

MIT's  
Oldest and Largest  
Newspaper



### The Weather

Today: Cloudy, cool, 38°F (3°C)  
Tonight: Cloudy, chilly, 27°F (-3°C)  
Tomorrow: Flurries, 33°F (1°C)  
Details, Page 2

Volume 119, Number 10

Cambridge, Massachusetts 02139

Friday, March 5, 1999

## Proposed Finboard Legislation Would Reform Funding Process

By Anna K. Benefiel

A legislative package which proposes major changes to the Undergraduate Association Finance Board was released yesterday. The proposed legislation will be formally announced at this Monday's UA meeting.

Co-written by Association of Student Activities Treasurer Matthew L. McGann '00 and UA New House Representative Jeremy D. Sher '99, the proposed legislation aims to fundamentally reform Finboard's funding-allocation process, on multiple levels.

The "central issues" they wished to discuss were flexibility in student group budgets and freedom over the budget, McGann said.

"The proposal serves everybody's interests better than what we've got," Sher said. Sher said he hoped to see a large student presence at the meeting to enable the UA to effectively "hear the students'

voice on this issue."

According to a press release issued by Sher and McGann, the proposed legislation would make the Finboard process more efficient, fair, effective, and "easier and more pleasant to use." Although "currently the UA does an adequate job of disbursing funds... the UA can and should do better," the release states.

In an interview with McGann

and Sher, both noted that students repeatedly voice concerns about how Finboard allocates funding. According to McGann and Sher, student frustration is directed at the "blanket ban on funding 'non-cultural' food" and the process itself, which can seem unnecessarily complicated. The new proposal recom-

Finboard, Page 19

## Women and Men Rate MIT Equally Satisfying

By Laura McGrath Moulton

STAFF REPORTER

For the first time, MIT women are as satisfied with their undergraduate experience as MIT men, according to the recently released results of the 1998 Senior Survey. In addition, 78 percent of participating seniors say that they were "generally satisfied" or "very satisfied" with their MIT education.

However, those results were tempered by criticism by seniors of the advising in their majors. Seniors also said that MIT did little to help improve their communication or personal skills.

The 1998 Senior Survey is the second such survey to be conducted by Office of Academic Studies and the Educational Studies Working Group. The first was administered to the class of 1994.

The results of the 1998 survey will be compared with the 1994 results as well as a survey given to the class of 1998 on the freshman experience during the first semester

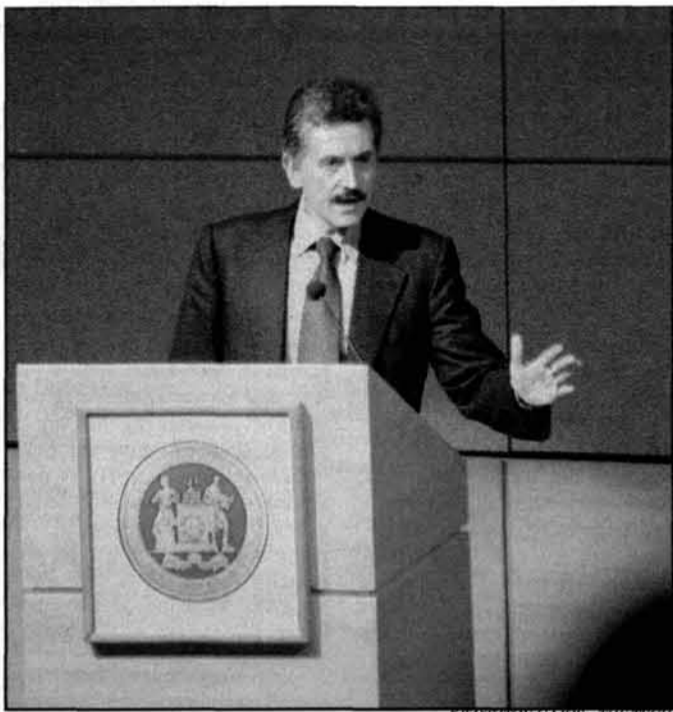
of their sophomore year. About 200 students filled out both class of 1998 surveys.

Alberta Lipson, Associate Dean for Research in the Office of Academic Services, said that the office is planning alumni surveys for the classes of 1994 and 1998 in 1999 and 2003, respectively.

These "longitudinal" surveys will allow MIT to measure trends over time, Lipson said. Few trends are evident so far, however, since the results in 1994 and 1998 were "strikingly similar," Lipson said.

The main weaknesses revealed by both surveys revolved around personal communications skills, such as writing and self-esteem. Three-quarters of students said that their MIT education improved their awareness of ethical issues not at all or a little, and 62 percent said the same of their writing skills. By contrast, 95 percent of students said that their MIT education had improved

Senior Survey, Page 19



Italian Prime Minister Massimo D'Alema spoke about the future role of the European military and the need for new ties to the United States economy. The talk was held yesterday in a packed Wong Auditorium.

## Two Teams Win IAP Design Contest

By Eric Sit

STAFF REPORTER

Two teams, the Beaver Dream Team and the Dorm-Design Team, were recently named co-winners of MIT's IAP Residential Design Contest. Both teams will share the first and second place prizes, which include trips to view the housing systems at Cambridge University in Cambridge, England, Stanford University, or the California Institute of Technology.

The idea of holding an IAP residential design contest was announced last fall by Chancellor Lawrence S. Bacow '72 to challenge the MIT community to develop a residential design that would address a series of "compelling questions" and lay out a design for the future of MIT's residence system. The contest was held from January 19-29 and was run by the Residential System Steering Committee. In addition to choosing the winners, the RSSC will write their own residential design proposal drawing ideas from the eleven groups who participated in the contest. This final report will be submitted to Bacow in the fall.

### Beaver Dream Team

According to the Beaver Dream Team proposals, the ideal residence system would include first-year houses, upper-class residences, fraternities, sororities, and independent living groups, family houses, and graduate houses. The guiding principle of the team's proposal is to foster a sense of community and class pride.

"We wanted to concentrate the

freshman experience in the residence halls," said Ricky A. Gresh, Program Coordinator of the Residential Life Office, and a member of the Beaver Dream Team.

Seventy-five percent of the residents in first-year houses will be freshmen, and each of the freshman buildings will have a dining facility. These houses will be the hub of special freshman support programs.

The freshman advising system would be heavily concentrated in the freshman dormitory. Advisers would live in the dormitory, and freshmen could go to them for help, Gresh said.

According to the Beaver Dream Team plan, freshmen would rush for upperclassmen housing at the end of the second term. Upperclassmen would be forced out of freshman housing unless they agreed to be an associate adviser, Gresh said.

Gresh believes it will not be difficult to encourage upperclassmen to live in the freshman residences. Most other campuses have no difficulty in doing it, Gresh said.

"What made this exciting was we said: Sky's the limit. Start from scratch. See what we can come up with," said team organizer Elizabeth C. Young, coordinator of student programs in the Office of Academic Advisers.

The Beaver Dream Team is composed of approximately half students or alumni and half administrators. Most of the students, however, have worked closely with the administration in the course of participating in student government activities. In addition to Gresh and

Young, the other team members are Association of Student Activities President Van L. Chu '99, John-Paul B. Clarke '91, Associate Dean of Students Mary Z. Enterline, Matthew P. Lahaie '01, Associate Dean Alberta G. Lipson, Association of Student Activities Treasurer Mathew L. McGann '00, Undergraduate Association Floor Leader Ryan K. Pierce '99, Catholic Chaplain Paul Reynolds, and Ri Romano, assistant registrar for stu-

Design Contest, Page 21



Brian Troiano and Jonathan Baker, members of the Fenway Trombone Quartet, perform Cornette's Duet in F Major in the Chapel yesterday at noon.



Bad Taste '99

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Comics

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Dormitories receive \$5,000 block grants.

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# WORLD & NATION

## Former Supreme Court Justice Harry Blackmun, 90, Dies

LOS ANGELES TIMES

WASHINGTON

Retired Supreme Court Justice Harry A. Blackmun, the shy, soft-spoken Minnesotan whose opinion legalizing abortion set off a loud and bitter national debate, died Thursday at age 90.

Blackmun's 24-year career saw one of most remarkable transformations in the court's history. He was best known, however, as the author of *Roe vs. Wade*, the 7-2 decision that gave women a constitutional right to choose abortion. The 1973 decision made him a hero to millions of American women and a villain to nearly as many others.

His court colleagues eulogized him as a meticulous, hard-working jurist as well as a kind, considerate friend. Once assigned the task, Blackmun plunged in wholeheartedly. He spent weeks researching the history of abortion dating back to Persian and Roman times. More so than any current justice, Blackmun focused on the plight of the people whose cases came before the court. While his colleagues focused analytically on the law, Harry Blackmun asked about the individuals involved. His job was to do justice, not just decide a legal question, he told clerks.

## Albright Presses for Trial Of Khmer Rouge Leaders

THE WASHINGTON POST

JAKARTA, INDONESIA

Secretary of State Madeleine K. Albright said Thursday the United States wants to see the top Khmer Rouge leaders in Cambodia brought before an international genocide tribunal, and she dismissed Prime Minister Hun Sen's warning that such a trial could trigger a renewed civil war.

"We want these top leaders to be brought to justice, and we support an international tribunal," Albright said at a news conference in Bangkok with Thai Foreign Minister Surin Pitsuwan before traveling on to Jakarta. "We disagree with the point that Hun Sen and others in his leadership have made that bringing these people to justice would be destabilizing."

"To the contrary," Albright said, "we think it is the only way to reconciliation."

In a letter sent Thursday to U.N. Secretary General Kofi Annan, Hun Sen said that while his government "never rejected the accountability of the Khmer Rouge leaders for the crimes of genocide," he was urging caution because a tribunal could risk the country's fragile national reconciliation.

## U.S. Trade Representative Sees Progress in Chinese Trade Talks

THE WASHINGTON POST

BEIJING

U.S. Trade Representative Charlene Barshefsky said Thursday that China had demonstrated a "new seriousness" in critical trade negotiations with the United States but ruled out any special deal on Chinese entry to the World Trade Organization.

Finishing two days of what she called "constructive talks" with senior Chinese officials, Barshefsky said. This upbeat view of the tough trade negotiations with Foreign Trade Minister Shi Guangsheng and Premier Zhu Rongji marked a major turnabout from just several months ago when Chinese and U.S. officials said talk of China joining the WTO was dead. In a sign of her optimism, Barshefsky said she was leaving behind several members of her negotiating team to continue negotiations with the Chinese.

The turnabout comes as U.S. and Chinese officials are scrambling to find a centerpiece for the scheduled trip next month of China's Prime Minister Zhu Rongji to the United States.

# Military Jury Acquits Pilot In Cable Car Tragedy Case

By Steve Vogel

THE WASHINGTON POST

CAMP LEJEUNE, N.C.

A military jury on Thursday acquitted Capt. Richard J. Ashby of all charges brought against him for piloting his Marine jet through cables holding a ski gondola last year in an accident that sent 20 people plunging to their deaths in the Italian Alps.

The verdict produced swift outrage in Italy and elsewhere in Europe, as well as an anguished reaction from victims' relatives attending the court-martial on this base near Jacksonville, N.C. Criticism arose from all sides against the Marine Corps, with suggestions that the jury of eight Marine officers protected one of their own, as well as accusations that Marine commanders tried to make scapegoats out of Ashby and other crew members to cover failures up the chain of command.

"The Marine Corps conducted an open, fair and judicial process for all to see," responded Maj. Scott Jack, a Marine Corps spokesman.

After a year of painful recriminations on both sides of the Atlantic and a three-week trial, the verdict came with stunning finality

Thursday morning at the end of seven hours' deliberation over two days.

"Captain Richard J. Ashby, this court finds you, of all the specifications and charges, not guilty," said Col. William T. Snow, president of the jury.

A joyous whoop erupted from Ashby's relatives, sitting directly behind the pilot. "Praise the Lord," said Ashby's mother, Carol Ann Anderson, clinging to the hands of family friends.

One of the Marine prosecutors, Maj. Stu Crouch, turned to ash-faced relatives of the victims, who sat with their heads bowed in the small military courtroom following the verdict. "I'm sorry," he said softly.

Ashby, standing at attention as the verdict was read, showed little emotion, but had a wan smile as he shook hands after the verdict with his attorney, Frank Spinner.

Not only did the jury clear him of involuntary manslaughter and a lesser charge of negligent homicide, it found him innocent on the relatively minor charges of dereliction of duty and destruction of property.

Spinner, who has accused the Marine Corps of bowing to political

pressure created by Italy's outrage over the accident, called for a congressional investigation of the Corps' behavior.

"I think it's time, now that the truth has come out in the courtroom, for the Marine Corps to look back at how this trial came about, and I think it's time for Congress, perhaps, to look at the Marine Corps once all these issues are resolved and look at what went wrong," Spinner told reporters after the verdict. He added, "How is it that the Marine Corps can claim that Capt. Ashby committed an act of involuntary manslaughter, recklessness, and how is it that a jury could acquit him of those same charges and even lesser charges?"

Ashby still faces a separate court martial on a charge of obstruction of justice in connection with a videotape that he has admitted removing from a videocamera that the crew carried and used during the flight.

Speaking briefly before reporters, Ashby did not discuss the verdict or take questions. "All I really want to say is this has been a tragedy for all involved, and my heart, my thoughts and prayers go out to the victims of this tragedy," Ashby said.

# Gay Man Killed by Two Men Upset Over Sexual Advance

By Sue Anne Pressley

THE WASHINGTON POST

MIAMI

Two young men in the central-Alabama town of Sylacauga who told police they were upset over a sexual advance by a gay man have admitted they planned his murder for two weeks, then bludgeoned him to death with an ax handle and threw his body onto burning tires.

Talladega County sheriff's deputies identified the men Thursday as Charles Monroe Butler Jr., 21, and Steven Eric Mullins, 25. The two were arrested earlier this week and charged with murder in the Feb. 19 slaying of Billy Jack Gaither, 39, who friends said made no secret of his homosexuality.

The slaying, whose details

emerged only Thursday, carried horrific echoes of the murder of Matthew Shepard by two young men in Wyoming last October in similar circumstances. That killing aroused a national outcry against hate crimes and generated calls for federal legislation to impose stiffer punishments on such conduct.

Marion Hammond, owner of a straight bar called The Tavern in Sylacauga, said she saw Gaither the Friday night of the killing with one of the accused men. "The last time I saw Billy Jack," said said, "I was standing outside the bar talking to my husband and he said, 'Don't worry about that man sitting in my car — he's just not ready to come in yet.' Well, I respected his privacy, and I said fine."

Later, she said, she learned the

man was Mullins; Gaither and Mullins drove to another Sylacauga bar, The Frame, and picked up Butler, she said, citing local news reports.

Hammond described Gaither, who worked at Russell Industries in nearby Alexander City, as a likable man who, while never denying he was homosexual, "made a point of never doing the gay thing when he was at our place." She said he would often spend part of the evening at The Tavern and the rest at a gay bar in Birmingham.

Gaither was "a good-looking man," she said, "dark-complected, about six-foot-two. He was one of those people who looked better with his glasses on. Those pictures they've been showing on TV don't do him justice."

# WEATHER

## Snowy Saturday?

By Bill Ramstrom

STAFF METEOROLOGIST

It looks like we have a good chance for a respectable snowstorm during the day on Saturday. A weak storm is developing today over the Midwest, and beginning to pull in moisture from the Gulf of Mexico. Most of the models indicate that it will move eastward, and shift off the coast east of Virginia. From there, it will head northeastward, just off the New England coast. This is the classic pattern for Boston to receive plenty of snow. Storms that pass off to our east have two factors working to produce heavy snows here. There is a strong temperature gradient between the land and the Gulf Stream, which brings ocean water of 70F within a few hundred miles of Cape Cod, even in the dead of winter. This provides lots of energy for a storm to develop if it passes along the edge of the Gulf Stream. Then, due the the counterclockwise rotation of winds around storms in the Northern Hemisphere, winds in Boston blow from the northeast during these storms, keeping cold air from Canada in place, ensuring snow. These conditions have not lined up well yet this winter, but we have a good shot on Saturday.

For today, we will have a breather between yesterday's blustery storm and Saturday's winter weather. High clouds will overspread the sky during the day, perhaps with a halo around the sun. Temperatures will be cool, but the wind will be much lighter, so it will remain comfortable. Tonight, skies will cloud over, and some light snow is possible by sunrise on Saturday. The bulk of the storm will arrive in late afternoon, and could last into the late morning on Sunday. Right now, it looks there's a chance for all snow even here along the coast, but with the way this winter has been going, I wouldn't be too surprised to see at least a period of sleet or rain.

By Sunday morning, we could see 5"-8" of snow on the ground, along with fairly strong winds. Skies will clear during the day on Sunday, though cold northwest winds will continue throughout the day.

**Today:** High clouds, cool. High 38°F (3°C).

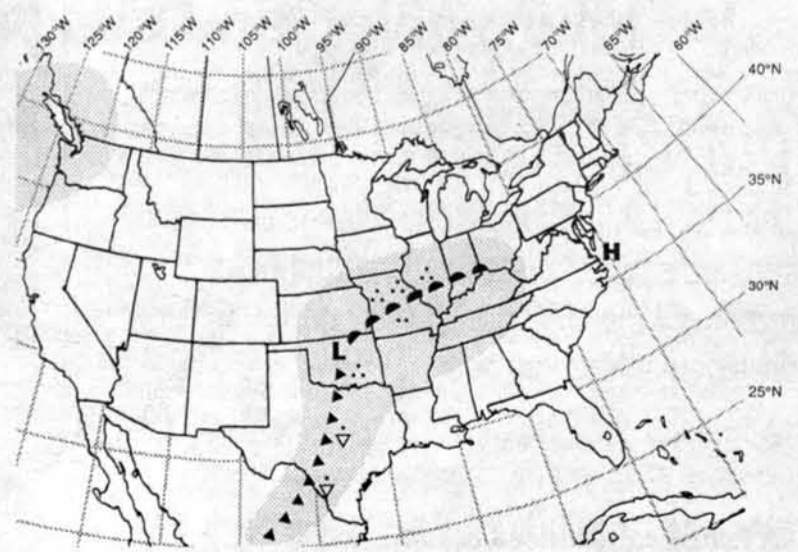
**Tonight:** Clouding up. Chilly. Low 27°F (-3°C).

**Saturday:** Flurries morning, with steadier snow by late afternoon. High 33°F (1°C)

**Saturday Night:** Windy and snow. Chance of changeover to rain. Low near freezing, 32°F (0°C).

**Sunday:** Snow ends in the late morning, clearing and cool afternoon. Temperatures 29°F (-2°C).

Situation for Noon Eastern Standard Time, Friday, March 5, 1999



Weather Systems	Weather Fronts	Precipitation Symbols	Other Symbols
H High Pressure	--- Trough	Snow	☁ Fog
L Low Pressure	- - - Warm Front	Rain	⚡ Thunderstorm
§ Hurricane	▲▲▲ Cold Front	Light	☁ Haze
	▲▲▲ Occluded Front	Moderate	
		Heavy	

Compiled by MIT Meteorology Staff and The Tech

# Tourist Slayings Demonstrate Hutu Rebels' Anger and Hate

By Ann M. Simmons  
LOS ANGELES TIMES

**NAIROBI, KENYA**  
The brutal killing of eight foreign tourists in Uganda this week was just the latest horror in a conflict rooted in ethnic hatred and the quest for land and power that in five years has given birth to a genocide in Rwanda and two wars in neighboring Congo.

The attack serves as a tragic wake-up call to a world that may have doubted the seriousness of the threat posed by Hutu rebels who have long been waging a terror campaign in the Africa's Great Lakes region, Rwandan government officials said.

The rebels represent one of the region's toughest obstacles to lasting

peace and stability, analysts said.

"They are still a force to deal with," said Salih Booker, director of the African studies program at the Washington-based Council on Foreign Relations. "They are present in Congo, active in parts of the forests in Uganda, and they've demonstrated their capacity to do raids in Rwanda."

Neighboring Burundi has also been jolted in recent months by Hutu insurgents.

Although their political objectives are unclear, the extremists appear intent on perpetuating the bloodbath they started five years ago in Rwanda's genocide and in fostering Hutu supremacy. With machetes and guns, they have continued to push for a greater say in

governance and wider inclusion for Hutus — who are the largest ethnic group in the Great Lakes region.

"In numbers, they are the majority, but they are in the minority in terms of their political clout," said Brian Johnson Thomas, a documentary filmmaker who has worked and traveled widely in the Great Lakes region. "This is why they feel marginalized."

Hutu militiamen were responsible for the 1994 massacre in Rwanda of more than 800,000 ethnic Tutsis and moderate Hutus.

The extremists — among them remnants of the Rwandan army, militia groups and disaffected Hutu youths — fled with 2 million Hutu refugees into Congo, then known as Zaire, and Tanzania.

# Women in U.S. Prisons Undergo Routine Abuses, Report States

By Sheila Hotchkin and Mark Arax  
LOS ANGELES TIMES

**WASHINGTON**  
A comprehensive review of conditions facing women in American prisons has found that incidents of rape, sexual abuse and medical neglect are widespread among inmates nationwide.

The study, released Thursday by the human rights group Amnesty International, cited unacceptable conditions in prisons and jails for many female inmates, whose numbers have tripled in the past 15 years to about 138,000.

Female prisoners suffer much of the abuse at the hands of prison guards and other workers from

staffs that are overwhelmingly male, the study found. And women behind bars often are provided with shoddy medical treatment or denied medical services altogether.

"While women who commit crimes deserve to be punished, they do not deserve to be brutalized," said Dr. William F. Schulz, executive director of Amnesty International USA.

The 103-page report was based on prison visits and a yearlong series of interviews with prisoners, attorneys, social workers and physicians across the country. However, it offered few statistics to illustrate the problem.

Some experts criticized the report's methodology and ques-

tioned its conclusions.

"If you look long enough and hard enough, you'll find incidents, and if you put enough incidents together, it looks like a crisis," said Jim Turpin of the American Correctional Association, which represents wardens, sheriffs, psychologists and other correctional facility workers nationwide. "But that doesn't mean it's the norm out there. ... It's not the problem that Amnesty is making it out to be."

This is the second such report released in the past year that underscores the particular abuse faced by a growing number of female inmates nationwide. An earlier study was conducted by the New York-based Human Rights Watch.

## New Earthquake Fault Brought to Light

LOS ANGELES TIMES

LOS ANGELES

Previously secret oil company data reveal a major active fault system under metropolitan Los Angeles that most likely caused the magnitude 5.9 Whittier Narrows earthquake in 1987, researchers said Thursday.

This buried fracture may be capable of larger and even more damaging earthquakes than the 1994 Northridge quake, according to the research, published in Friday's edition of Science.

The discovery is the latest in a series of recent findings about regional seismic hazards that has some experts questioning whether earthquake engineering safety standards and building codes in Southern California should be strengthened.

The newly found fault "is clearly a source of major earthquakes and likely could produce much damage to the L.A. area," said Harvard University geophysicist John H. Shaw, who conducted the study with Peter M. Shearer at the Scripps Institution of Oceanography in San Diego. "This fault system has not been considered in previous hazard assessments."

Christened the Puente Hills fault, the newly discovered fault zone runs in three broad segments for almost 25 miles, under downtown Los Angeles and into northern Orange County, encompassing several hundred square miles of densely settled urban areas.

## Elizabeth Dole Plans GOP Presidential Run

LOS ANGELES TIMES

WASHINGTON

In a dramatic entry into the crowded Republican presidential race, Elizabeth Dole plans to take the first formal steps toward a candidacy — and broadcast her first televised campaign messages — next Wednesday, sources close to her said.

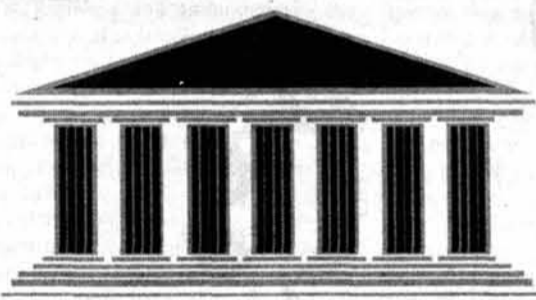
"The gun has sounded," said one senior Dole adviser. Dole, the former president of the American Red Cross, plans to announce in Des Moines, Iowa, next Wednesday that she will form an exploratory committee to examine a bid for the presidency.

That same day she plans to buy television time in both Iowa and New Hampshire — the two key states at the front of the electoral calendar — to broadcast a 15-minute version of her announcement speech, sources in her campaign said.

Buying television time almost a year before voters in those states will go to the polls is unusual. When asked why the campaign was taking the step, the adviser said flatly: "We are trying to win."

After appearing in Iowa, Dole also plans to travel next week to New Hampshire and Arizona (also home to an important early primary) and her home state of North Carolina.

Dole is the wife of 1996 GOP nominee Bob Dole.



# Undergraduate Association

MIT's Undergraduate Student Government

Feel like fixin' this place up?

...we do, too.

The UA is now offering two great ways to get involved and shake things up:



## Join an INSTITUTE COMMITTEE

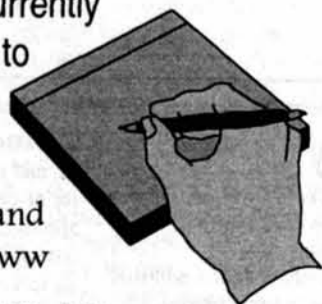
The UA Nominations Committee is currently seeking active, enthusiastic students to represent the UA on all faculty and presidential committees

Applications available in W20-401 and online at <http://web.mit.edu/ua/www>

A list of committees is available in W20-401 or online at <http://web.mit.edu/committees>

**Due March 10 at 5pm**

questions? email <bigdeis@mit.edu>



## UA Elections

Study Break

March 9 7-9pm

Baker Dining

Prez/VP Debates

March 10 6-8 pm

Room 3-133



UA elections begin March 10 on athena

questions? email <ryanp> or <fifo@mit.edu>

# OPINION

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## In Defense of Chomsky

Kris Schnee criticizes Professor Noam Chomsky ["Reflections on Chomsky's Dissent," Feb. 26] for attempting to overstep the bounds of his specialty, linguistics: "Noam Chomsky may be a brilliant linguist and will continue to improve our understanding of how we speak... as for his strange brew of socialism and anarchy — I think I'll stick to something more moderate." There is absolutely no reason why someone of Chomsky's standing should stick to his field. I hope we will rejoice in seeing an MIT professor contribute to international discussion and campaign for the rights of the poor, rather than deride him for being in beyond his depth.

Unfortunately, Schnee calls him "the ivory-tower professor, a man who spits on his country which pays his salary." Chomsky may not see eye-to-eye with the American mainstream, but this puts his country in the ivory tower, not him. Americans have to realize that it is incredibly easy to live in the United States and be completely oblivious of things happening around the world.

Schnee objects to Chomsky's characterization that the U.S. disregards "international law" passed by the United Nations and ignores the decisions of the World Court. "Somehow," Schnee argues, "these laws apply to us whether we have agreed to be bound by the U.N. or not." There is a very good reason why the U.S. should obey international law passed by the United Nations. It is because the United States expects other countries to follow United Nations resolutions.

Schnee also objects to Chomsky's advocacy for the "parties of the poor," hinting they're all communist. First of all, not all

parties of the poor are communist; one could say that the Democratic Party in the U.S. or the Labor Party of the U.K. are "parties of the poor" in that they favor legislation to help the disadvantaged. There's nothing wrong with that — and it does not make them communists. Second, just because a party is communist, it does not mean the party automatically favors oppression. There have been many far-right parties (like the regimes of Franco in Spain, Pinochet in Chile, Cordoba in Honduras and Mobutu in Zaire) that have restricted human rights. In contrast, many leftist parties are founded on workers' rights and freedoms. Third, if a majority of a country's citizens decide to vote in a party that is rabidly communist, the United States (and the United Nations too, according to the charter) has no right to interfere.

Unfortunately, half of Schnee's "reflections" are an attack on Chomsky's character and loyalty rather than on the copious facts presented at the speech. Why does patriotism have to be a reflex for Americans? I would have liked to see someone try to find political objections. I would especially have liked to see objections to the following statements: there really has been no positive socioeconomic development since 1945, the world having grown just in terms of inequality; and regulation of capital flows is needed in today's world. Both statements are a bit on the socialist side, and I think are irrelevant to "world order" in terms of human freedoms.

We should endeavor for fairness amongst people. Basic freedoms seem to be more important than economic orchestration. No country should behave as if it were superior to others, unless it agrees to a world government and gives up its sovereignty — in which case there would longer be a country to which to be superior.

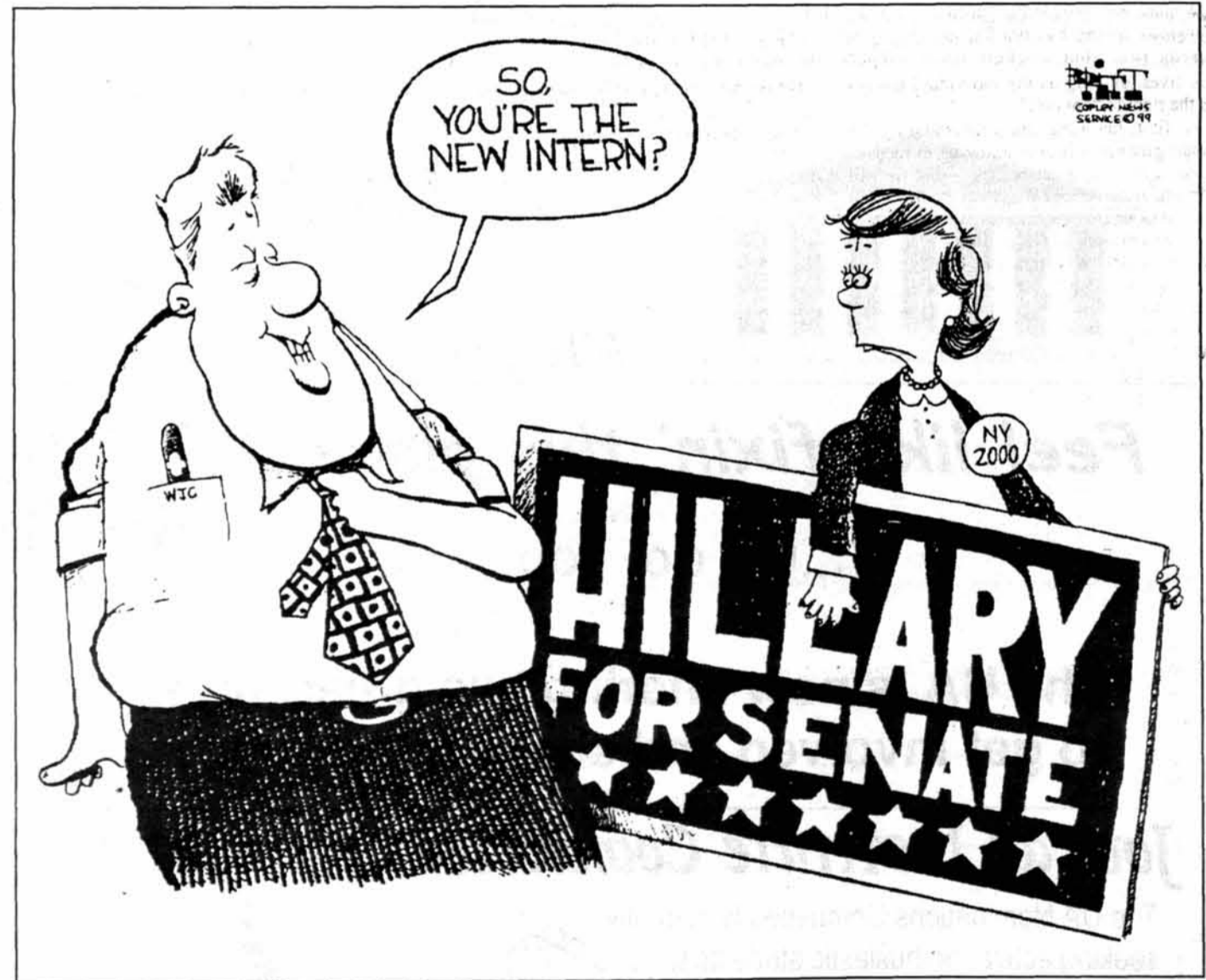
The first step in guaranteeing basic freedoms is education and free flow of information. In many developing countries, this is starting through the inevitable entry of the Internet. In the United States, this has to happen by the people abandoning the assumptions imposed by their establishment and learning about the world beyond their borders. Sometimes the truth will be unpleasant, and some will attack messengers like Chomsky for being "unpatriotic". But without Americans knowing the truth, America will remain to be seen as a bully and busybody.

Toh Ne Win '02

## Criticism A Duty of Citizenship

Kris Schnee is clearly, as anyone else in this university (and hopefully this country), entitled to his own political views. However, when it comes to criticizing someone else's, as in the case of his recent column Professor Chomsky's, a few precautions must be taken. In any true democracy, citizens have rights and duties. One of these duties, though it is often forgotten, is that of criticism. No democracy can expect to survive uncorrupted if its citizens do not look critically at their government, and voice their concerns. Professor Chomsky is an exemplary citizen and democrat in his thoughtful and scholarly criticism of this country's government. Attacking someone as not being a patriot for the mere sin of being critical of the government is a tactic used only under dictatorships or tyrannies (or in this very country under McCarthyism), not an attack one wants to see in one of the country's top university newspapers.

Julia K. Steinberger G



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# Biotechnology and Freedom

## Access to Genetic Experimentation Must Not Be Restricted

Kris Schnee

We can expect some amazing advances in medicine in the next few decades, brought on by the completion of the Human Genome Project. We will be able to live longer, healthier lives thanks to today's cutting-edge genetic research. But what shall we do with our knowledge once we have it? There are many possible applications of genetic engineering which go beyond curing cancer into completely uncharted ethical waters. Our society needs to consider every possibility and decide how to legally and socially deal with genetics so that we will be prepared for the new ethical issues which may arise. And the best way to use the new technology, we may find, is to protect the freedom of everyone to use or avoid it.

The main challenge of genetics in the next few decades will be to understand, not just read, genes. Computer models and chemistry can help us learn how the proteins DNA creates interact with other molecules. But we also need raw data to learn which gene does what — and we may have trouble getting it.

Recently, the parliament of Iceland voted to grant a license to the company deCODE to develop a genetic database of the island's 270,000 inhabitants. Icelanders are a treasure trove for geneticists — as a very homogenous population with excellent genealogical records, they will make it easier to link specific genes to specific illnesses and other characteristics. Understandably, the rest of the world is uneasy about deCODE's venture — will we be guinea pigs next? How can we stop researchers from reading our own genes without our consent?

The answer is plain — use democracy. deCODE was wise to get (a kind of) legal consent from its "subjects." If we insist on the long-held medical ethic that "informed consent" is necessary for any physical experimentation on humans, and extend it into a law covering the realm of genetics, then we will be protected from large, coercive studies. By using only the rule of consent, we also keep the benefit of freedom. We can still choose to participate in studies which may someday save lives, as long as the individual always has the right to "opt out."

At first, knowing and understanding the human genome will only allow us to read — to see what genes a person has — but we will then learn to write. We already have the beginnings of this technology — a technique has been developed which allows couples to choose the sex of their baby before conception. This method is fairly reliable already, and can only improve with time. Now what if, with more sophisticated chemical or laser analysis, we could see the genes of an individual sex cell or a week-old embryo in a lab? It would be possible to select a few particular

cells which, through natural shuffling, have the parents' "good" alleles and not the "bad" copies. The result would be a perfectly normal child with the best genes the parents have to offer!

Take the idea one step farther. It is difficult to add or replace genes in mammals, but it can be done. There have been some success with the process already, at several places in Cambridge. We could find a set of desirable, "healthy" alleles and apply them to any parents' genes, giving everyone's children the gifts which are not in the parents' own genes — the best genes the human race has to offer — while still making every baby the genetic descendant of its own parents.

But who should have access to this amazing technology? Some will argue that it is wrong to go beyond correcting medical problems — that a line is crossed when we offer not just to fix a predisposition to dyslexia, but to make "improvements" such as raising a child's potential reading skill. Many will accept the existence of genetic engineering only under strict government supervision. We should, they will argue, allow parents to use screening and gene alteration to prevent major diseases, but forbid it for superficial purposes like choosing children's appearance or athletic skill, and certainly not for intelligence. These changes might destroy the thrill of learning about one's own child; the children will have no control over which genes their parents choose for them; parents might place unreasonable expectations on their children to be "the best and brightest."

But these concerns do not justify draconian legal control of genetics. Parents will still love their children no matter what, and children never have had control over their own genes. It is better for everyone that benevolent parents be allowed to decide what genes children will have rather than forcing parents to rely on chance. Parents will generally try to make their children as healthy, strong, and smart as possible; what is wrong with that?

One of the strangest possible future applications of genetic engineering is the creation of hybrid, "transgenic" organisms. Scientists recently caused public alarm by announcing that they had fused a human cell nucleus with a DNA-less cow egg cell, making a newly "youthful" human cell. While this cross-species experiment probably could not develop into a living being — cows' energy producers, mitochondria, are incompatible with ours — it understandably frightens some. Some people think that irresponsible scientists will make a Minotaur or something similar. In fact, author Jeremy Rifkin claims that "a human chimpanzee can be accomplished tomorrow morning, if anyone wants to do it." Rifkin wants to take out a patent on the concept of hybrid animals, so that he can prevent their creation altogether.

Are Rifkin's fears justified? Chimpanzees,

our closest living relatives, have DNA which is said to be over 98 percent identical to ours. In that under-two-percent is everything that makes us taller and less hairy, and our brains more sophisticated than theirs. Furthermore, the differences between the species are (supposedly) largely in contiguous sections, making the changes relatively easy to spot. While Rifkin's "tomorrow" is an exaggeration, it's plausible that if we find out which genes make our brains different (no easy task), and replace the chimp-brain genes with human-brain ones, we will get a chimpanzee capable of speaking fluent sign language, performing Shakespeare, discussing Darwin — a *conscious* "animal."

Imagine how enriched our society would be by an entirely new kind of intelligent life. Chimps, or other "animals", would add new ideas and perspectives to our own. Of course, the very idea will elicit howls of protest from some people — demands that we immediately ban any attempts to research the subject. But if a team of scientists wants to try creating "a human chimpanzee" or something similar, why should they not be allowed to do so? They are certainly not hurting anyone, as long as they show concern for their creations. If an animal ever appears with an intelligence level even close to human, it will presumably be entitled to life and liberty, and should be shown the same compassion as a human, not hatred and fear for being a "monster."

We do not know whether advanced genetic engineering will, like submarines and space flight, change from fiction to reality, especially within our lifetimes. We may soon have the ability to improve our children with genetic engineering, and even to experiment with the nature of life itself. Who should control the technology?

The issue is one of freedom. Whatever the future of genetic research may be, the best solution to the problem of controlling it is to give *everyone* its power, to use or ignore at their discretion. If one couple wants to have genetically engineered children, and another would only have "natural" children, then let both sides do what they think is right, and not try to force their views on each other. We do not know what benefits the study of DNA will bring us, or when we will have them. But we should not let *any* group of people, however well-meaning, dictate that this technology is forbidden. Genetic engineering's use is a difficult moral decision best left up to the individual; to restrict it would be just as oppressive as to force people to use it.

We should remember that ignoring the possible dilemmas surrounding genes, culture, and humanity is not an option. As Senator Tom Harkin once said of the new science, "What nonsense... to think that we can hold up our hands and say, 'Stop.'" We need to be ready for such issues whenever they come up, to deal with them fairly while preserving freedom.

## Finding the Real Feynman

Julia C. Lipman

Admit it, you wanted to be a theoretical physicist. It could have been a brief thought that crossed your mind once or twice or a dream that lasted all through high school. Maybe you're a theoretical physicist now. But I don't think anyone makes it to MIT without ever thinking about being the next Richard Feynman.

• Yes, Richard Feynman. His fellow physicist Murray Gell-Mann grumbled that he "spent a great deal of time and energy generating anecdotes about himself," and indeed it is by these collections of anecdotes, *Surely You're Joking, Mr. Feynman!*, and its sequel *What Do You Care What Other People Think?*, that most of us know Feynman. Even if you can't remember what he won the Nobel Prize for, you might know that he fixed radios as a boy, that he cracked safes while working on the bomb at Los Alamos, that he played the bongo drums. All of these things are part of the mythology of Feynman.

More than any other scientist of his era, Feynman's life became more important to the general, non-scientist public than his science. Stephen Hawking and Carl Sagan may have large public followings, but it is because of their books popularizing science, not any speculation about their personal lives. Feynman, on the other hand, was someone we could all identify with. What MIT student can't identify with someone who thumbed his nose at the stuffy conformity of Princeton? Later in life, he took on bureaucratic regulations, Nobel-ceremony pomp, poorly written science textbooks, and

the official governmental doublespeak following the Challenger explosion.

But among his charming, subversive anecdotes of a fully-lived scientific life, there are more disturbing revelations. Feynman gleefully wrote about his incessant womanizing. In *Surely You're Joking*, he discusses his method of never buying a "girl" drinks until he asks her to sleep with him and she says yes. It's hard to believe that he was never turned down, either by the "bar girls" or by the sister of a graduate student that he tried this on, but he never mentions rejection. When he forgets the routine and buys a woman a sandwich before she's agreed to sleep with him, he tells her, "You are worse than a whore." She says him back and sleeps with him as well.

His career took place in a different era than ours, an era when Feynman, as a Caltech professor, didn't have to think twice about asking a student to pose as a nude model for him. But even then, there were some who felt that his sexism contributed to a chilly environment for women in science. Protesters passing out leaflets referring to him as "Richard P. (for Pig) Feynman" objected to his use of sexist stories about "lady drivers" and clueless women in his lectures. When such protesters threatened to disrupt a talk he was giving, he began the lecture by patronizingly remarking that it "should be especially interesting to the women in the audience," and then proceeded to discuss an arcane physics topic.

The protesters may have overreacted; after all, Feynman was beloved of both his male and female students. Other than the occasional sexist story told in a lecture, there's no evidence to suggest that he supported or practiced any kind of discrimination in science.

And it's hard to get angry over anything as quaint as a story about a "lady driver." The real problem is not with his actual teaching, but with his public persona. Feynman's popular stories provide inspiration for aspiring scientists, but how can an aspiring female scientist fully identify with him? It's just one more indication that she can never really be one of the boys. Whether or not Feynman wanted to be a role model for a generation of future scientists, he's been given that title.

Feynman took the side of a female Caltech professor who brought a sexual discrimination complaint against the school. He encouraged his younger sister's career as a physicist even though their parents didn't believe that women should pursue scientific careers. But the popular mythology of Feynman, the mythology that he created, prefers to emphasize his predilection for working out physics problems on napkins in a topless bar. So we can't just skip over the chapters in his books about Las Vegas prostitutes and showgirls, cleaning up his image the way the Postal Service airbrushed a cigarette out of stamp with a picture of Jackson Pollock. He remains a troubling figure in many ways for the women science students who would attempt to identify with him.

There is much to be learned from Feynman's science, and there is also much to be learned from his life. But as science becomes a more inclusive field, there are more and more role models, male and female, that women can identify with. The next generation of women will have both Feynman's example and the examples of women scientists with whom they can more fully identify. It's up to us.

## Lip Balm Junkie

Veena Thomas

Surely your mother warned you not to become a heroin addict. But what about a lip balm junkie?

I started using lip gloss after the eighth grade. It started off innocently enough: a little tube of strawberry Lip Smackers. I started using it because I just didn't want dry lips, that's all. But soon I realized that I liked my lip gloss. It tasted pretty good and made my lips shiny. I thought my new lip gloss made me cool.

But that bubble was cruelly burst one day in study hall when a friend of mine laughed at my method of application. I told her that I was new to the lip gloss scene, and she kindly tutored me in proper lip balm techniques. But the humiliation lingered with me, and it was months before I applied lip gloss outside of the shelter of the girls' bathroom.

Sophomore year that faithful tube of strawberry ran out. I was lost. Turning to the drugstore, I found a three pack in Vanilla, Blueberry, and Raspberry Chocolate and bought it. Returning from a school field trip, I casually applied my vanilla lip gloss and suddenly the cute guy behind me said, "Wow, that smells good. What is it?" I showed him, and we struck up a conversation. Some girls smoked to look cool, but I was content with lip gloss.

Yet there's a darker side to this tale. Things started getting really bad when I ran out of gloss and my mom bought me a Dr. Pepper Lip Smacker. I soon became hooked. It tasted great and even made my lips a little redder. It was perfect. I swore by Dr. Pepper, and in return it was always there for me. We went everywhere together. Every time I ran out, I would buy a new one. There was nothing else. I couldn't even switch flavors; that would be cheating on Dr. Pepper. But after leaving for college and aching to experience the real world, I started fooling around a little on the side with other lip glosses, while still keeping Dr. Pepper as my steady. After experiencing the Cambridge wind, I bought a medicated Chapstick, and liked that tingly menthol feeling. I must confess I left Dr. Pepper alone for a little while. But when I lost my Chapstick, Dr. Pepper was there, as faithful as always. I soon regretted my little fling.

After running out of lip gloss recently, I immediately hit the mall to replace it. But it was nowhere to be seen. I frantically pleaded that Dr. Pepper would again become my one and only. It was too late.

In theory I could have returned home without any lip gloss. But just like anyone facing a cruel end to a relationship, I was already missing the comfort that lip gloss had given me. Unlike a romance, lip gloss may be a physiological addiction. For instance, the day of my 8.012 and 9.00 finals, I couldn't find my lip gloss. Growing desperate, I looked in my backpack for the remains of another lip gloss. But nothing. My lips became unbearably cracked. I could hardly focus on gyroscopic motion.

I asked my sister, a fellow lip gloss aficionado, about this problem. I figured she'd know, since she carries four lip glosses at any given time; she's a proponent of the conditioning-base coat-middle layer-top coat lip gloss theory. She confirmed my suspicions that lip glosses could be addictive and directed me to the Lip Balm Anonymous website at [www.kevdo.com/lipbalm](http://www.kevdo.com/lipbalm).

There I found some frightening information. While no one can prove that lip balm is physiologically addicting, apparently menthol dries out lips while providing a cooling sensation, ensuring the user will continue. But even Vaseline is no less addicting. The testimonials from addicts are truly scary. Lip balm addiction affects both men and women, with Carmex being the most frequently mentioned hard-core balm, but with my beloved Lip Smackers repeatedly cited as the gateway balm and what hooks young children. One woman confessed that she has thirty lip glosses. She has introduced them to her three year old son also, but feels guilty acting as his dealer. People quitting cold turkey turn to salad oil and margarine.

I wondered if I was mildly addicted, especially because in the mall, I realized that I couldn't make it any farther alone. Unable to find my old standby, and realizing that perhaps I had fallen victim to a comfortable relationship, I took a risk and bought a new kind of lip gloss. It was called, aptly, Gotta Date?

Yes, I do. And it's not with you, Dr. Pepper. I've moved on. But I can't claim to be an independent woman; I can't live without lip gloss.

## THE ARTS



Nicolas Cage and Joaquin Phoenix team up in *Eight Millimeter*.

By Francisco J. Delatorre

Written by Andrew Kevin Walker  
Directed by Joel Schumacher  
Runtime: approximately 120 min  
With Nicolas Cage, Joaquin Phoenix, and James Gandolfini

A few years ago, Joel Schumacher established himself as the director that destroyed Batman. You may remember Tim Burton's beautiful and brilliant vision of the dark knight being turned into a garish display of pop-culture-saturated mise-en-scène and convoluted plotlines, first with *Batman Forever* and then with *Batman and Robin*. Recently, this director decided to reinvent himself by teaming up with one of the more creative (and twisted) writers in the industry. As a result, Joel Schumacher established himself as the director that destroyed Andrew Kevin Walker, who wrote both *8MM* and the superb film *Seven*. Unfortunately, Walker's tragic mistake was to leave director David Fincher, with whom he made that jarringly intense film, for Joel Schumacher. What makes this particularly disappointing, however, is that *8MM* could quite possibly have been a good movie, had Walker not changed horses midstream. You may remember watching *Seven* and having to take a shower afterward; this film forces you to do the same, but for a different reason.

The story is that of Tom Welles, played by Nicolas Cage. Welles is a fiercely devoted private investigator, whose drive to satisfy his clients often strains the relationships in his own life, particularly that with his wife. These strains are brought into the forefront when Cage takes on an especially trying assignment. An recently widowed elderly woman hires Welles to confirm her suspicions about a video she found in her husband's safe: that this film of rape and murder is just another fraud and that the girl on the tape is still alive. In doing so, he reveals a monstrous nationwide pornography underground (through the help of a Los Angeles smut peddler, named Max California and played by Joaquin Phoenix), and becomes more and more disgusted with the "underbelly of civilization." Throughout his search, he encounters the girl's mother, and a number of innocent people who are in some way tied to this corruption. Ultimately each of the characters, including Welles himself, undergoes some sort of physical or mental destruction. The most frightening part of all, though, is the fact that all of the "villains" in the film are those regular joes you meet every day; people who were never abused, people who never went through any childhood trauma, people who would otherwise lead perfectly normal lives.

Although this is not the first time we have seen the undermining of virtue through surrounding corruption, this film does, to its credit, do it differently. Indeed, the story is an interesting one, despite some of its clichés (yet another cop-fights-with-wife scene), and I give credit to the writer for coming up with a story that is very frightening in its own respect. Some may argue that *8MM* is significantly toned down compared to *Seven*, in that the subject matter of *Seven* is simply more grisly and disturbing. However, where *Seven* managed to frighten us with the horrifying murders planned and carried out by the culprit, *8MM* manages to frighten us by presenting us with a more common foe, but one whose effects on the everyman can still prove extremely damaging.

Unfortunately, the methods used by the film to convey this idea lose a great deal in their direction. The character constructs are unlikely, their motivations are unclear, and their actions and choices are dubious. For example, Welles is simply too honest and dedicated to be a realistic detective character. Analysis of other private detective characters such as *Chinatown's* J.J. Gittes and *The Maltese Falcon's* Sam Spade provide a template of the gritty investigator who always gets his man. Welles, unfortunately, has the same sort of drive but is far too polite and sympathetic for his own good. Of course, there are other characters who stretch believability (the contact who knows just a little too much, the far-too-pure woman who takes her life in reaction to humanity's dark side), as well as a number of choices made by those characters which are too "frighteningly radical" to be realistic. Unfortunately, little attempt was made to add dimension or depth to these characters in order to make what they did seem more justified. Two suggestions for our hero:

1. Stop calling home!
2. Stop trying to UNDERSTAND!

Schumacher's style of direction, also, ends up severely detracting from the film's overall effect. The first part of the film is comprised of a number of establishing shots and far away views of objects and events, placing the viewer at a large physical distance from the action. This has the unfortunate effect of por-

traying the story in an objective, distanced, past tense. It is this physical distance that ends up distancing the audience from the characters themselves, preventing us from being able to identify with anyone and thus severely nullifying the reactions we should be having. It is simply impossible to sympathize for the plight Welles has with his wife if they seem like movie characters rather than real people.

Later in the film, we do see a great deal more close-up shots, but since they take place so late in the film, it is difficult to overcome the characterizations that have been implanted in the audience by the first half. Indicative of this distance is a scene near the film's end, when Welles asks to take revenge for the horrible things that have happened up to that point; this is meant to be a terrifying moment, because he is introduced to us as an individual whose virtue and dedication are his assets, and to hear him ask for such a drastic measure is to illustrate the psychological downward spiral he has experienced. Unfortunately, about 3/4 of the theater audience laughed when he said this, drowning out one of the most important scenes in the film and illustrating the film's failure to grasp the audience.

Unfortunately, Schumacher, in his attempt



As he investigates a reel of crudely shot eight millimeter film, private investigator Tom Welles discovers a violent world beyond his worst nightmares.

## CONCERT REVIEW

## Alanis Morissette

## Smooth cathartic rage on stage

By Philip Tan and Aaron D. Mihalik

The night was filled with brilliant performances from Alanis Morissette and Garbage. The post-grunge, electronica-influenced pop-rock fusion of Garbage has won them critical appeal, as the singer Shirley Manson mentioned late in the evening "This is our last tour before we head for the Grammys! Don't hold your breath for the Grammy, though." Indeed, but hope springs eternal.

Amidst a remote-triggered drum loop, Garbage sauntered onto stage to launch into a 45 minute set — practically a concert by itself, minus the filler. Alanis Morissette is a singer, but Garbage is a band, a detail hammered home by the first song of the night, "Temptation Waits". Duke Erikson flamboyantly swung his axe during his loopy solos, Butch Vig triggered his midi-ed kit flawlessly, and Steve Marker stood in the back with an arsenal of loops and rhythm guitar.

Manson, of course, stole the show with her Scottish accent, high-kicks and a truckload of attitude. The feather boa symbolized their debut album; Manson's new space-age vinyl outfit spoke of bondage gear as much as of techno-fetish, a perfect echo of "Version 2.0".

All the songs performed had received airplay or had prominent positions on their album. "I Think I'm Paranoid" and "When I Grow Up" marked two recent singles, and it was stunning to see how they replicated Vig's ProTools-happy tracks on stage.

Manson sang counter-melodies during difficult passages, and band went at full force through the whole set, instead of the buildup-of-anticipation style of the album. This kept the energy level high, the speakers blaring and the audience dancing through the entire set.

The sound engineers displayed how to achieve volume without pain: the bass slammed at groundshaking levels, but the voices and guitars flew with silky clarity and minimal unintended distortion. The lights were simple but fun, with almost no followspot work.

"It seems we have a few Garbage fans in the audience tonight," Manson observed. Though most were happy to sit in their seats until the main act, those standing were having the time of their lives.

"Medication," a rarity in their live performances, saw Erikson on an electronic piano and was the only downtempo piece of the set. The instruments drowned Manson's high notes of this sweet piece, but provided an aesthetic pause before charging full-face into the rest of the danceable set. The second half of the Garbage opener was filled with favorites: "#1 Crush" from the *Romeo & Juliet* soundtrack, their latest single "Special" and the first album hits "Stupid Girl" and "Only Happy When it Rains". Garbage ended with "Push It" sans the Brian Wilson vocals, which would undoubtedly have been filled in by the audience at a solo concert. The band looked like they were having fun; Manson's sweet rapport with the audience balanced her bad-girl lyrics. There were definitely a few new Garbage fans in the audience by the end of their 45 minutes.

During the intermission, the remainder of the stadium filled. The people who came in during the intermission contrasted with the people already there. The crowd for Garbage was mostly composed of teenagers, while the crowd that came in represented their parents' generation.

Also during the intermission, several people were removed from the venue. These people, who ignored the prohibition of cameras at the concert, had to suffer the consequences at

to emulate the pace of *Seven*, forces the film (which runs normal length) to seem much longer than it really is. This fails for two reasons: first, the pace of *Seven* is so slow because the horrific things the characters and audience experiences require time to fully process; this is not true of *8MM*, a more diluted thriller. Second, Schumacher places what is perceived to be the climax of the film approximately 80 minutes into it, and the remaining 40 minutes end up being decidedly anticlimactic, since they have this pseudo-climax as a point of comparison. Indeed, the audience finds itself waiting for the end of the movie 90 minutes into it.

Finally, this film to takes itself far too seriously for its own good. Where many disturbing or melodramatically intense films have traditionally injected humor at strategic points so that the audience does not leave too emotionally drained, this film does not. It attempts to make jokes at the beginning, although the visual style and form of the film to that point is far too serious and brooding to lend itself to humor. It does so again later in the film, using Max California as a sort of comic relief (and as a result one of the only character with a hint of depth, despite his dubious connections), and succeeds, but unfortunately the timing isn't right. When a sense of humor is sorely needed, however, it just is not there, and the audience found itself laughing at what was supposed to be the more disturbing scenes.

One of the only saving graces of this film was the widely varied soundtrack, with original music by Mychael Danna. While the score itself borrowed heavily from various contemporary composers, it did exhibit a decent sense of what music belonged where and how to complement the emotions and visual effects with both original composition and current existing music.

In conclusion, Andrew Kevin Walker managed to write another good film. Indeed, this movie did have its fair share of good moments and interesting ideas. His primary mistake, however, was entrusting it to less-than-stellar Joel Schumacher as a director. I have found Schumacher, who has had some hits and misses in his directorial career, to generally miss the mark unless he is given a quality script and an impressive cast to work with (as is the case with *Falling Down*, *Flatliners*, and *The Lost Boys*). However, not even the quality of Walker's writing was able to save this one. On my own personal ratings scale, with one balloon being worst and four empty soda cans being best, I'd give it a water weenie.

a venue with an oppressive regime of bouncers and security guards.

As soon as Alanis came on stage, the crowd was on their feet. The Fleet Center was now near full capacity to hear the main event.

Alanis began her set with a number of her lesser-known songs from her most recent release, *Supposed Former Infatuation Junkie* (1998). Evident from the reaction of the crowd, the album has been out long enough for several of the tunes to gain hit-song status.

Even though Alanis is known for her songs filled with rage, in concert she provides the audience with an uncharacteristically smooth sound that performed well in the venue. Alanis's sound contrasted with Garbage; Garbage's music would have been much more appreciated in a smaller, grunge-club setting while Alanis produced a sound that would fit well at any number of venues.

The crowd erupted when Alanis began playing songs from her multi-platinum *Jagged Little Pill* (1995). The crowd overflowed with enthusiasm when Alanis brought out her harmonica and to began her hit "Hand in my Pocket." This, like many of her popular songs that she played that night, turned into a massive sing along with the audience.

Alanis's odd dressing and performance style only added to her smooth cathartic rage on stage. She wore a long green dress and a black top that clashed in her unique way. Her two long pigtailed floated in the air as she danced in her jerky-drug induced manner. While she wasn't dancing, she stood completely still and only moved her head to show her emotion in the song.

Her best performance of the night was "You Oughta Know." Her first hit from *Jagged Little Pill* opened with a thundering bass line and the percussion was simply a set of conga drums. This piece was brilliant.

When she slowed down, she filled the venue with her passionate voice and you could feel the cathartic rage that she insidiously hid in her slow moving music.

At the end of her second encore, she put her hand over her breasts, then extending her hands out to the crowd, as if to say thank you.

MOVIE REVIEW

# Alaska: Spirit of the Wild

The movie of the year — so far

By Vladimir Zelevinsky

STAFF REPORTER

OmniMax.  
Museum of Science  
Directed by George Casey.  
Narrated by Charlton Heston.

Isn't it amusing how the newspaper ads tend to proclaim a given movie to be "the best romance of the year" sometime in February? I always looked upon these overly indulgent quotes with a mixture of disgust and envy; after all, I didn't notice Warner Brothers using my highly quotable review of *Soldier* in any ads. In any case, I would like to offer a couple of critical blurbs to the makers of *Alaska*, an OmniMax movie currently playing at the Museum of Science. These blurbs are free and, more importantly, they are completely sincere.

**•Blurb #1:** *Alaska* is the best movie of the year. Yes, I know that it's only March, and, furthermore, this movie was made in 1997, so technically it's not really a 1999 movie at all. Doesn't matter; *Everest* also came out last February, and remained my favorite of the year all along. *Alaska* is a worthy counterpart to that movie, both similar in its startling big-screen depiction of snowbound landscapes and vastly different in its approach and tone.

*Everest* was unusual in the way it used the OmniMax format to tell the relatively straightforward — and, thus, unusual for this particular medium — adventure story, filled with feats of heroics and exciting characters. *Alaska*, at least on the surface, belongs more squarely to the traditional OmniMax; it has no human characters to speak of, and no linear plot to follow. Instead, it fills the giant screen

with visuals, most incredible and astonishing visuals, some of which feels utterly out of this world — which, combined with the knowledge of their authenticity, makes for their main appeal.

A panoramic view of the ice field, with the ice so tightly compressed that it refracts the sunlight in a narrow waveband formed a bright piercing blue. There are shots of icebergs forming, huge slabs of ice as big as ten story buildings, and crashing into the turbulent sea. There's a shot of a migrating bird flock so dense that there seems to be hardly any air between them. And more — the team behind *Alaska* certainly knows how to use the big screen.

It also knows how to make movies. *Alaska* is not harmed in any way by the apparent lack of plot and characters; and, of course, upon careful consideration, one realizes that both of these are present. The storyline is simply that of the annual cycle — from sunless winter through spring, summer, and fall, back to winter. The film is carefully edited so the passage of time is both clear and non-intrusive, with each sequence concentrating on either people, inanimate nature, or animals — who, ultimately, take center stage as fully realized characters.

And what characters. Just by carefully observing animals, the filmmakers hit on a huge lode of fascinating behavior, from the touching motherly love of polar bear toward her cubs, to the pitiful-looking mangy fox trying to imitate the bears' foraging method, to the insanely heroic salmon flock's trip upstream for spawning. This also results in the thing which was absolutely the last pleasure I expected in an OmniMax movie, wherein we have —



GRAPHIC FILMS CORPORATION

The IMAX film *Alaska: Spirit of the Wild*.

**•Blurb #2:** *Alaska* is far and above the funniest movie of the year — yes, yes, so far. Usually, watching a movie at the Museum of Science one would expect the usual things, like breathtaking images, which include *de rigueur* at least two shots made from helicopters flying over steep mountain ranges and at least one dizzying point-of-view shot. One wouldn't expect any major hilarity.

I must admit that I spent most of *Alaska* trying — and failing — to heed the pre-show warning to be quiet, since the movie kept surprising me with priceless comic scenes, like that of a fearsome black bear giddily cavorting

in the river, or the underwater antics of sea lions. I guess this is just another payoff of the boundless patience the filmmakers clearly have invested in this picture; when observing a lot of animal behavior, one is bound to see some funny bits. I'm very happy these bits were included — they make *Alaska* much more than what one would expect from a simple nature documentary. It's also the most fun I had at the movies for quite a while.

A small warning: I would think twice before taking any small kids to see this one, since there's a couple of rather intense hunting scenes.

MOVIE REVIEW

# Another Day In Paradise

One mess of a James Woods vehicle

By Roy Rodenstein

STAFF REPORTER

1998, 1 hr 39 min  
Directed by Larry Clark  
Written by Eddie Little (novel), Christopher B. Landon  
With James Woods, Melanie Griffith, Vincent Kartheiser, Natasha Gregson Wagner

*Another Day in Paradise* has the surprising distinction of being the first movie big-name James Woods has produced in a decade. Woods, along with co-star Melanie Griffith, starred two decades ago in *Night Moves*, by Bonnie and Clyde director Arthur Penn. A few years ago, Woods was in another sex-and-guns film, the remake of *The Getaway*. On the other side of the coin, *Paradise* director Larry Clark was widely praised for his gritty depiction of street-smart youngsters in 1995's *Kids*. Now Woods and Griffith are joined by relative youngsters Vincent Kartheiser and Natasha Gregson Wagner as not one but two criminal couples in *Another Day in Paradise*, and the results of all this combined experience are, well, very uneven.

The movie starts out fast, with the credits rolling over Bobby (Kartheiser) getting up from the bed he shares with Rosie (Gregson Wagner) for a bit of change. This pace is welcome, as I loathe credits shown over irrelevant and repetitive opening footage. Bobby breaks into some vending machines at a nearby school and grabs hundreds of dollars in quarters, but an enormous guard catches him and suddenly the two are involved in a fight to the death. Badly beaten, Bobby stumbles home and is given a little bad medicine by "Uncle" Mel (Woods). Soon enough, Woods and his partner Sidney (Griffith) take in the youngsters as partners in crime. "You two Bonnie and Clyde?" Sid jokes. "So are we."

*Paradise's* plot is nothing out of the ordinary. Much of the early going struck me as "prefab," not exactly cliché details but rather whole sections of plot plopped into the script. There are the scenes where the pros take the novices out for a night on the town, and the latter end up high just off the champagne. Woods is all business, though, and keeps the action relatively fresh. "You saved my life," Bobby says drunkenly.

"That's true, kid, but right now let's concentrate on the not puking thing," comes Mel's pragmatic reply.

Meanwhile Sid alternates between being mother and shopping-best-friend to Rosie. Griffith, in another good if straightforward performance as in last year's much-ignored *Lolita*, has a role with interesting relationships to the

rest of the characters. Besides Rosie's confidante, she is Bobby's protector and Mel's oftenspiteful companion. These pieces don't really add up, though, and when Sid coyly gives macho boss Mel the cold shoulder the movie looks more like suburban social commentary than rowdy drug drama, which is what it mostly attempts to be. Similarly, Bobby, looking much like Leonardo DiCaprio a few years ago, plays a grizzled young thief capable of fighting to the death and killing in cold blood. At other points Bobby is depicted as an all-too-caring expectant father, and as a wet-behind-the-ears novice

who can't contain his excitement at the prospect of a few-thousand-dollars job. Natasha Gregson Wagner is apt in the early role of a giddy young thief's lover, but flounders in the muddled later sections. Woods is the old reliable for the most part, though even he looks cartoony at times, such as when we are asked to believe he rages with anger at his life having been needlessly endangered, yet all he does is smack the getaway car's seats a lot.

Along with these jarring but amusing lapses, a few small roles add variety. Brent Briscoe, who expertly handled savage-in-check Lou in *A Simple Plan*, plays a threatening gang member who unfortunately has only the least appealing aspects of the Lou character. On the positive side, James Otis gives a delightful performance as a gun-dealing Reverend and doctor who genuinely seems to care for Bobby, though there is certainly no real weight to this

parody of a role. Lou Diamond Phillips also shows up in one very strange role, but to say his character is one-dimensional would be both an understatement and oversimplification.

There is quite a bit of violence and blood, though nothing out of the ordinary, the swearing proceeds at a deafening clip. There is also a lot of "tongue action;" at random points when characters have nothing better to do they seem to be compelled to display their tongues to each other. That is, indeed, not quite enough to keep things moving. Director Larry Clark also gets in a strangely joyful focus on some scenes which are not really very joyful, but happen to involve the youngsters. In the end, figuring out which ingredients in this undercooked confection were stirred by Woods and which by Clark may be more engaging than watching *Paradise*, but the movie is convoluted enough to keep the challenge interesting.

FOOD REVIEW

# The Essential Vegetarian

Speeding past the meat-eaters

By Katie Jeffreys

STAFF REPORTER

Welcome to another lovely day in Vegetarian Land. I would like to start off by clearing up something I said in last week's column. It seems as though the significance of my statistics on meat and dairy cow manure production were a bit confusing, so allow me to clear that up briefly. The dilemma was that cows used for meat produce half as much manure as those used for dairy, indicating to my inquiring reader that "those numbers indicate that vegetarianism leads to more cow manure."

Well, that would be the case, if there were, as a friend put it, a "conservation of cows." However the idea behind eliminating meat is eliminating the need for the extravagant number of cows around today, thereby reducing the amount of manure produced which in turn causes problems in the environment.

Enough about manure! On to food. I recently visited Fire & Ice, located at 50 Church St. (in Harvard Square). The restaurant is a good option for hungry vegetarians who have hungry meat-eating friends. The concept of the restaurant is an all-you-can-eat, do-it-yourself glorified bar and grill. The restaurant is noisy, colorfully decorated, and in general provides a fun atmosphere to dine in.

After you are seated, you are instructed to go to the salad (and meat) bars and fill a bowl with your choice of about twenty vegetables, noodles, seasonings, and of course, for those who might want it, meat.

Then you can pick one of the 15 daily sauces to complement your mix of veggies. I tried several and found that their variations on B-B-Q sauce and fajita sauce went well with the tortillas provided at the table, and the rice accompanied many sauces, including ones flavored with garlic and curry. While their sauces are ranked according to spiciness, I did not find even their most spicy sauces to be overly so.

Now here's the cool part. When you have your meal assembled, you need to bring it up to the grill to have it cooked. While all the meat eaters are waiting in long lines, vegetarians can go up to the special veggie section where they cook only non-meat dishes using special non-meat utensils. I never had to wait in line! At most one or two others were grilling veggie dishes throughout the evening. While this doesn't say much about the popularity of vegetarianism, it sure was convenient!

While waiting for your food to cook on the giant grill (and it really is huge), you can watch the cooks work, grab a salad from the salad bar (included in the price), or if you are really eager, prepare your next batch to be grilled.

The grill attendants are friendly and talkative, and want to make sure you are enjoying your food. The same cannot be said about the waitstaff however. I nearly had to shout at my waiter to get his attention when drinks, tortillas, or napkins were needed. I could tell this was not the way with all the waiters and waitresses, so I will not hold the attitude of that particular waiter against the establishment.

Fire & Ice also offers desserts and specialty alcoholic frozen and coffee drinks at an additional charge, which I did not try. In the end I would recommend this restaurant if you want to splurge on a large but slightly expensive meal. Be sure to expect a long wait — about one or two hours on a weekend night. The hostess told me the earlier you get there, the better. But with its location in Harvard Square, it is not hard to find ways to pass the time — many stores are open until ten o'clock or later.

I will leave you today with my simple yummy recipe for Spinach Orzo Casserole. As always, feel free to E-mail me questions, comments, or concerns at [jeffreys@mit.edu](mailto:jeffreys@mit.edu)!

**Spinach Orzo Casserole**

- 1 small bag of orzo pasta
- 2-3 cloves garlic
- 1 bag of fresh leaf spinach
- 1 container crumbled Feta cheese
- 1 cube vegetable bullion
- 1 cup water

Cook the orzo as directed on the package. While the pasta is cooking, put the garlic in a blender and dice it up. Add the spinach a little bit at a time until it is diced as well. Add the bullion to the cup of water and microwave until the bullion is dissolved. When the orzo has finished cooking, drain it and mix the spinach and garlic paste in until the pasta is evenly coated. Put the pasta mixture in a casserole dish (about 9"x9") and drizzle the broth over it. Sprinkle the feta cheese on top. Bake at 350 degrees for about 30 minutes to soften cheese. Works well as a side or main dish.

## CONCERT REVIEW

## Avalon String Quartet

## A rising star

By Fred Choi  
STAFF REPORTER

A recent article in the New York Times concerned the difficulty facing young string quartets in establishing themselves in the world of music. Although the repertory is large, the demand for chamber musicians is much smaller than that for orchestral musicians, and thus the competition is much more intense. In addition, it is difficult for a young string quartet to find an audience. They are rarely able to shed new light in their interpretations of the standard repertoire, and at the same time only a small minority of listeners care to hear the newest compositions. Within this difficult situation, it is reassuring to both artist and audience alike that the MIT Concerts Office regularly schedules guest quartets to perform. These concerts give young quartets the chance to perform and gain experience, as well as provide the community with high-quality music to enjoy. The Avalon String Quartet's concert on Feb. 26 in Kresge Auditorium was overall a pleasing mix of classical and twentieth century compositions, highlighted by a stunning performance of Schuller's "Quartet No. 3."

The Avalon String Quartet (violinists Blaise Magniere and Mary Wang, violist Anthea Sarah Kreston, and cellist Katie Schlaikjer) opened their program with Haydn's "String Quartet in B major, Op. 1, No. 1." The work is pleasing to the ear and easily accessible, and the Quartet played with a tangible surety. Much of the confidence of the work relied on Mr. Magniere's performance. As first violinist, it was his duty to lead the ensemble, while at the same time executing his more solo-like part, and he fulfilled this duty effortlessly. The rest of the Quartet provided strong accompaniment to Mr. Magniere, and during their solo parts proved to be as sure of themselves as he.

Although the Quartet played the Haydn with excellent balance and ensemble, there were times in their performance that I felt their reading was a little too muscular. During the second and fourth movements, the two Minuets, their interpretation could have been much lighter and less deliberate. Likewise, in the Finale, I found myself wishing that the extended sections of runs, such as the scales which occurred in all four parts at various times in the movement, would have been a little more off the string. Nevertheless, these are minor complaints and the performance of the Haydn quartet proved to be a nice reminder of how much more satisfying live music is than recorded.

I was most looking most forward to hearing Gunther Schuller's "String Quartet No. 3," a serialist piece written in 1986. Familiar with the recording of the work as performed by the Emerson Quartet — technically flawless, as is characteristic of the Quartet — I was curious as to how the Avalon Quartet's performance would compare. The Avalon String Quartet exceeded my every expectation.

From the first gorgeous cluster of tones, I was immediately struck by the degree of passion with which the Avalon Quartet played. Their visible emotion was in such stark contrast with the courtly detachment that Haydn requires that the two complemented each other beautifully. The Quartet's energy and conviction were astounding, and in a serialist piece (even one in the lyrical Berg as opposed to the sparse and jagged Webern tradition), such certainty is absolutely necessary — without it, the audience, many of whom have not been previously exposed to music devoid of traditional harmony, will not be convinced that serialism is indeed a valid form of music.

In the first movement the visual sight of the sixteenth note succession was riveting accompaniment to the exotic sounds. The music perfectly matched the tempo marking: "Maestoso; with great intensity." Each detail of the ensemble was meticulously perfect, such as the cellist's pizzicati, which ranged from massive strummed chords to delicate, shimmering pluckings of the A-string in thumb position.

The second movement's lyricism was even more beautiful. Marked "Canzona. Adagio," the movement featured bursts of emotion at faster tempi that could easily have sounded schizophrenic, but which the Quartet integrated seamlessly. The line of each phrase was delineated so that each change in feel felt like it was actually going somewhere.

In the third movement, the august energy of the first movement became more frantic, but yet again the Quartet demonstrated their tight grip on the structure and notes of the piece. Two small problems were apparent in

the third movement: the chromatic unison passages, which were sometimes not as clearly as articulated as they could have been, and the few polyrhythmic passages (five beats against three), where the quartet lost its intensity. Of particular note in the third movement were the second violin and the viola solos. Ms. Wang played her solo well, although without any particular characterization, while Ms. Kreston tackled her fiendish viola solo with great vigor and personality.

At the conclusion there was much applause, and after accepting their bows, the Quartet motioned towards someone in the audience. He stepped forward and the applause grew louder, for here was Schuller himself. Much of the Quartet's convincing performance may be attributed to the fact that the Quartet rehearsed with Schuller the week before their concert. Such a collaboration between artist and composer is one of the great joys of contemporary music, a genre that deserves more attention, and is well-displayed in Schuller's quartet.

After intermission, the Quartet resumed with Beethoven's "String Quartet No. 13, Op. 130." I found the Quartet's overall performance of the Beethoven to be slightly disappointing, especially when juxtaposed with their magnificent performance of the Schuller. Although the sudden shifts in mood were good, there were sections of parallel rhythms that were not in sync. Also, unity was sorely lacking in the first movement. Part of the problem may have been the cellist, who played slightly flat throughout the first movement and who returned afterwards, only to play slightly sharp in the third movement, and forced to retune again. This complication may have thrown off the group's ensemble.

The second movement, a light scherzo, was enjoyable, as the Quartet played at a very fast tempo but was always in control. The fifth movement, marked "Cavatina. Adagio molto espressivo," showed off the Quartet's excellence in slow, lyrical movements, but the phrasing was puzzling at best, distracting at worst. The first violinist truncated the last note of the phrase rather than tapering it off or letting it resonate. Throughout the movement, the first violin and cello separated the notes a little too much. The final movement was much better presented than the first, as the Quartet found themselves once more, and the Finale was a fine way to end the concert.

The Avalon String Quartet has a bright future. Recent First Prize Winners of the 1999 Concert Artist Guild Competition, the Quartet has proven to those who were in attendance at Friday's concert that they are a quartet to look for in the future, hopefully concentrating on contemporary music, at which they excel.

## RESTAURANT REVIEW

## Uva

## Expect the Eclectic

By Daniel K. Metz

STAFF REPORTER

1418 Commonwealth Ave., Brighton  
566-5670

Entrees \$9.50-\$22.00

There's a touch of schizophrenia evident at Uva, a moderately-sized bistro a few blocks west of Harvard Ave. in Brighton. It can't decide whether it wants to be a casual, unassuming "pasteria," with plain brick walls, simple decor, waiters in jeans, and very friendly service. Or whether it wants to be that type of pretentious restaurant that focuses on elegant presentations but leaves diners wondering, "Where's the beef?" Ultimately I believe Uva settles at a funky, eclectic medium that will satisfy most patrons who come in with an open mind. (A primary example of its funkiness: where else can you sit down to a pepperoni pizza with a bottle of 1988 Chateau D'Yquem, one of the most famous estates of Bordeaux?)

Our meal on a recent Friday night began with a bit of pretension in the form of the daily appetizer special: foie gras ravioli with a mushroom and black truffle sauce (\$10). I admit I ordered this because I'd never tasted foie gras before; unfortunately, I still don't have a clue what it tastes like. The three (yes, three) tiny ravioli were stuffed...wait a minute, "stuffed" is definitely the wrong word. There was a bit of something inside, but ultimately I had to take the waiter's word that it was foie gras. At least the rich sauce, oozing with caramelized onions and mushrooms and dotted with fresh peas, was worth sopping up with bread, but on the whole

## CD REVIEW

## Dropkick Murphys

## Unmistakably a Boston band

By Rebecca Loh

PHOTOGRAPHY EDITOR

The Gang's All Here

Helicat Records

Release Date: March 17, 1999

From the streets of Boston come The Dropkick Murphys, whose rowdy tunes with an Irish feel have brought them widespread popularity in punk circles. Their upcoming release, *The Gang's All Here*, is their second full-length album, a follow up to 1997's *Do or Die*. Featuring a new singer (Al Barr, formerly of The Bruisers), The Dropkick Murphys' latest proves they've still got what it takes.

There are some features of DKM tunes that make the band one of my favorites. First, they're unmistakably a Boston band. Some lyrics make references to local areas, like when "Skinhead on the M.B.T.A." mentions the Kendall Square station, Roxbury, and Jamaica Plain. I can't help but get a certain thrill of recognition. DKM might be getting big, but they don't forget where they came from.

Dropkick Murphys songs are also very rowdy, with rousing choruses that feel like they'd be best enjoyed at a local pub with your twenty closest friends. Many of the band's tunes have an Irish feel to them, sometimes featuring a bagpipe, fiddle or tin whistle in addition to guitar and drums, and the combination works out surprisingly well.

From their music, one gets a sense of where the members of The Dropkick Murphys came from. Their lyrics speak of a long line of Boston locals with Irish roots. They speak of men who spend their days laboring for pitiable wages, frequent local pubs at night, and who fight and die for the country during times of war. They speak of friendships that start in playgrounds and that are strengthened in a dozen barroom brawls. These lyrics convey a tradition of honest labor and friendship that you can't help but respect.

DKM's latest release, *The Gang's All Here*, offers sixteen tracks of fun, moving Irish tunes that are typical of the Murphys. I miss Mike McColgan's authoritative voice, but Al Barr makes a good replacement. The first track is a fade-in of a drum cadence, with a large chorus announcing, "The gang's all here," an appropriate opening to the album. This immediately jumps into the first song, "Blood and Whiskey," which is fast, moving, and typical DKM. Next is "Pipe Bomb on Lansdowne," a fast and furious song with lyrics ("You say that our shows are for violent thugs, but we're not the ones on designer drugs.")

The next few songs are a touch slower and more melodic. "Perfect Stranger," "Ten Years of Service," and "Upstarts and Broken Hearts" have a nice, toe-tapping, head-bobbing, sing-

along feel to them. You can't help but be moved by the tunes.

The album picks up the pace with "Devil's Brigade," a driving tune that speaks against getting into crime. The song never gets preachy, instead focusing on how rough the path of crime is with lyrics like "You've got no one to defend you; you're out on your own. / Still fighting on the corner, you can never go home." Fast and moving, it makes you want to get up and dance.

"Curse of a Fallen Soul," previously released on vinyl, starts out slow, but speeds up with a quick drum beat. The song is catchy, with a fun sing-along tune. The following songs, "Homeward Bound" and "Going Strong," have a large group of background vocalists to give them that Dropkick Murphys punch.

"Boston Asphalt" has a quick drum beat and lyrics that are punctuated by the guitar. The song speaks of the struggles of the men who came to this country looking for a better life: "Intelligent, respectable, but made of modest means, with an independent spirit, full of hopes and dreams, opportunity denied them in a doomed and starving land, came these openhearted kindly spirits of a truly threatened man." "The Only Road" is a fast-paced tune, with guitars being driven by a relentless drum beat.

Several songs have that Irish flavor that is part of DKM's distinctive style. The "Fighting 69th" is a traditional song with a subtle Irish feel. Of course, it's been sped up, with a driving drum beat, solid bass tune, and guitar accompaniment. I couldn't stop bobbing my head and tapping my feet when I was listening to it. "Wheel of Misfortune" is a slow, melancholy song featuring Johnny Cunningham on the fiddle. "Amazing Grace," much like *Do or Die*'s "Cadence to Arms," is a traditional song arranged by the Murphys and played on the bagpipes with a tempo driven by the drums. Listen closely and you'll hear people in the background softly singing the chorus. The closing song, "The Gang's All Here" also has a fiddle accompaniment, whose melody dances around the solid chorus. The song builds to a furious pace, with the fiddler fiddling like a madman, and the chorus hollering, "Hail, hail, the gang's all here," until the song — and the album — finish with a flourish.

Fittingly, *The Gang's All Here* is set to release on March 17, St. Patrick's Day. If you can't wait two weeks to hear them, check out their show on March 14th in Duxbury. They'll be playing with The Pressure Cookers and The Trouble, and the show should be a lot of fun. This will be the last show before The Dropkick Murphys go on their nation-wide *The Gang's All Here* CD tour with *Oxymoron* and *The Ducky Boys*.

our "appetizers" were a wash, especially considering we split only one because of the cost. In retrospect we should have ordered the Caesar salad for two (\$7.75), a sizeable portion I saw being eagerly consumed on many other tables.

There was nothing pretentious about our entrees, an ingeniously-flavored chicken dish and a down-home, hearty pizza. My wife chose the roasted chicken breast with a confit of chicken gratin, kumquats and parsley root (\$17.50). This was a generous portion of tender and flavorful white meat, the only drawback is the too-salty soy-sauce glaze. The tangy kumquats really jazzed up what's usually the most boring dish on a restaurant's menu. Accompanying the dish was a scrumptious and decadent gratin — a shallow cup composed primarily of small chicken pieces cooked in their own fat, sprinkled with cheese and placed under a broiler until the top becomes crispy. Calorie counters might wish to skip this one, but will be hard pressed to leave it on their plate once they taste it.

I ventured even further from the high road with a big, 8-slice make-your-own pizza. (Pizza and pasta are the only vegetarian options at Uva.). I chose fresh mushrooms and sweet sausage (bringing its price to \$15.00), which were served atop a thin crust covered with a tasty tomato and basil sauce, and a moderate amount of a fairly nondescript cheese. I'm still not convinced the mushrooms were fresh. The sausage was juicy and flavorful, but a bit too spicy to go with the red wine I suspect most will consume with this dish. In retrospect the pizza was a bad choice. Not because it was so terrible, but because I think the kitchen here can do a lot better.

One cannot write about Uva without mentioning its wines. Uva's wine pricing policy is famous: every wine on their extensive list is priced \$10 above its wholesale price. That means great bargains, especially at the upper end, where some bottles will be priced for less

than you can get them in the store, something that is almost unheard of for restaurant wine offerings. The wines practically call out to be bought, tempting diners from behind the glass panels that separate the dining room from their storage area. Unfortunately, only four wines (two reds and two whites) are offered by the glass (at \$4 each).

Desserts showed Uva at its funky best. The first, a dark chocolate cake with poached kumquats, was delicious, dense and rich but not cloyingly sweet. And the whipped marscarpone topping was a welcome substitute for the expected whipped cream. But if the chocolate cake was excellent, our second dessert was absolute heaven, without exaggeration the best dessert I've tasted in my life — a goat cheese cheesecake with blood oranges. What, you're asking, isn't goat cheese usually pretty strong, pungent stuff? Yes!! And amazingly, it worked perfectly: every bite infused with strong, only slightly-sweetened cheese flavors, interacting perfectly with the syrupy orange topping. A truly decadent and ingenious dessert.

The next time I come to Uva I'd skip the pizza and try to match some of the meat entrees with some hearty red wines. Some that look worth trying include native lamb grilled and roasted with braised kale and sour apple compote (\$22.00) and petite filet mignon with braised beef cheeks, herbed spaetzle, candied onions and a red wine beef jus (\$22.00). There are seafood offerings as well, including a tempting yellowfin tuna with a crispy crab cake, cilantro and a warm coriander vinaigrette (\$19.75). With all its funkiness and good food, Uva is a fun restaurant to splurge on once in a while, to impress a date, or to get your parents to take you to when they come up for graduation. Best of all, Uva shows you don't have to suffer the annoyance of snooty waiters and uptight dress codes to enjoy really interesting food in Boston.

## RESTAURANT REVIEW

## WuChon House

## The Korean choice for Korean food

By Kate Samranvedhya

STAFF REPORTER

Traditional Korean & Japanese Sushi Bar  
Union Square  
290 Somerville Avenue  
Somerville, MA 02143  
Mon-Sat 11.30am - 11pm  
Sunday 12noon - 10pm

This is the Korean restaurant where my Korean friends go to when they want Korean food. The food at WuChon confirmed this hypothesis: you can find good ethnic food where the people of that ethnicity go. Lunch or dinner, you will be

served well with good food, if you can communicate with the waitresses. Not all of them speak impeccable English, but the numerated menu assures that you get the dish you ordered.

If you start with the popular Korean dish, Bulgogi, you would first be served with "Kim Chi," the traditional Korean side dish. In fact, it is served with any main dish. The quality of this mainstay of Korean dining is one of the indicators I use to rate any Korean restaurant. At WuChon, there are not only more varieties of Kim Chi than other general Korean place, theirs is better. Samples of WuChon Kim Chi include aromatic Sesame leaf marinated in oil,

big-head bean sprout, spicy cabbage, seaweed, and marinated yam (sweet or spicy). The availability of these varieties varies by day, but you can always count on having the spicy cabbage or bean sprout.

Since WuChon does not have a grill at the table, Bulgogi, or marinated grilled beef, is served on a hot plate over a bed of fresh scalions. One of my Korean friends taught me that, traditionally, you put some rice on a Sesame leaf (or fresh leafy vegetables) with some beef and bean paste, then you wrap the leaf package and eat it. However, there is no fresh vegetable available at WuChon and you have Bulgogi with rice.

For vegetarians, the menu offers quite a selection. One of the dishes I like is Bi Bim Bap, which can be made with ground beef or as a vegetarian dish. It comes in a normal bowl or hot bowl, with a bed of rice, chopped vegetables on the top, and a sunny-side fried egg. If you choose the beef version, your

meal will include some ground beef. After stirring the Bi Bim Bap up with some bean paste you simply eat it as is. It is one of the quickest lunch or dinner dish and it tastes pretty good.

The menu choices at WuChon are extensive. Look for spicy signs indicated in the menu. The sushi bar is open on weekends only. Try some cod in spicy broth. Or if you go there for lunch, try the lunch special. If you particularly want soup, try bean paste stew with tofu and optional pork. Whatever you try, it will be good and comforting.

To get to WuChon, turn right onto Prospect street when you are on Mass. Ave. Follow on Prospect street until you cross a bridge in the Somerville area (10-15 minutes drive, with traffic lights). Turn left at the first traffic light right after you cross the bridge, you will see WuChon on the left, next to Dunkin Donuts. I recommend getting there by car or taxi only. Enjoy.

## MOVIE REVIEW

## Analyze This

## Or better yet, don't

By Vladimir Zelevinsky

STAFF REPORTER

Directed by Harold Ramis.  
Written by Peter Tolan, Harold Ramis, Ken Lonergan.  
With Robert De Niro, Billy Crystal, Lisa Kudrow.

I like Billy Crystal — he's funny. If you recall the sidesplitting opening segments of Crystal-hosted Oscars, the ones where he is deftly edited into the Best Picture nominees (such as being sketched in the nude by Leonardo diCaprio), he magically disappears into whatever character he needs to create at the moment. His mimicry is even more impressive because he also manages to be hilarious. So whose bright idea was it to cast Crystal in a high-concept comedy as the straight man?

That was a rhetorical question, of course, with the obvious answer being some Hollywood suit. *Analyze This* is made by Warner Brothers, the studio which frequently makes movies simply by paying top dollar to top stars, and then apparently considering the creative process complete.

*Analyze This* certainly makes for a great pitch: Billy Crystal as a neurotic shrink psychoanalyzing Robert De Niro, an overstressed mafia don. To please the different audience segments, there is violence (frequent shootouts and corpses) and romance (Crystal's character is all set to marry his girlfriend). To further assure the success of this particular cinematic product, we have director Harold Ramis, who has previously proved his mettle with directing perhaps the best high-concept comedy ever, the 1993 Bill Murray gem *Groundhog Day*.

The result is, obvious to all but the studio execs, an awful mess. *Analyze This* is never really funny; never engaging; the acting is

wretched; the plot falls apart; the dialogue is stilted; the visuals are bland; Ramis' direction feels phoned in; and humor is of the "Aren't Italians and Jews funny?" variety. To top everything off, there is a large amount of gratuitous violence, all of which is presumably played for laughs; I say presumably, because none of it is really funny.

And then of course there's that casting. The initial idea of casting comic Crystal as a straight man and De Niro, a veteran heavy, as the funny one, is initially appealing — but half of this equation falls totally flat. Crystal is robbed of almost any chance to be funny by his shockingly straightforward part, and as the result, can only engage in a tiresome shtick. To be fair, there is a short scene toward the end of the movie where he is forced to impersonate a strong-tempered mafia boss, and there, given a character to play and a few funny lines, Crystal finally manages to become intermittently entertaining. Of course, even this scene is marred by poor writing, as when the shrink mangles the unfamiliar Italian word "consiglieri," saying it as it's spelled. Amusing, before you realize that he just heard this word, and never saw it written. The total effect of this gag, as well as most other gags in this movie, was akin to the filmmakers displaying a big screen caption saying, "We Think Our Audience Is All Idiots."

Still, there is something to write home about in *Analyze This*. Robert De Niro holds his own, completely stealing the movie. No, he does more than that — he makes this sorry excuse eminently watchable, because every second he's on-screen (about two thirds of running time), he creates a real, living character, who is both smart and stupid, vicious and sympathetic, touching and really, really funny. De Niro usually acts in dramas, and for every electrifying part (*Cape Fear*), there's a dull and boring one (*Casino*, *Ronin*). In *Analyze This*, his comic talent comes to foreground, and as the result, provides this movie with at least something to alleviate the dreariness.

Memo to Warner Bros: High concept is not enough.

## THEATER REVIEW

## Side Show

## Mediocre show, brilliant performance

By Seth Bisen-Hersh

STAFF REPORTER

Boston Conservatory  
Book & Lyrics by Bill Russell  
Music by Henry Krieger

In this day and age, it is nearly impossible to get a show to Broadway. And once there, it is even harder to get it to stay there. Last year, a handful of good shows made it to Broadway only to close shortly afterwards. Among them, *Side Show* set up its tent at the Richard Rodgers Theatre in New York City on October 16, 1997 and closed on January 3, 1998 after only 31 preview performances and 91 regular performances. One of the main reasons it closed was *Ragtime*, *The Lion King* and *Cabaret*. As can be seen from the fact that those three shows dominated the Tony Awards, they overshadowed many smaller productions. And frankly, compared to them, *Side Show* sort of becomes the step to the side show.

This "freakish" musical was inspired by the real lives of Siamese twins, Daisy and Violet Hilton who were vaudeville stars during the Great Depression and also appeared in the films *Freaks* and *Chained For Life*. Opening at a freak show, the plot revolves around the twins and two guys, Buddy and Terry, who discover them and want to make them famous. Throughout the course of the show, there are many twists and turns. It is apparent from the start that Buddy starts to have a thing for Violet while Daisy develops a crush on Terry. However, since the twins are joined at the hip, privacy soon becomes an issue. By the end of Act One, the twins have become an "overnight sensation" and as Act Two begins, Buddy proposes to Violet and then he too becomes famous. There is a fabulously written song, "One Plus One Equals Three" which deals with

the fact that Buddy has his fiancée forever and also consequently has her sister. As the show ends, however, neither guy can deal with the fact that they can never have one girl without the other, and the twins realize their dreams may never happen, but at least they always have each other.

There are a few problems with the show itself. The lyrics tend to be on the predictable, even somewhat cheesy side. For instance, I was very able to complete the phrases most of time, which proves their mundanity. I mean, how many other rhymes are there for life besides strife, knife and wife? The music, adequate yet nothing special, was written by Henry Krieger who's most successful Broadway musical was *Dreamgirls*. Written in the operatic style, there is little dialogue. Most of the songs are pretty good, dramatic in the right parts and modulating passionately, however, the filler lines needed work. In fact, sometimes it would have been better to just speak the lines rather than sing them. However, besides those internal problems, the story is believable and quite well told.

Boston Conservatory took this mediocre show and did a brilliant job. First of all, the Emerson Majestic Theatre is amazing. The staging and choreography were magnificent. Opening with four rows of empty steps, each character entered one at a time and created a tableau. This same tableau also ended the show at which time it was apparent why they were set up the way they were. The set consisted of many pieces which were rolled around on wheels. This enabled the same few pieces to create many different scenes. The only downside of this was the many different colors of spiked tape which were visible on the stage. The lighting was also great. There were quite a few double spotlight effects which truly highlighted moments in the show. Furthermore, the costumes were well done. On a non-technical aspect, every single person in the show was very good. The most impressive performers were definitely Violet Hilton (Lauren Kling) and Buddy Foster (Chad Kimball). Overall, I would recommend anyone looking for a fairly well written musical to catch *Side Show* if it ever is in town again.

## CONCERT REVIEW

## Jimmy Buffett and the Coral Reefer Band

## The carnival's still going...

By Joel Rosenberg

ARTS EDITOR

Fleet Center  
Sunday, February 28, 1999

I couldn't convince anyone to go see Jimmy Buffett with me. Sure, it was Sunday, and sure, it was gonna be \$40, but I decided I haven't been partying like it's 1999. Besides, nobody really feels alone at Jimmy's parties.

It was a buyer's market outside the Fleet Center, burning the hands of scalpers. And it was obvious the carnival was in town by the grass skirts and palm-tree topped sombreros, Hawaiian shirts and shark fin hats. Once inside, you knew Corona was fully prepared by the rainbow streamers and hanging parrots decorating the concession stands. Of course, when I actually tried to buy a Corona, I was neg'd by the Caribbean-attired bartender since at the Fleet, to drink you have to be 25 with an out-of-state license. The pile of lime wedges made it tough to walk away thirsty.

I found my balcony seat and settled in. The guy with the basketball hoop on lazy tongs came out, and people were having their free throws assisted by the correctable net. He disappeared for a little while, and came back out with his t-shirt cannon, capable of blasting the projectile to the upper deck from the floor, which he demonstrated repeatedly to the delight of the upper deck. Then, after disap-

pearing again, he returned, leading a Brazilian parade through the crowd which ended on stage. And that's when Buffett drove out in a 2-dimensional theater car, tossing beads into the audience. A remarkable entrance.

Set one started with "Get You," and then right into "Fruitcakes," a good example of Jimmy's subversiveness and counter-cultural flair ("Where's the church, who took the steeple / Religion is in the hands of some crazy-ass people"). With a little "Love and Luck" he got the crowd singing, and then got down on the "Knees of my Heart." At that point, he played those distinctive first notes that start "Grapefruit-Juicy Fruit," and the crowd's cheering prevented him from continuing. When he was finally allowed to go on, he wound up talking to his girl from the song on a cell phone, which he promptly got rid of at the end while making a negative comment about technology.

"Come Monday" into "Brown Eyed Girl" was truly participatory, to the point where singing "Sha-la-la-la-la-la-la-la-la-la-ti-da" just sounded ridiculous. "Jamaica Mistaica" is the story of that country's apology after firing upon Jimmy's presumed drug-carrying sea plane. Flanking both sides of the stage were video screens, expertly used not for showing us in the nosebleeds close-ups of the band, which they did, but in showing clips throughout the night, here of Jimmy being towed on a

boogie-board by his aircraft.

"Rhiota" turned the whole place into a lounge, and "Will Work 4 Gumbo" set up "Changes in Latitudes, Changes in Attitudes," accompanied by video shot at previous shows, concluding with — what could be more rock & roll — a woman flashing. It should be pointed out that there aren't many people who can get away with showing topless women while wearing a fluorescent pink t-shirt and fluorescent pink wristbands. Finishing the set with "We Are The People Our Parents Warned Us About," written in 1983, proved that many of his songs are timeless.

During the set break, a video of rehearsals was playing, concluding with Buffett singing with Kermit, an animated character, and other muppets. He then returned for the second set, playing a solo acoustic "Boat Drinks," and a harmonica-backed "Pencil Thin Mustache" to the seats behind the stage. "A Pirate Looks at Forty" moved into James Taylor's "Mexico," a perfect cover. When I first started listening to Buffett, it seemed like everyone's favorite song was "Cheeseburger in Paradise," but now, many years later, most people know "Margaritaville," and even more know "Why Don't We Get Drunk," having survived political correctness. These two were broken up by "One Particular Harbor," (I only heard one person yell "Boston!"), and "The City," which was shamelessly accompanied by video of the Pats, the Bruins, and the Celtics, mixed with

shots of Jimmy riding his bike around famous cities, ending with his entrance into Cheers. The crowd ate it up.

Crosby, Stills, & Nash's "Southern Cross" fed "Fins," which ended the second set. But Boston hadn't had enough, and when Jimmy returned for his first encore, the song, "Math Sucks," was surreal. The lyrics ragged on how hard math is, and eventually devolved into the line "Math sucks the big one," with appropriate melody sung in back-up harmony. Kind of unfortunate, when you consider Buffett has recently been involved in children's education. I wasn't impressed. And "Volcano," which he followed with, has a rather bleak feel to it, especially these days.

Still, he did a second encore, "Time To Go Home," and after three hours, it was indeed. "I'll see some of you tomorrow night, at the Walden Woods Benefit, and the rest of you this summer!" If you missed him Sunday, you could have gone to see him Monday at the Boston Park Plaza for \$250, \$500, or \$1000. One night was enough for me, especially since the Walden benefit probably wasn't left littered with empty plastic cups on a floor slippery from beer — the sign of any good party, which I don't get to see enough of any more.

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## DANCE REVIEW

# Mark Morris & Yo-Yo Ma

## A landmark artistic collaboration

By Shao-Fei Moy and Annie Choi  
STAFF REPORTERS

In a star-studded performance, Yo-Yo Ma joined his musical talents with the dynamics of Mark Morris, acclaimed choreographer and artistic director of the Mark Morris Dance Group. Also gracing the stage in a guest appearance, Mikhail Baryshnikov performed beautifully in the world premiere of *The Argument*. Costumes by renowned fashion designer Isaac Mizrahi and classical pieces by Johann Sebastian Bach and Robert Schumann completed this landmark artistic collaboration.

With intense silence from the audience, the curtains rose for the opening piece, *Falling Down Stairs* (1997), and Yo-Yo Ma sat alone with his cello at the side of the stage with a single white light shining from above. The theme was simplicity — a dimly lit set of seven wooden steps supporting nine dancers adorned with costumes of solid, subdued colors designed by Isaac Mizrahi. Ma began playing an emotional Bach's *Suite No. 3 for Unaccompanied Cello*,

and with the powerful presence of the performers, the musician was no longer playing a solo. The dancers created a dialogue with the music's dynamics — complimenting faster tempos with jarring positions and grand arm and hand movements, and slower melodies with fluid motions. Typical of Mark Morris, the dance was unique in style and brazen in character. The piece ended boldly with a dancer smoothly diving from the top step into the arms of her colleagues.

In its world premiere, *The Argument* featured the dancing of long time acquaintances, Mikhail Baryshnikov and Mark Morris. Set to Schumann's *Fünf Stücke im Volkston* ("Five Pieces in Folk Style"), Yo-Yo Ma was accompanied by Ethan Iverson on piano to establish the mood for an outstanding performance. *The Argument* portrayed the nature of confrontations between couples. With no special stage settings, attention was placed on the dancers' movements which revealed an intriguing story. The act started with Baryshnikov pursuing a disgruntled, cold female counterpart. As he tries to confront her, she ignores him, but

because of his persistence, she eventually acquiesces. Still discontent, she looks to gain the auspices of another man, Yo-Yo Ma. Playing feverishly, the cellist reacted to her coy approaches with a smile, and the audience resounded in laughter. The two dancers argued back and forth and alternated between playing the aggressive and vulnerable role, but eventually reconciled their feelings. By using different emotions and exchanges, the choreographer depicts the distinct behaviors between different couples to reach reconciliation. He heightened the accessibility of the theme by using slacks, dress shirts, and simple dresses as costumes. *The Argument* possessed the most communicative artistic display with its powerful use of drama, aggression and comedy.

The final act of the evening, *Rhymes With*

*Silver*, featured Yo-Yo Ma with an ensemble of strings and percussion. Lou Harrison was commissioned to write the score, and the result was a piece laden with strong percussion instruments, giving it an almost tribal feel. Following such an accessible piece, *Rhymes With Silver* presented more abstract themes and captivated the audience with music straying from the classical pieces used in the show. The piece showcased Mark Morris' creative talents and his uncanny ability to explore beyond the boundaries of modern dance.

The Mark Morris Dance Group will continue touring until late June, visiting stages in Berkeley, Brooklyn and Hartford. Mikhail Baryshnikov will only be appearing until mid-April.



Mark Morris Dance Group from the piece *Falling Down Stairs*.

CYLLA VON TIEDEMANN

## CD REVIEW

## Sparklehorse

Variety is the spice of Spider

By Daniel J. Katz

STAFF REPORTER

A plea to potential listeners: before you make a judgment on Sparklehorse's new album, *Good Morning Spider* (Capitol), listen to both of the first two tracks. Many people may be turned off by the raw grating sound of "Pig": two and a half minutes of driving rock distorted so much that it's almost ugly. Others may enjoy "Pig" and expect more of the same, only to balk at the second song, "Painbirds", a slightly sinister but generally delicate ballad. It is immediately apparent that this album was recorded for adventurous souls.

Adventurous souls, especially those accustomed to *Mansun*, *Placebo*, or *Radiohead* (who have, in fact, used *Sparklehorse* as an opening act) will love it.

Featuring several short instrumental tracks and a straight pop song drowned out by static ("Chaos of the Century"), *Spider* is an eccentric album to say the least. But then, *Sparklehorse* is an eccentric "band," consisting of only one member, Mark Linkous, with several guests on various tracks. The wide range of instrumentation and artists allows Linkous to experiment with numerous styles, drawing them all together

with a tender and melodic voice strangely reminiscent of Tom Petty's. Go figure.

It would be futile to try to capture all the variety of *Good Morning Spider* in a review, but I can pinpoint some of the highlights. "Sick of Goodbyes" is an insidiously catchy number that builds from a funkily steady guitar background into a bouncy chorus with authority. "Cruel Sun" is another noisy rock track that begins like a *Jon Spencer Blues Explosion* song and ends incredibly abruptly. "Ghost Of His Smile" revels in a fat, constant bassline, contrasting it with xylophones and a cutesy guitar melody, supporting an oddly Hamlet-esque chorus: "I can't forget the ghost or his smile."

The three selections above are relatively fast-paced songs, but even the relaxing songs on this album, such as "Painbirds" and the soft, organ-based "Come On In" clock in at under five minutes. This heightens the effect of moving quickly from one genre to another. The amazing thing is that Linkous is proficient in all of them, creating a musical train ride that deftly weaves back and forth but never jostles the listener too much.

The aforementioned static in "Chaos of the Century" clears up after about two minutes, revealing its heart, the single-worthy "Happy Man." It's a nice metaphor for the album itself; *Sparklehorse*'s latest effort is by no means easy to approach (although *Radiohead* fans will probably adjust pretty quickly), but if you have the patience to listen to it a few times, you'll soon find that it contains some very memorable musical treasures. Anyone willing to try something new and different should give it a spin.

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- 2 letters of recommendation - one from an MIT faculty member familiar with the applicant's artistic work
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Application forms are available at 3-234 and E15-205, Mon-Fri 9am - 5pm.

For more information contact [cohen@media.mit.edu](mailto:cohen@media.mit.edu) or call 253-4005

MOVIE REVIEW

# Thrill Ride: The Science of Fun

Yes, but where's the art?

By Vladimir Zelevinsky  
STAFF REPORTER

OmniMax.  
Museum of Science  
Directed by Ben Stassen.  
Narrated by Harry Shearer.

**T**hrill Ride, the OmniMax movie about rollercoasters and motion simulations, currently showing at Boston Museum of Science, is a strange experience. The whole film is a bundle of contradictions; some of them working toward improving the final result, some — highly detrimental. Let me count the ways.

Thrill Ride is not your typical OmniMax movie, simply because it's not a nature-themed documentary. It is a movie about rides. It begins with an amazing opening sequence — the hair-raising plunge into an abandoned mine on the mining cart. The mine is computer-generated, for sure; but the level of detail and the realism of this sequence is so heightened that even remembering it makes me dizzy. The magic of this opening is quite clear; at the back of my mind, I kept remembering that I'm simply sitting in the newly remodeled OmniMax auditorium, and all I was witnessing were images on a huge screen. But the illusion of breakneck motion was profoundly pervasive. As far as openings go, this one scores big.

The next segment concerns rollercoasters, and here some strain is felt. To begin with, the movie sticks to its title, *The Science of Fun*, and devotes precious minutes of screen time (as all large screen movies, this is around 40 minutes long) to elementary exposition concerning kinetic and potential energy, wide out-

side shots of the rollercoasters, and rather boring historical chronicles. In its quest to be informative, which is barely achieved, *Thrill Ride* doesn't always remember to be entertaining. Oh yes, the two point-of-view sequences of actual rollercoaster rides are good, but there's a bit too much padding.

And even these rides are like a pale copy of the real thing. Yes, visually they are aces, and the sound (newly redesigned sound system is a marked improvement over the old one, although I miss the old Leonard Nimoy-narrated opening) is just right. But rollercoasters are more than merely sights and sounds; there's also the feel of wind on your face, the tickling subconscious thought of an inherent danger, and, most importantly, *gravity*. With all of its cinematic tricks, *Thrill Ride* can't provide for the feel of centrifugal force messing up with my feel of where down is.

Next sequence — about Airforce and NASA using flight simulators — is again aiming to be educational, and ending up being simply boring. The tired device of splitting the giant screen into the square lattice of smaller screens works very rarely, and it certainly doesn't work here, when every single miniscreen isn't displaying anything remotely engaging. The next fragment about the special sound effects falls equally flat. The problem is that this film tries both to be about rides and being one, and I'm afraid these two don't mesh very well.

After this waste of time, *Thrill Ride* segues into its main portion, truly the reason why this film was made. We are in the hands of special effects artists, who create virtual rides on their computer screens, rendering the fantastic

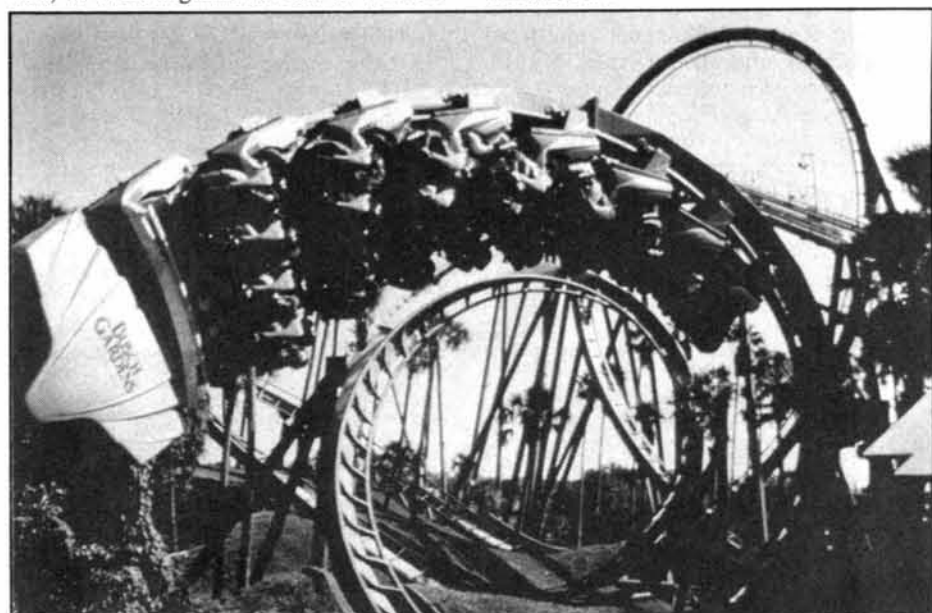
environment up to the smallest of details, and utilizing cutting edge technology only to appeal to our basic thoughtless instincts.

The results are a mixed bag. About half of the sample rides are absolutely jawdropping, being literally transporting in their inventiveness. A futuristic tour of the orbital station is a marvel, both spectacular in its artistry and utterly convincing in its realism. Some segments from the classical Universal Studios *Back to the Future* ride are highly inventive as well, as is the nightmarish tour of a horror-

movie mansion. Some of the sequences are a bit spoiled by the unnecessary "educational" information superimposed on the screen; but that's not the biggest problem.

The biggest problem, of course, is the same one which plagues a good deal of Hollywood's special effects spectacles: with all the money and technical expertise visible in every frame, a good deal of it sorely lacks any semblance of art. The dinosaur segment, for example, looks rather artless and, thus, fake. The final sequence, the whirlwind tour of the history of universe, is so poorly written and paced, that all the amazing visuals barely register; it ends up being rather headache-inducing.

So here we go; *Thrill Ride* is one part amazing, one part innocuous, and one part nauseating. I rather wish it had less science and more art.



Thrill Ride: The Science of Fun features footage of rollercoasters, including "Kumba" at Busch Gardens, Florida.

## Popular Music

**Avalon**  
Next: 423-NEXT.  
Mar. 13: Better Than Ezra. \$15.  
Mar. 17: rubyhorse. \$12.  
Mar. 18: Salt-N-Pepa. \$17.50.  
Mar. 19: The Corrs. \$15.  
Mar. 20: Buffalo Tom. \$16.  
Mar. 22: Stabbing Westward + Placebo. \$15.  
Apr. 3: Love + Rockets. \$18. On sale 2/27 at 10am.  
Apr. 9: moe. \$15.

**The Orpheum Theatre**  
Ticketmaster: 931-2000.  
Mar. 13: Jonny Lang. \$27.50.  
Mar. 20: Jeff Beck. Sold out.  
May 4, 5: Sheryl Crow + Semisonic. \$32.50, \$27.50. Second show tickets on sale 3/8 at 10am.

**Fleet Center**  
Ticketmaster: 931-2000.  
Mar. 16: 'N Sync. Sold out.  
Mar. 22-23: The Rolling Stones + Goo Goo Dolls. Sold out.  
Mar. 27: Jay-Z + DMX + Method Man. Sold out.

**The Roxy**  
Ticketmaster: 931-2000.  
Mar. 16: Sebadoh. \$13.  
Worcester Centrum Centre  
Ticketmaster: 931-2000.  
Mar. 22: Jay-Z + DMX + Method Man. \$35, \$25.  
Apr. 9: Marilyn Manson + Hole + Monster Magnet. \$29.50.

**Great Woods**  
Ticketmaster: 931-2000.  
Mar. 24: 'N Sync. Sold out.  
Mar. 25: 'N Sync. \$39.50 pavilion, \$24.50 lawn. On sale 3/6 at 11am.

**The Middle East**  
Ticketmaster: 931-2000.  
Mar. 5: Lee 'Scratch' Perry + John Brown's Body. \$25.  
Mar. 6: Slipknot + Gruvis Malt. \$8.  
Mar. 7: Sun to Earth Concert (with John Medeski, Bob Moses, Cecil McBee, Tisziji Munoz). \$12.  
Mar. 8: MSBR. \$7.  
Mar. 9: Don Caballero. \$8.  
Mar. 10: The Return of Ed O.G.. \$10.  
Mar. 12: ? & The Mysterians. \$8.  
Mar. 13: Rippopotamus. \$7.  
Mar. 14: Jimmy Eat World. \$8.  
Mar. 15: Birdsongs of the Mesozoic. \$8.  
Mar. 16: The Showcase Showdown. \$7.  
Mar. 17: The Mighty Blue Kings + Four Piece Suit. \$10.  
Mar. 18: Blue Oyster Cult. \$15.  
Mar. 19: Bim Skala Bim + The Allstonians. \$8.

**Paradise Rock Club**  
Next: 423-NEXT.  
Mar. 8: Eagle Eye Cherry.  
Mar. 11: Max Creek.  
Mar. 12: Rufus Wainwright.  
Mar. 13: Entrain.  
Mar. 19: Dance Hall Crashers.  
Mar. 20: Barry and the Remains.  
Mar. 23: Silverchair.  
Mar. 24: Hepcat.  
Mar. 25: Gov't Mule.  
Apr. 9: Martin Sexton.

**Axis**  
Ticketmaster: 931-2000.  
Mar. 6: Low Fidelity Allstars. \$6.  
Mar. 23: Kid Rock. \$9.

# On The Town

A weekly guide to the arts in Boston  
March 5 - 12  
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.

Mar. 24: Vast. \$7.

## Jazz Music

**Regattabar**  
Tickets: 661-5000.  
Mar. 5-6: John Scofield Quartet.  
Mar. 9: The Riverboat Stompers.  
Mar. 10: The Fully Celebrated Orchestra + Joe Morris Quartet.  
Mar. 11: Sonabo.  
Mar. 12: Titilayo Ngwenya Ensemble.  
Mar. 13: Ronnie Earl & The Broadcasters.  
Sculler's  
Tickets: 562-4111  
Ticketmaster: 931-2000  
Mar. 5-6: Roy Hargrove Sextet.  
Mar. 10: Joanne Brackeen.  
Mar. 13-15: Jimmy Scott.

## Classical Music

**Boston Symphony Orchestra**  
Tickets: 266-1492. 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 students Tuesday evenings and Friday afternoons, call 638-9478 for availability.  
Mar. 5-6: James Conlon, Conductor, Sarah Chang, violin, Zemlinsky, Suite from 'Cymbeline,' Strauss, Violin Concerto, Schubert, Sykphony No. 3.  
Mar. 18-20: Kazushi Ono, Conductor, Yefim Bronfman, piano, Kodaly, 'Dances of Galanta,' Bartok, Piano Concerto No. 2, Prokofiev, Suite from 'Romeo and Juliet.'  
Mar. 25-27, 30: Jeffrey Tate, Conductor, Pinchas Zukerman, violin, Ades, 'Living Toys,' Bruch, Violin Concerto No. 1, Dvorak, Romance for violin and orchestra, Schoenberg, Chamber Symphony No. 2.

## Dance

**Boston Ballet**  
"Festival of Firsts" features Roland Petit's "La Jeune Homme et La Mort," Daniel Pelzig's "Bachianas," and Christopher Wheeldon's "Corybantic Ecstasies" on Thursday 4, Wednesday, and Thursday 11

at 7 p.m., on Friday, Saturday, and Tuesday at 8 p.m., and on Saturday and Sunday at 2 p.m. at Shubert Theatre, 265 Tremont Street, Boston (800) 447-7400. Tix \$12.50 to \$69. Student rush tickets available.

**Lord of the Dance**  
Wang Theatre, June 3 at 8pm, 4 at 8pm, 5 at 2pm and 8pm. Tickets are \$66, \$46, \$36, \$26 with \$61 as the top price for 2 p.m. on Sunday. Tickets \$35 to \$45. Call 426-6912 for tickets and information on how to see the show for free by ushering.

## Theater

**Blue Man Group**  
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 information on how to see the show for free by ushering.

**Valparaiso**  
American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), through March 17. Curtain is at 8 p.m. March 12, 13, 16, and 17, and at 7 p.m. March 7; there are matinees at 2 p.m. March 7 and 13, and at 10:30 a.m. on March 16. Tix \$23 to \$55; discounts for seniors and students.

**The Master Builder**  
American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory through March 21. Curtain is at 8 p.m. March 5, 6, 10, 11, 18, 19, and 20, and at 7 p.m. March 14; there are matinees at 2 p.m. March 6, 14, and 21, and at 10:30 a.m. March 19. Tix \$23 to \$55.

**Ragtime**  
Broadway in Boston at the Colonial Theatre, 106 Boylston Street, Boston (931-2787), through March 28. Curtain is at 8 p.m. Tuesday through Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday; there are midweek matinees on March 10 and 24. Tix \$15 to \$75.

**Shear Madness**  
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.

**Peter Pan**  
The Lyric Stage, in collaboration with Once Upon a Time..., continues its series of participatory plays for children with the saga of the boy who refuses to grow up and the dastardly, if physically challenged, Captain Hook. At the Lyric Stage, 140 Clarendon Street, Boston (437-7172), March 13 through 28. Curtain is at 11am on March 13, 27, and 28. \$7.

## 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 children 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 computer 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 electronic 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 features NASA's Mars Rover, R2-D2, Shakey, Sea Rover, and other robots. Through Nov. 30: "Wizards and Their Wonders: Portraits in Computing." Ongoing: "Virtual FishTank."

**Isabella Stewart Gardner Museum**  
280 The Fenway, Boston. (566-1401), Tues.-Sun. 11 a.m.-5 p.m. Admission \$10, \$7 for seniors, \$5 for students with ID (\$3 on Wed.), free for children under 18. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael,

Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.  
Through April 25: "Josiah McElheny: The Story of Glass."

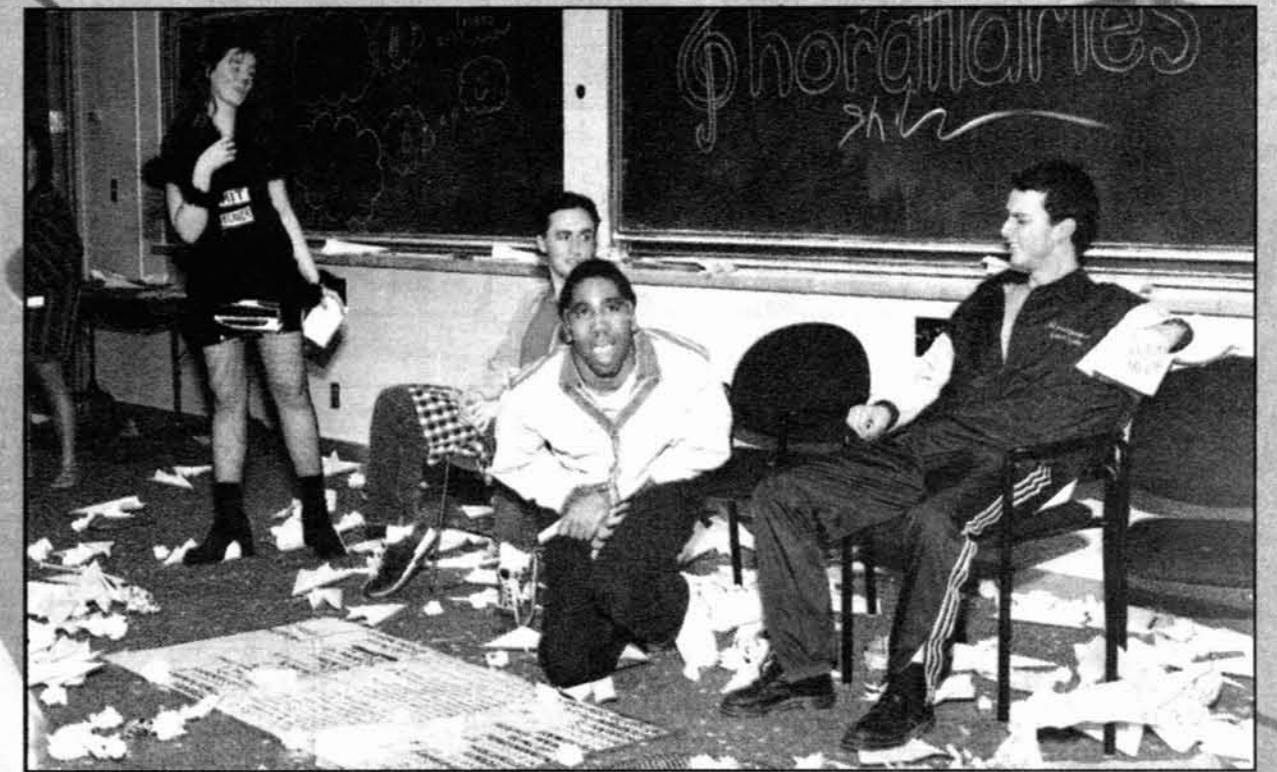
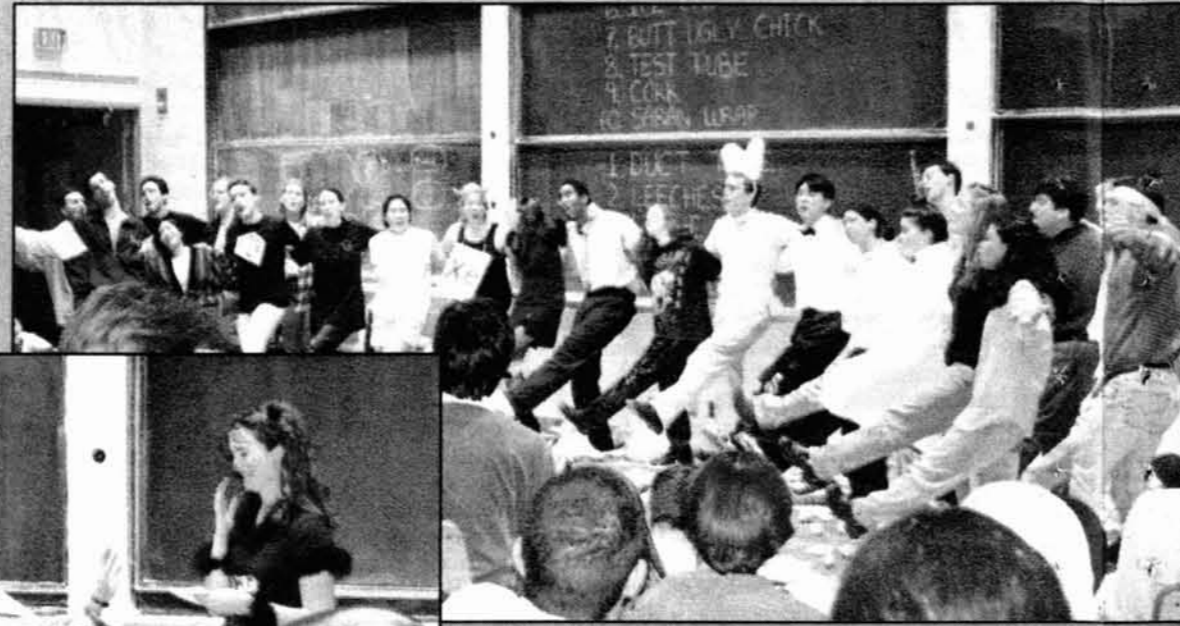
**Museum of Fine Arts**  
465 Huntington Ave., Boston. (267-9300), Mon.-Tues., 10 a.m.-4:45 p.m.; Wed., 10 a.m.-9:45 p.m.; Thurs.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. West Wing open Thurs.-Fri. until 9:45 p.m. Admission free with MIT ID, otherwise \$10, \$8 for students and seniors, children under 17 free; \$2 after 5 p.m. Thurs.-Fri., free Wed. after 4 p.m. Mon.-Fri.: introductory walks through all collections begin at 10:30 a.m. and 1:30 p.m.; "Asian, Egyptian, and Classical Walks" begin at 11:30 a.m.; "American Painting and Decorative 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.

Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures 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."  
Through Feb. 28: "Traveling Scholars." Through March 31: "I'll Make Me a World: A Century of African-American Arts." Through May 9: "French Photography: Le Gray to Atget." Feb. 14-May 9: "Mary Cassatt: Modern Woman." Feb. 17-April 11: "Abelardo Morrell & the Camera Eye." Ongoing: "The Art of Africa, Oceania, and the Ancient Americas"; "Egyptian Funerary Arts and Ancient Near East Galleries." Gallery lectures are free with museum admission. Thurs. 11: at 11 a.m., "Baroque Decorative Arts," presented by Joyce Geary Volk. Sat.: at noon, "17th-Century Dutch Painting," presented by Amy Daughenbaugh. Sun.: at 2 p.m., "A Valentine for Lupericalia: Lovers in Art," presented by Henry Augustine Tate. Wed.: at 6 p.m., "Maritime America," presented by Guy Jordan.

**Museum of Science**  
Science Park, Boston. (723-2500). Daily, 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m.; Sat.-Sun., 9 a.m.-5 p.m. Admission free with MIT ID, otherwise \$9, \$7 for children 3-14 and seniors.

The Museum features the theater of electricity (with indoor thunder-and-lightning shows daily) and more than 600 hands-on exhibits. Ongoing: "Discovery Center"; "Investigate! A See-For-Yourself Exhibit"; "Science in the Park: Playing with Forces and Motion"; "Seeing is Deceiving." Through Feb. 28: "K'NEXhibition." Ongoing: "Everest: Roof of the World"; "Living on the Edge." Through May 9: "Cats! Wild to Mild." Admission to Omni, laser, and planetarium shows is \$7.50, \$5.50 for children and seniors. Now showing: "Laser Depeche Mode," Sun., 8 p.m.; "Laser Offspring," Thurs.-Sat., 8 p.m.; "Laser Rush," Sun., 9:15; "Laser Beastie Boys," Thurs.-Sat., 9:15 p.m.; "Laser Floyd's Wall," Fri.-Sat., 10:30 p.m.; "Friday Night Stargazing," Fri., 8:30 p.m.; "Welcome to the Universe," daily; "Quest for Contact: Are We Alone?" daily.

The hottest new TV contest, Climax, still has openings — Wanna come? (Jamie Clark, Charles Floyd '02, Bernard Levin '00, Joe Cirello '01, Anna K Benefiel '00)



Another unfortunate loser in the contest (Charles Floyd '02)



### CONCERT REVIEW

## Bad Taste '99

Raunchy, raucous, and whole lot of fun

By Rima Arnaout  
ASSOCIATE NEWS EDITOR

As the MIT Chorallaries state on their web page, "Bad Taste is not just a concert, it's an experience."

And an experience it was, after over a decade of assaulting the senses of MIT students with their raucous renditions of popular songs, combined with original no-holds-barred skits, the a cappella group was sure not to disappoint the eager and packed audience that gathered in Rm. 10-250 at 11:59:59 last Saturday night. For their concert, the group even recited haiku poems while carefully counting the syllables out on both hands to prove it — no cheating allowed.

But despite the raunch, vulgarity and general ribaldry, Bad Taste '99 was also funny, cleverly done, and performed with a lot of energy.

Bad Taste is most definitely a tradition at MIT as evidenced by the long lines endured by students to get a chance to see the show. For this year's concert, some set up camp outside 10-250 as early as Friday night, an excess of 24 hours in advance of the concert's scheduled start.

However, being the privileged Tech reporter I am, I went ahead and took my seat in the third row about 15 minutes before midnight — meaning that I was in the right place at the right time to witness four hundred people storm into the lecture hall five minutes before the show.

Swarming in like locusts, the riled-up hoard filled the air with shouts of "Fuck You!" and "Tastes Great," along with paper airplanes, plastic disc-gun fire, and comets of toilet paper. Covered in toilet paper, I settled in to watch the concert.

The Chorallaries soon appeared, dressed like the cast of the Rocky Horror Picture Show, and warned that they would insult and offend (in no particular order): Shakespeare, Course

VII majors, God, Alpha Phi, yo' mama, women, Jedi Knights, (let me catch my breath) Sataporn Pompromlikit '02 (sorry, Sataporn), TAs, Furby, Bill Clinton, Will Hunting, SIPPB members, guys who name their penises, and Captain Planet and the Planeteers. Now, how they were possibly going to besmirch the good name of Captain Planet with sexually explicit filth was beyond me — at the beginning.

Along with the depth of singing talent that seems a Chorallaries' trademark, they made good on their promise to trash the persons mentioned here (and many more) in the two hours that followed.

The song "Karma Chameleon" by the Culture Club, for example, was transformed into "MIT is easy when you study bi-o-lö-gy..." I was amused.

Other selections included "Dumb Like a Woman," modeled after Bob Dylan's "Just Like a Woman." Like many things that night, the song was so awful it was funny. Joseph A. Cirello '01 had a solo in that one, and due to the grace of the females in the audience I believe he left that night in one piece.

And in case you were wondering, Captain Planet became Captain Penis and the Penisers, championing the right of couples everywhere to have unsafe sex.

Bad Taste allowed us students to forget about problem sets and let our hair down, put on bunny ears, stuff sundry objects down our pants, and be silly. The jokes were hilarious in their absolute disregard of propriety, and the audience was there to be a good sport about the whole thing and enjoy themselves. Ann Hsing '02 made an excellent Furby.

Bad Taste can only be a distinctly MIT event, what with the cracks about TAs who can't speak English, about Klingon recitation teachers and the Jedi students who brainwash them ("You do not need to see my problem set," says Jedi Knight... "I do not need to see your problem set," says the Klingon TA).

As for the chemistry puns about Xenon,

Warrior Element and her lesbian sidekick Neon versus their odorless, tasteless, invisible enemy Radon and her evil army of Lanthanides, I'm not sure what's worse: that the Chorallaries made the puns, that we understood them, or that we laughed.

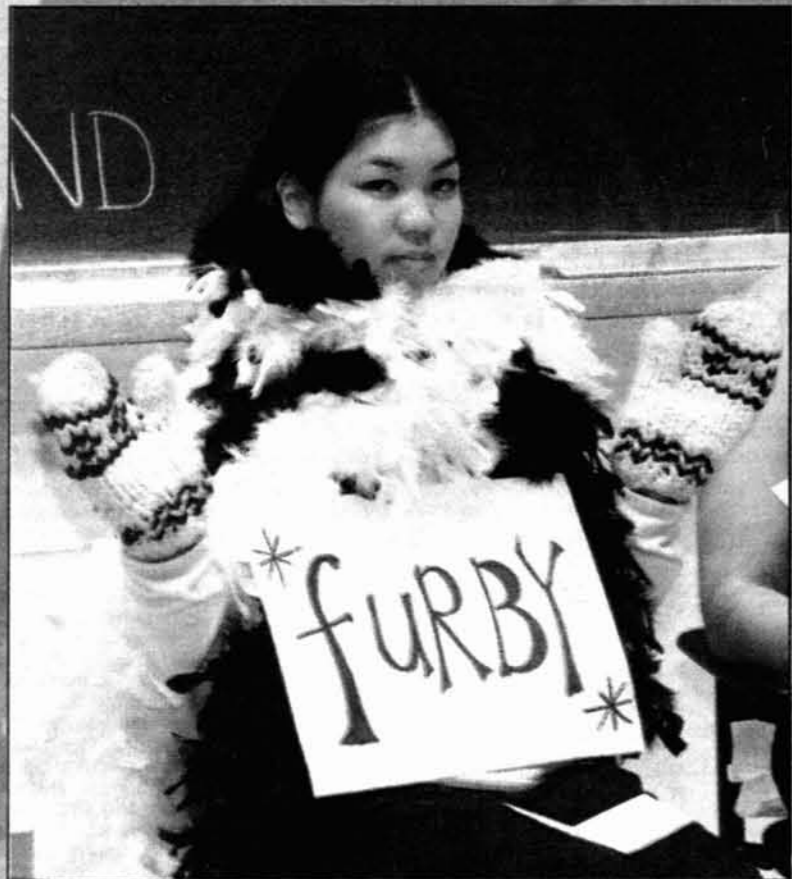
Also fitting were some of the picks for the top 101 meanings for IFC: Institute For Community, Institute Fucks Community, Institute Freshman choice, Institute Fucks Choice.

But then I began to realize that I, coming from a sheltered background as I do, didn't really realize how bad Bad Taste could be until your friend and mine, Charles R. Floyd '02, sang a spoof of the BareNakedLadies' song "Brian Wilson." Except this one's chorus ran, "I'm lying in bed, and I'm giving myself head." I was actually okay with this song until the second or third stanza, when Brian "Illson's" sister got in on the action.

And it was then, when the sexual references were at their most disgusting, when plastic disks and crumpled paper flew thickest through the air, when I sort of realized that although the concert was funny there is such a thing as going too far.

Going to far is, in fact, critically defined as singing about having sex with various barnyard animals. (If you aren't the kind of person who wanted to go to Bad Taste, then you don't want to know the details.) But I suppose that if there had been stones left unturned in the world of filth, then the concert wouldn't have done justice to its name.

Going to Bad Taste was definitely an experience. The Chorallaries put on a creative show, although some of the lyrics left a bad taste in people's mouths. (or maybe, in this article, I'd better not mention anything about anything in anyone's mouth.) Don't analyze it; but if you think you'd enjoy the unbridled lewdness, immorality, muck, and obscenity, just be sure to go next year.



Furby — funny!! (Ann Hsing '02)



"My Legs" by Anna K. Benefiel

Short skirts, knee pads and sexy stockings are now standard issue to White House interns.



Captain Penis destroys his nemesis Prophylactor with a squirt of oil-based lubricant!



"Snatch Adams"

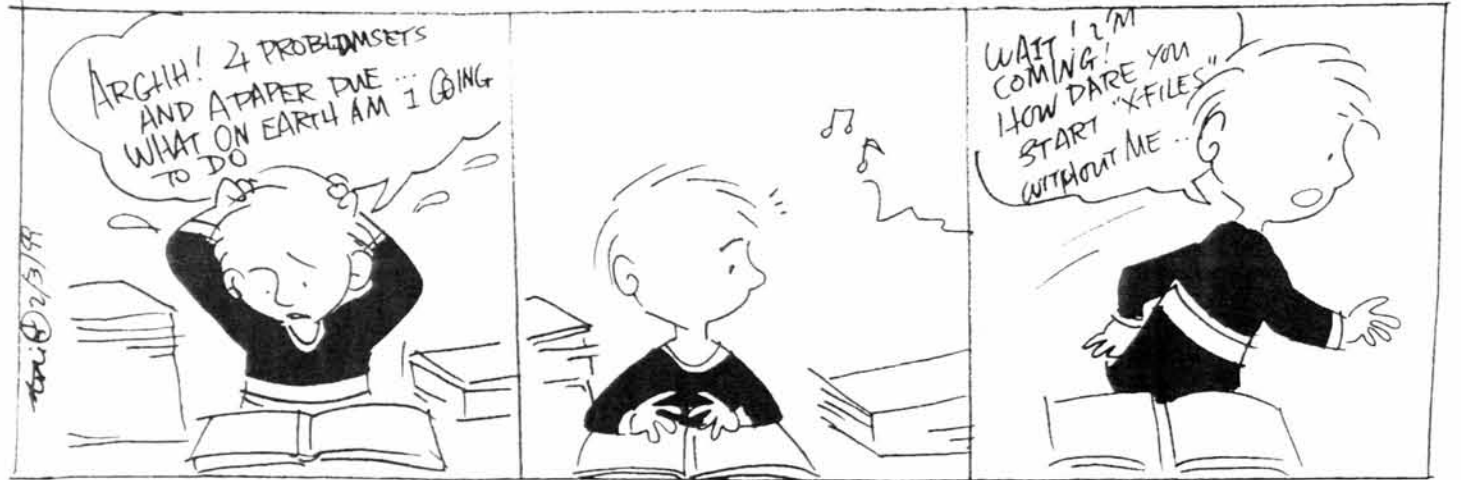
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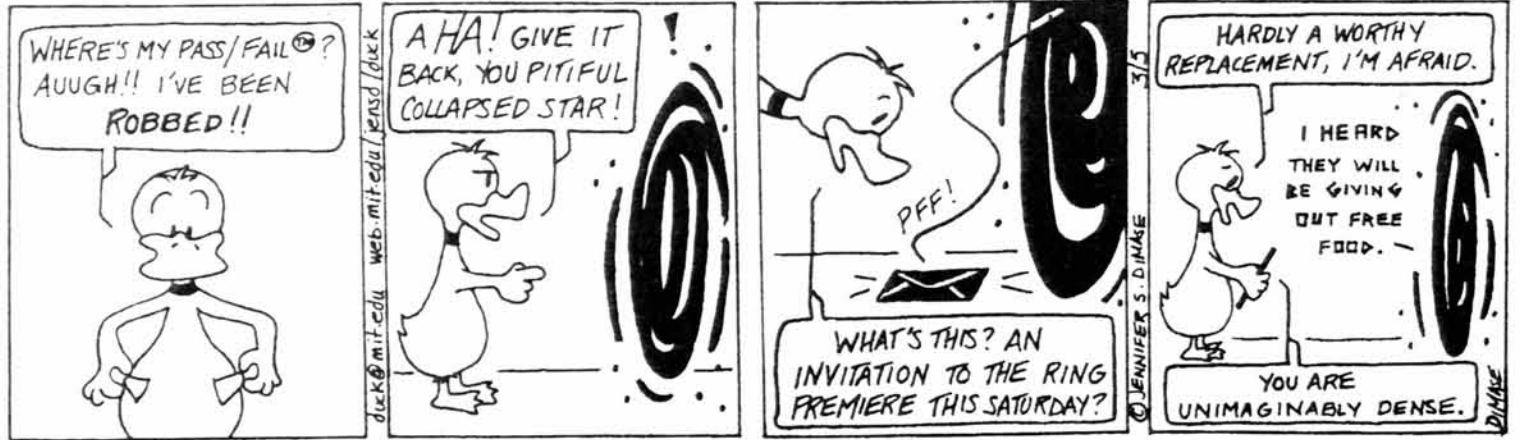
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Domeland by XD



Down with Science by Jennifer DiMase



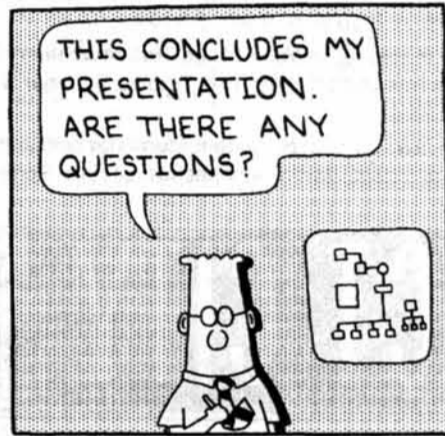
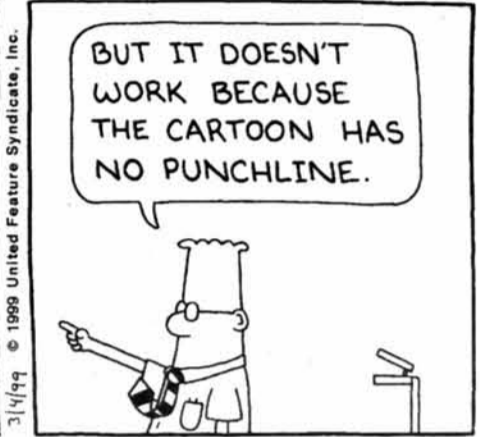
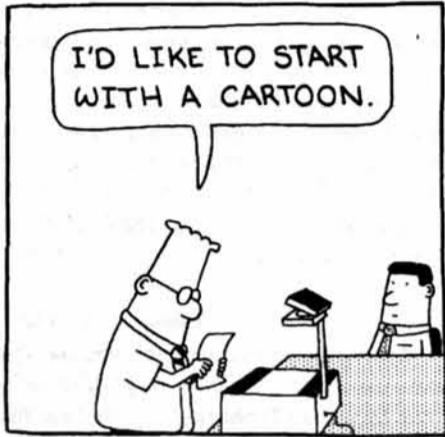
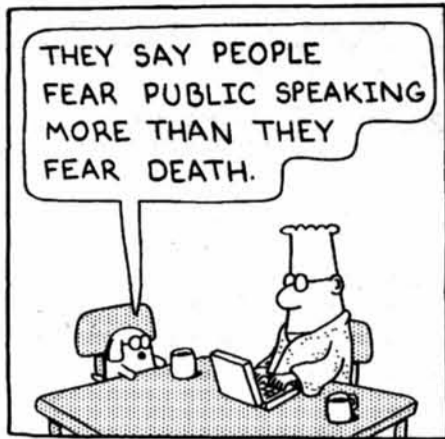
ALE SMITH'S OWN HARVARD BRIDGE



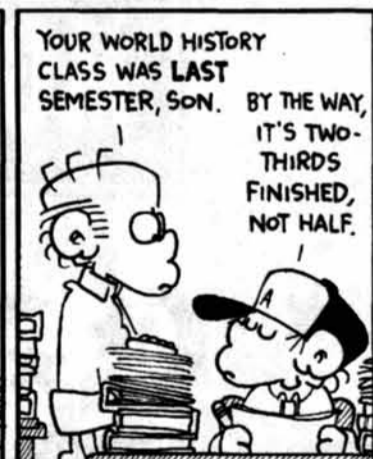
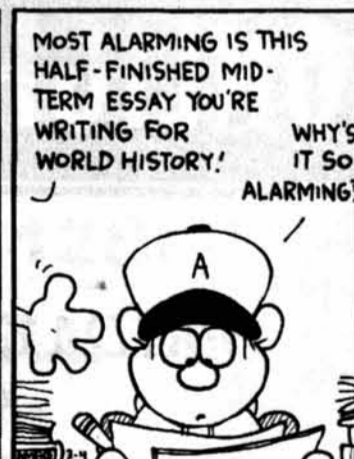
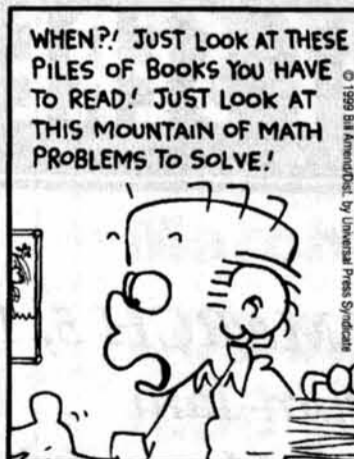
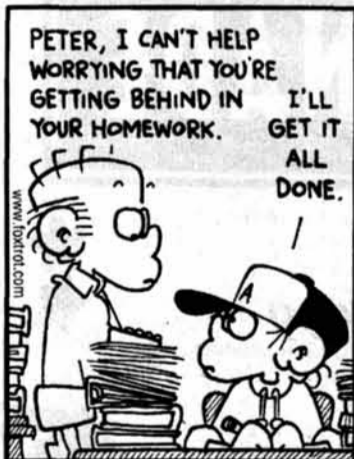
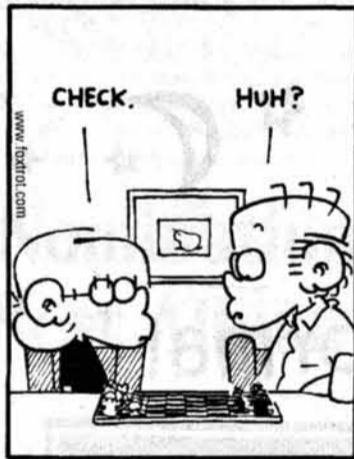
Dammed for Life by Jessica



Dilbert® by Scott Adams



Foxtrot by Bill Amend



# TechCalendar

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

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.

**Friday's Events**

- 3:00 p.m. – **Self-Assembling Inorganic-Organic Composites and Porous Oxides.** Brad Chmelka, University of CA, Santa Barbara, Department of Chemical Engineering. Chemical Engineering Department Spring Seminar Series. Reception held before seminars at 2:45 p.m. Room 66-110.
- 3:00 p.m. – **Nanorobotics.** Aristides Requicha, Lab for Molecular Robotics, Univ. of Southern California. Refreshments to follow in the Miller Room, 1-114. Room 3-270. Sponsor: ME Seminar Series.
- 3:30 p.m. – **How Sandcastles Fall.** Thomas C. Halsey, Exxon Research and Engineering, N.J. Sponsored by Engineering & Environmental Mechanics Group with Engineering & Environmental Mechanics Group. Refreshments. Room 1-350.
- 7:00 p.m. – **Ronin.** Starring Robert De Niro and Natascha McElhone. 121 minutes, rated R, with DTS Digital Sound. Admission 2.50. 26-100. Sponsor: LSC.
- 7:30 p.m. – **A Geisha.** Directed by Kenji Mizoguchi. Cosponsored by the MIT-Japan Program. 85 minutes, not rated. 1953. Admission 2.50. 10-250. Sponsor: LSC.
- 8:00 p.m. – **Concert Band.** John Corley, director. Admission 0. Kresge Auditorium. Sponsor: Office of the Arts.
- 10:00 p.m. – **Ronin.** Starring Robert De Niro and Natascha McElhone. 121 minutes, rated R, with DTS Digital Sound. Admission 2.50. 26-100. Sponsor: LSC.

**Saturday's Events**

- 2:00 p.m. – **You Oughta Be in Pictures.** Join MIT's Student Cable Group for the next general meeting. Learn how you can get involved in television production. 9-026. Sponsor: Student Cable Group / MITV.
- 7:00 p.m. – **Annual MIT Figure Skating Exhibition.** Free annual show by students, alumni, and guests in the MIT Figure Skating Club at the Johnson Athletic Center ice rink. Johnson Athletic Center. Sponsor: Figure Skating Club.
- 7:00 p.m. – **Your Friends & Neighbors.** Starring Ben Stiller, Amy Brenneman, Catherine Keener, and Aaron Eckhart. 99 minutes, rated R. Admission 2.50. 26-100. Sponsor: LSC.
- 10:00 p.m. – **Your Friends & Neighbors.** Starring Ben Stiller, Amy Brenneman,

Catherine Keener, and Aaron Eckhart. 99 minutes, rated R. Admission 2.50. 26-100. Sponsor: LSC.

**Sunday's Events**

- 7:00 p.m. – **Ronin.** Starring Robert De Niro and Natascha McElhone. 121 minutes, rated R, with DTS Digital Sound. Admission 2.50. 26-100. Sponsor: LSC.
- 10:00 p.m. – **Your Friends & Neighbors.** Starring Ben Stiller, Amy Brenneman, Catherine Keener, and Aaron Eckhart. 99 minutes, rated R. Admission 2.50. 26-100. Sponsor: LSC.

**Monday's Events**

- 4:00 p.m. – **How Physics Made in Japan [and Elsewhere] Becomes Local, Global, and Universal.** Sharon Traweek, University of California, Los Angeles. Program in Science, Technology, and Society 1999 Spring Colloquia. Room E51-095.
- 4:00 p.m. – **Hand and Brains: Haptics in Real and Virtual Worlds.** Prof. Mandayam Srinivasan, MIT Touch Lab, Dept of Mechanical Engineering and RLE. MIT-EECS 1999 Spring Semester Colloquium Series. Refreshments served at 3:45 p.m. Room 34-101.
- 5:00 p.m. – **Advanced Music Performance Recital.** Adeline Leong (2000), piano. Bartok, Ostinato, Schubert, Liszt. Killian Hall. Sponsor: Office of the Arts.

**Tuesday's Events**

- 12:00 p.m. – **Observations, Instruments, and the Tychonic System.** James Voelkel. Dibner Institute Lunchtime Colloquia. Room E56-100.
- 4:00 p.m. – **The Impact of Technology Scaling on Microprocessor Design.** David Greenhill, Sun Microsystems. MTL VLSI Seminar Series. Refreshments in lobby of room 34-101 at 3:30 p.m. Room 34-101.
- 4:30 p.m. – **Modelling of Multi-Stage Turbomachinery Flows.** Dr. John Adamczyk, NASA Lewis Research Center. Gas Turbine Seminar Series. Refreshments at 4:15 p.m. Room 31-161.
- 6:30 p.m. – **13th Arthur H. Schein Memorial Lecture: Recent Work.** Daniel Libeskind, architect, Berlin. Architecture Lecture Series. Room 10-250.



## Start-Up! Internet! Equity!

Interviewing software engineers and product managers on campus March 15. See [www.factcity.com](http://www.factcity.com) for details.

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# Dorms Get Increased Funding and Grants

By Frank Dabek  
NEWS EDITOR

The "MIT screw drive" hack still hangs in Lobby 7, but a Dean's Office decision to increase the funding available to dormitories has been well-received by the community. The decision increases the per student allocation by approximately 50 percent (to 50 dollars) and also makes block grants of \$5,000 available to dorms.

Andrew M. Eisenmann '70, associate dean for Residential Life and Student Life Programs, said that the additional funding was available now due to the reorganization of his office over the past year. This was the "first year I had the broader responsibility" which enabled him to allocate these funds, he said.

He characterized the grants as an opportunity to look more broadly at the housing system in light of the recent Task Force Report on Student Life and Learning and other planning documents. Eisenmann said that the grants could be put towards any event or equipment purchase that furthered the goals of those documents.

East Campus President Jennifer A. Frank '00 said that EC will use its grant to fund a semi-formal dance aboard the *Spirit of Boston* for the entire dorm. The event will be free for residents and inexpensive for non-residents.

Frank said that the house chose to spend the money on an event because they "wanted to encourage community." East Campus residents, the housemaster, and the house manager helped to plan the decision, Frank said. It was encouraged that these different groups all be involved in creating the design proposal, according to Eisenmann.

Frank said that the grants were an "excellent idea... they should do it again in the future."

MacGregor House will purchase audio/visual equipment, according to House President Edgardo J. Jimenez-Velazquez '00. The house has purchased a TV and VCR and is looking into buying a sound system.

Jimenez-Velazquez called the grant a "really good opportunity for us to get a lot of stuff that we needed."

Gabriel M. Rockefeller '00, president of Burton-Conner, said that his house will hold a "dinner cruise in April." The cruise will allow "a whole bunch of people to go out for dinner on a Sunday night." Rockefeller said that the Burton-Conner housemaster was the "primary organizer" of the event but that the house's executive committee was also involved.

Ashdown House will use their grant in much the same manner as MacGregor house. House President Rebecca W. Xiong G said that the dorm would purchase six items including A/V equipment for their TV room, a computer, kitchen equipment, and exercise equipment. The decision on how to spend the funding was made by an open meeting of house members, Xiong said. She said that the grant was a "great idea" and got "the entire dorm involved in thinking about how to add to its community."

Other dorms did not take advantage of the grant. Eisenmann said that Baker House and Senior House had not applied for funding. Bexley Hall was in the process of looking into the grant earlier this week.

### Per student allocation increased

Eisenmann's decision also increased the amount of funding housemasters will receive to distribute to GRTs for the funding of dormitory events.

This funding is separate from the grant process and from house taxes. RLSLP will supplement existing funding to bring the total amount dorms receive to 50 dollars per student. Eisenmann said that he hopes this additional money will enable dorms "to make local decisions about ways... to bring students together."

The future of this funding is not assured, but Eisenmann said that if such funding continues to be available, he would like to continue the program.

# Muses Get Nomination For Year's Best Album

By Susan Buchman  
NEWS EDITOR

The Muses' latest album, "Elysian Fields," has been nominated by the Contemporary A Cappella Society (CASA) for its "Best Female Collegiate Album" award.

"It's a really prestigious thing to be nominated," said Erin M. Lang '99, co-president of the Muses. Four other albums were also nominated in this category, and the winner will be announced on April 1.

The Muses, MIT's only all-female a cappella group, was founded in 1988. The group began work on "Elysian Fields," their second album, during Independent Activities Period in 1998 and finished that spring. The compact disc was released in October of 1998.

### CASA considers album for award

The Contemporary A Cappella Society is a non-profit organization formed in 1990. Membership is open to "groups, singers and anyone who enjoys a cappella," according to the CASA webpage.

CASA looks for "general excellence in comparison to comparable

albums," said Deke Sharon, president of CASA.

The Muses sent in their album for consideration "on a chance," Lang said. "We had no idea we would be nominated."

"I think it's really neat that MIT a cappella is now getting national recognition. It's quite a reward for all the work put into Elysian Fields," Lang said.

The other albums nominated are "Counterculture," Stanford *C o u n t e r p o i n t*; "Not Guilty," Tufts Jackson Jills; "116 Chauncy Street," University of North Carolina Loreleis; and "By Slight of Hand," Middlebury Mischords.

"We're on a list with a lot of people we really respect and admire," Lang said.

In addition to Lang, the other current members of the Muses are Emily A. Brunner '02, Janice Chuang '01, Sara K. Copeland '99, Lauren C. Daniels '99, Niyati N. Gandhi '02, Catherine Gutierrez '01, Nina M. Heinrich '02, Eileen A. Kelly '01, Adeline W. Leong '00, Seema Nagpal '99, and Tina M. Salmon '02.



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# To the MIT Community:

*The following two awards recognize MIT students and organizations for outstanding contributions to the MIT community. Please consider nominating a student or student organization for these awards. The deadline is March 19, 1999. Self nominations are encouraged. Letters of nomination can be sent c/o the Awards Committee, W20-500. Questions? Email kodair@mit.edu.*

## The William L. Stewart Jr. Award

The Stewart Awards are presented in memory of William L. Stewart, Jr., an alumnus and member of the corporation who demonstrated deep interest in student life at MIT. *The Stewart awards recognize outstanding contributions by an individual student or student organization to co-curricular activities and events during the preceding year.* Last year's recipients were:

Duane H. Dreger '99  
Anita N. Krishnan '98 and Pooja Shukla '99  
Luis A. Ortiz G  
Andrew Rhomberg G and Sven Heemeyer G

Adriana T. Guzman G  
Michele S. Micheletti '00  
William W. Shen '98  
Class of 2001

## Compton Prize

The Karl Taylor Compton Prizes are presented to students in recognition of outstanding contributions in promoting high standards of achievement and good citizenship within the MIT community. The awards are made in honor of Dr. Karl Taylor Compton, President of MIT from 1930-48, through gifts from members and friends of the Boston Stein Club. They are the highest award presented by the Institute to students and student organizations. *They reflect outstanding contributions to the MIT community as a whole, sustained over a significant number of years.* Last year's recipients were:

Geoffrey J. Coram G  
Iddo Gilon '98 and Jorge F. Rodriguez '98  
Jacob J. Seid G

# Block Grants Would Give More Flexibility

Story, from Page 1

atural' food" and the process itself, which can seem unnecessarily complicated. The new proposal recommends, among other things, an explicit repeal on the current food-funding ban, and the proposal calls for a simpler, more accessible funding-allocation process.

## Proposals endorse 'block grants'

Specifically, the proposal advocates disbursing money in categorical "block grants," moving funding away from "particular budget items" towards greater spending flexibility. Proposed categories include Events, Capital, Operating, Printing and Publicity, and Unrestricted Funds, which would be available to for spending in any category.

The proposal also recommends a direct reimbursement process made possible by SAP, a German software package for accounting which is currently successfully organizing student group finances in an ongoing pilot program.

In response to questions regarding potential abuses in a system with increased freedom, Sher asserted that "student group leaders are basically trustworthy" and also pointed out that groups would still be subject to an end of term "auditing process" involving submission of receipts.

Sher and McGann would also

like to see student group treasurers "attend finance training sessions" in an effort to "enhance accountability" at all levels of the funding process. Other overall objectives of the proposal include "enab[ling] self-determination" of student groups and asking the UA to "assume [financial] risk responsibility."

While the "Finance Board receives more requests for funding than it can grant" but the current funding process is "neither appropriate nor desirable," Sher said.

The current system is an undue "burden on student leaders," Sher said. "The UA does need some reasonable oversight on group expenditures," he added.

The UA tries "to be the campus's social engineers" and should just "let things happen a little bit" to avoid "stifling student group creativity," Sher said. According to McGann, adopting this proposal would provide a dramatically improved system for students.

In explaining why the pair has chosen to present their reforms now, Sher said that the package of proposals "have evolved over the past year," and they are now "at the stage when a final package [is] ready for vote."

Although the legislation will be introduced this Monday, the UA is not expected to vote on the proposal until the meeting afterwards, which will be on Mar. 29.

# Students Not Pleased With Course Advising

Story, from Page 1

their analytical and problem-solving skills.

Lipson said she was concerned that MIT students felt such a lack in "the skills you need throughout your life."

Kip V. Hodges PhD '82, dean for undergraduate curriculum, said that he was "struck" by the students' sense that "their communication skills have not improved markedly at MIT, and... that the MIT curriculum did not nurture their creativity." He said that "faculty at MIT value both of these characteristics very highly."

Currently, Hodges said, both the Committee on the Undergraduate Program and the Educational Design Project are using the survey results to revise the communications requirement at MIT.

## Advising a major weakness

Another weakness revealed by the survey was departmental advising. Only 30 percent of students were "generally satisfied" or "very satisfied" with the quality of the advising in their majors. More disturbingly, 55 percent said that their

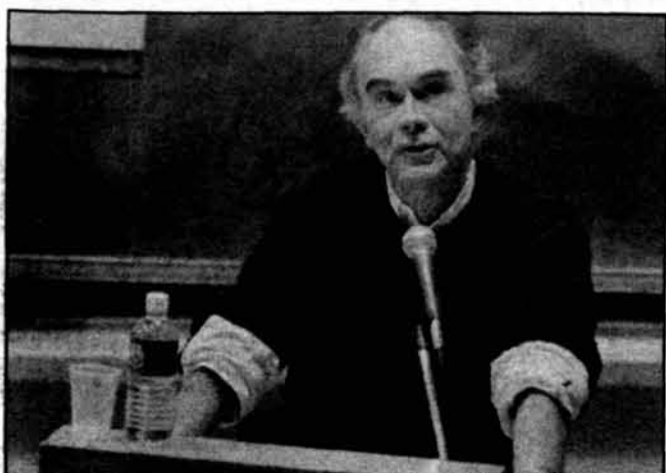
departmental adviser did not know their "professional and personal attributes" well enough "to write a good letter of recommendation for graduate school or for an employer." Thirty percent said the same of their UROP supervisors.

Lipson said that the departments were "concerned about advising, which is a critical issue." She said that she will be going to each department ask them about how useful the survey has been to them and what areas should be covered in the future.

On the positive side, 80 percent of respondents were generally satisfied or very satisfied with their living group experience, and 79 percent said the same about their major. 69 percent either probably or definitely would recommend MIT to a high school senior like them.

Lipson said that she looks forward to the next Senior Survey, scheduled for 2002, which will reveal how the changes on campus have affected the student body.

In the meantime, Hodges says that the survey delineates a number of important problems which "we can solve through a collaboration between students and faculty."



DEBBIE CHANG—THE TECH

Joseph M. Noero of Washington University gave a talk entitled "Certainty of Context" Tuesday. Noero discussed the idea of environmentally responsive architecture and showed several models demonstrating the concept.

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# 'Dorm-Design' Proposal Focuses on Helping FSILGs

Senior Survey, from Page 1

dent information.

## Dorm-Design Team looks at ILGs

The Dorm-Design residence system proposal includes residence halls, theme houses, and affiliated housing. The focus of the Dorm-Design proposal was to allow current living groups to convert themselves voluntarily into theme houses with strong MIT affiliations and connections.

"Our approach was to think about what kind of things MIT was looking for housing in terms of programming, exposing people to a good first year experience, and getting involved with the MIT community," said team organizer Alice M. Man '93.

Residence halls and qualified theme houses would be the only type of living groups to house freshmen. These living groups would receive dedicated administrative support and funding for programming, according to the proposal.

Theme houses would be housed in dormitory subunits. The theme houses would focus on a particular theme, such as "Russian language,"

"cooperative learning," or "substance-free" housing. Students could even associate themselves with a theme house even if they do not live there. In order for theme houses to have freshmen, they would need to meet stricter requirements in terms of community activities.

Affiliated housing would include any FSILG that does not become a theme house. The affiliated living groups would be like theme houses, but would not need to follow all the criteria for freshman housing. However, affiliated housing groups would need to follow several requirements set by the Office of Residential Life and Student Life Programs and evaluated by the Student Life Council.

We're not asking them to do a lot of stuff they are not doing right now," Man said. "Most fraternities are involved with the Interfraternity

Council and have a lot of community service projects. However, it would be nice if the houses at fraternities had explicit qualifications.

"MIT doesn't ask for much from its fraternities," Man said.

The Dorm-Design team is composed mostly of students and alumni. Besides Man, other members are Christopher Beland '00, Program in Writing Lecturer Matthew K. Belmonte, Abbe J. Cohen '97, Jason A. Gratt '93, Yvonne L. Lai '01, Epsilon Theta Resident Adviser Jan-Willem Maessen '93, David Z. Maze '00, Sarah L. McDougal '00, Bettina Voelker '89, and Paul-Gabriel Wiener '01.

"I think we weren't really into the competitive aspect of the contest. Everyone wanted to get together to write ideas in order to express them to the steering committee," Man said. "However, it's sort of nice to be

recognized as having contributed."

Each of the eleven proposals submitted to the contest was reviewed and ranked by each member of the RSSC.

The RSSC found it difficult to select the two teams to receive the first and second place prizes, according to William J. Hecht, executive vice president of the Alumni Association and chair of the committee. As a result, the committee decided that the Beaver Dream and the Dorm-Design Team would share the first and second place prizes. The Beaver Dream and Dorm-Design team will both contribute members to the Cambridge, England trip and the California trip.

"I was delighted with the quality and remarkable ideas submitted and was particularly and deeply impressed with the two proposals selected as the winners," said Kirk

D. Kolenbrander, staff in the Office of the Dean of Students and Undergraduate Education, who served on the RSSC.

The RSSC will consider the strongest ideas from each of the eleven proposals and use them to create one or more formal proposals to be offered to the MIT community in April and May for discussion, according to Hecht. The feedback from the community discussion will be used to create at least one final proposal to Bacow no later than Sept. 1, 1999.

"It is important to understand that the steering committee's intent was that the designs submitted in the contest is the first step of a many month process," Kolenbrander said.

All of the residence system proposals submitted to the contest can be found at <<http://web.mit.edu/residence/systemdesign/>>.

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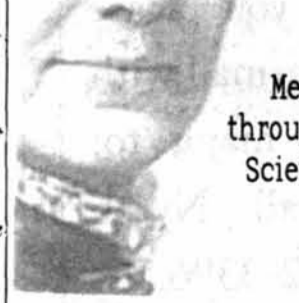


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# MIT Loses Overtime Game to Life College Players

Hockey, from Page 24

College Skating Eagles came out strong, attacking the MIT defense for the majority of the first period. However, Zehren successfully protected the goal with several spectacular saves. The Engineer offense showed some aggression after the Eagles were called for an interference penalty early in the game. A minute and a half into the first period it appeared that MIT took a 1-0 lead on a rebound but the goal was nullified by a high-sticking call.

With 15:48 remaining, Donaldson put back a missed shot by Woods to give MIT a 1-0 lead. The Eagles threatened again with a shot that was deflected by Zehren and narrowly missed crossing the blue line. An MIT defenseman was able to safely clear it from the crease.

Inspired by their phenomenal defense, MIT struck again on a two-on-one breakaway. Avishai Gellar attempted a shot, only to be blocked by the goalie, but McKeone put the Engineers up 2-0 by scoring on the rebound.

Zehren continued his excellent performance by turning away a flurry of close-up shots and put-back

attempts by the Eagles. However, the fine defensive play broke down with less than two minutes remaining when a Life attacker was able to get behind the two MIT defensemen to take a long pass and score a shorthanded breakaway goal. The Engineers had a few more chances to score before the end of the period, but were stopped by Life's nationally ranked goalie.

Life started the second period with a more physical attack. They were able to tie the game at 2-2 only 0:28 into the period with a close range wrist shot. Undaunted by the hard-hitting Eagles, MIT came back with a goal of their own. Geller put MIT back up with a powerplay goal off of an assist by Donaldson. The Eagles launched another attack on the MIT goal with a series of short-range shots, one of which bounced off the goal post. Zehren made several outstanding stops to keep the Engineers ahead. With 5:53 left, MIT increased its lead to 4-2 with a sharp angle goal by Captain John Rae '99. The goal was scored after Life lost control of the puck in an attempt to clear the puck from the blue zone. During the final minutes of the second period, a hooking penalty on Rae opened an opportu-

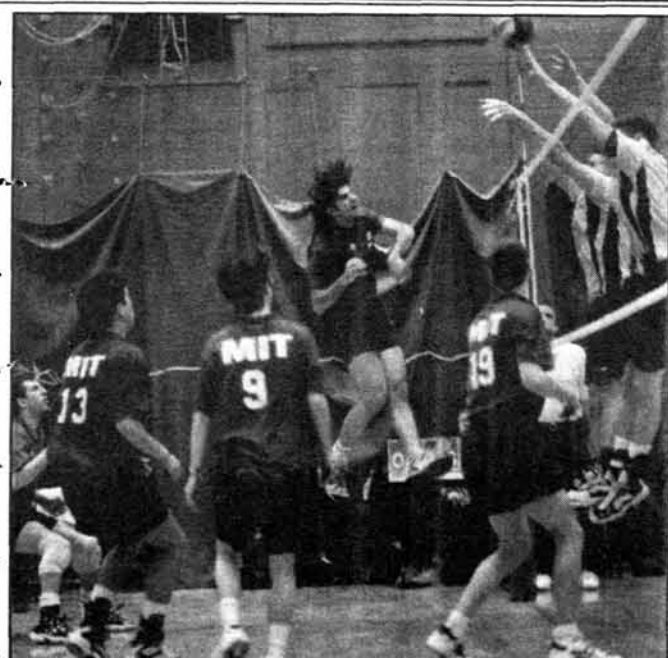
nity for Life. The Eagles scored a powerplay goal with only 1:20 remaining to draw within one point of MIT going into the third period.

The Eagles came out firing once again at the start of the third period. Although Zehren was able to stop a number of attacks, Life tied the game 4-4 on a phenomenal cross-ice pass that set up a sure goal. The

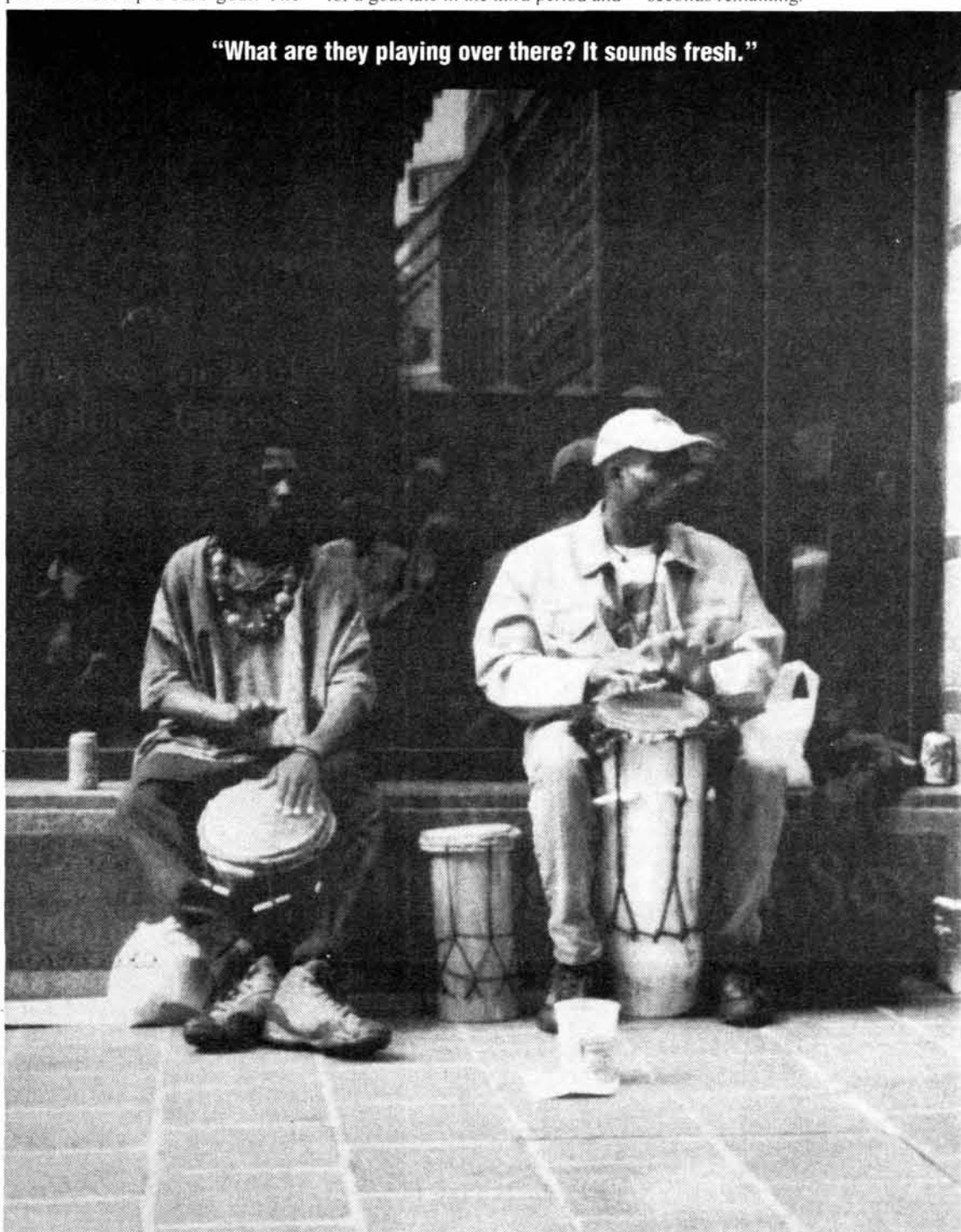
score disheartened the MIT offense as they were unable to penetrate the Eagle's defense. The fired up Life team took advantage of the lackluster MIT attacks and scored another goal on a long slap shot that beat Zehren with 14:37 remaining.

With the Eagles up 5-4 and time ticking away, MIT became desperate for a goal late in the third period and

pulled Zehren out with a minute remaining to set up a six-man attack. The Engineers' last opportunity came when an Eagle was called for a roughing penalty in the final minute. Unfortunately MIT came up short even with the one-man advantage. Life scored its sixth and final goal on an empty net with only 4.3 seconds remaining.



THOMAS E. MURPHY—THE TECH  
Nikolaos Michalakis '01 tries to slip a spike past his opponents in a volleyball game against Sacred Heart University Wednesday in du Pont Gymnasium. MIT lost the game 0-3.



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## SPORTS

## MIT Nordic Ski Team Finishes Season in Vermont

By Karl McLetchie

TEAM MEMBER

Last weekend the MIT Nordic Ski Team wrapped up a highly successful regular season at the U.S. Collegiate Ski Association Regional meet, held at Prospect Mt. Vermont.

The racing began early Saturday

morning with the men's 10K freestyle race. The race started as a frantic mass start, but the MIT men managed to get out in front of the pack without any pile-ups. Scoring for MIT; Sam Coradetti '02 took 1st place by a large margin, Derek Southwell '01 skated into 4th, and Jim Berry '99

finished closely behind in 6th place. Tim Garnett '02, Jeff Doering '99, Andrew Grimm '99, and Karl McLetchie '02 also finished strongly, and helped MIT's score by displacing the other team's finishers.

The women's 10K freestyle race followed immediately after the men's

race. In a close race, MIT's Jessica Kleiss '00 took 2nd place to her long time Clarkson rival, Katie Johnson, and Teresa Hung '02 finished closely behind them in 7th place.

Competition continued the next morning with the men's and women's 10k classic races. The knowledgeable Nordic coaches Bill Holland and Jessie Donovan, with help from adviser Pete Schneider, chose the perfect kick-wax, and the team had another successful day. In the men's race Sam Coradetti double poled into 2nd, Jim Berry took 4th, and Tim Garnett finished in 10th place. After the scores were tallied up for the race MIT had tied Clarkson for first place, 16 to 16. To break this tie officials added up the combined times for the day. Clarkson wound up edging out MIT for the win by a mere 8 seconds. What made this scant deficit especially galling was the fact that all of it and more would have been erased had it not been for a fluke spread-eagle taken by Jim Berry just yards from the finish line. Thanks to a heftier margin of victory in Saturday's skate race, however, the MIT men still managed to prevail in the overall

standings for the weekend.

For the women's classical race, Jessica Kleiss powered her way into 4th and Teresa Hung glided into 8th place. Unfortunately no third racer was present to form an official woman's team this season, but Kleiss and Hung succeeded as individual skiers. Hopefully next year, with some new female recruits, they will be able to represent MIT as part of a full woman's team.

This weekend of races rounded out a very successful season for the entire team. When scores from all of the previous races were combined with last weekend's results, the team emerged the 1999 league champions. Nordic head coach Bill Holland attributes the team's success to "a strong work ethic, great team camaraderie, and the arrival of three very accomplished freshmen: Sam Coradetti, Tim Garnett, and Teresa Hung."

On March 8, four men and two women from MIT will travel to the USCSA Nationals in Mammoth, California, where they stand a good chance of winning the national championship.

## MIT Men's Hockey Championship Hopes Dashed by Eagles, Billikens



Alex Johnson '01 watches his slap shot pass slightly wide of the goal in the first game of the National Finals Wednesday held at the E Center in West Valley, Utah. MIT lost the game 5-2 to St. Louis University.

By Shao-Fei Moy

SPORTS EDITOR

The men's ice hockey team dropped a heartbreaking match in their second game of the American Collegiate Hockey Association National Championships against Life College, a chiropractic university in Georgia, yesterday at the 'E' Center in West Valley City, Utah. MIT lost 6-4 to the two-time defending champions, eliminating their chances of advancing to the semifinals.

Wednesday, the Engineers lost 5-2 to St. Louis University in the first game of pool play. The Engineers, although outsized, fought hard against the St. Louis squad. Unfortunately they were outplayed by the Billikens and were handed their first loss of the tournament.

MIT faces University of California, Los Angeles today in their final match of pool play.

## MIT faces strong St. Louis defense

MIT set the tone for most of the first period in Wednesday's game with their aggressive play; however, none of the numerous shots on goal were able to penetrate the St. Louis defense. The Engineers were able to keep the Billikens on their heels with their attacks until captain John Rae '99 was called for a controversial holding penalty with 4:41 remaining in the period. The penalty gave the Billikens a one-man advantage over the Engineers. Shortly after Rae was put in the penalty box, goalie John Zehren '99 lost his stick in a chaotic scramble in front of the MIT goal. In an attempt regain con-

trol of his stick, Zehren opened up an opportunity to the Billikens. With 4:20 remaining in the period, St. Louis sneaked a powerplay goal by Zehren. St. Louis continued to hold off a flurry of MIT attack to close the period out with a 1-0 lead.

At the start of the second period, St. Louis came out skating more aggressively, challenging MIT with several shots on goal. Zehren, one of the top goalies in the nation, was able to turn away several attacks by St. Louis. With 3:32 gone by, MIT was offered their first powerplay opportunity on a St. Louis slashing penalty. The Engineers were unable to take advantage of the short-handed opponent, as St. Louis was able to defend their ice by clearing the puck from their zone on a number of occasions.

Two minutes after St. Louis killed the powerplay opportunity the Billikens were able to trickle a shot by Zehren who was screened out. With 8:57 remaining St. Louis struck again, scoring off an uncontested wrist shot. St. Louis' final goal of the period came after a face-off in the MIT zone.

The Billikens held a commanding 4-0 lead before the Engineers were finally able to get on the scoreboard. Gregory W. Donaldson '00 assisted by Michael Woods '00 and Shane Swenson '01 flicked a shot by the St. Louis goalie with 4:47 remaining in the period. Despite several more attacks by MIT before the end of the second period, St. Louis was able to hold a 4-1 advantage at the sound of the horn.

MIT started the final period des-

perately in need of goals. The determined attack by the Engineers resulted in a goal by Paul Schillings 4:30 into the third period. The goal came off an assist by Brett M. McKeone G who put the puck right in front of the goalie crease. Cutting the deficit to just two temporarily rejuvenated the Engineers' offense. A vicious assault on the St. Louis goal ensued; however MIT's attempt to get back into the game was thwarted by impressive goal tending. With 9:32 remaining in the game, a minor scuffle led to off-setting penalties that put one player from each team in the penalty box. St. Louis' final goal off an open ice slapshot that beat Zehren at 8:52 remaining closed MIT out. With a comfortable 5-2 lead, the Billikens played defensive hockey until time expired.

## MIT loses second game in overtime

In yesterday's game, The Life

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## MIT Women Fencers Are New England Champions

By Evangelos Efstathiou

The MIT Women Fencers reclaimed their title as Women's New England Fencing Champions on Feb. 21. MIT, which competes in NCAA Division I play for fencing, has won three of the last four New England championships.

Sylwia Daniszewska '00 was the most valuable player of the day, going undefeated against ten schools in the team event. She and fellow epeeists Nora Szasz '99 and Sara Perry '99 led their squad and all advanced to the finals.

"I'm really proud of what the women have accomplished. Fencing Division I schools has been a challenge this year, but winning New England was no small feat," said Team Captain Aimee Wiltz '99. In her third year as team captain, she has been the driving force behind the team. Other seniors who have contributed to the Women's success include foilists Oriana Hunter '99 and Beth Manoogian '99, and epeeist Jessica Sandland '99.

The top fencers in the team event qualified to the individual championships. Szasz won the epee championship, while Daniszewska took 7th and Perry 9th. In women's

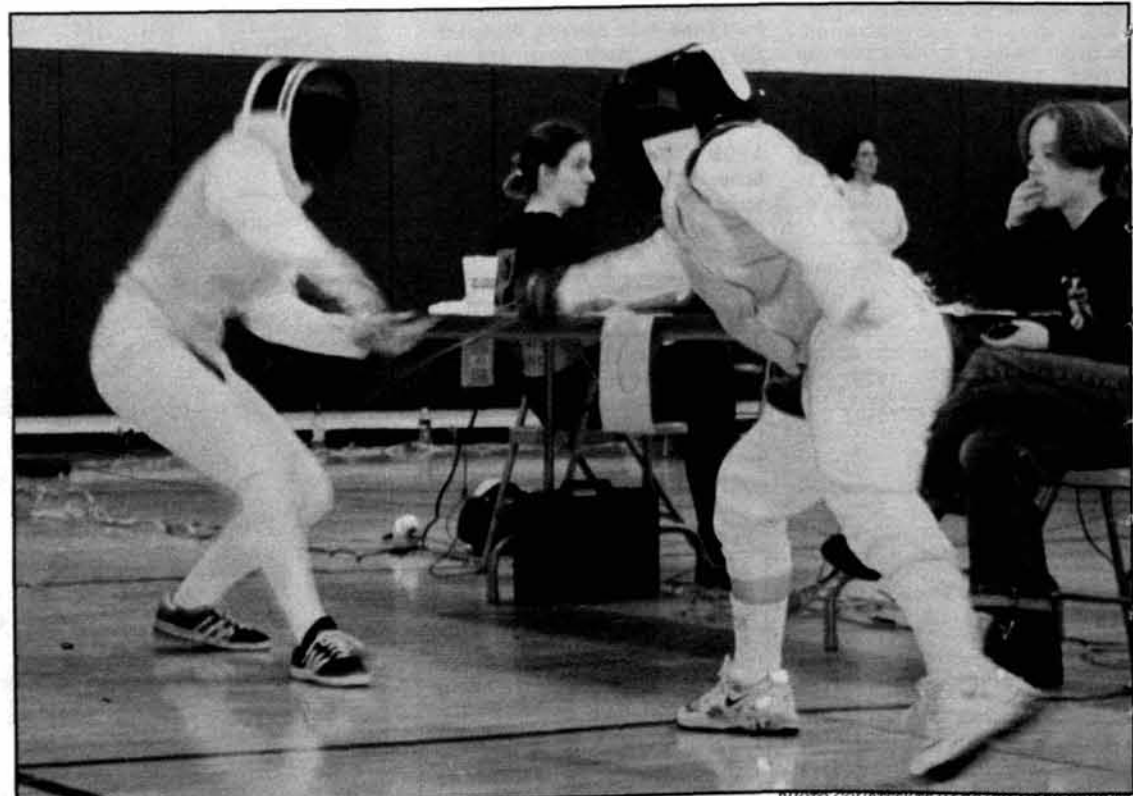
foil, Wiltz took fourth place.

To win New England, MIT had to edge out Wellesley, Tufts, Boston College, and Brown University, among other schools. This weekend, seven MIT women's fencers will fence many of their opponents in the NCAA Regional championships, which are qualifiers to Nationals.

Other highlights include MIT's performance in the exhibition Women's sabre competition. Caroline Purcell '02, Kit Lennox '02 and Jen McKeenan '02, as well as Caprice Gray '00 competed. Purcell won the tournament. She is currently the top ranked under-20 fencer in the country. She fences on Mar. 6 in Budapest, Hungary in the Womens Sabre World Cup.

The women's freshman team also had star performances, providing a highlight of MIT's rising talent. In womens epee, Zahra Kanji '01 took 2nd, followed by Natalie Cusano '02 and Aimee Chou '02 at 3rd and 4th place. In foil, Jade Joan Hon '02 placed second.

Many members of the team began their fencing career at MIT. Both the Men's and Women's teams are coached by Jarek Koniusz, now in his 7th year as head coach.



Rayka Yokoo '02 (right) lunges to score a touch on her opponent at the New England Fencing Championships on Feb. 21.

## UPCOMING HOME EVENTS

Friday, March 5  
Men's Tennis vs. University of Vermont, 3:00 p.m.

Wednesday, March 10  
Lightweight Crew vs. Bilgin Bown

Thursday, March 11  
Men's Volleyball vs. Williams Woods, 7:00 p.m.

Friday, March 12  
Men's Volleyball vs. SUNY New Paltz, 7:00 p.m.