B. Hom '97 of Sigma Chi. Residents will be responsible for chores such as taking out the trash and cleaning up their floor, Hom said. The group's standard term rules will extend to the summer, he said.

The Women's Independent Living Group will offer boarding on a first come, first serve basis, said resident Marnie L. Harker '96. "We require an hour of work a week and that's about it," she said.

Summer Rents

Dormitories	
Baker House	\$928
Bexley Hall	\$921
Burton-Conner	\$1,064
East Campus	\$964
MacGregor House	\$1,064
McCormick Hall	\$1,064
Random Hall	\$819
New House**	\$1,034
Next House	\$1,064
Independent Living Groups	
Alpha Phi*	N/A
Alpha Tau Omega	\$600-800
Beta Theta Pi*	\$650-800
Chi Phi	\$600-800
Delta Psi†	\$250-350
Delta Tau Delta	N/A
Delta Upsilon	N/A
Fenway House	\$750(est.)
Kappa Sigma*	\$700-1000
Lambda Chi Alpha	N/A
Nu Delta†	\$225
Phi Beta Epsilon†	\$245-275
Phi Delta Theta†	\$290-350
Phi Gamma Delta†	\$250-400
Phi Kappa Sigma*†	\$200-240
Phi Kappa Theta	\$600-800
Phi Sigma Kappa	\$650-950
Pi Lambda Phi*†	\$250
pika	\$650-800
Sigma Chi	N/A
Student House	\$600-800
Tau Epsilon Phi†	\$200-250
Theta Delta Chi	\$600-800
Theta Xi	\$700
WILG	\$50-80/week
Zeta Beta Tau	\$675
Zeta Psi	\$695-795

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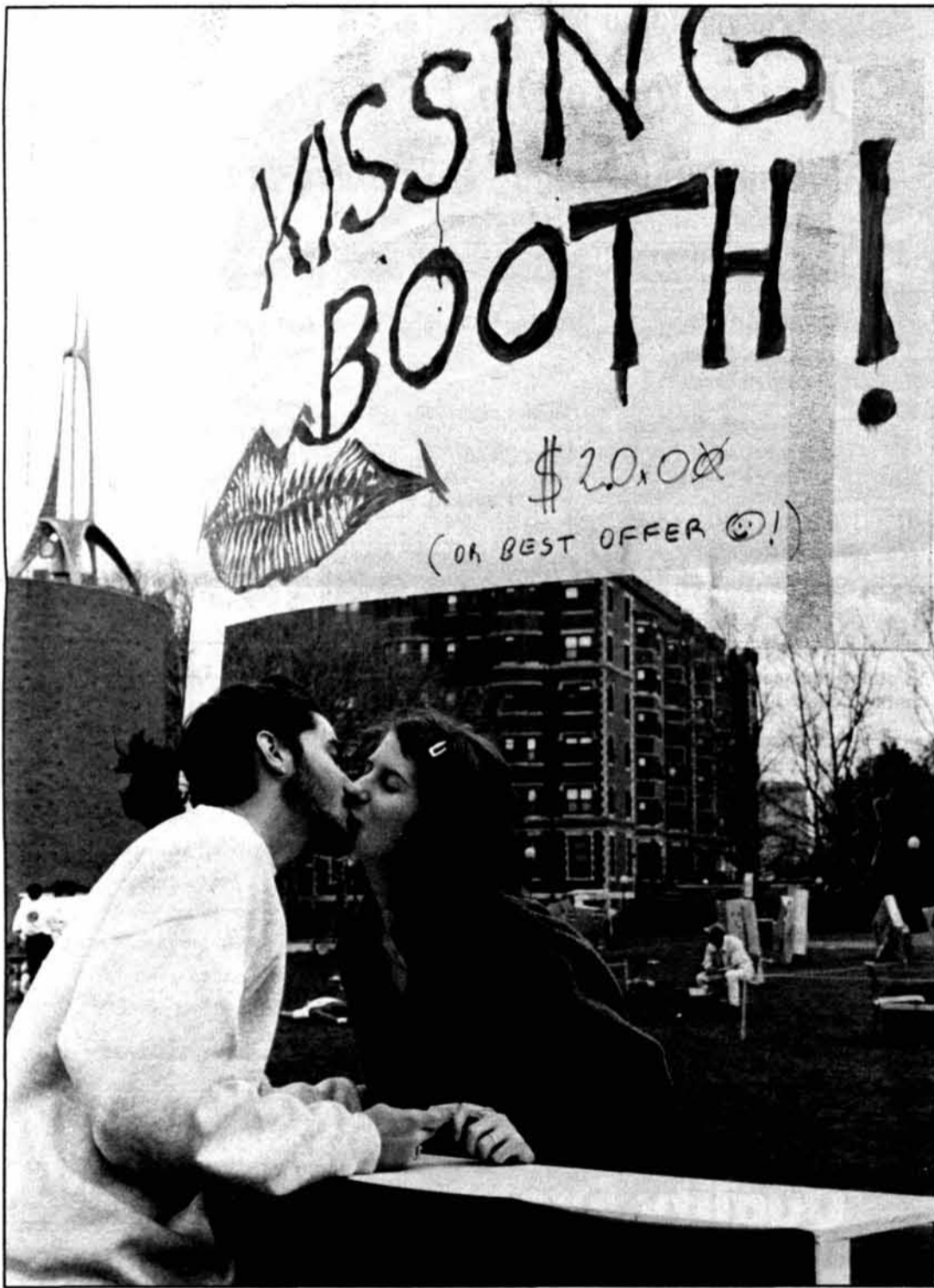
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Chi Phi's EARTH DAY CARNIVAL

April 22, 1995

photos by Rich Fletcher



Due to Controversy, Sigma Nu Does Not Have Chapter Name

Sigma Nu, from Page 1

Sigma Nu still has strong ties to the Delta Pi brothers. Four DP alums have actively supported the group, and two were initiated along with the other members into the new chapter on Saturday, Plumb said.

The original Sigma Nu chapter at MIT, named Epsilon Theta, began in 1924. The national group terminated the charter when ET went coed in 1974 and elected a woman president.

The installation of the new chapter on Saturday formally took place in a ceremony at the Chapel, followed by a dinner at the Royal Sonesta hotel, Plumb said.

Chapter designation unclear

The chapter name of Sigma Nu at MIT has not yet been decided, Plumb said. The national organization intends to designate the chapter as Epsilon Theta, keeping in tradition with the original chapter. The fraternity would formally be known as Epsilon Theta of Sigma Nu.

The former Sigma Nu chapter, which is now the co-ed independent living group Epsilon Theta, filed a court complaint last Friday ["Epsilon Theta Files to Preserve Letters," April 25] to prevent Sigma Nu from taking those letters.

"It's not our decision to make," Crowe said. "We'll go by whatever the national decides to give us."

"We'd like to stay uninvolved,"

Plumb said. Pending an official decision by the national organization, the group is known as the MIT chapter of Sigma Nu, he said.

Plans proceeding for new house

Sigma Nu placed a bid on a house in March and is expecting to close the title transfer on June 1, Plumb said. The house is located on Newbury Street near the Alpha Chi Omega house.

"It's a major stepping stone that we got it," Plumb said. "Until we had the house, we've been spread all over campus." Plans are not set on housing freshmen in the house next fall, but it will be approved for freshman housing, he said.

MIT, through the Independent Residence Development Fund, gave the fraternity a long-term loan of \$300,000 to purchase the house, Plumb said.

The building can house only 18 members, Crowe said. "From the outset, we realized that all our members will probably not be housed," he said. "We plan to grow beyond the size of the house."

Two sororities, Sigma Kappa and Kappa Alpha Theta, had priority on the housing list above Sigma Nu, Crowe said. But both sororities turned down the house Sigma Nu has taken because it was too small for them, he said.

Sigma Nu will rush with the other fraternities this fall, Crowe said.

Sr. House Construction To Be Finished in 1996

Renovations, from Page 1

L. Johnson '96

Residents have seen preliminary drawings which have allotted space for about 150 beds. However, we're "still a year away before actual construction starts," Johnson said.

"We're in the rough schematic stage," said Stephen D. Immerman, director of special services. Students are considering factors such as the size and location of rooms, he said.

"Basically, they just ask a lot of questions, and we tell them how we want it to be," Richkus said.

Along with residents' input, constraints such as building size, building codes, and the budget must be considered, Immerman said.

The dormitory will undergo "major structural changes," Richkus said.

However, residents have worked to "preserve the entry structure," Patel said.

Administrators working with the students include Immerman, Associate Dean of Residence and Campus Activities Margaret A. Jablonski, and a representative from Physical Plant. Immerman characterizes their role as one of "facilitating the process of moving the renovation forward."

The administrators must ensure that Senior House's room specifications are consistent with other dormitories, Richkus said.

Some call timetable ambitious

The main work will be completed in the summer of 1996, Patel said.

"By the end of [this] summer, we will have finished the lion's share of the design," Immerman said.

Next summer involves "completely gutting the building and renovating it in a very fast-paced,

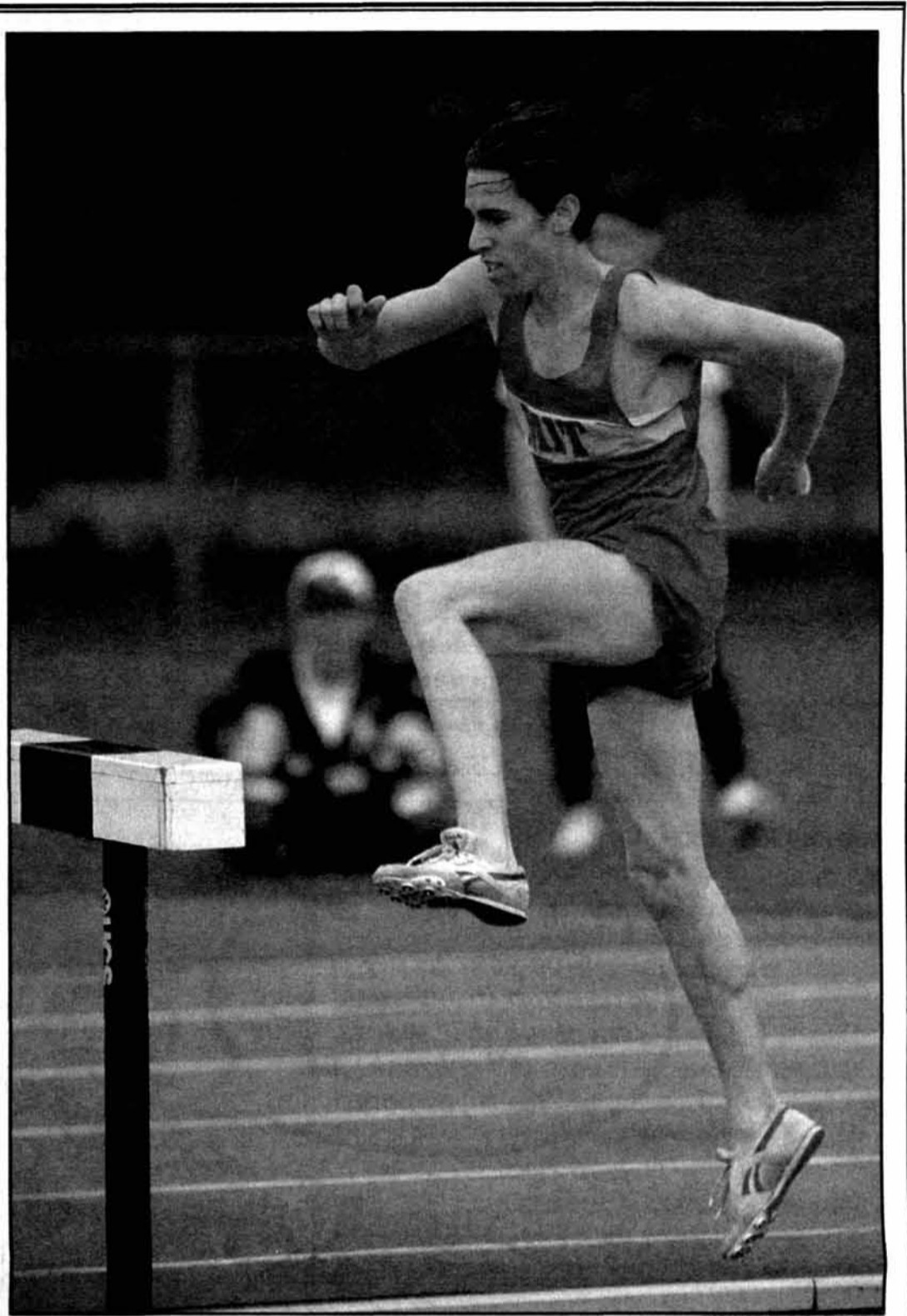
ambitious, time-sensitive way," Immerman said.

Some students are skeptical of the timetable set for renovations. "A lot of people don't think it'll get done in one summer," Johnson said.

Immerman remains "concerned and attentive" about the deadline. "With our experience with Shawmut, they'll do whatever to get it done on time," he said.

Overall, residents have been reacting well to the proposed changes, Richkus said. "In general, people who do care feel everything's working out well," she said. "It's incredible to have input on what our building will look like."

"It will make Senior House a better place to live in the future," Patel said.



An athlete competes in Men's Track last Saturday. MIT competed against Tufts University and Bentley College. THOMAS R. KARLO—THE TECH

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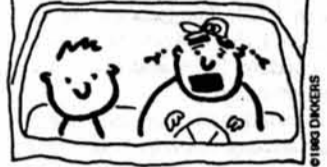
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Jim's Journal

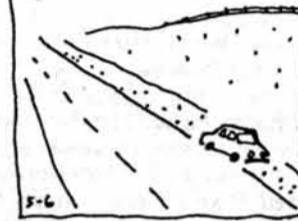
Today we were driving along the highway when a fawn jumped right in front of the car.



Ruth screamed and hit the brakes, but he appeared too suddenly and we ran right over him.



Ruth froze up, and her hands got so shaky she had to pull over.



Then she started sobbing.



by Jim

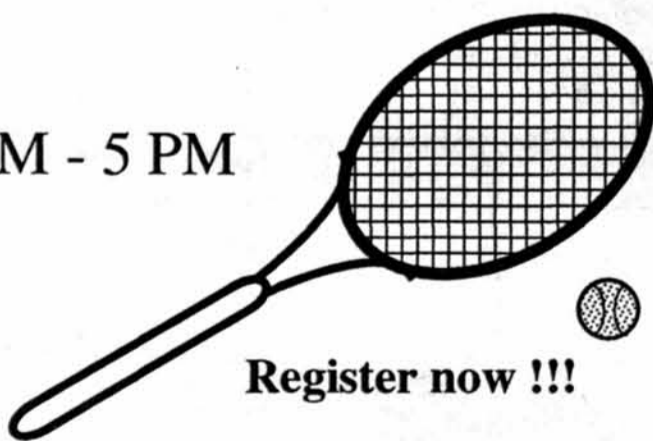
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City Council Found 'No Rationale' for Plan to Close Lowell

Lowell, from Page 1

Concerns is that Cambridge would be losing "a valuable source of continued education and professional development," Headley said. "We're trying to increase our resources rather than decrease them."

Another concern is that the decision was made without any discussion, Headley said. When city councilors asked for the rationale behind the decision, they were "not able to get satisfactory responses from the administration of MIT."

Parravano said that MIT Office for Government and Community Relations had "offered each member of the council an opportunity to talk about this issue," and two councilors met with them.

"It's interesting that many were not familiar with the Lowell School before this," Parravano said.

"There will be a tremendous consensus that [closing Lowell] is not a wise move," said John Pitkin, a Cambridge resident who served a few years ago on a City Council committee that looked at community-university relations.

President Bill Clinton has often promoted continued job training and

Lowell's mission made "it possible for working people to keep abreast of technology," Pitkin said.

"Two years ago, when MIT cut off its support for a shelter for homeless alcoholics, the people of Cambridge rose up and MIT changed its mind," Pitkin said, referring to the discussion between MIT and Cambridge in 1993 which resulted in MIT giving the Cambridge and Somerville Program for Alcohol Rehabilitation a permanent site on MIT land. In exchange, the Institute received ownership and leases of several streets around campus.

The members of the subcommittee include Mayor Reeves and City Council members Francis Duchay, Anthony Galluccio, Timothy Toomey, and Katherine Triantafyllou.



Relations between Jews and African-Americans was the focus of a well-attended lecture by Michael Lerner and Cornell West held Monday night in Kresge Auditorium. The speakers presented several key issues contained in their new book, *Jews and Blacks: Let the Healing Begin*. The lecture was co-sponsored by MIT and Harvard.

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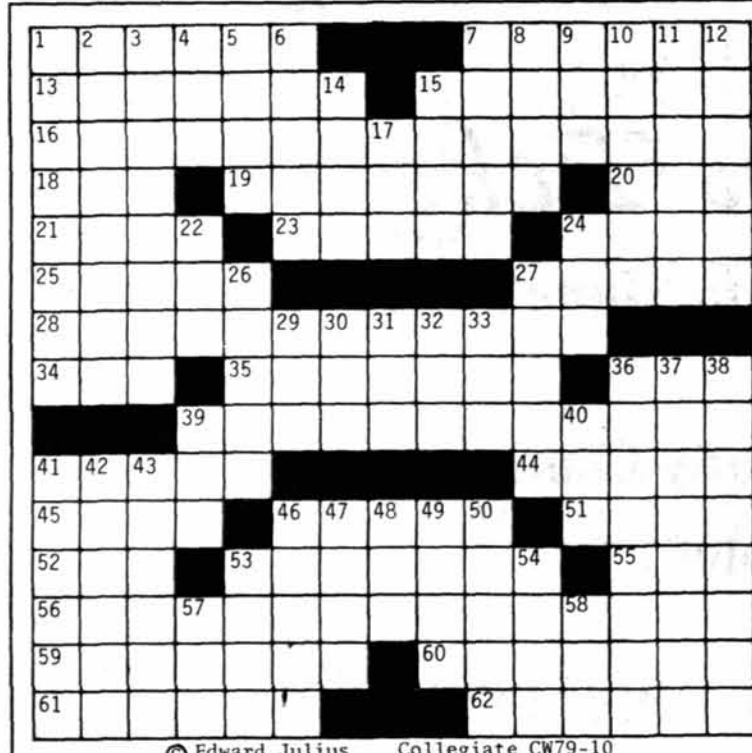
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S	T	O	O		L	E	N	D	L	E	A	S	E	
S	A	L			E	O	S	I	N	E	S			
A	B	A	S	H		C	H	E	R	F	O	R	T	
M	A	G	O			H	O	R	A		F	I	V	E
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R	A	Y	E	S		D	O	D	O		L	T	S	

Expect the Lightning to Take the Last NHL Playoff Spot

EA Sports, from Page 24

In a minor upset, the Bulls should march by the Hornets. The Bulls have been 13-4 since Jordan's return, and their three-oaf attack of

Will Perdue, Bill Wennington, and Luc Longley should wear down "Zo." Look for the Bulls to win in four games.

In a rematch of last year's nail-biting conference finale, the Knicks

should send Reggie and Company home early. The Knicks frontcourt of Patrick Ewing, Charles Oakley, Charles Smith, and Anthony Mason have an edge over the Pacers front-line led by Rik Smits and Dale

Davis.

The key to the series will be the Knicks backcourt, however. Can John Starks take the load off Ewing, or will he disappear like he did in Game 7 of the finals last year? If he's off, look out Knicks fans. In the other second round match-up, the Bulls will give Orlando all they can handle.

Sorry Tree Rollins fans, we regret to inform you that the Magics will be making an early exit for the second consecutive year, as Bill Wennington will carry the Bulls into the conference finals. Can Jordan carry the Bulls to another Eastern Conference crown? We think so. Bulls over the Knicks in six.

The West

Watch out Sonics fans, but be prepared for another first round exit. The Lakers were 4-1 during the regular season against Seattle, led by emerging superstars Nick Van Exel and Cedric Ceballos. Vlade Divac creates a major problem for the Sonics who are weak in the middle. Look for the Lakers to win in four.

Phoenix and San Antonio should have little trouble advancing to the second round with first round wins over Portland and Denver, respectively. Denver will be unable to repeat last year's miracle of knocking off a number one seed.

Look for the Houston-Utah series to go five games with the Jazz prevailing, as Hakeem Olajuwon and Carl Herrera will show the effects of having just come off the injured list.

In the second round, Utah will

face Phoenix and San Antonio goes up against Los Angeles. San Antonio will end the Lakers championship dreams as their frontcourt of David Robinson and Dennis Rodman prove to be too dominant for Vlade to handle.

The Jazz-Phoenix series will be nothing less than exciting. Karl Malone and John Stockton will knock the Suns duo of Charles Barkley and Kevin Johnson out of the playoffs.

In the conference finals, Utah will prevail over the Spurs on the strength of Jeff Hornacek's outside shooting, their ability to win on the road, and their tough defense.

Malone and Stockton will win their first championship rings as the Jazz defeat the Bulls in six games.

Trivia

The Bulls won three consecutive NBA crowns before Jordan's temporary leave of absence, meaning they won 12 consecutive playoff series. Who was the last team to win a playoff series against a Jordan-led Bulls team? Send answers, comments, and Celtics playoff tickets to easports@the-tech.mit.edu.

Answer to last week's question: Tampa Bay made running back Bo Jackson the number one selection of the 1986 draft. Congratulations to Henry Huang '96 for sending in the correct answer.

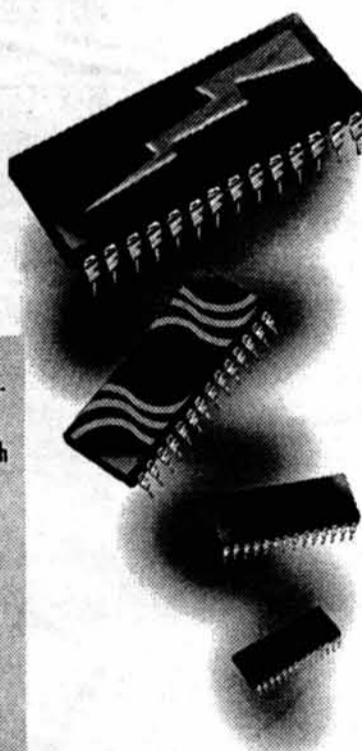


RICH DOMONKOS—THE TECH

Jason Mueller '95 gets the green light to head home in a game against Gordon College. MIT won 5-4 in 11 innings to improve their record to 2-18.

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SPORTS

Small Track Squad Starts Season with 3 Meets in a Week

By Christina Kalb
TEAM MEMBER

The women's outdoor track team was off to a quick start this season, beginning its competitive season with a three meets in one grueling week. Unfortunately the team managed to defeat only Simmons College.

Between April 8 and 15, the team faced WPI, RPI, Simmons, and Bentley, Bowdoin, and Colby Colleges. While not lacking in spirit or talent, the team has lacked the sheer numbers necessary to win a track meet, partly because of illness and injury.

The strength of the team lies largely with throwers Kristin Ratliff '95 and Jennifer Boyle '96. Experienced throwers, they have consistently placed in the discus and shot put, often taking first and second between the two of them.

Ratliff, one of the team captains, has qualified for New England and East Coast Championships in both events. Boyle has qualified in the shot and is close to qualifying for the New England Championship in the discus.

In the distance events, Janis Eisenberg '98 has been nearly unstoppable in the 1,500 and 3,000 meters. She has yet to be beaten in the 1,500, with a fastest time of 4:56; she was outrun only once in the 3,000, where she runs a time of

10:33.

With these times, Eisenberg has qualified for both New England and East Coast Championships in both events. Melanie Born '98 and Rebecca Metrick '98 have added to the strength of the distance team by consistently placing in the 1,500 meters and 3,000 meters.

Kathy Lipps has led the way in the 800, running at about 2:36. Lipps also stepped in to help the small number of sprinters by running the mile relay, and she has become the team's fastest 400 meter runner.

The persistence of the team can be seen especially in its sprinters and jumpers. The team has a total of only five members who, between them, try to cover each of the three sprints, two relays, three jumps and two hurdle races.

Sprinters Eugenia Hahn '97, Stephanie Hong '98, Camille Anderson '95, and Shawn Atlow '97 have typically needed to compete in three, if not four events each. Atlow has successfully placed in the 100, 200, and 400 meters.

Christine Kalb '98, currently the only jumper and hurdler on the team, typically competes in at least four and as many as six events. A new jumper, she consistently placed third or fourth in each of her events.

Detroit Slumping in Central; Philly Clinches Division Title

By Bo Light
and Brian Petersen
SPORTS COLUMNISTS

We were worried that we might not have enough space to talk about everything going on in the sports world this week. After all, it isn't every week that baseball opens its season, the NFL holds its draft, the hockey season winds down, and the NBA playoffs begin. Fortunately, our pals in Mudville handled the draft results, so we'll see what we can do about the rest of sports.

Our NFL draft preview last week put us a week behind on our NHL division reviews, so this week you get two for the price of one. First up, the Central division. The ex-Norris is definitely the stronger of the Western divisions, as even last-place Winnipeg is only two points from a playoff spot.

The Central's strength lies in the strong goaltending on its teams; Mike Vernon, Ed Belfour, Don Casey, Felix Potvin, and Andy Moog are hardly unknowns in the net. With defense being the key to playoff victories, any of these teams could find themselves playing for Lord Stanley's Cup at the end of next month.

It has seemed of late that Detroit, with the NHL's best record, might have an easy run through the playoffs; but don't buy your Finals tickets just yet. The Red Wings are suffering a defensive slump; they have given up five or more goals in four of their last six games, and as of Wednesday night still needed two points to clinch the division title.

The Wings, notorious chokemeisters come May, need to pick things up again if they plan on winning their first Cup since 1955.

Over in the Atlantic division, Philadelphia has quietly become the first team to clinch its division, which the team accomplished with a weekend victory. The Flyers have emerged from a close early-season struggle to dominate the Atlantic in recent weeks, and like other division leaders, they did it with offense (142 goals). Philly might be hurt, however, by a lack of defense; only two teams in the division have given up more goals than the Flyers.

While defense has been excellent, the Atlantic teams have been hurting for goal production. Only the Flyers and Rangers have scored more than 125 goals; the average for the other three divisions is over 130 goals.

This lack of scoring hasn't prevented teams from winning games; only Tampa Bay and the Islanders have fewer than 40 points. The race for the last playoff spot is still open; even the Lightning could still get in, and with everyone gunning for the defending champion Rangers, look for the Florida Panthers to slip into the eighth spot next week.

The Batter's Box

Yes, baseball is finally back, and in case you didn't notice, every company with any kind of financial interest in the game has full-page ads in the papers begging the fans to come back to the game. Unfortu-

nately, it will work, and the public will be suckered back into the game which turned its back on them last summer. But perhaps that's not all bad. As the epic traffic jam made its way past our house, and we watched the throngs of fans pouring down Commonwealth Avenue towards Fenway, we realized that, despite everything, we did miss the game. Welcome back, baseball.

NBA Insights

It's playoff time again in the NBA. After taking last May off, Air Jordan, the Lakers, and the Celts are back. Will Charles, Mr. Robinson, and the Mailman win their long-awaited first title or will they be denied by youngsters like Shaq, Penny Hardaway, Shawn Kemp, and Alonzo Mourning. So, without further ado, we at EASports will throw in our two cents on the playoffs.

There shouldn't be too many surprises first round surprises in the East. Shaq and Company will make sure that the Celtics will have only one more game in the Garden. What should be billed as the most boring series ever, the Knicks should advance with no problems by holding the Cavs to under 50 points a game en route to a potential second match-up versus the Pacer.

Led by Reggie Miller's deadly outside shooting, the Pacers should cruise by the Hawks in four games. In a minor upset, the Bulls should

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