

MIT Moves to Open Investigation of Fiji

By Douglas E. Heimbarger
EDITOR IN CHIEF

MIT began taking steps to open an investigation into the death of Scott S. Krueger '01 last week when it sent letters to former residents of Phi Gamma Delta requesting all information about the circumstances leading to his death.

"We're trying to ascertain what information is out there that can then let us determine what kind of investigation we want to proceed with," said Dean of Students and Undergraduate Education Rosalind H. Williams.

After Krueger's death, Williams announced that MIT would not start an investigation until the end of any criminal proceedings on the matter.

Fiji lost Institute recognition in September under an agreement that prohibits it from applying for reinstatement until 2001.

At the same time, Suffolk County District Attorney Ralph C. Martin II charged the unincorporated association with one count of hazing and one count of manslaughter. Those charges were placed in default in October after the fraternity failed to appear at its arraignment.

All students that lived in Fiji in October 1997, including freshmen and those who have graduated, have been asked to supply the Dean's Office with any information they

have about the night of Krueger's death and the events leading up to it. The letters were sent before Thanksgiving so that Fiji residents could discuss it with their parents, Williams said. She added that students likely would discuss the matter with their lawyers as well.

The Institute is beginning with the Commonwealth's statement of the case, which is the only publicly available information about the case, Williams said. The document, prepared by Assistant District Attorney Pamela Weschler, details the state's view of the incidents during the fraternity's "Animal House Night" that led to Krueger's death.

While MIT may discuss information with outside groups such as the Boston Licensing Board, it is not doing so at this point.

"We have every interest in moving things along as quickly as we can," Williams said. A decision on whether MIT will proceed with an investigation into Krueger's death

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GREG KUHNEN—THE TECH

Dr. Prentice (Fernando J. Paiz G) and Mrs. Prentice (Jessica Lin '99) engage in a heated brawl over the doctor's questionable sexuality in *What the Butler Saw*. The MIT Theater Arts play runs through Saturday in Kresge Little Theater.

Michael Trupiano Elected as IFC President

By Frank Dabek
NEWS EDITOR

Michael Trupiano '00 was elected the new Interfraternity Council president at its

Wednesday's president's council meeting, along with the rest of the council's nine officers.

Trupiano, who was elected unanimously after Christopher R. Rezek '99 declined his nomination at the meeting, said that he was excited about his new post and was "looking forward to working with the group and the administration in the coming year." All those elected

will formally take office in February. Trupiano is a member of Lambda Chi Alpha.

During his tenure as president, Trupiano expects to focus on the IFC's response to President Charles M. Vest's decision to house all freshmen on campus in 2001. Within the IFC he hopes to increase "IFC pride and unity" by "fostering a sense of pride and community"

within the group and in the larger Institute community. Trupiano said that the IFC has an important role to play in the greater MIT community.

Outgoing IFC president Duane H. Dreger '99 said that, "I'm quite pleased with [the new officers.] Mike has been doing quite a bit of work with the IFC implementation

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Campus Police Meet with Students At Burton-Connor for Social Event

By Karen Robinson
STAFF REPORTER

Last night, roughly 30 students gathered in the Burton-Connor dining room to enjoy pizza and meet campus police officers, including the new patrol operations captain, CP Paul Baratta.

Hopefully, this will "bring the campus police back into the community, more like a neighborhood cop," said Halston W. Taylor, housemaster of Burton-Connor who was responsible for organizing the event.

Anne P. Glavin, chief of Campus Police was scheduled to attend but did not. The several officers who were present at the event agreed that meeting students in an informal environment is beneficial.

Generally when officers and students meet the student is asking for directions, is reporting a problem, or has a complaint, explained officer Jan Popp. Informal meetings, therefore, serve as a good way for officers to get student input, he said.

One recurring topic at the event was alcohol: students wondered

how the new alcohol policies are affecting policing. Officers said the changes are administrative, and police aren't doing anything differently.

Campus police are all trained as emergency medical technicians, and when called in a medical situation this is their first duty. There are confidentiality laws in medical situations, so often the officer does not immediately "go back to being a cop." Officers mentioned that they should actually see students drinking to act as police, but of course, this, like all aspects of the job, varies with the situation.

Baratta and other officers pleaded with students not to worry about punishment when calling for help with possible alcohol poisoning, emphasizing that staying alive is more important.

Event weakens stereotypes

Baratta also expressed concern that police are seen as thinking, "We're gonna get one tonight!" — which is far from how they approach their job. Campus police

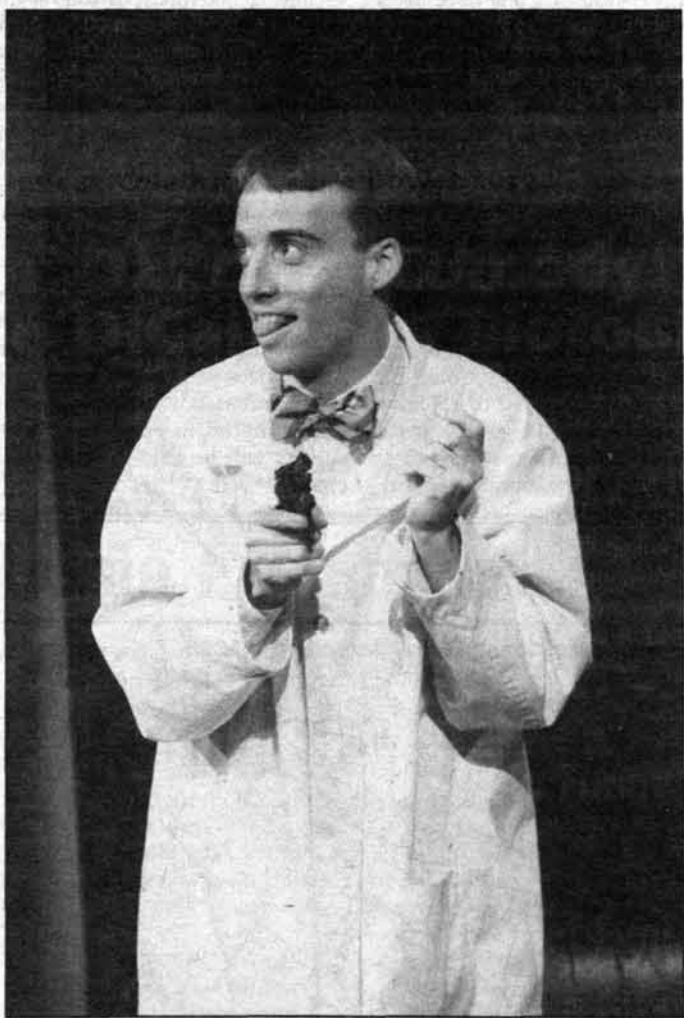
do not act as security guards, but actively serve and protect the MIT community.

Baratta emphasized that MIT is an unusually diverse place to work, and this directly affects how students and police interact. Some students from rural areas may consider police firearms too authoritative; some come from countries where police are simply best feared; some students just don't like 'em.

Students affirmed that this session makes CP's seem more like people "cheesy as that sounds" Jennifer L. Cooper '02 said she trusts them more now. "You can walk through campus, you recognize them, say hi to them, they say hi to you — it's good to know the CP's."

In response to a question about firearms, Baratta said that 99 percent of the people at MIT are basically good, law-abiding citizens. "But that one percent, they'll hurt you."

Police, Page 13



GREG KUHNEN—THE TECH

Dr. Rance (Jeremy Lueck '99) grins maniacally as he rants about pornography in *What the Butler Saw*.

Three university presidents earn over \$500,000 annually; Vest ranks second in salary and benefits at MIT.

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Comics

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THE ARTS

Assassins: The music of Sondheim comes to life in the hands of a skillful cast.

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WORLD & NATION

Clinton Wins Victory on Scrambling Technology Abroad

THE WASHINGTON POST

WASHINGTON

The Clinton administration scored a sizeable victory Thursday in its battle to limit the use of data-scrambling technology abroad when the United States and 32 other nations agreed to a framework that would restrict exports of such technology from their countries.

The agreement calls for governments to let companies include more complex scrambling, or "encryption," technology in the packaged software products they export than do current U.S. regulations. As a result, U.S. industry spokesmen and privacy advocates Thursday said that the administration's claims of benefit to the U.S. industry would not ring true until the U.S. policies are loosened.

Industry has argued that such restrictions only hurt U.S. companies and don't slow terrorists, who could get the scrambling technology from other countries. Slowing use of encryption will hold up development of Internet commerce, they say, because customers want to know that such personal data such as credit card numbers can flow over the network securely.

Guidelines Set on Return of Art Stolen by Nazis

THE WASHINGTON POST

WASHINGTON

Thousands of works of art looted by the Nazis could be restored to their rightful owners or their heirs under "guidelines" approved by 44 countries at a State Department conference.

Conference organizers and participants described the agreement as a breakthrough that will change the worldwide art market and make legitimacy of ownership a criterion equal to authenticity of the work in decisions on sale and display.

The "Principles With Respect to Nazi-Confiscated Art" call for, among other things, the opening of all records and archives; the allocation of human and financial resources to the identification effort; encouragement of potential claimants to come forward; and negotiation of "a just and fair solution," such as compensation, when claims are validated.

Clinton Unveils New Water Protection Standards

THE WASHINGTON POST

NEWPORT, R.I.

President Clinton announced new environmental rules Thursday intended to help clean up the nation's tap water, targeting invisible microbes that sometimes infect the drinking supply and once laid low within the water supply of a major Midwestern city.

The half-day visit was the president's first domestic trip since impeachment hearings opened last month and provided a welcome respite from the polarized atmosphere back in Washington.

The new water standards Clinton announced were mandated by the revision of the Safe Drinking Water Act two years ago and were designed to reduce the presence of contaminants such as cryptosporidium and giardia lamblia, as well as disinfection byproducts. The rules will increase the typical household water bill by less than \$2 per month.

Cryptosporidium, a microscopic parasite found in animal waste, was responsible for a wave of illnesses in Milwaukee in 1993 that left more than 100 people dead, 4,000 people hospitalized and 400,000 people sick. The new standards target the microbe for the first time, requiring improved filtration that the government predicts will prevent 460,000 illnesses a year.

House Judiciary Committee Drops Fund-Raising Inquiry

By Richard A. Serrano and Edwin Chen

LOS ANGELES TIMES

WASHINGTON

The House Judiciary Committee abruptly dropped plans on Thursday to include campaign financing in its impeachment inquiry, with the panel's chairman declaring that there is "more than adequate" information in the Clinton-Lewinsky matter to merit a continued push toward impeachment.

In addition, the Senate majority leader gave his first indication that "it would be very hard not to" have a Senate trial to consider removing President Clinton from office if he is impeached by the full House.

The swiftly moving developments signal that should the House approve any articles of impeachment, a Senate trial may quickly follow.

Rep. Henry J. Hyde, R-Ill., chairman of the House panel, said in a letter to the White House that, after reviewing sealed Justice Department memos regarding campaign fund-raising irregularities, his committee will take up those matters only after it decides whether Clinton should forfeit his office for allegedly lying and

obstructing justice in attempting to conceal his affair with Monica S. Lewinsky.

"We will work with other committees of the House to get to the bottom of these lingering charges," Hyde pledged. "We are far from satisfied that existing campaign finance laws have not been violated."

He added that campaign fund raising will be a "top oversight priority" in the new Congress that convenes in January.

"In the meantime," he wrote, "we feel that there is more than adequate information before the committee to pursue the debate leading to articles of impeachment."

Democrats and White House officials were clearly pleased that the fund-raising matter was being dropped. But some still questioned the Republicans' rationale for bringing it up in the first place, since two other congressional committees already have studied the matter and Attorney General Janet Reno has refused to seek an independent counsel to review it.

Rep. Jerrold Nadler, D-N.Y., a committee member, said he thought the fund-raising off-shoot was a fool's errand all along.

"I expected it," he said of the

Hyde decision to scrap the fund-raising inquiry. "It was obviously just a bone that he was throwing to his extremists in the committee."

The White House is to present its case on Tuesday, and Clinton's lawyers have said that they may call their own witnesses. The committee directed the White House Thursday to submit its witness list Friday, adding that the Republican-led committee will determine which witnesses are allowed to testify.

After the White House presentation, lawyers for both sides of the committee will argue the evidence. The panel will then debate and vote on proposed articles of impeachment.

Should the matter clear the committee, the full House would probably take up the issue the following week. Both parties continued furious, behind-the-scenes head-counting Thursday in an attempt to predict how the full House might come down on Clinton's fate.

The full House vote appears to be a nail biter. Lawmakers said the strongest case for impeachment seemed to be allegations of perjury, with charges of obstruction of justice and witness tampering receiving less support.

European Union Cuts Interest Rates Before Euro Takes Hold

By Anne Swardson

THE WASHINGTON POST

PARIS

The central banks of the 11 European countries that will merge their currencies into one in less than a month unexpectedly cut interest rates Thursday in a coordinated response to sagging economic growth.

Political officials in France, Germany and elsewhere praised the rate reductions.

"These decisions, by their nature, reinforce the confidence in the European economy on the eve of the launch of the euro," said Yves-Thibault de Silguy, European Union commissioner for monetary affairs.

The European actions were welcome news for the Clinton administration, which has sought to ease

global financial turmoil by encouraging the world's industrial countries to stimulate economic growth. Administration officials have been privately urging their European counterparts for weeks to follow Washington's lead in cutting rates. U.S. Treasury officials declined comment Thursday in apparent deference to the Europeans' assertions that the move was undertaken for Europe's own sake.

The rate cuts sparked a rally in European stock and bond markets. But U.S. stocks dropped and global markets were shaken by the news that Japan's economy continues to shrink and that Brazil's Congress voted late Wednesday to reject a key component of the government's economic reform plans, renewing investor concerns about the stability

Although the Federal Reserve has eased U.S. rates three times since financial markets slumped this fall — and is not likely to follow the European actions with more cuts in the near future — France and Germany had not reduced rates for two years. Most other European nations have been cutting interest rates lately in order to bring them into line with those of France and Germany before the new currency is born on Jan. 1.

Euro bills and coins will not circulate for three more years, but in every other respect the euro will be the money of Europe in 29 days. Stock prices will be quoted in euros, government borrowings will be denominated in euros, and consumers will be able to write bank checks in euros.

WEATHER

Where's Winter?

By Bill Ramstrom
STAFF METEOROLOGIST

We have been enjoying a more spring-like pattern the last few days, with a high pressure system off the mid-Atlantic coast supplying warm southerly flow. The afternoon cooldown yesterday was caused by a backdoor cold front that brought in a seabreeze off the chilly ocean, a very common occurrence here in April and May! Central and northern Maine have stayed much cooler, though, and there have been periods of snow showers. Long-range forecasts for the winter are calling for near normal temperatures and precipitation, so we should still expect some snow for January and February. Models also suggest that by Wednesday or Thursday of next week we will return to more seasonable, chilly weather.

A storm in the Midwest will strengthen and follow a familiar course over the western Great Lakes and into southern Canada, leaving us in the warm sector, with just some clouds. As the high continues to sit off of the Southeast coast over the weekend, we will be in a generally favorable pattern, with warm temperatures and no precipitation. A small storm that is passing across northern Maine and New Brunswick today will bring us a shot of somewhat cooler weather for Saturday, but it should begin to warm up again on Sunday and on into Monday.

Today: Very warm and partly to mostly cloudy. Southwest wind. High 67°F (19°C).

Tonight: Some clouds and cool. Low 43°F (6°C).

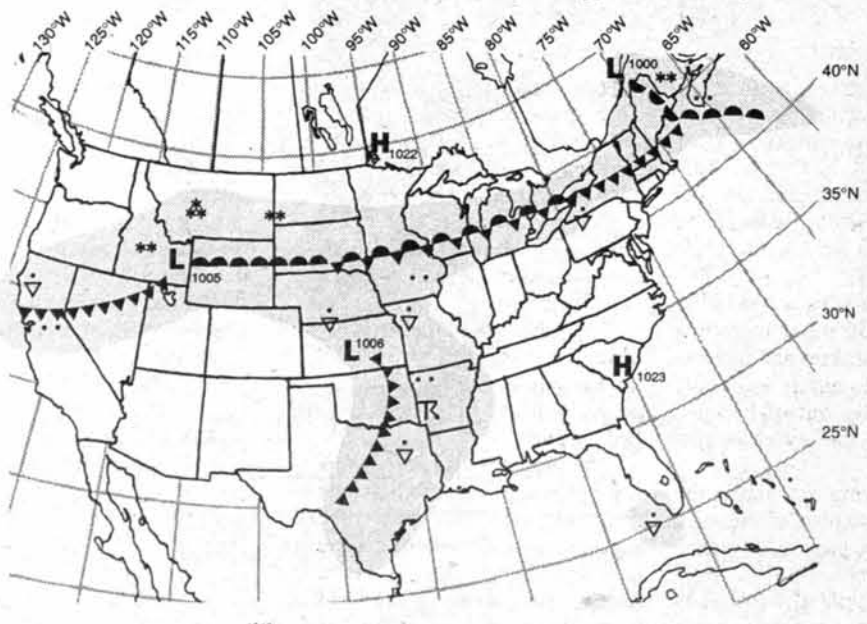
Saturday: High clouds by afternoon, cooler. Light wind. High 50°F (10°C).

Saturday Night: Some clouds move in. Low 38°F (3°C).

Sunday: Mostly sunny. High 53°F (12°C).

Outlook for Monday: Partly cloudy with continued above normal temperatures.

Situation for Noon Eastern Standard Time, 4Xday, December 4, 1998



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	- - - Trough	Snow *	Fog
L Low Pressure	—•— Warm Front	Light Rain •	Thunderstorm
§ Hurricane	▲▲▲ Cold Front	Moderate Rain **	Haze
	—•• Occluded Front	Heavy Rain ***	Compiled by MIT Meteorology Staff and The Tech

Relatives of Car Bomb Victim Wants U.S. to Indict Pinochet

By Joe Mathews
THE BALTIMORE SUN

BALTIMORE

Relatives of Ronni Karpen Moffit, the New Jersey newlywed killed 22 years ago in a Washington, D.C., car bombing linked to the regime of Gen. Augusto Pinochet, have appealed to the Clinton administration to indict the former Chilean dictator for her murder.

The bomb that killed Ronni Moffit was meant for Orlando Letelier, who was Chile's ambassador to the United States in 1973 when Pinochet led a military coup that toppled President Salvador Allende.

Moffit's father, Murray Karpen, and her widower, Michael Moffit, both said they did not expect that the United States would ever be able to try Pinochet. But Michael Moffit said that, at the very least, an indictment here would make the dictator a prisoner in Chile.

"We want an indictment here to make sure he can never leave Chile again," said Moffit, 47, a money

manager for a New York firm. "If he does, he'll know there's a U.S. warrant for him that can be enforced by Interpol."

Justice Department officials declined comment.

Moffit's request came this week as the 83-year-old Pinochet was being held in England on a Spanish warrant and the Labor Government considers a request to extradite the dictator to Spain. The slain American's relatives also have asked U.S. officials to assist Spanish authorities who want to prosecute the former Chilean dictator for killings he allegedly ordered against Spaniards.

"I think he should go to Spain in handcuffs," said Karpen, 70, a retired real estate salesman and deli owner in West Orange, N.J. "I believe he should be brought to justice like any other murderer."

Moffit, who has remarried and lives near Princeton, said he had written Attorney General Janet Reno on Oct. 19, requesting a meeting. The request for a meeting was

rebuffed, for now, by Assistant Attorney General James K. Robinson.

In a Nov. 23 letter to Moffit and his lawyer, Robinson asked the family for "any additional evidence" it had on the murder. Moffit called that statement insulting because, he believes, the government has ample evidence linking Pinochet to the killing. "I believe the government can do better than this," Moffit said.

But family members said they were heartened by Tuesday's announcement that the government will declassify some secret U.S. documents on Pinochet's regime. The CIA worked closely with Chile's secret police during the early and mid '70s, when thousands of that country's citizens were killed by their government.

After the 1973 Pinochet coup against Allende, Letelier quit his job as Chile's ambassador to Washington, sought asylum in the United States and became a leading critic of the new regime at the Institute for Policy Studies.

Camera Displays Characteristics Of Simulated Martian Snowflakes

By Dennis O'Brien
THE BALTIMORE SUN

BALTIMORE

Using a camera designed to photograph microscopic bugs and worms, William Wergin and Eric Erbe have snapped shots being critiqued by NASA of a substance alien to planet Earth: Martian snow.

Wergin, a cell specialist, and Erbe, a botanist, began using earthly matter to simulate and photograph crystals like those that cover the Martian icecaps about a year ago at the request of National Aeronautics and Space Administration (NASA) scientists.

NASA scientists say the black-and-white stills will help them chart the thickness of the red planet's icecaps, track its atmospheric conditions, predict climatic changes and come to a greater understanding of how the planet functions. And if humans ever land there, they'll know better what to expect.

"It'll help in measuring the planet's snowpack, and if you can measure the snowpack and see variations from year to year, you'd be able to start looking into why there are these variations and how they affect the atmosphere," said James Foster, a climatologist at NASA's Goddard Space Flight Center in

Greenbelt, Md.

NASA scientists came to the Beltsville researchers last year looking for help designing sensors for satellites that would measure the depths of Mars' icecaps.

Microwaves emitted by Mars change during the seasons depending on the snowpacks, so the planet's snowpacks and icecaps can be measured with microwave signals.

But to design effective sensors, NASA had to know something about the size and shape of the snow crystals that covered Mars' polar ice caps, Foster said.

"We know that it's white, it's nearly as bright as the snow on Earth, and the feeling is that it's very weak and brittle," Foster said. "But we were not sure what size or shape the (snow) crystals would be."

Now they are. Up close, the Martian snow looks nothing like its earthly counterpart.

It is more brittle and falls in eight-sided crystals that are much smaller and not quite as bright as earthbound flakes.

Scientists say most of the differences between the two types of snow can be traced to Mars' chillier climate.

For one thing, Martian snow is not made from water but from carbon dioxide — a compound that exists as a gas in Earth's atmosphere.

On Mars, which is considerably farther from the sun than Earth is, winters are much longer and get so bitterly cold — more than 200 degrees below zero — that carbon dioxide commonly freezes into solid crystals.

"Nobody had ever visualized CO (carbon dioxide) crystals before," Wergin said, adding that he was intrigued by NASA's request last year but knew there was no way to bring snow back from Mars.

So Wergin and Erbe took commercial dry ice — frozen carbon dioxide used to chill everything from medical supplies to meats — and raised the temperature of the dry ice so it would "sublime," or convert into a gas.

They then chilled the gas to the temperatures of the Martian winter: minus 240° F (135°C).

At that temperature, the carbon dioxide gas turned into Mars' brittle, white snow, and Wergin and Erbe successfully photographed it, just as they had done four years ago with the more familiar earthly type of snow.

Russia Formulates a New Economic Plan; Budget Balance Not Included

By Maura Reynolds
LOS ANGELES TIMES

MOSCOW

Nearly four months after Russia's economy went into a tailspin, the government gave preliminary approval Thursday to an action plan designed to pull it out of its dive.

The plan includes a list of 33 draft laws and 36 other measures aimed at lowering taxes and increasing investment, but it does not address the badly out-of-balance federal budget — the key to any rescue plan.

"They are trying to impress the public with the number of the laws and decrees in the program," economist Otto R. Latsis said. "But until the government plainly presents their draft budget, no one in their sound mind will believe that they have a program."

The government's plodding progress in developing an economic program illustrates how deep and difficult the crisis is — and how divided Russians are over what to

do.

The International Monetary Fund and other lenders insist that the government step up tax collection and cut back social benefits — both of which are unlikely to be popular with workers who are unused to paying taxes and who have not been paid for months and even years.

The government's plan calls for lowering taxes on businesses and individuals in the hope that more people will pay up — a theory the IMF disputes.

The program also calls for paying off wage and pension debts, imposing currency controls on exporters and restructuring the collapsed banking sector. It will also set up a Russian development bank to channel investment into promising industries.

At a news conference, Economics Minister Andrei Shapovalyants acknowledged that the government is still counting on IMF funds for part of its revenue.

He called the plan "very tough"

because it will impose a new tax system and restructure social benefits, but he did not describe those proposals in detail.

The text of the plan is expected to be released this weekend; the government is asking parliament to pass the necessary legislation in the next six weeks.

The ruble crashed and Russia defaulted on its treasury debt Aug. 17, prompting the IMF to halt payment of a \$4.3 billion installment of a \$22.6 billion loan package.

IMF officials, including fund chief Michel Camdessus, have visited Moscow in recent weeks, saying they will not release the tranche unless the government improves tax collection, balances the budget, refrains from printing money and implements structural reforms.

Russian frustration with the IMF is growing more vocal. Gennady N. Seleznyov, the Communist speaker of the lower house of parliament, said Russia should pay off the IMF and then sever relations.

Bin Laden Aide Pleads Guilty To Terrorism Charges

THE WASHINGTON POST

WASHINGTON

An aide to alleged embassy bomber Osama bin Laden has pleaded guilty to terrorism charges, and has helped federal prosecutors build their cases accusing bin Laden's radical Islamic network of a vast international conspiracy to kill Americans, according to court documents.

The aide entered his plea in a secret hearing, and is unnamed in the court records. But he apparently intends to testify against bin Laden and eight of his associates who have been charged since the Aug. 7 bombings of the U.S. embassies in Kenya and Tanzania.

According to the court records, the informant — identified only as CS-1, for confidential source — confessed that he participated in a bin Laden-inspired plot to attack American military facilities around the world, and helped implicate bin Laden and his disciples in the near-simultaneous embassy explosions, which killed 224 people and wounded more than 5,000 others.

The court documents, which were first reported in Thursday's *New York Times*, were provided to British officials during extradition proceedings for Khalid al-Fawwaz, who once served as bin Laden's press spokesman and is now being held on terrorism charges in London. They include a letter of alarm written by one of the alleged bombers, warning that the security of bin Laden's cell had been compromised and its members put "at 100 percent danger."

Annan to Meet With Gadhafi

THE WASHINGTON POST

UNITED NATIONS

Secretary General Kofi Annan said Thursday that he will meet Libyan leader Moammar Gadhafi on Saturday, deepening speculation that Libya is ready to surrender for trial in the Netherlands two men charged with the 1988 bombing of a Pan American jetliner over Lockerbie, Scotland.

The Security Council, which has backed a British and American proposal to have Scottish judges try the suspects at a military base near the Hague, has assigned Annan the job of arranging their transfer. If they are brought to the Netherlands, they will stand trial for planting the bomb on Pan American World Airways Flight 103 that killed 270 people — all 259 on board and 11 on the ground.

Sources within the U.N. secretariat said that while Annan's deputies had made considerable progress toward winning Libya's acquiescence to the plan, the matter is, as one source put it, "not yet a done deal." The Libyans confused the situation further with a statement that appeared to ignore the U.S. and British warnings about Annan having no discretionary power to negotiate.

"Libya has expressed its willingness to enter into negotiations with the concerned parties either directly or through the U.N. secretary general over arrangements for this trial," said the statement released by the official Libyan news agency JANA. Some sources speculated Gadhafi might be looking to Annan to provide a face-saving way for him to give in.

Nixon Never Sought Compensation for Papers, Attorneys Say

THE WASHINGTON POST

WASHINGTON

Seeking to fend off demands by Richard M. Nixon's estate for up to \$213 million for his White House tapes and papers, government lawyers sought to show Thursday that the former president never intended to sell them and could not have done so without years of laborious processing.

Justice Department trial attorney Neil H. Koslowe stressed in federal court here the provisions of a controversial, and ultimately abrogated, agreement Nixon signed shortly after his 1974 resignation. In it, Nixon said he intended to donate "a substantial portion" of his presidential records to the government "for appropriate research and study."

The six-page agreement, reached with General Services Administrator Arthur F. Sampson, then in overall charge of the National Archives, provided that Nixon's records, including his tapes, would be kept in a vault that could be opened only with two keys, Nixon having one and Sampson's representative the other.

Nixon estate lawyer Scott Nelson called James Hastings, a former director of the Nixon project at the National Archives, to the stand to show how valuable the records are to researchers and how they could be commercially exploited.

Later, under questioning by Koslowe, Hastings said the tapes would have been impossible to fathom without the 27,000-page index archivists eventually compiled over a six-year period. He also said the required page-by-page review of the millions of pages of Nixon's paper records, to see if they contained any classified material, did not begin until the late 1980s.

Lawyers Are Ordered to Fund Bar's Ethics Duties

LOS ANGELES TIMES

SAN FRANCISCO

The California Supreme Court, declaring the "administration of justice is at risk," unanimously ordered California lawyers Thursday to resume paying dues to finance the discipline of unethical lawyers.

"Our action today is intended to respond to an unprecedented emergency threatening the protection of the public, the integrity of the legal profession and the interests of the courts," wrote Chief Justice Ronald M. George in his opinion for the court.

The emergency exists because the state bar, the agency that regulates the state's lawyers, virtually shut down in June after Gov. Pete Wilson and the Legislature failed to agree on a bar dues bill.

Acting on a petition by the state bar, the court authorized dues of \$173 from each of the state's 130,000 practicing attorneys. The bar has automatic authority to levy \$77 in license fees, bringing the total each lawyer must pay by Feb. 1 to \$250.

The dues will be spent to investigate complaints, prosecute lawyers in state bar courts, operate an ethics hot line for lawyers and provide arbitration in fee disputes.

OPINION

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So Much for Support

"The only action has been that we're providing whatever support we can," said Shaun Meredith G, president of Sigma Phi Epsilon Alumni Board, ("Sig Ep Suspended by National After Road Trip Keg Incident," Dec. 1).

Meredith gave the undergraduates nine days to find new housing. This happened during a period most of them would have preferred to spend studying for their exams. This

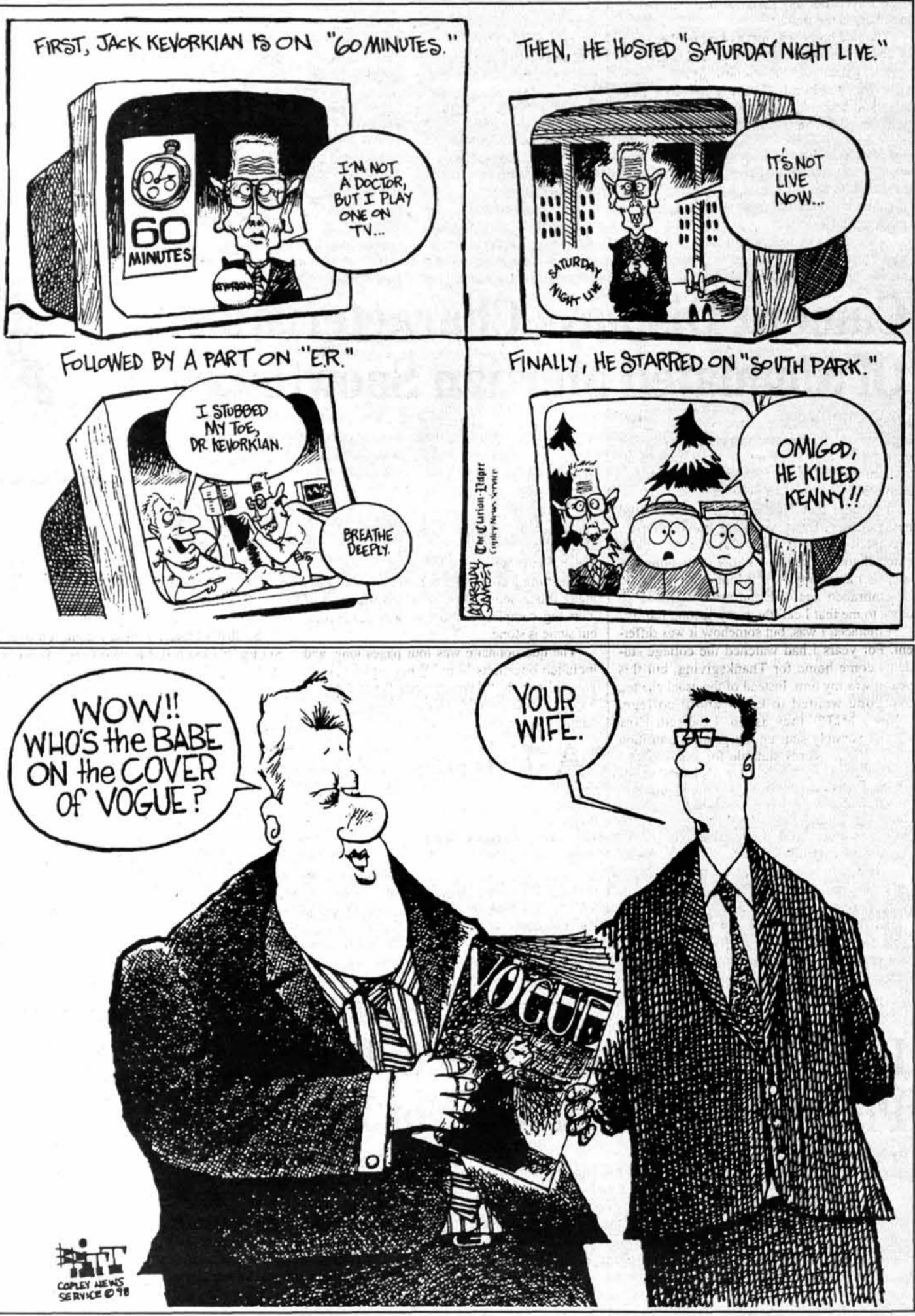
does not sounds like support to me. It sounds like hazing.

Thinking that I might have made a mistake, I turned to Webster. I received the following definition: "To endure bravely or quietly: bear."

My re-evaluation is that Meredith meant to state that the undergraduates are "supporting" any action the Sig Ep Alumni Board takes; they are "enduring [it] bravely and quietly."

John D. Dunagan G

An article in Tuesday's issue ["UA Approves Substance-Free Housing Resolution"] incorrectly stated that Pamela Mukerji '01 is Class of 2001 president. Mukerji is the class' publicity co-chair. Andrew Montgomery '01 is Class of 2001 president.



Opinion Policy

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Holiday Reflections

Guest Column
Veena Thomas

For me, Thanksgiving this year became a time to give thanks that I could go home, away from school, and away from my life of the past three months. I longed for the simpler life of home.

My family arrived Friday afternoon to take me home. My parents looked older and more tired than I had remembered. Perhaps it was the result of a three-and-a-half hour car ride. It's not far, compared to the distances others must travel, but any distance between family members is too much.

The ride home was just as I remember family car trips: laughing, joking, and pauses of silence. I stared out the window, trying to envision the weekend. White and red lights stretched towards the horizon in both directions, as others on the Massachusetts Turnpike made their way home. A line from Elton John's "Tiny Dancer" played, and stuck in my mind: "Count the headlights on the highway...."

Upon entering my house, I realized that I was home. Yet I was naïve to believe that nothing had changed. All of my life, I had lived in a completely off-white house. But as I went upstairs, I discovered that the walls were peach, and that my bathroom was now sponge-painted green. Eventually, my initial fury turned into complacency. It didn't really matter. I was home.

I had idealistically believed that life had stopped in my absence, and that everything would resume once I returned. But time never stops. People continue in their own directions. I had thought that my sister would remain a high school freshman forever. But with her new report card hanging on the refrigerator, and amid talks of the PSATs, I was forced to admit that she, too, had grown up.

I thought that Thanksgiving dinner would never change. Every year, our friends prepare a feast for friends and relatives. We have eaten there for years. I know their house as well as I know my own. I longed to return, to be embraced again in the arms of those so close to me that I call them my second family.

Embraced I was, but somehow it was different. For years I had watched the college students come home for Thanksgiving, but this year it was my turn. Instead of the usual chatter, everyone wanted to know about college. "How's MIT?" they asked. I paused. How could I possibly sum up the greatest transition of my life in words suitable for small talk? I finally settled on, "I like it, but it's hard," words which only grazed the surface of my feelings.

My family friends at the party had grown up also. They seemed older, cooler, trying to determine how I fit into the new scheme of things, wondering if I had changed. Had I changed?

My littlest friend at the party, age three, used to refer to my sister and me collectively as VeenaSapana. Now he waved excitedly to my sister, and blankly stared at me. When I tried to remind him that I was half of VeenaSapana, he turned away and clung to his mother. Rejection from even a three-year-old hurts, but I can forgive him. I have been away. To a toddler's time frame, it's like I never knew him.

My reunion with my high school friends was amazing. Petty differences were forgotten; there simply wasn't enough time. We forgave each other for not returning e-mails. We didn't bluntly ask each other how college was going, but somehow we understood. It was like we had never left each other, but better somehow. The impending separation made our conversations intense. My friends are more themselves than they were before. I see them changing, growing up, and I realize that they must be seeing me like this also.

We all hugged goodbye, with promises to keep in better touch. Only time will tell if we will. Perhaps it doesn't matter; when I return home again, my friends will be there for me.

Leaving home once more was tough. I flashed back to the morning three months before when I had to say goodbye to my family. So much has changed. Yet everything important has remained the same. It doesn't really matter what color my bathroom is now. My family and my friends still welcome me.

On the Massachusetts Turnpike once more, this time in the opposite direction, I wondered if I was leaving home or returning home. After an intense three months, MIT has become a home away from home. When I returned, it was as though I had never left. Thanksgiving weekend seemed like a dream. My friends here welcomed me back. Somehow I was home again.

To put it simply, although life at college is hard, I like it.

Veena Thomas is a member of the class of 2002.

Binge and Purge

Joel Rosenberg

How do you stop binge drinking at a fraternity? Purge the house, of course. Sig Ep is currently undergoing this bulimic phenomenon, and I'm here to explain what I can about the process.

The pledges went on the annual pledge trip a few weeks ago, choosing Penn State as their destination. While engaging in the risky behavior of carrying a keg into the chapter down there (it's always safer to keep the keg stationary), the Regional Director from Sigma Phi Epsilon National Headquarters "caught" them, setting the "reorganization" ball in motion.

Right before Thanksgiving, national sent some guy to personally explain what this process involved. First, he announced that the every member of the house (plus our charter) was suspended. In order to become unsuspended, every member had to complete a questionnaire, and go through an interview with the "Alumni Advisory Council." After that, the council would choose to keep you, let you remain suspended, or start working to expel you. Failure to interview would result in permanent suspension.

The national guy explained that this latest incident was but one from a long history of problem behavior, which, combined with our low manpower and crappy GPA, made us an unacceptable chapter. We responded with several points: We didn't understand how booting people was going to help with manpower; our GPA, while perhaps below campus average, is still a 4.0, not to mention that this school is slightly tougher than most others; and our very own alumni board president, Shaun Meredith G, was arrested as an undergrad for some fraternity prank, only to repeat the prank the following year in the name of tradition. Meredith responded by saying he was foolish back then, which was exactly our point — we're supposed to be foolish college kids.

The interview/questionnaire stuff is scheduled for this week, a time we pointed out is particularly bad, since it's the end-of-term crunch. National guy said the dates were "set in stone," which Shaun was quick to repeat, almost making the timing out to be a punishment. It doesn't make much sense when you consider one of their big complaints about us was academics, but stone is stone.

The questionnaire was four pages long, and included questions like: "What reputation do you believe the Massachusetts Delta Chapter has on campus with Greek organizations, administrators, students?" "What is the purpose

A Future with Biotechnology

Guest Column
Kris Schnee

The Human Genome Project, likely to be completed within a decade, will both offer us great benefits and force us to answer difficult questions. While giving us healthier and longer lives, it will make us reconsider the definition of the word "human."

Whether or not Celera, the company trying to sequence much of human DNA, succeeds with its experimental gene-reading techniques, soon it will be possible to put the 3-billion-letter code on an ordinary compact disc. Couples could decide whether to adopt by reading a complete report of the possibilities of potential children having serious genetic disorders. Individuals will be able to learn their own risk for, say, heart disease, and adjust their lifestyles accordingly. Knowledge of the genome will also help to find new medical treatments, enabling people to live longer, healthier lives.

As the biotechnology industry grows, generating huge profits, the demand for talented scientists and engineers will balloon. Pressure will be applied on America to improve its education system — we will need to reform elementary schools (with national standards and testing?), and a college education may become as much a "right" as elementary school is now.

The life expectancy of society will continue to increase, making the old more powerful than ever before in politics; Social Security and euthanasia will become hot topics. (Perhaps we will also see more "classic" TV, and new sports for the elderly.)

Who will have access to the new technology? The existence of genetic testing will add to the push for a socialized health care system — some will argue that unequal access will create a nation of genetic "haves" and "have-nots." Rightly worried that "Rodhamizing" medical care could drain the nation's pockets, government and industry will want to invest heavily in research to make genetic screening and other processes affordable. Partly out of fear of government control, the companies themselves may

of Sigma Phi Epsilon?" "What do you recommend being done to solve the chapter's problems?"

My favorite question is the last one: "Why should the National Board of Directors of Sigma Phi Epsilon keep this chapter open?" The fact is, National is keeping the chapter open because it makes them look good to have an MIT chapter. National's just getting rid of the undesirables who don't fit into the "Strategic Plan" of the "Grand Chapter." These fascist terms come from the "Alumni Advisory Council Guidelines."

There's a line from those guidelines, "Members have to understand... that they give up certain individual 'rights' and have added responsibilities when they join a fraternity. If that idea offends them or if they try to tell you their chapter is different, beware. Watch out for rebels." Well, I guess I'm a rebel, because I think our chapter is different, the same way every MIT fraternity chapter is different from its generic national counterparts.

We go to a very different school that places very different demands on students, and live in a very different system that gets tons of people to change their stereotypes about fraternities. The houses are a refuge from MIT, basically clubs people join because they're fun places to live, filled with interesting people you might normally not meet. But we get enough rules as scientists and engineers to not need too many more at home, especially ones written up by some people you didn't elect who liked their fraternity so much they made it their career. Sure, your "rights" might be changed by living in a communal setting, and yes, you might have added responsibilities to keep the house running, but neither is an offensive idea.

What is offensive is when a bunch of strangers descend on your house to kick people out at will. It's offensive when a brand name is placed above concern for individuals, which both national guy and Meredith are admittedly guilty of. It's offensive when people who have already had their fun return to tell you that you're not allowed to make the same mistakes they did. It's offensive when they tell you that anyone not "invited" to help "rebuild" the chapter will be arrested for trespassing if caught in the "facility." This whole process is offensive, because we're certainly on the defensive.

So that's basically what's going on over at Sig Ep. It's too bad that everything has become such a liability these days that everyone's just trying to cover their ass. The somber mood across campus shows what happens when you purge fun from college.

also choose to be charitable on their own.

Much ethical conflict will arise over this new technology. The world's religious leaders will probably be active players, with everyone from the Pope — John Paul II's successor — to neighborhood priests speaking out, mostly denouncing genetics as "playing God." (Will the people who oppose "playing God" still give their children vaccines and antibiotics to save their lives, or books to make them intelligent?) The American people will be too tempted by genetic engineering to leave it alone; rather than use it and feel guilty, they will seek new ideas and perspectives on ethics, partly to justify what they want to do.

Every aspect of genetics will come under fire. For instance, human embryos are useful in genetic research. There is currently a ban on using them in America for publicly funded science, even on using ones which would otherwise be discarded as "trash" by abortion clinics. Abortion will be brought into the spotlight of politics, as we wonder if embryo research is ever acceptable, even to save lives. Some people will try to radically restrict genetic engineering but will fail; the technology is too tempting. Instead we will have carefully written laws protecting the privacy of the individual's DNA from snooping by employers or insurance companies. Other laws will bar discrimination against people who, by birth, have genetic effects or were genetically engineered.

DNA will invade pop culture as well. We will see all sorts of entertainment media about genetic engineering, and two-thirds of it will be raving nonsense. Movie heroes will use "genes" to turn into robots or leap tall buildings. Some authors will swamp us with gloomy stories, starring MIT scientists portrayed as irresponsible. But a popularization of genetic technology won't be all bad — with improved education, and a push by the biotech firms themselves, there could also be shows which get the facts right and excite the imagination. The greatest benefit of genetic engineering may be that people will be optimistic about the future again.

Kris Schnee is a member of the class of 2002.

Door Etiquette

Eric J. Plosky

Doors! *The Encyclopaedia Britannica* tells us that early Mesopotamians made doors out of animal hides. The Greeks chiseled doors out of stone; the Romans cast them of bronze; modern architects have fashioned doors that slide, fold, revolve and whoosh. Doors have been our swinging companions since antiquity.

I am therefore amazed that, despite our vast collective social experience, many benighted individuals seem to have trouble digesting the general concept of the door. Why is there a sorry segment of the population that doesn't understand proper door etiquette? There is an etiquette behind doors — a set of Door Rules that, though unwritten, has governed door operations since days of yore.

Most people understand and obey the Door Rules unconsciously, becoming aware of them only when they are broken. The rules are broken, of course, on a daily basis — usually by the cross-eyed, the oblivious, and the insane. As it happens, I have found that there are more rule-breakers in Boston, and at MIT, than anywhere else in civilization.

Breakers are most dangerous when they attack *en masse*, as at the Park Street T station, which is the bloodiest battlefield in Boston. Whenever a trolley arrives, hordes of waiting passengers cluster around the car doors, preventing riders from disembarment. This blatant violation of Door Rules is made worse by the flanking maneuvers often undertaken by the worst offenders, who flutter on the periphery, endeavoring to block any and all rider escape routes. Alighting riders counterattack — jabbing elbows, swinging packages and catapulting young children — and the whole situation degenerates rapidly and senselessly.

It doesn't have to be this way. If only the people on the platform would remember the Door Rules! There is only one principal T-related Rule — to let people *off* the train before trying to board it yourself. In New York, of all places, people are better at this, and not because of any Giuliani-induced politeness crusade. For some reason, New Yorkers understand the value of letting people off the train before attempting to board. Does following the Door Rules imply businesslike efficiency, or just plain common sense?

I might be persuaded to forgive Bostonians for breaking the Door Rules; in fairness, I'm not from around here, and I don't understand the local customs that might be involved. After all, Boston is a frightening place where both streets and drivers wander drunkenly and direction is often meaningless. Approaching a Boston corner, and don't know if you should turn left or right? Straddle the left two lanes and turn on your right blinker! (I digress.)

However, I expect MIT people to be better about the Door Rules. I am sadly and maddeningly disappointed time and time again though, even in T stations, where I often notice MIT faces among those clamoring to get on the train as soon as it arrives. In fact, I could swear, although I'm not sure, that I once saw President Charles M. Vest himself in such an inexplicable fever to board a trolley at Government Center that he hurled to the ground an old woman who was trying to disembark.

My frustration with MIT rule-breakers is actually greatest on campus, at three locations in particular: the door to Walker Memorial, the Building 8 entrance to the Infinite Corridor, and the two rows of doors leading into the Student Center. At all these places, I frequently find myself straining to avoid striking people who, busy in La-La Land, can't be bothered to use the doors intelligently.

If I'm lucky, it happens to me only a few times a day: I'm approaching a set of doors — two doors, one on the left and one on the right. There is a person several paces ahead of me who reaches for the door on the right, opens it, and goes through. He may even hold the door open for me. But just as I am about to enter, some yo-yo heading the other way *exits* through the open door — wrong, since the open door is on the exiting person's *left!* As I stop suddenly, to avoid hitting the yo-yo, I scream mentally, "Use the door on the right, doofus!"

Why can't we just all remember to use the door on the right? Don't use the door on the left, even if it happens to be open. Even if using the left door wouldn't put you in anyone's way, you *still* shouldn't use the left door. (Remember, it's illegal to run a red light, even if nobody's around for miles.) Follow the Door Rules. Walk on the right, and use the door on the right. Don't try to slip through on the left, even when nobody else is around, because the entire door system will break down. This is MIT; we don't need any more systems breaking down.

THE ARTS

THEATER REVIEW

Assassins

Another Sondheim active adult musical

By Fred Chol

Assassins
Composed by Stephen Sondheim
Artistic Director Spiro Veloudos
Starring John Weidman, Sam Byck, Sarah Jane Moore
Boston Lyric Opera, New Lyric Stage

In a genre mostly concerned with flashy choreography, expensive special effects, and saccharin plots and melodies, Stephen Sondheim is one of the few composers who continues to write musicals that treat an adult audience as adults, and challenge them to think and react in an active rather than passive manner. Sondheim, the mastermind behind such ingenious shows as *Into the Woods* and *Sweeney Todd*, scores an even greater hit with *Assassins* (libretto by John Weidman), which recently completed its run at the Boston Lyric Theater.

This first-rate production of the 1991 Off-Broadway show made it clear to all who saw it that there is nothing more sublime in all of theater than experiencing Sondheim at his best, in the hands of a skillful director and a superb cast. With the exception of only a handful of weak moments, the performance was absolutely riveting.

Only Sondheim and Weidman would even think to tackle the enormous task of turning the complexities surrounding nine assassinations and attempted assassinations of American pres-

idents into a musical. And only Sondheim and Weidman would be able to pull it off such that the result is a stirring and completely fascinating surreal tragicomedy as hilarious as it is chilling. This may seem an unlikely combination, but the juxtaposition mimics real life and works very effectively, making the work all the more unsettling and powerful.

The play opens at a carnival booth, as we watch a proprietor try to persuade passersby to "C'mere and shoot a president." One by one we see the assassins and would-be assassins promised everything they could wish for — fame, fortune, love, everything by which society judges its members — and one by one we see their dreams get spat and trod upon. The first and last of these are the two most famous assassins, John Wilkes Booth and Lee Harvey Oswald, but the seven other assassins are even more fascinating, among them Leon Czolgosz, who saw McKinley's assassination as the only way to express his fury at a government that allowed millions to slave and die in factories with abominable conditions for only pennies per hour, and "Squeaky" Fromme, who thought that by assassinating Gerald Ford she'd be able to have a trial on national television where Charles Manson, her lover, "would get to be a witness and he'd save the world."

It would have been easy to simply caricature the assassins and pass off their twisted notions of what is right and wrong as complete madness, but instead the authors take a more difficult approach for the audience to accept —

that these misfits of society are little different from ourselves. We watch them bicker and laugh, and cry and drink Tab, write books and love letters, and we see ourselves being portrayed. When Sam Byck complains about how his burgers from Burger King are never hot, we laugh and find ourselves unexpectedly relating to him, even sympathizing with him as he tries to explain his reasons for trying to assassinate Richard Nixon. When Sarah Jane Moore practices shooting by using a bucket of KFC as her target, we laugh at the incongruity, made all the more ridiculous by the fact that she looks more like the mother of your best friend from elementary school, rather than a woman plotting to shoot Gerald Ford.

Sondheim and Weidman show us the faces of the faceless assassins, and make their characters completely three-dimensional. We suddenly realize that "good" isn't always good and "bad" isn't always bad; that life consists of a multitude of shades of gray. In coming to this revelation we realize that the American Dream can quickly turn into an American Nightmare, and that although we see and hear "America" on TV and the radios, there is another side to America that rarely gets the spotlight. As Sondheim puts it, "There's another national anthem, folks, for those who never win... We're the other national anthem, folks, the ones who can't get in — to the ball park."

There are many great difficulties in performing *Assassins*, and the cast, under the direction of Spiro Veloudos, overcomes them all with great skill. The quick changes in mood require perfect timing and superior acting abilities to be convincing, and the ensemble was almost flawless. Even though parts like Moore, Fromme, and Guitau (who assassinated James Garfield) were the obvious scene-stealers, required to utilize the widest range of

emotions, the completely serious roles of Czolgosz, Zangara (who tried to shoot Franklin D. Roosevelt), and Oswald were played just as well. The show's presentation closely followed that of the original production rather than the London production, which is admirable because it gives many a chance to see the authors' original concept of the show.

But even with the stirring plot and wonderful acting and staging, the one thing that stands out in my mind is the music. Sondheim's score is one of his most inventive and engaging, and he completely captures the flavor of American music while expressing it in his own, inimitable style. The show's folk ballads, Sousa-like marches, barbershop quartet, rag, and pop love song are all miniature masterpieces that are so vital to the show, yet work in harmony with, rather than overwhelming, the script. Sondheim's much skill as lyricist is also abundant, with lines to boggle the mind such as, "Why did you do it, Johnny, throw it all away? Why did you do it, boy, Not just destroy The pride and joy Of Illinois, But all the U.S.A.?"

Even though *Assassins* opened seven and a half years ago, the story is even more relevant today than it was then. Many in the audience still feel the impact of Kennedy's death, and many of a younger generation have been trying to understand the reason behind the sudden series of teenage shootings. Sondheim and Weidman's show doesn't glorify assassination by proposing it as a solution to one's problems, but rather shows us that something is dreadfully wrong with a country that has such a long and bloody history of assassins. It is laudable that there are theater groups still willing to take on such controversial material and perform it so well, for this is a play that all Americans should have the opportunity to see.

MOVIE REVIEW

A Bug's Life

Revenge of the pixels

By Vladimir V. Zelevinsky

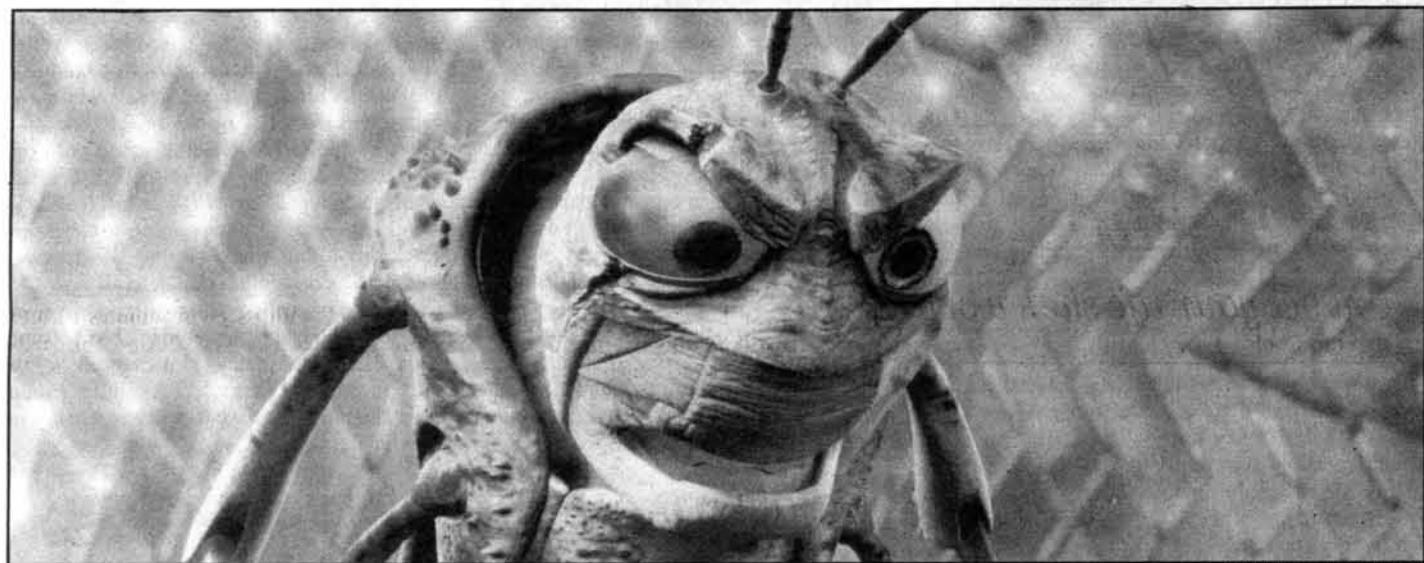
STAFF REPORTER

Directed by John Lasseter and Andrew Stanton

Written by John Lasseter, Don McEnery, Joe Ranft, Bob Shaw, Andrew Stanton
With the voices of Dave Foley, Kevin Spacey, Julia Louis-Dreyfus, David Hyde Pierce, Joe Ranft, Denis Leary, Madeline Kahn, Bonnie Hunt

A *Bug's Life* is on one hand not a sequel at all and on the other hand twice a sequel and twice a remake. Coming from the team behind *Toy Story* and less than two months after another computer-generated ant-colony adventure, *Antz*, it doesn't exactly feel like it's breaking new ground. This impression of "neat, but I've seen this stuff before" is made even stronger by the fact that its storyline is liberally borrowed from Akira Kurosawa's *Seven Samurai*, which was already remade as *The Magnificent Seven*. The plot ("a bunch of mismatched warriors protect a peaceful settlement from bandits") is here merged with Aesop's fable, "The Ant and the Grasshopper," which was later rewritten by La Fontaine — but never mind. If we go into the maze of such questions as to who borrowed what from whom, we'll never get out.

The story, as I said, concerns an anthill, annually raided by a bunch of hungry grasshoppers, led by the domineering Hopper (voiced, with both excellent comic timing and unsettling menace, by Kevin Spacey). When a



Hopper, the menacing and manipulative leader of a greedy gang of grasshoppers, doesn't want to let the ants on Ant Island out of their obligation to provide them with food in *A Bug's Life*.

local misfit Flik (Dave Foley) messes things up, he's sent to find somebody to protect the ants, and — you guessed it — messes things up again.

For your convenience, a handy comparison of *Bugs* with *Antz*: *Bugs* has more characters, *Antz* has more interesting characters; *Bugs* has more visual wit, *Antz* has more verbal wit; *Bugs* has more complex visuals, *Antz* has better visuals.

All of these are surprising. Perhaps because of increased influence from Disney, *Bugs* feels somewhat closer to the traditional formula of kids' animated movies (though it's not a musical). There's a traditional villain (*Toy Story*'s Sid was an antagonist, but not a villain, if only by the virtue of his demented creativity); a traditional quest for the hero to redeem himself (Foley's bland vocal performance doesn't do anything to make it any less

clichéd); and a lamentable feel of a film where a lot of effort was spent on its look, and not enough on its screenplay. It also feels like the voice actors were on much tighter rein here — with the exception of Spacey, not a single one makes any lasting impression. This is especially disappointing compared to how much fun Woody Allen, Gene Hackman, and Sylvester Stallone seemed to have had voicing their roles in *Antz*.

The most surprising difference is in the visual aspect. *Antz* is the first fully computer-generated production from DreamWorks and Pacific Data Images, while *Bugs* is Pixar's sophomore effort. *Antz* has less complex visuals (even its impressive crowd scenes with hundreds of ants were, essentially, achieved through replication), so *Bugs* certainly scores on the sheer number and variety of objects — insects (many different species), leaves and

blades of grass, fire, drops of water, and various man-made junk. But they only look good until you see them close-up, at which point everything looks like a toy. This, with all due respect to Woody and Buzz, is boring. There's no lightness or brittleness or even translucency to the textures — all of the insects look like they are made from a uniform plastic. Character designs are inconsistent, so that some insects (the stick bug and the horned beetle, for example) look pretty much like their prototypes, the other ones (like the black widow spider) look nothing like the real things. The ants themselves are inexplicably blue-colored; perhaps a visual pun on "blue-collared," but still fake looking.

At least the story is complex enough to keep your attention despite the visual shortcomings. There are enough things going on at any given time, and enough subplots weaving together that *A Bug's Life* is never less than entertaining. It doesn't quite catch fire for most of its running time, though. Things seem to happily move along, agreeable but not engrossing.

Until about ten minutes before then end, that is. At that point, right after what seems like the climax, it starts raining, and the sight of huge (from ants' perspective) raindrops falling and splattering about is incredible, especially because all of this occurs on the scale where the surface tension is comparable to gravity. As if imbued by the rain's energy, the film itself shifts into another mode — that of rapidly-paced, visually stylish, action extravaganza. The last five minutes are spectacular, enough to completely erase any impression that the visuals were rendered on a computer. It's a great cinematic scene, regardless of the images' origin, and it's the second biggest reason to see this film.

The biggest reason comes during the final credits. Don't miss them on your life. They're funnier than the rest of the film.



A troupe of unemployed bug performers from a second-rate flea circus (Heimlich, the food-loving caterpillar; a wise walking stick named Silm; a male ladybug named Francis; and Rosie, a big-hearted black widow) arrive on Ant Island at the invitation of Flik (right).

MOVIE REVIEW

Babe: Pig in the City

This little pig went to market

By Vladimir V. Zelevinsky

STAFF REPORTER

Directed by George Miller

Written by George Miller, Judy Morris, Mark Lamprell

With Magda Szubanski, James Cromwell, Mary Stein, Mickey Rooney, and the voices of Elizabeth Daily, Danny Mann, Glenn Headly, Steven Wright, James Cosmo

Here's a pop quiz for you: You make a modestly budgeted kids' movie about a talking pig, release it with very little fanfare in the dog days of late summer '95, and it ends up being a major financial and critical success, is nominated for seven Oscars, including best picture, wins the one for best visual effects, and is named the best picture of the year by the National Society of Film Critics. What do you do? Well, you do what Universal Pictures did and green light a sequel. But you should probably, unlike Universal, rehire Chris Noonan, the Oscar-nominated director/co-writer of the original *Babe*, instead of handing the reins over to the George Miller, who made the *Mad Max* trilogy. Oops.

Miller (who was actually involved with the original as a co-writer/producer) creates a much different tone in *Babe: Pig in the City*, taking it far from Noonan's gentle comedy/drama. This movie is, to put it succinctly, weird.

The story starts with Farmer Hogget (James Cromwell, Oscar nominee from the original who cameos here) suffering a freak accident. This results in the farm being sold off, which results in Babe and Hogget's wife (Magda Szubanski) travelling to a major farm fair to raise money. This results in them getting detained, strip-searched (don't ask), missing their flight, getting lost, and moving into a strange animal-infested hotel in the middle of the foreboding metropolis. And then things get worse.

For much of the film Miller uses a falling-dominoes style, where events pile up until everything's a mess. Farmer Hogget's injury happens in one such sequence; there's another incident with Mrs. Hogget which involves several body-builders, a bunch of girls on rollerblades, a bucket of water, a house-painter, and a policeman on a bike. These sequences are kind of fun, but nothing more, largely because they are clumsily shot and edited. The inspiration here is, of course, both Rube Goldberg and the famous French fantasy film *The City of Lost Children*, which did the same thing, only much better.

There's another important parallel between these tales of two "cities", and that's the ambiance, which is decidedly dark. There are enough frightening scenes to make this ostensibly family-oriented film less than suitable for the kids, and plenty of sad scenes to make it anything but cheery holiday entertainment. There's the pathetic clown (Mickey Rooney), a dog who almost drowns, and the extended animal control sequence which is downright depressing.

But there are a good deal of excellent dark films, and even in *Pig in the City* it largely works, creating a spookily alluring picture of two innocents getting lost in a foreboding metropolis that comes very close to swallowing them whole. The domineering subtext of the circus as a metaphor for life is apt; it also invokes the ghost of Fellini (maybe the last influence one would expect in a big budget fantasy, although to be fair, Fellini did consid-

er directing the remake of *King Kong*), and it almost makes at least some kind of sense during the wildly misconceived action climax.

But for the all startling visual inventiveness that Miller brings to this film (*Pig in the City* is consistently an eye-full, brimming with literally dozens of impeccably trained live animals, lifelike animatronic animals, and flawlessly computer-generated ones), it's chiefly a metaphor. *Babe* was not a metaphor; it was a story, and the animals there were simply animals. Animals here act as if they were humans, and basically play humans.

The allegories in *Pig in the City* are certainly clever, but there are so many of them that they almost crowd the title character out of the picture. Babe doesn't have much to do, but his two main actions — saving a drowning dog and a goldfish — are utterly amazing. An engaging character, I guess, always wins over a clever allegory.

RESTAURANT REVIEW

Carlo's Cucina Italiana

Simple northern Italian cuisine

By Kate Samranvedhya

STAFF REPORTER

131 Brighton Avenue, Allston
254-9759

Carlo's Cucina Italiana offers simple northern Italian fare at its best. It's cheap, and always packed on weeknights. As you enter this small eatery, you will most certainly find Mr. Carlo senior, no matter what day you visit his restaurant. His picture is right on the entrance wall in the *Boston Herald* review. Sometimes you will also find Mr. Carlo junior, the good-looking version of Carlo senior. This family-operated restaurant attracts the local with the simple menu and homemade pasta. Although it is in Allston, Carlo's is just five minutes away by car after crossing the Charles River by Double Tree Guest Suites.

They start you off with bread and two types of olives in olive oil. For an appetizer, I particularly like their *la bruschetta*, \$5. Fresh toasted Italian bread is rubbed with garlic and topped with marinated tomatoes, sauteed peppers, capers, and black Sicilian olives. The toasted bread is crunchy, and blends well with the tartness of the olives and the saltiness of capers. Also try the *calamari fritti* (fried), \$7, and the *antipasto All'Italiana*, \$9. These dishes are my favorites at any Italian restaurant, including Carlo's.

If you order pasta, expect simplicity. A pasta side order always comes with entree, but if you want lots really good pasta, order the ones under *Primi Piatti (le paste)*. All of the sauces are good at Carlo's. I especially like *Fusilli Boscaiola*, \$9.94, served in plum tomato sauce with asparagus, onions, and mushrooms. But my favorite is *Gnocchi Spezzatino*,

\$12.95, coated in plum tomato sauce with cherry and sun-dried tomatoes, and mushrooms.

If you like seafood, order *liguine con frutti di mare*, \$12.95, which, if you really liked seafood, you'd order even without my recommendation. It's a seafood dream, served with clams, mussels, squid, and shrimps in plum tomato sauce. The *Secondi Piatti* (chicken and veal dishes) offers eleven variations on how you can get your chicken or veal done.

Leave room for dessert, though. Carlo's has among the best tiramisu in town, with a little more rum taste and a little less mascapone than Caffè Vittoria. Or you can try the *spumoni* (watermelon look-alike pistachio and strawberry ice cream), or the truffles (ice cream in chocolate shell).

If there's no waiting, Carlo's would be the ideal place to have a nice, simple meal. Good food comes to you from start to finish. And while it get a little noisy — the next table might be only a foot or two away — these things come with good, cheap food.

There is no valet or specific parking. Takeout and catering are available. Vegetarian dishes can be found throughout the menu. Prepare to wait during peak hours.

CONCERT REVIEW

Tori Amos

You bet your life she's worth it

By Fred Choi

Tsongas Arena, Lowell
November 17

All day I kept asking myself, "Is it worth paying 30 bucks to miss class, catch the commuter rail, ride for an hour and a half to Lowell, stand outside of an arena for two more hours in the freezing cold November drizzle, and then have to stand for another two hours listening to music I adore?" I kept asking myself this even as I listened to the pretty good opening act, The Unbelievable Truth, as I waited for the crew to set up, as I was pressed even more uncomfortably to people standing all around me, and even as the curtains went up and the drummer started pounding.

But I cheered with the rest of the crowd when Tori Amos walked onstage as part of her 1998 "Plugged" tour. She acknowledged the vital artist/audience interaction she has spoken of often in her interviews by walking in front of her beloved Bosendorfer, bending her head, and kneeling with her arms outstretched towards the audience, as if collecting the almost palpable energy of the crowd in her hands. Even after she had performed this customary ritual, and had gracefully turned and seated herself in her notorious straddle position at her piano, I still had faint whispers of doubt. But less than thirty seconds later, after she had launched into what has become her standard opener for this tour, "Precious Things," I knew that, given the opportunity, I'd go through it all again in a heartbeat.

Myra Ellen Amos, the daughter of a North Carolinian minister, was a child prodigy who began playing the piano at the age of two, was accepted into the prestigious Peabody Conservatory at age five, and was kicked out at age 11 for wanting to play The Beatles with Beethoven. She earned her first real success in 1992 with her album *Little Earthquakes*, despite little radio play (although "Silent All These Years" was played on radios last summer, five years after the album came out). She completed her fourth and most recent tour yesterday, which brings us back to the Lowell show.

"Precious Things" is a song that perfectly sets the mood for the evening. The song, like many of the others among the 18 she played, has a whole new sound with the band, which

she's playing with for the first time. Instead of the visceral and riveting experience of seeing a lone woman on stage with a piano and a microphone, baring her soul in song after emotionally-packed song to a crowd hanging onto her every word, we get the new experience of getting to see Tori rock in a way very few other female artists can even come close to (although you miss more than a few of the words).

And let me tell you, they rock hard. With guitarist Steve Caton, who has played on all of her albums including the '80s disaster *Y Kant Tori Read*, drummer Matt Chamberlain, who has played with Pearl Jam and the Wallflowers, and relative newcomer Jon Evans on bass (electric and string), Tori alternates between piano and keyboard and performs like you've never seen her before. The crowd was a mass of wildly dancing bodies, rough considering we could barely move on the floor in the first place.

Some of the best performances of the night were familiar tracks off of her previous three albums, such as "Past The Mission" from *Under the Pink*, and "Tear In Your Hand" from Tori's first solo album *Little Earthquakes*. The big surprise, and one of the highlights of the night, was the performance of "Girl," rarely performed on her first two

tours and which hasn't been performed in its entirety since 1994.

Along with these great performances were the wonderfully reworked older songs, most notably "Space Dog," "Putting the Damage On," and the completely restructured "The Waitress," with its eight minutes of intense energy that always floors the crowd. Rounding out the bulk of the rest of the setlist was material from her latest album, *From the Choirgirl Hotel*, slightly improved. The somewhat quirky "Hotel" sounded more coherent; the quasi-homoerotic "Raspberry Swirl" featured a new, manic beat, coupled with an extended coda that blew the top off of the arena; and the tribal-chant-esque "iieeee" included a fantastic new bridge that was later identified as being part of "Band on the Run," by Wings (which included Beatles veteran Paul McCartney).

Halfway through the regular set came "secret time," the two solo piano songs that fans familiar with this tour's format look forward to at every show. That night we were not disappointed when Tori played the popular b-side/semi-ballad "Here. In My Head," and the cathartic "Twinkle," the final track on her *Boys for Pele* album. The song, epilogue to an album divided into four definite sections and a prologue, was still heartbreakingly beautiful in its simple arrangement and unique harmonies, even if it was performed out of context. These two solo songs, along with the final encore (the lesser-known solo b-side called "Black Swan") left many wishing for more solos. Some wanted to see more personal interaction

between Tori and the audience, rather than the more aloof rockin' versions with the band. Tori recognized this problem early on in the tour and commented with her usual idiosyncratic language: "We might be trading a bit of intimacy for a bit of butt. Butt, you know, low-end bottom. There is a kind of rhythm thing going on that you can only get from a rhythm section. You can't trade, for instance, snow and rain. They're different elements. They just are."

As a pianist, I especially missed Tori's incredible improvisation. Although it is true that she now improvises within the confines of extended repeated sections (which she terminates with a hand signal to the rest of the band), she no longer spontaneously improvises new songs, or extends sections of songs as she did. So it was a special moment when someone shouted out a request for the popular, and somewhat silly, but rarely heard, b-side, "Toodles Mr. Jim," and Tori responded with a moving improvisation loosely based on it to introduce the final song of the night.

After, the crowd clamored for more, and Tori grinned her widest grin, giving the three other musicians a big group hug. The show was over all too soon, and we have a whole year to wait until her live album comes out (December 1999 is the projected release date). Even though the acoustics weren't ideal, I'm sure that if the fans in the audience were asked if all the hassle of getting there and back was worth it we would all agree that, to paraphrase the lyric from "Cornflake Girl," "You bet your life it was!"

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Popular Music

Avalon
15 Lansdowne St., Boston.
Tickets: 423-NEXT.
Dec. 5: Strangefolk. \$17.50.
Dec. 8: Jon Spencer Blues
Explosion. \$12.
Dec. 9: Fatboy Slim. \$15.
Dec. 12: Rusted Root + Dada. \$15.

The Orpheum Theatre
Tickets: 423-NEXT.
Dec. 5: The Tragically Hip +
Cracker. \$20.
Dec. 11, 12: Natalie Merchant.
Sold out.

The Roxy
Tickets: 931-2000.
Dec. 28: G Love & Special Sauce
+ Princes of Babylon. \$17.50.

Paradise Rock Club
Tickets: 423-NEXT.
Dec. 4: Combustible Edison.
Dec. 8: Golden Smog + Josh Rouse.
Dec. 11: Helium.
Dec. 12: Son Volt + Patty Griffin.
Dec. 13: Saint Etienne.
Dec. 16: Buffalo Tom.
Dec. 20: Saint Etienne.
Jan. 19: Joe McIntyre. Sold out.
Jan. 20: Joe McIntyre.

The Middle East
Tickets: 864-EAST. All shows
Downstairs (unless noted).
Dec. 4: Lettuce + Addison Groove
Project + Actual Proof. + P-Flight. \$7.
Dec. 5: The Upper Crust + Cherry
2000 + Roadsaw. \$7.
Dec. 9-13: The Mighty Mighty
Bosstones Hometown Throwdown.
Sold out.

The Roxy
Tickets: 931-2000.
Dec. 6: Buddy Guy. \$22.50.
Dec. 9: Reverend Horton Heat +
Amazing Crowns + Flat Duo Jets.
\$16.50.

Fleet Center
Tickets: 931-2000.
Dec. 2: Billy Joel. Sold out.
Dec. 7: Billy Joel. \$39.50.
Dec. 31: Aerosmith. Sold out
Feb. 3: Black Sabbath + Pantera
+ Deftones. \$48.50, \$35. On sale
12/5 at 10 a.m.
Mar. 16: In Sync. \$35, \$25. On
sale 12/5 at noon.
Mar. 22: The Rolling Stones + The
Goo Goo Dolls. Sold out.
Mar. 23: The Rolling Stones + The
Goo Goo Dolls. \$150, \$90, \$50,
\$39.50. On sale 12/6 at noon.
There will be a limit of two tickets
per person in the first 10 rows in
floor sections A and B directly in
front of the stage. These tickets
will be priced at \$90.00 and will
be available at the FleetCenter
box office only. There will be a
limit of six tickets per person per
order.

Worcester Centrum
Tickets: 931-2000.
Jan. 2: Aerosmith + Candlebox.
\$35.

On The Town

A weekly guide to the arts in Boston
December 4 - 10

Compiled by Joel M. Rosenberg

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

Jazz Music

Regattabar
Tickets: 661-5000.
Dec. 26: Roomful of Blues.
Dec. 30: The John Payne Quartet
and Sax Choir.

World Music

Call 876-4275 for more info.
Dec. 6: Strike, directed by Sergei
Eisenstein, with live music by The
Alloy Orchestra. Somerville
Theatre.
Dec. 12: Voice of the Turtle.
Judeo-Spanish folk songs for
Hanukkah. Somerville Theatre.

Classical

Boston Symphony Orchestra
Symphony Hall, 301
Massachusetts Ave., Boston.
266-1492, 266-1200. Tuesdays,
Thursdays, Saturdays, 8 p.m.;
Fridays, 1:30 p.m. \$23-\$71; rush
seats \$7.50 day of concert, on
sale Fridays from 9 a.m.,
Tuesdays and Thursdays from 5
p.m.. Free tickets for MIT stu-
dents Tuesday evenings and
Friday afternoons. Call 638-9478
for ticket availability.
Dec. 4, 5, 6: Leonard Slatkin, con-
ductor; Horacio Gutierrez, piano.
Barber, "Second Essay;" Prokofiev,
"Piano Concerto;" Beethoven,
"Symphony No. 4."
Dec. 10, 11, 12: James Levine,
conductor; Renee Fleming, sopra-
no; Gregory Turay, tenor; Rene
Pape, bass; Tanglewood Festival
Chorus, John Oliver, conductor.
Haydn, "The Creation."

Theater

Blue Man Group
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catalogue fully the antics of the
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cobalt-painted bald pates. They
begin their delightful and deafen-
ing evening of anti-performance
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deep buckets of paint, so that
sprays of color jump from the
instruments like breaking surf,
and end by engulfing the specta-
torship in tangles of toilet paper.
Go experience it.
Charles Playhouse, 74 Warrenton
Street, Boston, indefinitely.
Curtain is at 8 p.m. on
Wednesday and Thursday, at 7
and 10 p.m. on Friday and
Saturday, and at 3 and 6 p.m. on
Sunday. Tickets \$35 to \$45. Call
426-6912 for tickets and informa-
tion on how to see the show for
free by ushering.

Shear Madness
The dramatic personae of this
audience-participation whodunit
continue to comb Newbury Street
for the murderer of a classical
pianist who lived over the unisex
hair salon where the show is set.
Charles Playhouse Stage II, 74
Warrenton Street, Boston (426-
5225), indefinitely. Curtain is at 8
p.m. Tuesday through Friday, at
6:30 and 9:30 p.m. on Saturday,
and at 3 and 7:30 p.m. on
Sunday. Tickets \$30 to \$34.

Phaedra
The American Repertory Theatre
opens its 20th season on the
Loeb mainstage with Paul
Schmidt's new adaptation and
translation of Racine's French
neoclassical tragedy about the
Queen of Athens with a dangerous
yen for her stepson.
Presented by the American
Repertory Theatre at the Loeb
Drama Center, 64 Brattle Street,
Cambridge (547-8300), in reperto-
ry through January 14. Curtain is
at 8 p.m. 5, 18, 19, 23, 26, 29,
and 30, and January 5, 7, 8, and

14, and at 7 p.m. January 3 and
10; there are matinees at 2 p.m.
December 5, 6, and 26, and
January 3 and 10, and at 10:30
a.m. January 12. Tix \$23 to \$55;
discounts available for seniors
and students.

Defending the Caveman
Rob Becker returns with his
"affectionate comedy about men
and women," a droll solo venture
that riffs on gender difference
from cave times to the present.
The Colonial Theatre, 106
Boylston Street, Boston (931-
2787), through 13. Curtain is at 8
p.m. Tuesday through Friday, at 2,
5, and 8 p.m. on Saturday, and at
3 and 7 p.m. on Sunday. Tix \$30
to \$49.50.

**Almost Like Being in Love: The
Lerner & Lowe Songbook**
Tony winner and Eve's Bayou star
Diahann Carroll headlines this
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music," which features "jazz and
funk arrangements." The compos-
er/lyricist team of Frederick
Loewe and Alan Jay Lerner are
best known for Camelot and My
Fair Lady; this show includes hits
from both. Direction is by Mark S.
Hoebee, with musical direction by
Curtis McNolly.
At the Shubert Theatre, 265
Tremont Street, Boston (800-447-
7400), December 5, 6. Curtain is
at 8 p.m. on Friday, at 2 and 8
p.m. on Saturday, and at 2 and 7
p.m. on Sunday. Tix \$29.50 to
\$55.

Exhibits

Computer Museum
300 Congress St., Boston. (423-
6758 or 426-2800), Daily, 10
a.m.-6 p.m. Admission \$7, \$5 for
students and seniors, free for chil-
dren under 5. Half-price admission
on Sun. from 3-5 p.m. Tours daily
of "Walk Through Computer
2000," a working two-story model
of a PC. The world's only comput-

er museum; features a collection
of vintage computers and robots
with over 150 hands-on exhibits
illustrating the evolution, use, and
impact of computers. Featured
exhibits include: "The Hacker's
Garage," a recreation of a '70s
hacker's garage with such items
as an Apple I and Pong; "The
Networked Planet: Traveling the
Information Highway," an electron-
ic tour of the Internet; "Robots
and Other Smart Machines," an
interactive exhibition of artificial
intelligence and robots; "Tools &
Toys: The Amazing Personal
Computer"; "People and
Computers: Milestones of a
Revolution," explores a number of
ways computers impact everyday
life. In the Smart Machines
Theater a multi-media show fea-
tures NASA's Mars Rover, R2-D2,
Shakey, Sea Rover, and other
robots. Ongoing: "Virtual
FishTank."

**Isabella Stewart Gardner
Museum**
280 The Fenway, Boston. (566-
1401), Tues.-Sun. 11 a.m.-5 p.m.
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\$5 for students with ID (\$3 on
Wed.), free for children under 18.
The museum, built in the style of
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Renaissance and 17th-century
Dutch works. Among the highlights
are works by Rembrandt,
Botticelli, Raphael, Titian, and
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Fridays at 2:30 p.m.

Museum of Fine Arts
465 Huntington Ave., Boston.
(267-9300), Mon.-Tues., 10
a.m.-4:45 p.m.; Wed., 10
a.m.-9:45 p.m.; Thurs.-Fri., 10
a.m.-5 p.m.; Sat.-Sun., 10
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Arts Walks" begin at 12:30 p.m.;
"European Painting and
Decorative Arts Walks" begin at
2:30 p.m.; Introductory tours are
also offered Sat. at 11 a.m. and
1:30 p.m.
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restored 15th-century stained glass
window from Hampton Court, 14th-
and 15th-century stone, alabaster,
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from France and the Netherlands;
"Mummy Mask Gallery," a newly
renovated Egyptian gallery, features
primitive masks dating from as far
back as 2500 B.C.; "European
Decorative Arts from 1950 to the
Present"; "John Singer Sargent:
Studies for MFA and Boston Public
Library Murals."
Exhibitions: Through Dec. 27:
"Monet in the Twentieth Century,"
\$5 with valid MIT student ID
Monday-Friday noon-closing. Grand
Design admission \$13, \$11 for
seniors and students, free for chil-
dren. Ongoing: "Beyond the Screen:
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17th Centuries"; "The Art of Africa,
Oceania, and the Ancient
Americas"; "Egyptian Funerary Arts
and Ancient Near East Galleries."
— Gallery lectures are free with
museum admission. Sat.: at noon,
"Greek and Etruscan Gold," pre-
sented by David Austin. Wed.: at 6
p.m., "19th-Century American Art,"
presented by Pamela Kachurin.
Wed.: at 6:30 p.m., "Introductory
Tour of the Galleries in Russian,"
presented by Nikolay Guyetsky.
Thurs.: at 11 a.m., "Unwrapping
the Mummies and the Ancient Near
East," presented by Rita Freed.

Museum of Science
Science Park, Boston. (723-
2500), Daily, 9 a.m.-5 p.m.; Fri., 9
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p.m. Admission free with MIT ID,
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Exhibit"; "Welcome to the
Universe." Ongoing: "Seeing Is
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Admission to Omni, laser, and plan-
etarium shows is \$7.50, \$5.50 for
children and seniors. Now showing:
"Laser Beastie Boys," Thurs.-Sat.,
9:15 p.m.; "Laser Dark Side of the
Moon," Thurs.-Sat., 8 p.m.; "Laser
Space Odyssey," Daily, 5:30 p.m.;
"Laser Floyd's Wall," Fri.-Sat. at
10:30 p.m.; "Laser Metallica,"
Sun., 9:15 p.m.; "Laser Nirvana,"
Sun., 8 p.m.; "Laser Beatles,"
Mon.-Wed., 7:30 p.m. Planetarium
shows include "Life and Death of
the Sun."

Swatch Museum
57 JFK St., Cambridge. (864-
1227), Mon.-Sat., 10 a.m.-8
p.m.; Sun., noon-5 p.m.
Ongoing: Swatch watches by Keith
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Closes 5:00 p.m., Thursday, December 16

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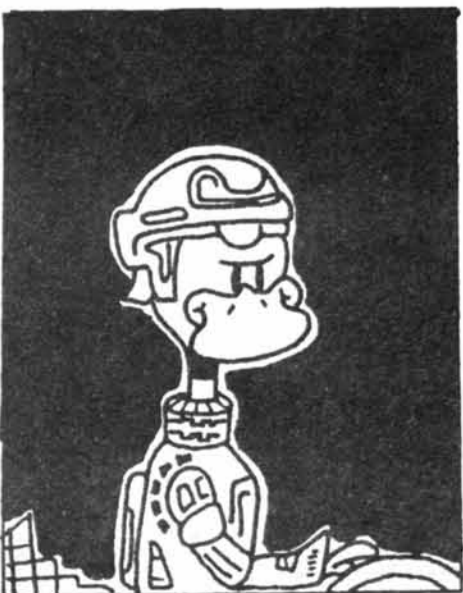
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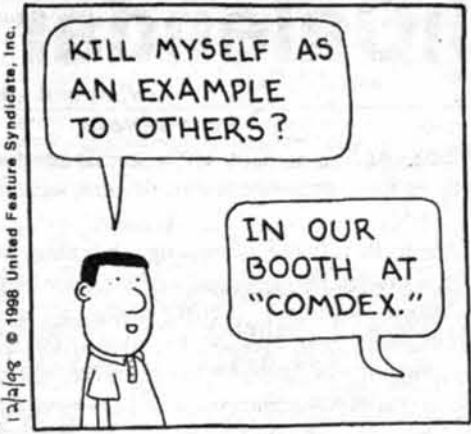
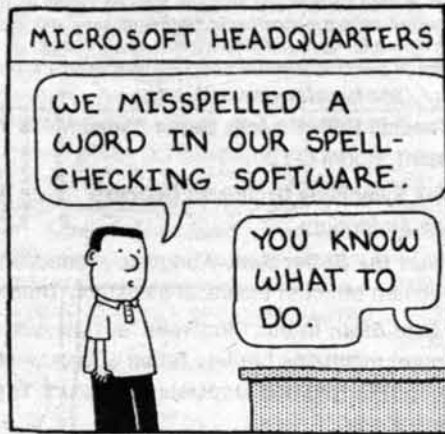


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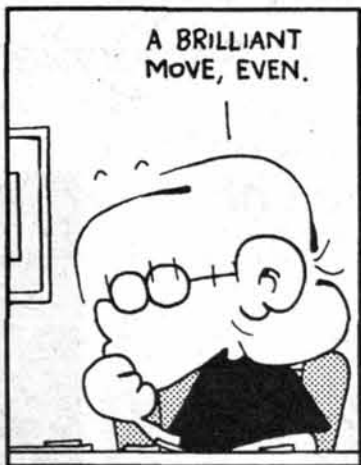
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TechCalendar

Visit and add events to TechCalendar online at <http://tech-calendar.mit.edu>

Friday's Events

3:00 p.m. – **MIT Debate Tournament.** MIT's annual intercollegiate debate tournament. Judges wanted! No experience necessary. General Assembly at 6-120. Sponsor: Debate Team.

7:00 p.m. – **Pi.** Maximillian Cohen is a young math scholar of a somewhat fanatical disposition who is irrationally obsessed with the number pi. 1 hour 25 minutes. Admission \$2.50. Room 26-100. Sponsor: LSC.

8:00 p.m. – **MIT Concert Band Concert.** Founded in 1948 and continuously conducted by John Corley, the group of 80-90 students and alumni play original compositions for wind ensemble and annually commission and premiere new works. Kresge Auditorium.

8:00 p.m. – **What the Butler Saw.** Workshop production of Joe Orton's hilarious farce, directed by Richard Marcus, technical assistant, Theater Arts. Kresge Little Theater.

10:00 p.m. – **Pi.** Maximillian Cohen is a young math scholar of a somewhat fanatical disposition who is irrationally obsessed with the number pi. 1 hour 25 minutes. Admission \$2.50. Room 26-100. Sponsor: LSC.

Saturday's Events

1:00 p.m. – **MIT Emerson Scholarship Student Recitals.** MIT Emerson Scholarship Student Recitals. Killian Hall.

4:00 - 6:00 p.m. – **Cross Products Fall Concert.** Come see the MIT Cross Products in our 10th anniversary concert! There will be special alumni performances, hilarious skits, and of course, great Christmas a cappella music. Room 10-250. Sponsor: Cross Products.

7:00 p.m. – **Ever After.** In this Cinderella fairytale set in 16th century France, Danielle (Drew Barrymore) maintains her late father's farm while placating her layabout step-mother (Angelica Huston) and stepsisters. 2 hours 1 minute. Admission \$2.50. Room 26-100. Sponsor: LSC.

7:00 p.m. – **Gospel Choir Fall Concert.** With two guest groups TBA. Sala de Puerto Rico.

7:30 p.m. – **MIT Logarithms 'Logs Yule' Winter Concert.** The Logarithms, now in their 50th season, host the a cappella event of the year. Tunes will range from traditional to holiday to modern. Come witness the best a cappella MIT has to offer. 2 hours 30 minutes. Sponsor: Logarithms, MIT.

TechCalendar appears in each issue of *The Tech* and features events for members of the MIT community. *The Tech* makes no guarantees as to the accuracy of this information, and *The Tech* shall not be held liable for any losses, including, but not limited to, damages resulting from attendance of an event. Contact information for all events is available from the TechCalendar web page.

8:00 p.m. – **Roadkill Buffet's Jolly Satan Show.** MIT's improv comedy troupe gets into the holiday spirit. Room 6-120.

8:00 p.m. – **MIT Symphony Orchestra Concert.** Dante Anzolini, director. Admission \$2.00. Kresge Auditorium.

8:00 p.m. – **What the Butler Saw.** Workshop production of Joe Orton's hilarious farce, directed by Richard Marcus, technical assistant, Theater Arts. Kresge Little Theater.

10:00 p.m. – **Ever After.** In this Cinderella fairytale set in 16th century France, Danielle (Drew Barrymore) maintains her late father's farm while placating her layabout step-mother (Angelica Huston) and stepsisters. 2 hours 1 minute. Admission Room \$2.50. 26-100. Sponsor: LSC.

Sunday's Events

12:01 - 3:00 p.m. – **Service at Common Cathedral.** Worship on Boston Common with people who live outdoors and people who live indoors. Make and share peanut butter and jelly sandwiches afterwards. Meet at Religious Activities Center. Sponsor: Lutheran-Episcopal Ministry.

2:00 p.m. – **SONOS Concert.** Hands-across-the-river ensemble includes faculty members from MIT (Prof. Marcus Thompson, viola & Senior Lecturer David Deveau, piano) and Boston University (Bayla Keyes, violin & Andres Díaz, cello). Kresge Auditorium.

7:00 p.m. – **Pi.** Maximillian Cohen is a young math scholar of a somewhat fanatical disposition who is irrationally obsessed with the number pi. 1 hour 25 minutes. Admission \$2.50. Room 26-100. Sponsor: LSC.

10:00 p.m. – **Ever After.** In this Cinderella fairytale set in 16th century France, Danielle (Drew Barrymore) maintains her late father's farm while placating her layabout step-mother (Angelica Huston) and stepsisters. 2 hours 1 minute. Admission \$2.50. Room 26-100. Sponsor: LSC.

Monday's Events

7:00 - 8:00 p.m. – **LEM Bible Study.** Join our weekly exploration of the Gospel of Luke. You don't need to be a regular — come as you are able. Pizza and soda will nourish your body while the word nourishes your soul. Religious Activities Center, downstairs. Sponsor: Lutheran-Episcopal Ministry.



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Regular Hours in 11-004 resume on Friday, December 11 8am - 9pm

STUDENTS ♦ THANKS FOR A GREAT SEMESTER!

IFC Plans Focus on Freshman Housing

IFC, from Page 1

committee on freshmen on campus."

Other Offices

Benjamin K. Chun '00, who was elected to the office of Vice President of Internal Affairs said the "IFC has become more visible and active in the last semester." He hopes that the IFC will "become more self-aware and self-policing" during his term. The IFC "has to take responsibility and accountability," he said. Chun is a brother at Delta Upsilon.

Mimi Y. Su '00, a member of Alpha Chi Omega, will be the IFC's new treasurer. She said that the newly elected officers "can all work together and have a strong presence on campus."

Damien B. Brosnan '01 was elected Risk Management Chair. He hopes implement "feedback on a house to house basis" and build greater consensus when formulating new risk management policy.

The remaining new officers, who could not be reached for comment, included Amir A. Mesarwi '00 of Phi Delta Theta, who was elected Vice President of Internal Affairs,

and Ryan S. Barrows '01 of Alpha Tau Omega who becomes IFC Secretary. Patrick D. Kremer '00, a brother at Theta Delta Chi, will be the next Judicial Committee chair. The new Public Relations Chair is Vicki Lin '01, a member of Alpha Phi. Joseph A. Cirello '01 of Phi Sigma Kappa will serve as Community Relations Chair.

Freshmen housing a focus

Trupiano acknowledged Vest's decision to house all freshmen on campus by 2001 will be a day to day issue for his presidency. His work on the IFC's working group on freshmen on campus in 2001 makes him already familiar with the issues involved.

Trupiano said that the IFC "focus is really to maintain a two-tiered approach" where the group will be involved both in working with the groups planning implementation strategies and at the same time opposing the decisions.

The IFC is working on implementation because they "don't want to be left out" of the planning process in the case that the decision is not reversed. However, he said, "we're still moving forward on both fronts."

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IFC Will Not Hold Inquiry

Fiji, from Page 1

will be made after the information from the students is analyzed during the Independent Activities Period.

Those who were at Fiji have been asked to make contact with Williams' office rather than the Committee on Discipline or other Institute disciplinary groups since the formal investigation has not begun. Students may submit either oral or written comments, Williams said.

Some students have already responded to the requests, Williams said.

Interfraternity Council President Duane H. Dreger '99 said that the IFC will not be conducting an investigation into Krueger's death since Fiji is no longer a member after it lost its Institute recognition.

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SPORTS

Won Places 26th at Nationals

By Robin Evans
TEAM MEMBER

Debbie Won '00 put together her best race of the season at the NCAA Division III National Cross Country Championships Nov. 22. She finished in 26th place to earn All-American honors in her first National Championship effort.

Won got off to a great start and settled into the top 20 as the race funneled after 100 meters. Shortly after passing the one mile mark in a time of 5:45, she took advantage of a downhill and moved into tenth

place. She held this through the second mile with an elapsed time of 11:45, but soon began to feel the fatigue of the quick pace and the overall stress of racing in the national championship. At the 2.5 mile mark Won appeared to have had a great deal of trouble focusing. However, she was able to pick up her pace and held off several contenders in the latter part of the race. Won's finished the course with an outstanding 18:38 despite the cold, windy and wet conditions.

All the New England runners fared well in the Nationals. The women's group earned a third berth for next year as a result of a seventh place finish by Middlebury College and an eighth place finish by Williams College. The individuals' performances earned four additional spots for New England, giving them eight total spots with the new formula for next year.

The men's group earned a fifth team because of the outstanding performance by Williams, Keene State College, Brandeis and Tufts.

Four Female Engineers Named To Academic Field Hockey Squad

By Roger Crosley
DIRECTOR OF SPORTS INFORMATION

The National Field Hockey Coaches Association has named its National Academic Squad and MIT

was represented by four players. Twin sisters Connie Sadowski '99 and Tracy Sadowski '99, Laura Williams '00 and Michelle Hardiman '00 were all named to the squad. All four women are chemical engineering majors with Connie Sadowski having a second major in management. Williams and Tracy Sadowski played attack, while Hardiman was a midfielder, and Connie Sadowski anchored the defense for the Engineers who finished with a 12-7 record.

Debbie Won '00 became the women's cross country team's second All-American ever when she placed 26th in the NCAA Division III National Championship at Dickinson College. It was the highest finish ever for an MIT woman in the history of the meet. Won covered the 3.1 mile course in 18:38.

Four football players have been honored by the New England Football Conference for their play

during the 1998 season. Defensive end Nik Kozy '00 led the Engineers with a first team selection. Wide receiver Baldemar Mejia '99 was named to the second team. Quarterback Scott Blackburn '99 and defensive back Duane Stevens '99 were awarded honorable mentions. Additionally, Stevens was named the co-winner of the Hal Chalmers Award to the outstanding scholar-athlete in the NEFC.

Kozy has also been named to the Football Gazette All-East Region team. By being selected for the regional honor, Kozy's name will appear on the Football Gazette's All-America ballot.

Men's soccer player Lee Murfee '99 has been named to the New England Women's and Men's Athletic Conference 1998 All-conference team for his play for the Engineers. Murfee led the team to a 7-9-1 record.

Betsy Sailhamer '99 of the women's volleyball team has been named to the GTE College Sports Information Directors of America Academic All-District team.

Sailhamer has a double major in biology and chemistry. The selection is the second for Sailhamer, who obtained the same honor in 1997. Ali Huang '00 was named to the second team.

Forward Zach Inman '01 of the men's basketball team has been named the NEWMAC Player of the Week for his play in the week of November 22-29. Inman averaged 25 points and nine rebounds per game to lead the Engineers to a 1-1 record. In a 79-73 victory over Suffolk University, Inman had a career high with 26 points and 10 rebounds.

Vicky Canto-Ponce '00 of the women's basketball team, was named to the all-tournament team at the recent Colby College Invitational. Canto-Ponce scored 25 points and pulled down 26 rebounds in the two game event. MIT finished third in the four team tourney.

Sailing coach Fran Charles, who led the Engineers to a successful fall season, was recently honored by Mass Bay Sailing with its Distinguished Service to Yachting Award.



MICHELLE POVINELLI—THE TECH

Katy Conley '01 takes a shot in Thursday's game against Rivier College in Rockwell Cage. The Engineers squashed the Raiders, 105-30.

Men's Fencing Earns Win Against Harvard

By Evangelos Efstathiou
TEAM MEMBER

The MIT fencing team faced NCAA rival Harvard University Saturday. The men's team defeated Harvard decisively, winning 21 bouts and dropping only six. The women's team took an early lead, but were edged out in the final bouts of the meet and lost 15-17.

The men's team, led by the sabre squad, won against Harvard for the first time in almost a decade. Squad leader Brian Bower '99, Evangelos Efstathiou '99, and Caroline Purcell '02 each went undefeated and gave MIT a 9-0 lead to start the meet. Both the epee and foil squads finished with a 6-3 record. Epee victories came from Mike Krypel '01, Curtis Wade III '01, and Tom Baker

'00. In foil, Andre Van Horn '01, Ben Vandiver '00, Ali Ibrahim '01, and Oliver Chadwick '02 were victorious. Alan Asbeck '02 and Neal Devaraj '02 also got the opportunity to compete.

The women's team was led by epee squad leader Nora Szasz '99. In addition, the epee squad had solid performances from Sylwia Daniszewska '00, Sara Perry '99, and Jessica Sandland '99. Women's foil was fenced by Dianne Allen '01, Danielle Morse '02, Joan Hon '01, and Oriana Hunter '99.

This weekend, the fencing team travels to Brandeis University to face long time rivals Brandeis and Boston College, as well as Vassar College, Brown University and St. John's University.

Sports Shorts

UPCOMING HOME EVENTS

Friday, December 4
Women's Ice Hockey vs. UMass Amherst, 7:00 p.m.

Saturday, December 5
Men's Basketball vs. Wentworth Institute of Technology, 1:00 p.m.
Men's and Women's Swimming vs. Colby College, 1:00 p.m.
Wrestling vs. American International College, 6:00 p.m.



MICHELLE POVINELLI—THE TECH

Lisa Hwang '99 prepares to take a 3-point shot in Thursday's game against Rivier College.

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