

Seema Nagpal '99 and Aaron M. Ucko '00 encourage Walker diners to boycott Aramark services Wednesday. The boycott was sponsored by the Undergraduate Association and the Graduate Student Council. See story p. 20.

MIT's Grad Schools Rank Top in Nation

By Laura McGrath Moulton
STAFF REPORTER

MIT's graduate engineering program is the best in the nation for the 11th time in a row, according to this year's annual ranking of graduate schools by *U.S. News and World Report*.

According to *U.S. News*, MIT's engineering program was ranked first by engineering school deans and deans of academic affairs, as well as by practicing engineers and corporate recruiters.

MIT was also ranked first in seven of twelve engineering specialties ranked by *U.S. News*; these are Aerospace/Aeronautical/Astronautical, Chemical, Computer, Electrical/Electronic/Communications, Materials, Mechanical, and Nuclear Engineering. Of the other five specialties, MIT ranked third in Bioengineering/Biomedical (out-

ranked by Johns Hopkins University and the University of California at San Diego), third in Civil (out-ranked by the University of Illinois at Urbana-Champaign and the University of California at Berkeley), and seventh in Environmental/Environmental Health Engineering; MIT did not appear among the top ten schools for Industrial/Manufacturing and Petroleum Engineering graduate programs.

Science specialties also rank high

MIT ranked first among schools in the science Ph.D. programs of computer science and mathematics. MIT tied for second in chemistry with the California Institute of Technology, Harvard, and Stanford; U.C. Berkeley was ranked first.

In the biological sciences, MIT

U.S. News, Page 20

Faculty Initiate Changes to Phase I Writing Requirement

By Zareena Hussain
EDITOR IN CHIEF

Students who fail the Freshman Essay Evaluation with subject recommended will now be required to take an introductory writing course in their freshman year beginning this fall.

The faculty committee charged with considering changes to how writing and communication are taught at MIT announced this and other recommendations at Wednesday's faculty meeting.

The committee also made the long-term recommendation that students be required to take at least one "communications-intensive" course each year of their undergraduate careers. These courses would include those taught in the school of Humanities, Arts, and Social

Sciences, as well as science subjects with writing assignments attached, including writing practica and lab courses.

"What we had to do was to embed [writing and communication] right into the existing curriculum," said Professor of Biology Gene M. Brown in presenting the findings. The new requirement, for freshmen who fail the FEE with "subject recommended", was made in order to prepare for this long-term recommendation.

This new requirement involving the FEE has been licensed as a two-year experiment by the Committee on the Undergraduate Program through the recommendations of the CUP subcommittee charged with overseeing and evaluating changes to the Institute's writing and communications requirement.

The subcommittee, chaired by Brown and Professor of Urban Studies and Planning Langley C. Keyes, Jr. was formed following a faculty motion in April 1997 that called on the faculty to "direct the [CUP] to conduct a series of experiments and pilot programs to inform the final design of a new communication requirement."

Because the faculty has already approved the licensing of experiments by the CUP, this new requirement will not have to come before a full faculty vote until the experiment is completed.

"Under that experimental power, [the requirement] is in effect," Brown said.

Twenty percent of frosh affected
Incoming freshmen who do not

pass Phase I of the writing requirement, either through college credit or a receipt of a 5 on the Advanced Placement Test in Language and Composition, are required to take the FEE. Of those taking the FEE in 1997, 17 percent passed Phase 1 through the FEE, 61 percent did not

pass, and 22 percent did not pass and additionally fell under the category of "subject recommended". Similar distributions held in 1998. The designation "subject recommended" means that a student is urged but not required to take an

Writing Requirement, Page 21

UA Announces Class Council Officers

By Laura McGrath Moulton
STAFF REPORTER

After a delay in releasing the results of Undergraduate Association Class Council elections, the UA Election Commission announced the names of the winning candidates Wednesday evening.

This year's election process was marred by "very few violations" according to UA Floor Leader Ryan Pierce '99.

Class of 2000 President-elect Hugo B. Barra '00 and Vice-President-elect Sean C. Fabre '00 will lead the senior class, aided by Melissa M. Barbagelata '00 as treasurer, Ricci H. Rivera '00 as secretary, Sabrina B. Chang '00 and Stephanie Y. Soohoo '00 as social chairs, and Lewis H. Leiboh '00 and Mimi Yang '00 as publicity chairs.

Barra and Fabre ran as a team, a decision that Barra said "made sense to people" in light of the spirit

of teamwork that formed the basis of their platform. "It makes sense to work as a team from day zero," he said.

Barra plans to divide his term into three spheres: professional, cultural, and social. In the professional sphere, Barra and Fabre are planning a "week of cool things", expanding the usual career fair with a series of events including "seminars, workshops, and networking socials paid for by companies," Barra said. Such socials are "not an absolute recruiting environment" but still an opportunity to recruit, Barra said.

In the social sphere, Barra hopes to expand on the traditional senior-year model of low-price movie tickets and free Jillion's nights. The cultural sphere involves bringing "more of outside world to MIT," by bringing "interesting people to come speak to seniors" and all of the MIT community, Barra said. Speakers' topics could include business,

career, travel, or a number of other subjects.

"MIT has a hell of a name and a hell of an international reputation and we have to make use of that," Barra said.

Most 2001 spots uncontested

In uncontested Class of 2001 elections, current Class Secretary Amy B. Wilson '01 was elected president, Cynthia K. Johanson '01 was elected vice-president, Jorge A. Panduro '01 was elected treasurer, and Christina M. Chow '01 was elected secretary.

Raul-David V. Poblano '01 and Ritu Sharma '01 will serve as Class of 2001 social chairs, and LeeAnn L. Henn '01 and Rashmi Khare '01 will serve as publicity chairs. Although no candidates had petitioned to run for the positions of 2001 social and publicity chairs before the original candidate dead-

Elections, Page 17



Dave Allmon '01 performs the *Sonatine pour Trombone et Piano* by Jacques Casterede in a recital given in Killian Hall Monday.



Peace Corps
Director
Gearan
comes to
MIT.

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Comics

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Plans for the construction of a new dorm along Vassar Street progress as preliminary design ideas are reviewed by the Founders' Group.

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WORLD & NATION

Senate Votes to Keep Tobacco Under State Control

LOS ANGELES TIMES

WASHINGTON

The Senate Thursday handed a big victory to governors in their fight to control the \$250 billion settlement with the tobacco industry, refusing to require states to spend half the money on anti-smoking and public health programs.

The Senate's resounding, bipartisan 71-29 vote was a significant defeat for the Clinton administration, which has claimed the right to use some of the settlement money for federal public health initiatives — or at least to determine how it is spent by the states.

The administration's stance "is typical federal government arrogance," said Senate Majority Leader Trent Lott (R-Miss.). "The federal government wants the money — or if they don't get it, they want to control it."

The vote was also a defeat for public health groups that have lobbied heavily to ensure the money cigarette manufacturers agreed to pay to the 50 states goes to help reduce smoking, especially among young people.

The issue was joined when the Senate defeated an amendment that Sen. Tom Harkin (D-Iowa) offered to an unrelated spending bill that would have forced states to spend 20 percent of their settlement money on anti-tobacco programs and 30 percent on public health programs or aid to tobacco farmers.

Federal Panel Clears Way For Investigation of Starr

LOS ANGELES TIMES

WASHINGTON

In a ruling acknowledging the limits of its power, a federal court panel on Thursday cleared the way for Attorney General Janet Reno to investigate misconduct allegations involving the office of Independent Counsel Kenneth W. Starr.

The three appellate court judges, who appointed Starr in 1994, said they have no authority to order Reno to cease her inquiry, as a conservative legal foundation had sought last month.

The decision leaves Reno free to have the department's public integrity section continue its probe into whether Starr's office improperly leaked sensitive information about its grand jury investigation of President Clinton's affair with a former White House intern, and whether Starr's prosecutors improperly sought to negotiate an immunity deal early last year with the intern, Monica S. Lewinsky, without her lawyer present.

Mexico's Ruling Party to Elect Leader for First Time

LOS ANGELES TIMES

MEXICO CITY

Mexico's long-ruling Institutional Revolutionary Party geared up Thursday to elect its leader for the first time, following the surprise resignation of its powerful chief.

The outgoing leader, Mariano Palacios Alcocer, said the March 30 vote by a party council was aimed at increasing democracy within the party, known as the PRI. In the past, the Mexican president appointed the PRI's chief and its presidential candidate in a process known as the "dedazo," or big finger.

Now, both top party figures will be chosen by a vote. Wednesday night's announcement produced skepticism among some analysts, who questioned whether the election for PRI chief would represent real change in the party that has dominated Mexican politics for 70 years.

"There's no doubt it's a presidential 'dedazo.' It's just not as primitive as in the past," said Alfonso Zarate, editor of a political newsletter here

NATO, U.S. Issue Warnings Of Air Strikes Against Serbs

By Bradley Graham
THE WASHINGTON POST

WASHINGTON

With peace talks stalled, the United States issued loud warnings Thursday that NATO is preparing airstrikes against Serbian forces in and around the province of Kosovo and was reported to be pressing NATO allies to accept a much quicker escalation of military action than previously planned.

International mediators in Paris prepared to shut down the negotiations that were intended to end a year of conflict between Serbs and ethnic Albanians in Kosovo, staging a one-sided signing ceremony that formalized agreement to the peace terms by the Kosovar Albanians but also dramatized the Serb refusal to embrace them. Diplomats close to the process said Yugoslav President Slobodan Milosevic, the Serb leader, will be given another deadline of up to a week to sign the proposed accord, and international mediators may make further attempts to meet with him in Belgrade this weekend.

In the event of an attack against Milosevic's forces, U.S. officials were urging allies to allow for an uninterrupted transition from an ini-

tial wave of cruise missile and precision bombing into a larger assault by American and European warplanes, according to American and European sources. A Serbian military buildup in the Kosovo region has increased U.S. concerns that Milosevic could respond to NATO bombardment by going on the offensive, the sources said. In that event, U.S. officials want to ensure that NATO forces can avoid any pause and expand rapidly into a sustained, large-scale attack.

After five months of threats of NATO military action aimed at compelling Milosevic to make peace in Kosovo, U.S. officials indicated that, this time, final preparations are underway for bombing Yugoslav military targets. White House spokesman Joe Lockhart told reporters the crisis over Kosovo has entered a "decisive phase." And Secretary of State Madeleine K. Albright warned that NATO is ready to act in the face of Milosevic's refusal to settle.

Members of Congress continued to express skepticism about the military plan, even after President Clinton's senior national security

advisers traveled to Capitol Hill to brief lawmakers. Many Republicans and some Democrats complained that too many questions remain unanswered about the possibility of NATO airstrikes, which could be followed by a commitment of U.S. ground forces to a peacekeeping operation.

Expressing "significant reservations" about the administration's plans, Senate Majority Leader Trent Lott, R-Miss., arranged for a meeting with Clinton Friday and moved to schedule debate Monday on a bill that would bar use of funds to send U.S. troops into Kosovo until the operation is authorized by Congress.

Despite the misgivings, defense officials said Serbian targets already have been selected. Six U.S. warships armed with long-range Tomahawk cruise missiles were on alert in the Mediterranean and Adriatic seas and about 200 American attack and support jets were standing by in a NATO force of 400 aircraft.

"There is a distinct possibility we will lose aircraft in trying to penetrate those defenses," the general told the Senate Armed Services Committee.

Rudman Appointed to Lead U.S. Nuclear Security Review

By Walter Pincus
THE WASHINGTON POST

WASHINGTON

Under attack over allegations of Chinese espionage, President Clinton asked former Sen. Warren B. Rudman, R-N.H., Thursday to undertake a bipartisan review of security threats to U.S. nuclear weapons laboratories over the last 20 years.

Rudman, who heads the President's Foreign Intelligence Advisory Board, was asked to conduct an inquiry in 60 days not only of the present-day security problem but also of "the way in which it has evolved over the last two decades and the steps we have taken to counter it."

By going back into the checkered history of security problems at

the Energy Department's nuclear labs, the White House seemed to be trying to dampen Republican criticism of its pace in responding to spy allegations — focusing attention as well on the Reagan and Bush administrations' reactions in the 1980s to critical security reports.

Republican congressional leaders have accused the Clinton administration in particular of reacting too slowly to indications in 1995 that information from Los Alamos National Laboratory came into Chinese hands in the mid- to late-1980s and may have helped China more swiftly develop miniature nuclear warheads, several of which could be carried by a single ballistic missile.

In response, Energy Secretary Bill Richardson and other Clinton

lieutenants have insisted they tightened security regulations in 1998 after officials realized the seriousness of the suspected breach. But the GOP attack has boiled on, with some critics seeking to connect the allegedly slow reaction to other charges that Clinton's 1996 re-election campaign accepted money from donors connected to the Chinese government.

Rudman will put together a four-person task force from his 12-member panel and trace the problem both back in history and forward into the future, sources said.

As for looking back at earlier administrations, Shelby said, "We know the history of this is not just recent, but it probably has been exacerbated since the end of the Cold War."

WEATHER

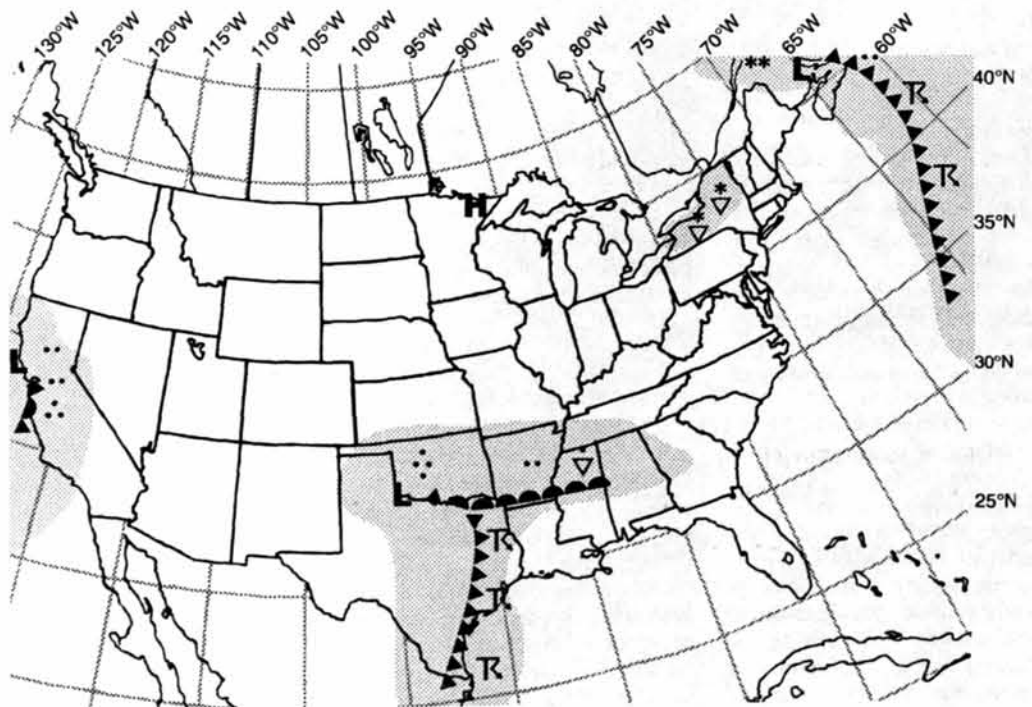
Tranquil Weekend

Situation for Noon Eastern Standard Time, Friday, March 19, 1999

By Bill Ramstrom
STAFF METEOROLOGIST

This weekend looks to be fair and pleasant — perfect weather for traveling. A large high pressure system will slowly move across the Great Lakes and the mid-Atlantic states between now and Sunday, producing fair, cool conditions through the weekend. A slow moving storm currently in northern Texas will gather moisture from the Gulf of Mexico as it approaches our area for Monday. Unfortunately, long-range models are projecting that the unsettled weather may stick around into Wednesday. Thus, it will be a good week to be away from Cambridge, perhaps dozing on a warm beach or hitting the ski slopes.

- Today:** Sunny and windy. High 45°F (7°C).
- Tonight:** Cool and clear. Low 31°F (-1°C).
- Saturday:** Sunny with lighter winds. High 48°F (9°C).
- Saturday Night:** Cool. Low 31°F (-1°C).
- Sunday:** Few high clouds. High 49°F (9°C).
- Monday:** Chance of showers. High 45°F (7°C).



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

Compiled by MIT Meteorology Staff and The Tech

U.S. Boom Economy Widens Trade Deficit to \$1.7 Billion

By Peter G. Gosselin
LOS ANGELES TIMES

WASHINGTON

Exuberant Americans shopped the planet until they nearly dropped in January while much of the rest of the world kept its wallet firmly in its pocket.

The result, the government announced Thursday, was a record-breaking \$17-billion U.S. trade deficit that seemed certain to fuel already simmering protectionist sentiments but was otherwise seen largely as another sign of just how well the nation's economy is performing.

"Some people will tell you this is bad news, but there is nothing inherently wrong with a weakening trade deficit," said Mickey D. Levy, chief economist with Bank of America Corp. in New York. "Our exports are declining because of trouble overseas and our imports are rising because of strength here."

That may prove cold comfort for American steelworkers and others, who charge that cheap imports are

threatening their jobs and who demand — with some success — that the government staunch the flow. The House voted overwhelmingly to limit steel imports.

But for most people, the huge influx of foreign goods and services is simply an extension of the nation's eight years of economic happy times.

"Right now, with the economy running strong and employment high, consumers are reaping the benefits of being able to buy a wide variety of things at lower prices," said Jeffrey J. Schott, a senior fellow at the Institute for International Economics in Washington.

Low-priced imports have contributed mightily to the consistently low inflation rate that has characterized the booming 1990s. The Labor Department reported Thursday that inflation remained in check for another month, as the consumer price index crept up a mere 0.1 percent in February despite hefty increases on such items as meat, oranges and airline

tickets.

To the extent that economists worry about trade deficits, their focus is considerably different from that of politicians and factory workers. Analysts view a deficit as, in effect, a loan from the countries that sell the United States more than they buy and accumulate stockpiles of American currency.

"Like any other kind of debt, it's not bad until you have to pay it back," said Maureen F. Allyn, a senior economist with Zurich Kemper Investments Inc. in New York. "But you do have to pay it back."

"It's a little like putting on weight," added Nicholas S. Perna, chief economist with Fleet Financial Group Inc. in Boston. "One pound in any given month doesn't make that much difference. But when the pounds accumulate, you've got a problem."

All of the January deficit and then some was accounted for by a mismatch of Americans' buying and selling of goods.

Pressure Builds on GOP Leaders To Condemn White Supremacists

By Sam Fulwood III and Judy Lin
LOS ANGELES TIMES

WASHINGTON

For nearly two months, Republican congressional leaders have downplayed calls for condemnation of the Council of Conservative Citizens, a white-supremacist group that espouses anti-black views on its Internet Web site.

Despite their silence on the issue, GOP leaders — including Senate Majority Leader Trent Lott (R-Miss.) who has spoken repeatedly at council conventions — can't make the issue disappear quietly.

Thursday, the political temperature rose under GOP leaders as two moderate Republican leaders stepped out front of an emerging coalition of liberal Democrats, civil rights groups and GOP activists to demand that Congress pass a resolution that "condemns the racism and bigotry espoused by the Council of Conservative Citizens."

The effort is the latest development of a controversy that began late last year, after published reports drew links between Lott and the group. Lott's refusal to join critics in their denunciations heightened calls for congressional rebuke of the council.

Backers of the legislation said during a news conference at the Capitol they have the votes to pass the resolution, counting nine GOP House members among the 138 co-signers. But top House leaders have so far refused to bring it to the floor. In the Senate, Lott has declared his opposition to pushing the measure and no one has stepped forward to introduce a corresponding resolution.

"We are not going to go away," said Rep. Michael Forbes (R-N.Y.) who stood with Rep. Fred Upton of Michigan as the only Republican lawmakers at the news conference. "I think the pressure is mounting on all members of Congress, especially the leadership in both houses, because so many members are concerned ... about this group."

Council officials mingled with reporters at the news conference and some council members came to the organization's defense. "Congress can ignore Bill Clinton's perjury and obstruction of justice, but it has time to condemn an innocent group of law-abiding, hard-working conservative Americans," Gordon L. Baum, the council's chief executive, said in a statement. "It is grotesquely inappropriate for Congress to condemn an entire organization for

its political views."

The House resolution, introduced last month by Rep. Robert Wexler (D-Fla.) is modeled after a 1994 resolution that condemned a speech by former Nation of Islam activist Khalid Abdul Muhammad for "outrageous hatemongering." That resolution sped through both houses of Congress in 20 days, while recent legislation citing the council has lingered without action for nearly two months.

John Czwartacki, a spokesman for Lott, said the Mississippi senator "would be inclined to support legislation opposed to all forms of racism and bigotry," but has no plans to introduce any legislation on the issue. Offering what some GOP leaders hope will be an alternative, Rep. J.C. Watts Jr. (R-Okla.) the only black Republican in Congress, introduced a bill Thursday to condemn all groups that promote racial hate or intolerance.

Watts' legislation, however, drew immediate criticism for being, in the words of one Hill staffer, "a transparent, watered-down version offered by befuddled Republicans who don't know what to do when the subject of racism emerges."

GOP Pounces on Clinton's Conduct Of Foreign Policy in China, Kosovo

By John F. Harris and Helen Dewar
THE WASHINGTON POST

WASHINGTON

President Clinton, say the Republicans, has played the dupe in pursuing closer relations with China. He has been heedless, according to the GOP line, in his willingness to send U.S. troops to Kosovo. And, on issues from missile defense to Pentagon spending, he stands accused of taking a naively shortsighted approach to the dangers loose in the world.

These controversies are all signs of an unfamiliar sight springing up in recent days through Washington's political soil: a foreign policy debate. After a long season in which America's role abroad was a mostly dormant issue in domestic politics, congressional Republicans and GOP presidential candidates are on the offensive against the administration on multiple fronts.

It is a strategy, according to several leading GOP foreign policy

voices, arrived at more by happenstance than design. Moreover, even some Republicans acknowledge they are still too far from a consensus among themselves to mount a sustained critique of Clinton's foreign policy.

Even so, recent events have presented an uncommonly large number of opportunities to fire at the execution of the administration's policies — from allegations of Chinese espionage at the Los Alamos nuclear lab to abortive efforts to fashion a peace agreement in Kosovo. With the Monica S. Lewinsky scandal receding, Republicans have eagerly seized the chance to puncture Clinton's post-impeachment political armor.

"Almost everywhere you look there are problems," said Sen. Richard G. Lugar (R-Ind.), a senior member of the Senate Foreign Relations Committee. "Republicans have gained largely by raising the right questions... questions the American people want to have asked."

Neither Clinton's White House aides nor even most Republicans anticipate that foreign policy will be an issue on which the 2000 presidential or congressional elections will hinge. But both sides said there are signs that foreign policy may play a somewhat more prominent role than in recent elections. Above all, foreign policy is a place to gain traction against an administration — including its leader-in-waiting, Vice President Al Gore — that is less vulnerable on domestic issues because of the strength of the economy.

Many Republicans say their complaints with Clinton are not so much over basic tenets — there is broad agreement, for instance, between GOP leaders and Clinton on world engagement versus isolationism. But there are long-standing complaints that his interest in problems — from Iraq to North Korea to Kosovo — is episodic, responding mostly to crises. Some believe his credibility in dealing with Congress and world leaders has been seriously strained.

Jury Finds Tobacco Industry Not Liable for Damages in Ohio Case

LOS ANGELES TIMES

The tobacco industry won a major victory Thursday when an Akron, Ohio jury cleared the nation's major cigarette companies of allegations by 114 union health funds that the companies conspired to suppress information about the hazards of smoking and targeted unsophisticated blue-collar workers with slick marketing campaigns.

The jury, hearing the first case of its kind to go to trial, reached a verdict after just two days of deliberations in a case where the industry faced up to \$2 billion in damages.

"The significance of this case is profound at this point in time," said Robert C. Weber, R.J. Reynolds Tobacco Co.'s lead lawyer. "This was a dream case for the plaintiffs. They got to introduce a hit parade of industry documents they like to use out of context and the jury unanimously rejected every claim ... including the claim that this industry had engaged in a 50-year conspiracy."

The decision was a surprise in some quarters. Gary Black, one of Wall Street's leading tobacco analysts, had predicted that the industry would be found liable and damages assessed against it.

The industry was charged with perpetrating a conspiracy, mail fraud, wire fraud, tampering with evidence, obstructing justice and engaging in a racketeering enterprise. But the 11-member jury unanimously rejected all of those claims.

If the plaintiffs had prevailed — employing the novel theory that the companies were responsible for costs the union health funds' incurred as a result of their members' smoking-related injuries — it would have expanded the outer realm of the industry's liability.

The victory clearly comes as a significant shot in the arm to the industry just four months after a San Francisco jury awarded a female smoker \$51.5 million in a personal injury suit, sending tobacco stocks tumbling. It also comes in the wake of the industry agreeing during the past two years to pay \$246 billion to settle cases filed by state attorneys general around the country.

Yugoslav Army Roams Kosovo, Violating Truce

NEWSDAY

WASHINGTON

The Yugoslav military drive in Kosovo, which forced 45,000 ethnic Albanians from their homes in the past month, continued Thursday with eight mobile units roaming the province in violation of the October truce, the Clinton administration said Thursday.

The ominous disclosures helped set the stage for a possible NATO military intervention in the mainly Albanian province of Serbia, a move that top military officials said is fraught with risks in view of the extensive air defense and wintry weather.

Diplomatic efforts were at an impasse, as the Serbian delegation walked out of Paris talks and the Kosovar Albanians signed the U.S.-mediated accord to restore their autonomy. "We have reached the final and decisive stage" in diplomacy, White House spokesman Joe Lockhart said.

France and Britain may still send a delegation to Belgrade to offer one last chance to Yugoslav President Slobodan Milosevic, but the State Department did not encourage the move.

Starr Lawyer Says He Drafted Indictment Against First Lady

LOS ANGELES TIMES

WASHINGTON

The top prosecutor in Independent Counsel Kenneth W. Starr's Arkansas operation revealed on the witness stand Thursday that he came to doubt the truthfulness of Hillary Rodham Clinton's statements on the Whitewater affair several years ago and even drafted an indictment against her.

The disclosure, made grudgingly by prosecutor W. Hickman Ewing Jr. as he testified at Whitewater figure Susan McDougal's contempt trial in Little Rock, Ark., shed new light on the Starr team's aggressive but thus far fruitless attempt to press criminal charges against the Clintons in Arkansas.

And it threatened to complicate the first lady's possible run for the U.S. Senate in New York, reviving interest in a scandal that has dogged the Clintons for the last five years.

"There's nothing good that can come of this for her," said Lee Miringoff, director of New York's Marist College Poll, which shows Hillary Clinton leading the prospective race. "The more it sounds like 'here we go again with the Clintons,' the less welcome her candidacy becomes."

The indictment was apparently drafted sometime in 1996. At the time, there was widespread speculation in Washington that Hillary Clinton might be indicted in connection with her statements about investments she held with Susan McDougal and her then-husband, as well as legal work she did on the Castle Grande land development, which siphoned money from the McDougals' savings and loan.

The mysterious discovery at the White House in 1996 of the first lady's vanished law firm billing records only fueled the rumors of a possible indictment, but Starr's team had never acknowledged the possibility — before Thursday.

Albanians Sign Pact; Serbs Boycott

THE WASHINGTON POST

PARIS

With Yugoslav representatives boycotting to demonstrate their opposition, ethnic Albanians signed a Western autonomy plan for Kosovo at a low-key ceremony Thursday and then made plans to leave France at the conclusion of the unsuccessful peace talks.

As the Clinton administration stepped up its warnings that NATO was prepared to launch airstrikes against Yugoslavia if it does not agree to the autonomy plan, Western mediators are expected to declare an end to the negotiations Friday after a week of fruitless efforts to win the acceptance of the Yugoslav-Serb delegation.

According to diplomats close to the negotiations, Yugoslav President Slobodan Milosevic will be given a deadline of up to a week to accept the plan. They said Western envoys were prepared to travel to Belgrade to meet with him.

OPINION

Improving The Writing Requirement

Each year approximately 15 to 20 percent of students fail the Freshman Essay Evaluation. These students currently receive recommendations that they enroll in an introductory writing class, but they aren't required to take one. Starting next

Editorial

fall, however, the Institute will initiate a two year experimental program that will require these students to pass such a course in their freshman year. *The Tech* firmly believes this change is in the best interests of students who need extra writing help and strongly supports this decision.

Students generally recognize the weakness of MIT's communications requirement. One of the the strongest criticisms of the Institute recorded in the 1998 Senior Survey was the lack of attention MIT paid to improving students' communication skills. Many students come to MIT with the attitude that they should evade and find substitutes for writing classes, but they leave wishing that the Institute had forced them to write more regularly.

Anyone who believes writing is unimportant in today's world is hopelessly mistaken. No matter what their future pro-

fessions, students dearly need proper writing skills in today's workforce. The verbal skills of most students graduating from high school are abysmal, and feeble Institute standards only exacerbate the problem. By enforcing this new requirement, MIT is working to insure that all of its students gain mastery of writing skills.

In addition, MIT should improve its introductory writing courses to bring the focus back to proper grammar, syntax, and diction. Though MIT has a strong core of writing faculty, it should hire more faculty to give students more personal attention and to show its commitment to communications skills. Furthermore, to increase student interest, MIT should also expand the variety of writing courses it offers at all levels.

MIT needs to create a rigid structure that would force students to learn writing skills. Currently, students at MIT find that they can easily evade learning real communications skills only to discover their loss four years later. Emphasizing writing early in the game and taking steps to motivate student interest would benefit all parties involved. To this end, the new policy requiring those failing the FEE to take a writing class their freshman year is a small step in the right direction.

Letters To The Editor

Ventilation Report Not Substantiated

The Tech provides a vital service to the MIT community when it raises student awareness of potentially fraudulent activity on campus. However, the clear bias in your article regarding the ventilation system cleaning service ["Possible Ventilation Scam

Raises Concerns within ILG Community," Mar. 16] does not seem to have been substantiated adequately. Is Jeff Hurley able to produce a signed copy of his "contract?" Is there any listing for Safety Clean of New England in the Boston phone book or via toll-free directory assistance? Answers to these questions would serve as indisputable facts, and they are relatively easy to get. Importantly, they would have strengthened

the story and avoided the "he said, she said" tone set by the series of quotes that were used instead.

Maybe Hurley is dishonest. Perhaps this first chapter of "ILGScam" (or "Ventigate?") will also be its last. But to be a credible watchdog, *The Tech* must continue to search for the unequivocal truth in reporting.

Matt Giamporcaro '85



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Playing the Politics of Feminism

Author Crittenden Typifies A New Breed of 'Nonfeminists'

Julia C. Lipman

Marry young. Don't expect your husband to share equally in child-rearing. Always dress attractively for men. These helpful hints come from Danielle Crittenden's *What Our Mothers Didn't Tell Us*. They sound a lot like they are from an even stricter version of *The Rules*, but while *The Rules* was a straightforward dating manual, Crittenden's work purports to be serious political analysis. Blaming feminism for everything from stressed-out working mothers to gaunt high-fashion models, Crittenden has achieved fame in an era of nostalgia worship. Swing dancing, lounge music, and vintage shopping are today's retro fads. Crittenden and her antifeminist sisters are there to provide political views that won't clash with that smashing '50s dress.

Much of the media coverage of such writers has a tone of feigned astonishment: "Look — these are women, and they're against feminism!" A recent *Boston Globe* article — on page 1 — gushes, "Calling [Crittenden's work] contrarian is an understatement." Even Betty Friedan criticizes Crittenden as "an enfant terrible, going against the grain."

But what grain is there to go against? A whole host of antifeminist women attained prominence in the early '90s. Camille Paglia, a self-described feminist with a penchant for self-quotation, broke onto the scene with *Sexual Personae*, her broadside against modern feminism. (In her column last Wednesday, she described Harvard's recent dismissal of an admitted rapist as "paternalistic hand-holding.") Christina Hoff Sommers' book *Who Stole Feminism* accused contemporary feminists of hijacking a movement that was once about equality. Katie Roiphe achieved fame with her book *The Morning After*, which attempted to debunk the crazy idea that acquaintance rape is a real problem. Countless others got on the antifeminist bandwagon.

Antifeminist women date back further than the early '90s. In Boston, some of the chief opponents of women's suffrage were the women socialites of Beacon Hill. Women formed organizations to oppose the Nineteenth Amendment. These anti-suffrage women were so prominent that an editorial cartoonist of the day represented the pro-suffrage and anti-suffrage movements as women coyly flirting with an undecided male legislator.

The 1960s brought us Phyllis Schlafly,

the "sweetheart of the silent majority" who opposed the Equal Rights Amendment with such tactics as sending members of Congress loaves of bread with cards inscribed, "From the breadmaker to the breadwinner." The *Globe* article aptly, if unwittingly, summed up the difference between Schlafly and Crittenden: the latter is "stylish and socially connected," while Schlafly is described as "scowling" despite the apple-pie smile she's always photographed with. Antifeminism now comes in Traditional Matronly flavor and Chic Blonde flavor.

There's also a stylistic difference between the new crop of antifeminist authors like Crittenden, Wendy Shalit (who wrote *A Return To Modesty*), and F. Carolyn Graglia (who wrote *A Brief Against Feminism*), and ones of just a few years ago. Paglia calls herself a feminist. Sommers also calls herself a feminist when it's expedient, but belongs to the Independent Women's Forum, an organization whose literature asks, "Are you bored with the media message that strong, competent women must be feminists?"

In contrast, new authors like Crittenden don't bother to label themselves feminists before attacking the movement. They forgo Paglia's specious distinction between "equity feminists" like herself, who presumably are radical enough to think that the Nineteenth Amendment was a pretty good idea, and "gender feminists," who actually support equal pay and sexual harassment legislation. The women of Crittenden's tribe are simply not feminists, or "nonfeminists," as they like to be called.

By dropping the deceptive strategy of casting the debate as an internal struggle between two types of feminists, Crittenden

is taking a big risk. She's also allowing herself a lot more freedom. Instead of just suggesting that feminism denies women the choice of marrying early and staying at home with children, her strategy allows her to come right out and tell women what choices to make. "Women can make good choices and bad choices... and the consequences affect their husbands and children." Among the bad choices: not marrying before 30, not staying at home with kids, and being "unprepared to take full charge of traditional chores like cooking or the laundry."

Many observers, including Betty Friedan, have pointed out that Crittenden is a product of the very movement she criticizes. As the editor of the conservative *Women's Quarterly*, a publication of the Independent Women's Forum, she writes columns and makes public appearances. She may write that housekeepers and nannies are "cleaning up the domestic chaos that feminism left in its wake," but that doesn't stop her from having a maid (or promoting private domestic help as an alternative to state-sponsored child care). She probably even takes advantage of her right to vote, although she says that "you can take back my vote" if women's suffrage means that candidates will actually try to appeal to women voters.

Whether in jest or in earnest, that comment reveals a good deal about Crittenden, living in a world where the *Women's Quarterly* is a stylish alternative to a "Prada handbag," the only choice women should make is of "the [household] help she needs," and the vote is something to be given up on a whim.



Moving Forward on Genetics

Kris Schnee

Last weekend's biotechnology conference was an exciting and very worthwhile event. The many celebrity speakers brought up a whole host of prospects for the future of genetic and medical technology, along with their hopes and fears for its application.

One of the most interesting speakers was Jeremy Rifkin, author of fourteen books and critic of technology's potential abuses. He asked the audience to consider the implications of the term genetic engineering — In five years, he argued, we may have plants which naturally produce their own pesticides, but will these healthy plants help to breed rapidly pesticide-resistant pests? Very little money is currently spent on "genetic risk assessment," attempts to measure the possible economic harm specific technologies might cause. We might consider applying this "predictive ecology" before we allow the introduction of new life-forms (which may spread uncontrollably) into the environment.

Elaine Y. Wan '01 claimed ["The Ethics of Cloning," March 16] that after Rifkin spoke, "there was only a handful of people in Kresge who were still skeptical about the apocalyptic implications of genetic technology." But not everyone agreed with Rifkin. The next speaker, Biology Professor Robert Weinberg, spent his allotted time denouncing him. Rifkin, Weinberg said, has been predicting imminent disaster for several decades now. Yet technology continues to advance, and humanity somehow manages to adapt.

One of Rifkin's other points also had a serious flaw. He said that certain harmful genes, like that for sickle-cell anemia, should not be eliminated with genetic engineering, because they have hidden benefits like resis-

tance to malaria. Fine, one might answer, you can give those genes to your children. Even Rifkin agreed that genetic engineering's slippery slope is "no slope at all... Why as parents would we say no to any single gene change?"

An ongoing theme at the conference was patent law — Rifkin and others presented convincing arguments for changing U.S. patent regulations to forbid the patenting of genes and living things. How can we let corporations permanently monopolize the world's "genetic commons?" But there was an even better counterargument suggested by speaker Walter Gilbert: we aren't letting corporations monopolize at all. Patents only last twenty years. While that may be a geologic era in the biotech industry, it means that during our lifetimes, many important genes found by corporations will become free public knowledge. And even if something is covered by a patent, it can still benefit us all. Would vast private effort have been mobilized to create useful genetic technologies, if not in pursuit of enormous dollar signs? By offering vast financial incentives and legally protecting new "inventions," we actually encourage the rapid advancement and open sharing of knowledge.

Most of the concepts discussed were fairly conservative — human cloning, genetically altered children, "ordinary" things like that, but there were a few more interesting ideas. There was "xenotransplantation," the possibility of creating pigs with organs transplantable into humans. Apparently, finding a way to remove a single type of sugar molecule from the surface of a pig's heart (which can trigger the human immune system) would make it possible to save the lives of thousands of people who would otherwise die for lack of replacement hearts. Better yet, as Ian Wilmut suggested, we could grow new organs from scratch. There

are many exciting things we might do in the next few decades.

But there was tension at the conference as well. Several speakers offered a religious view of biotechnology. One of them, Daniel Harrell, explained that parents have no inherent right to have children if they do not come naturally, and that any children created artificially would be devalued "products" rather than a "fruit of love." Cloned children, because they are created artificially, would be "theologically different" from normal ones. But, some may have wondered, what about existing children created through in vitro fertilization? Have they less "soul" than other people? Twice, a strange man scuttled through the conference's audience, passing out loaded "press releases" on biotechnology. (One was titled "Death To Monsanto, Say World Scientists.")

And left unsettled, perhaps fortunately, was the issue of control. At one point, Rifkin asked his listeners who they trusted to control the new technologies of genetics, and found that almost no one trusted the public. Wan wisely concluded that perhaps none of the conference's speakers could be fully trusted either. Not even a group of elite scientists and students has the knowledge and moral authority to dictate to us all what our policy towards, for example, cloning should be, it is probably best to keep the debate open and let individuals make their own decisions on which technologies to use.

It is amazing to think that at conferences like these, we can now seriously discuss creating entirely new life-forms, and how to conquer ailments like heart disease, cancer, and perhaps even aging — and that we now have the ability to seriously harm the entire world with our mistakes. Where will biotechnology lead in the next century? As geneticist Norton Zinder put it on Sunday, we "really don't know what the hell is going to happen."

In Search of Spring

Veena Thomas

This past weekend, my friend Erin came to visit me over her spring break. She attends college in Maryland, so I warned her that it would be cold here. Indeed it was a rather cold weekend, especially for March, with some snow and the usual bitter wind.

Erin arrived Saturday afternoon, a rather nice day weatherwise. She told me that she was bringing home all of her sweaters since she wouldn't need them anymore in Maryland. I, in a long wool coat and wool sweater, smiled wistfully. She told me that I looked very sophisticated in my black wool coat. Sophisticated? It's the only way I can find to keep warm, I told her. I'd rather wear a long coat than long underwear. I bet they haven't even heard of long underwear in Maryland.

Erin describes her campus as like "a park." She's told me stories of the intense sunshine, the warm weather, and the beautiful campus. Apparently they have unusual wildlife. Someone had given an administrator on campus five peacocks as a gift, and three of them remain, free to wander around campus. I would think that having two males and one female would be a difficult situation, but the students are treated to displays of the males' plumage in an attempt to attract the female. But peacocks aren't all they have there — she told me about the seagulls on campus. I felt sorry for as when she described how they had to walk through the snow. Seagulls should never have to see snow; they should be in Cape Cod in the summer or somewhere like that.

While waiting for a T to bring us back to MIT, Erin told me that she had brought me "a bit of spring." Wow, spring. Somewhere in the middle of February the decent weather gave me hope that I could see spring soon. But the onset of March, which I always associated with spring, dashed those hopes. The temperature in the mornings was 20 degrees Fahrenheit. (My 5.60 mind immediately realized it would be rather nice out at 20 degrees Celsius, but not so nice at 20 Kelvin). I had forgotten about spring.

We got off the T at Kendall and I hoped that she would like the campus. I have loved it ever since I had gotten here, and now it's become a second home. But after leaving the T stop and walking past the medical center, I saw the campus through the eyes of a stranger. No, we don't have peacocks. As a matter of fact, the only wildlife we have here are the pigeons on the steps of the student center, the squirrels, the occasional bird flying through Walker, and the mouse I saw on the T tracks that morning. I hadn't realized that we don't really have sun either; Cambridge weather is uniformly cloudy. And I didn't wear shorts in January like she did.

But MIT is near and dear to me, and so I was determined to impress her with our campus. While it may not be as beautiful as hers, I think it has its own special merits. With that in mind, I showed her how the beams and archway near the media lab spell out "MIT", how the sculpture near the Green Building blocks the wind so the revolving doors don't spin around, the echoing benches outside of building 16, and even how Kresge is one-eighth of a sphere. I told her that we have the longest straight corridor in North America, and that our underground tunnel system is the third longest in the world after the Pentagon and the Kremlin. I'm sure she was duly impressed. Then we got back to my room which overlooks the river and the Boston skyline, and she unpacked. After some searching, she pulled out her "bit of spring": a pressed violet that she said grew outside her library. Now it was my turn to be impressed.

I suddenly realized that we have no violets on campus, and flowers in general are hard to come by. We may have gardens, but what about random flowers like those beautiful purple and yellow ones in our senior lounge in high school that Erin taught me were johnny-jump-ups as we lay there in the sun one day? Where are the flowers here? Does anyone else miss them? I understand it's still officially winter, but where are the daffodils, or even dandelions? I wish we had some sign of spring around here.

There's more to life than just statistics and technological wonders. I didn't come to MIT because I liked a picture in a catalog, but just because we are MIT students doesn't mean we do not appreciate flowers and springtime. Until I don't see my breath in the mornings anymore, I will have a single pressed violet on my desk to remind me that spring still exists, somewhere.

THE ARTS

MUSIC REVIEW

Science Park More than just B-Fields

By Minjoo Larry Lee

One listen to Science Park's new CD, *Futurama*, immediately reminds of The B-Fields. Myke Weiskopf, Science Park's founder and sole member, has had so many comparisons with The B-Fields that on his homepage, he requests people never mention the similarity again. However, the similarity is noteworthy, since both The B-Fields and Science Park are one-man electronic pop bands from Boston with "scientific-sounding" names and melancholy lead vocals. Subsequent listenings, however, reveal a great diversity of influences which Weiskopf has attempted to cobble together into this one CD.

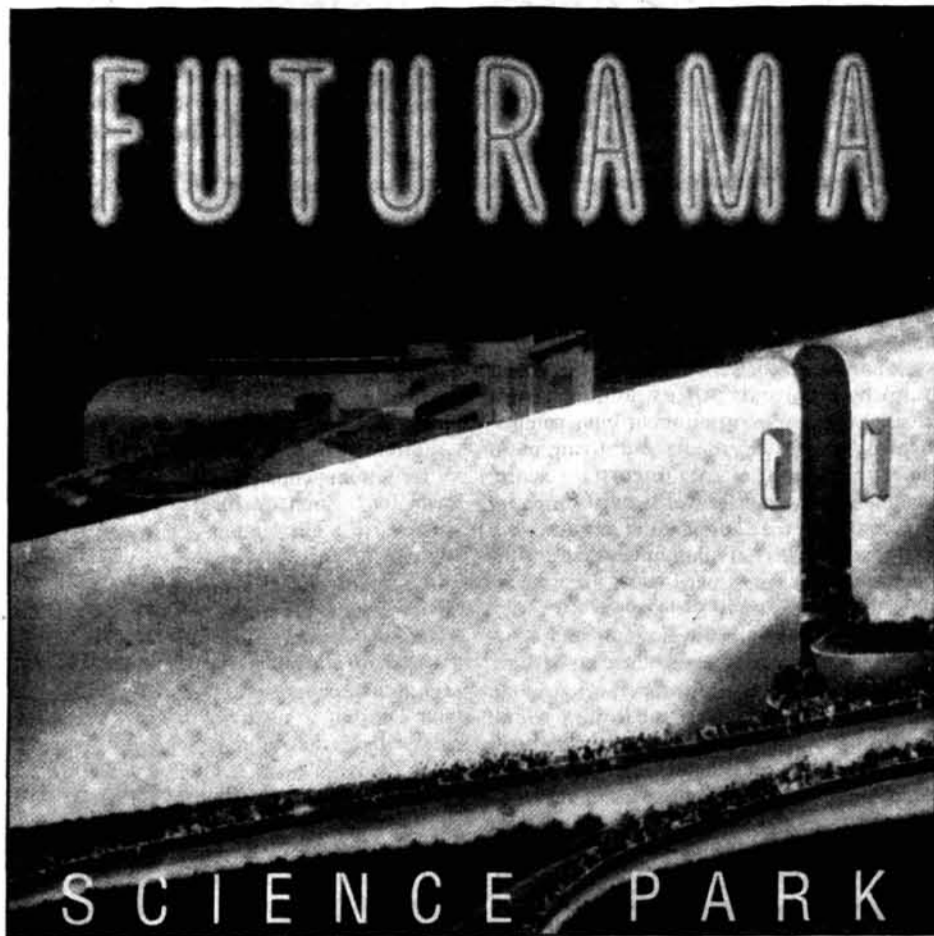
In order to understand the music, it helps to understand the person behind it. Myke Weiskopf is a 22-year-old English major at Boston University, graduating this spring. He originally hails from Chicago, a city now chockful of post-rockers who put aside their guitars for synthesizers in 1996 after Tortoise's *Millions Now Living Will Never Die* came out. Myke, however, is not a bandwagon jumper — he has been releasing music as Science Park on his own Obscure-Disk label since 1995, and has been working with synthesizers since 1990.

The first track on *Futurama*, "That Part of You," is Europop à la Pet Shop Boys and Erasure at its bubbly best. "Truth will Out" continues in that strain of hooky pop with Myke crooning, "Na-na-na-na nothing's wrong." Both of these songs also feature a female backing vocalist, Kristen Tocci, who nicely offsets Weiskopf's deep baritone. "Lay You Out in Lavendar" evokes a different kind of pop sensibility, with

Wyskopf accompanying himself on guitar. I was surprised to find a similarity to yet another one of Boston's great acts, Sebadoh. While Sebadoh is not listed on the Science Park webpage as an influence, the comparison might be more than incidental — plaintive ballads about failed relationships and awkward situations, wrapped up in melodic packages, have long been the favored domain of Lou Barlow. "Boredom and Beauty" particularly fits that profile. *Futurama*, in spite of the technology that went into it, still somehow maintains a kind of homespun sound (Weiskopf records all of the instrumentals onto his hard-drive at home and then does vocals and mixing at a bigger studio). While it's a far cry from plugging an electric guitar directly into a 4-track, *Futurama* represents lo-fi of a different sort.

Another interesting influence on Myke is short-wave radio, an obscure hobby pursued by introverted weirdos in their basements, which conjures to mind feelings of loneliness, distance, and the desire to connect with someone out there in the dark. Samples of static in the song "Cower" are more than just background noise — the sample is triggered in rhythm, turning it into a sort of percussion instrument, like brushes on a snare drum. "WWV" is also a nod to the culture of short-wave radio. WWV are the call letters for a shortwave station which broadcasts the time on the NIST's Boulder, Colorado nuclear clock.

Futurama is not always successful in unifying Wyskopf's diverse and disparate interests. This, however, is partly by design, since some songs on this CD were only put on for archival purposes (some of the songs come from as far back as 1994), helping to explain the lack of consistency from track to track. A new album from Science Park awaits, and it will be exciting to see whether Myke can continue to develop his already considerable skill in pop-song crafting and atmospheric sequencing to forge an album which listens as a solid body of work, instead of an anthology



of songs.

The performance of synthesizer based music has always been a complicated and problematic proposal. The band can simply play tape loops and sing over the canned sounds, sacrificing the energy and unpredictability of performance for reliability and accuracy, or the band can attempt to replicate the synthesizer sounds with acoustic instruments, trading off the subtleties and atmospheric capabilities of synthesizers for rock. Science Park opts for a combination of the two. On stage, Myke plays with a live bassist and drummer, while simultaneously controlling samples, drum machines, playing guitar, and singing. Very recently, Myke claims to have struck the right balance between electronic and acoustic, so it should be an interesting show. If you go, tell Mike that *The Tech* sent you. But please don't mention The B-Fields.

Science Park plays Saturday, March 27th at Mulligan's located at 700 Broadway in Ball Square, Somerville, MA.

The new CD, *Rhythmus21*, will be out this fall on Obscure-Disk.

MUSIC REVIEW

Sleater-Kinney

The Hot Rock in more ways than one



By Greg Bollrud

Middle East
472 Massachusetts Avenue, Cambridge
492-9181
March 22, 1999
With Holly Golightly & Mary Timony

The *Hot Rock* is the fourth album by the Pacific Northwest female punk trio Sleater-Kinney. Vocalist/guitarist Corin Tucker, vocalist/guitarist Carrie Brownstein, and drummer Janet Weiss deliver yet another solid album.

Named after a Robert Redford movie, *Hot Rock*'s hooks are not as catchy or accessible as they were on their previous album, *Dig Me Out*. There is also much less screaming.

Granted, when people think of the Seattle music scene, a couple stereotypical, superstar bands come to mind. But Sleater-Kinney stays true to punk's spirit of anti-stardom, at the same time putting together a far better crafted album than their popular "alternative" counterparts.

The difference is that while a lot of bands are trying to find their own distinctive sound, Sleater-Kinney has been refining what they've got: power and intensity. The intricate guitar lines are captivating enough, but when you mix them with the amazing vocals these girls weave together, the songs have a depth that is simply mind blowing. Admittedly, the first time I heard some of the songs, I got a bit lost. I was expecting another pop-punk album, but

what I found myself listening to was a sublime mixture of Weiss's drums anchoring Tucker and Brownstein's combating guitars and vocal interplay. Corin Tucker's silvery, nervous vibrato is quite distinctive and has a way of getting your attention. On *The Hot Rock*, she's more in control of her voice than ever. It no longer sounds on the verge of gloriously bursting at the seams, as it did on *Call the Doctor*. Her voice has more shading now, adding hues to her ever developing vocals. On more than half of the album, she and the pleasingly supple, conversational Brownstein sing together, spurring each other on as they navigate the songs' multilayered melodies.

"Start Together," starts off the way all S-K first songs do, an epic call to arms by lovers not fighters. Corin calls herself a mess but a good one, like Luscious Jackson in "Energy Sucker."

The title track compares relationships to jewelry heists, where you're trying to figure out your partner in crime as well as the mission itself.

The subtlety of their vocals is sometimes devastating. "The Size of Our Love" assays the despair that settles in when a loved one is downed by a serious illness.

And on "Banned From the End of the World," Sleater-Kinney face the future of rock-n-roll, not with dread, boredom, or uncertainty, but with excitement: "I've no millennial fear / The future is here, it comes every year." Tucker closes the song with a line that could be the Sleater-Kinney manifesto: "We're the band from the end of the world."

Sleater-Kinney always seem to say it right; and nothing sounds trite or insignificant. The girls make you feel foolish for trying to guess their next move. As *The Hot Rock* proves, these brilliant punk pranksters can end up anywhere they like. But Tucker, Brownstein, and Weiss will still move you because, even though they stray from the straight-ahead punk rock beats, they still absolutely rock.

MUSIC REVIEW

Tin Star

Post-Humanistic Style

By Daniel J. Katz

STAFF REPORTER

If every song on Tin Star's debut album, *The Thrill Kisser* (V2), were as solid as its first two tracks, the British trio would have an absolute blockbuster on their hands. Unfortunately, the disc winds down gradually, and while it's still a solid album, it suffers from a bit too much ambience for its own good.

Tin Star features a vocalist, a guitarist, a bassist, and a whole mess of synthesizer work. (Note the lack of a human drummer; machines hold up the rhythm section for this band.) There's a great one-two punch at the beginning of the album. The first single, "Head," is an infectiously catchy rock song with a bassy groove and creative lyrics that should touch the hearts of MIT students ("I've got to write my exams today, read my books, turned up on time, but I haven't revised"). It's followed by the best song I've heard this year, "Disconnected Child," a five minute opus which begins with a calm melody and pulsing rhythm until it explodes into an intense dance track. For best comparison, imagine the Crystal Method remixing Madonna's "Ray of Light" with the aid of a guitar on serious overdrive.

For a while, Tin Star continues its hopping from rock to electronica and back, ranging from the sonic battle cry of "Viva," the soothing combination of light guitar and orchestral synthesizers in "Raincheck," and the driving keyboards (yes, that's apparently possible) of "Going Slow."

It's around this point, however, that the rock vanishes, and the band decides to try to be Massive Attack. Don't get me wrong, ambient Tin Star is enjoyable, but sometimes it tends toward monotony (especially in songs like "Wonderful World"), and more importantly, it wastes the talent the band shows when the volume is up. An exception to this rule is the closing track, "Destruction," a trippy ballad which, despite being the slowest and quietest song on the album, packs a lot of power into each chorus.

One other fault with the album is the repetitive tendency to use steadily repeated high notes as rhythm. It's not annoying at first, but after a while, it sounds like a garbage truck is backing up into every song.

I actually really like this album, and I recommend it highly; my only complaint is that it leaves you wanting more, and there are several songs present that scream to be replaced with a more suitable follow-up to "Head." Go out and buy *The Thrill Kisser* if you like synthesizer-based music (or even if you just like alternative rock), but don't be surprised if you find yourself repeatedly skipping through the same parts of the album. The highlights are modern rock at its most modern, and I cry, "Viva la revolution!"

MOVIE REVIEW

The Deep End of the Ocean

Sea-sick plot eventually reaches solid ground

By Roy Rodenstein

STAFF REPORTER

1999, 1 hr 45 min

Directed by Ulu Grosbard

Written by Stephen Schiff, based on the novel by Jacquelyn Mitchard

With Michelle Pfeiffer, Treat Williams, Whoopi Goldberg, Jonathan Jackson and Ryan Merriman

Every day the papers publish stories about child-custody battles, about babies switched at birth or about birth parents changing their mind about giving up a child for adoption. Some of these cases are selfish, which might be well served by King Solomon's fabled solution of suggesting the child to be cut in half, thus forcing the legitimate parent to step forward and give up their claim to save the child's life. Others involve parties which have experienced loss and have no need for such artifice — they both want what's best for the child. *The Deep End of the Ocean* deals with an instance of this second kind. Adapted with care by Stephen Schiff, who did an excellent job on the script for the recent *Lolita*, this film avoids what could have been an ugly movie-of-the-week fate.

Indeed, leading man Treat Williams has seen his share of TV movies. As Pat Cappadora, he starts out here as the mainstay in his family's life. His wife, Beth (Michelle Pfeiffer), attends a class reunion with their three children, and during the hectic check-in loses track of the middle child, Ben. Pat arrives to help look for him, as does agent Candy Bliss (Goldberg), but Ben will not be found that day, or any time during the months it takes until the stream of reality carries the Cappadoras back into its inescapable flow. It is nine years later when Beth sees her lost son

again, unwittingly mowing her lawn and living with an adoptive father. From this point on, the movie deals with the common questions. Which family does the boy belong in? Is that boy still Ben?

The Deep End of the Ocean is at first a pool of melodrama. The early scenes of the class reunion are very plain, a quality which does not work well for this charged topic and which plagues the movie frequently. A booming-voiced old classmate is shown standing up in front of the crowd to divide them up for a search, and later a roomful of volunteers takes calls, presumably from people offering leads for the search. These scenes are made of paper, serving simply to fill the blanks in the "kidnapped child plot" page of a film cookbook. Not a single call that the volunteers take is portrayed, and no discussion of where all these seemingly hundreds of calls come from or lead to takes place. We are simply being asked to sit through the slide show and note that every effort was in vain.

Though initially Pfeiffer is unbearably shrill as a panicky mother, while Williams is solid as the calm mainstay, the gender roles reverse as the movie progresses. Pfeiffer comes into her own after the first half in becoming the quiet voice of reason, but Williams is saddled with a character used mostly as a foil; now he is the selfish parent.

In fact, this strong contrast between subtlety and heavy-handedness recurs throughout the movie. It is hard to believe that when Ben is found years later as Sam, son of George Karras, the fact that Sam or George might have something to say about the boy being snatched away into a strange family is not so much as mentioned. It's as hard to believe that the script eventually decides to deal with the issue after all, and does so beautifully.

Acting is the movie's major strong point. Though Ben (Ryan Merriman), like the movie, suffers from All-American-Boy syndrome and is often simply too plain, in both appearance and performance, to sustain drama, at other times his earnestness is a boon. The scenes between Ben and Vincent (Jackson) are entrancing, as a long-lost boy and his off-kilter older brother try to make their part of the puzzle

work, the adults be damned. John Kapelos, as Ben's adoptive father George Karras, conveys the right mix of covetousness and selflessness in imploring the Cappadoras to take Ben back, but to make him happy as he used to be. Also right are Pfeiffer's scenes with Merriman, as mother grows to respect child as more than an ingredient for a family. There is no stopping Whoopi Goldberg, however, from carrying every scene she is in, including an unnecessary but wonderful bit on workplace sexual harassment.

With the cast keeping the movie rolling through the rough spots, a few golden scenes are achieved. A celebratory dance when the Cappadora family is back together is touchingly underplayed, as are the scenes of jungle-rules basketball between the youngsters. By the end, *The Deep End of the Ocean* has made the essential things clear.



ZADE ROSENTHAL — MANDALAY ENTERTAINMENT

As the years go by, Beth (Michelle Pfeiffer) develops a close friendship with police detective Candy Bliss (Whoopi Goldberg) in *The Deep End of the Ocean*.

MOVIE REVIEW

God Said "Ha!"

It's a wonderful life

By Vladimir Zelevinsky

STAFF REPORTER

Let's go down to basics. Most movies tell the stories; the manner in which these stories are told is largely secondary. I'm quite sure that most people, when leaving the movie, remember more vividly *what happened*, as opposed to *how did it look*. Briefly, cinema is more of a narrative-based medium, and not a visual one; there are certain exceptions, like the works of Fellini or maybe *Koyaanisqatsi*, but in most cases, movies are all about stories.

From which it follows that *God Said "Ha!"* is a quintessential movie, despite the fact that at first it really doesn't seem to belong to a traditional mold. Based on a monoplay (a single extended monologue) by Julia Sweeney, formerly know as Pat on *Saturday Night Live*, it is adapted into a motion picture, directed and performed by Sweeney herself.

All that we see is a single set, looking like a spare living room of a house, with Sweeney telling her story alternatively sitting down, standing, or pacing back and forth.

That's it, really — there's nothing else but a ninety-minute long monologue. The cinematic tricks are kept to a minimum. Sweeney doesn't even act much; well, she does imitate the manners and voices of the many people her story concerns, but these are simple sketch-like character impressions, a simple tool in the trade of a professional comic. I have to admit, all of the above hardly sounds like a list of ingredients for a successful motion picture. Yet, I'm telling you, I was riveted, with the hour and a half passing in what felt like ten minutes.

And the reasons why *God Said "Ha!"* succeeds are just about even more basic than the manner it is presented on screen. The story that Sweeney tells is true; and it's told in just about the best way for such a story, with the narrator seemingly talking *directly to you*, and the connection feels intimate and immediate.

Plus, of course, there's the story which she tells. A few years ago, just after ending a highly successful stint on *Saturday Night Live*, Sweeney's life seemed to be all coming up spades. She gets an amicable divorce and acquires a nice little apartment in Hollywood which she proceeds to set up as a bachelorette pad. But — next, the titular pronouncement occurs, and things start going rather badly.

Sweeney's brother gets cancer. She offers to care for him, and he moves in. Her parents, being, as she puts it, "naturally distraught",

move in, too. And then the troubles continue cropping up.

The story is suitable material for a straightforward, unsparring, emotion-tugging drama. The underlying themes are equally serious, with subtext dealing with mortality, family love, and religion. The genre is comedy.

And I don't mean just ha-ha comedy. Sweeney goes for the jugular, with some

sequences — like the one involving her midnight trip to the supermarket for cat food which later segues into a fight with her father over the cat bowl — going for much longer than seems reasonably possible, and, what's more becoming consistently funnier with each minute.

The most impressive aspect of *God Said "Ha!"* is, of course, the fact that all the humor is not forced at all, but is seamlessly connected with the tragic backbone of the narrative. The story is told with so much humor that for most of the time it's light and breezy, and as such can effortlessly change the mood in an instant.

A couple of things distracted me a bit. I wish Sweeney didn't downplay more serious

moments but embraced the tragic moments of her story as openly as the funny ones. Of course, it's her personal story, and I'm sure she knows better how she feels about it; but I would prefer a bit more transparent window into her personality.

The second issue is the overall format of the movie; it's clearly made on the set, but it's constantly pretended that Sweeney is delivering her monologue to a packed audience which responds with enthusiastic laughter. What it made me think of was naturally the canned sitcom laugh track; but since all the laughs are deserved, I didn't mind.

As always, it's life that tells all the best stories.

FOOD REVIEW

The Essential Vegetarian

Even vegans can boycott Aramark

By Katie Jeffreys

STAFF REPORTER

I have spent another week as a vegetarian, and boy, has it been great! Let me just start off by saying a few words about Aramark. Now that their contract has been renewed, it seems like they are fair game for any criticism. Well, let me start off by saying that as far as cafeteria food goes, Aramark does a decent job of providing relatively healthy vegetarian options during peak dining hours. However, while the menu items seem appealing in theory, the consistency is sub-par.

One phenomenon noticed among the MIT vegetarian community is Networks' tendency to mistakenly serve meat to people who have ordered vegetarian meals. One patron, Neil W. Van Dyke G, registered his complaint to the vsj-local@mit.edu mailing list. He was given a chicken wrap instead of the tofu version he had ordered. Another member of the list, Dimitri Kountourogiannis G, then posted that he, too, had recently received the wrong wrap at Networks. "I brought it back and they kindly made me another one, which also had chicken in it. Luckily, the chef got the order right the third time — my hovering over him helped him focus a bit better."

I have also experienced this dilemma when ordering a Basil Roma Panini I received a panini with chicken, an error that I did not notice until leaving Networks with my takeout meal. This sort of trend is disappointing, especially since, as Van Dyke points out, "Making a vegetarian [meal] non-vegetarian is generally much worse than, say, giving someone a chicken sandwich when they ordered roast beef." A vegetarian is not going to eat the meat they did not order, wasting both time and money. The manager of Networks is always quick to remedy any situation such as this, but goodwill towards the restaurant is threatened.

If you have decided to boycott Aramark, either due to the UA boycott or because of their aforementioned carelessness, I have bad news. I cannot offer you any restaurants to go to instead! This is because the restaurant I visited recently, Atasca (located at 279 Broadway, Cambridge) had very little to offer for vegetarians. There were a few small dishes (appetizer or salad-sized) and only two risotto dishes as entrees. The risotto came in broccoli and rabe or mixed seasonal vegetable varieties, which made a tasty, filling meal,

costing about seven dollars for the entree. However if you are seeking variety, I would not recommend this establishment.

In closing, I offer you a recipe which was a big hit at a recent dinner party. I served it over rainbow rotini, which made for a festively colored dish. As always, feel free to e-mail your questions, comments or concerns to me at veggie@the-tech.mit.edu.

Herbed Pasta Primavera

- 6 ounces linguine, spaghetti, or fettucini
- 1 cup water
- 2 teaspoons cornstarch
- 2 teaspoons instant vegetable bouillon granules
- 1 tablespoon olive oil
- 2 cloves garlic, minced
- 8 ounces fresh asparagus, cut into 1 inch pieces
- 2 medium carrots very thinly cut on the diagonal
- 1 medium onion, chopped
- 1 6-ounce package frozen pea pods, thawed and well drained
- 2/3 cup sliced almonds or chopped cashews
- 1/4 cup snipped parsley or 1 tablespoon dried parsley flakes
- 2 tablespoons snipped fresh basil or 1-1/2 teaspoons dried basil, crushed
- 1/4 teaspoon pepper
- 1/3 cup finely shredded Parmesan cheese

Cook pasta to package directions; drain. Meanwhile, for sauce, in a small bowl stir together water, cornstarch, bouillon granules. Set aside.

Pour olive oil into wok or large skillet. Preheat over medium-high heat. Stir fry garlic in hot oil for 15 seconds. Add asparagus, carrots, and onions; stir fry for 2 minutes. Add pea pods, nuts, and spices. Stir fry about 1 minute more or until vegetables are crisp-tender. Remove vegetable mixture from wok.

Stir sauce and add to wok. Cook and stir until thickened and bubbly. Cook and stir one minute more. Return vegetable mixture to wok; toss to coat. Heat through.

To serve, spoon vegetable mixture over hot cooked pasta. Sprinkle with Parmesan cheese. Makes 4 servings.

RESTAURANT REVIEW

Hungry I

The romance is not worth the price

By Kate Samranvedhya

STAFF REPORTER

71 Charles Street
(between Mt. Vernon and Pinckney street)
Boston
(617) 227 3524

Romance brings me to Hungry I, as it does for many couples. The restaurant has won many awards for being the best romantic restaurant, and might account for the markup you pay on food and wine. But the French country cuisine is frozen in time by the chef, whose philosophy is that he's "been doing what people like for eighteen years, so [he'll] continue to do it."

Most of the couples there seek the romantic feel of a stuffed French townhouse. Every niche and corner is used to its full extent. The wines are tugged on the ceiling. The tables are arranged to make the full use of small space, maybe too close to have a private conversation. Decorations are everywhere.

The first floor, or half-basement, is the main dining room, which opens everyday. The two upstairs salons only open during the weekend. Dates might want to be seated upstairs to avoid sight of the kitchen from the main dining room, and from the traffic of people walking up and down the stairs. If only the main dining room is open, the tables near the window are better since they are farther from traffic, even though the fireplace is on the opposite side.

The menu gets changed three times a year, and as with many French restaurants, it is full of items like rabbit, venison, and frog legs. Ordinary items like pork chops or rack of lambs are available as well. Based on my experience, it is almost always good to order the special of the night.

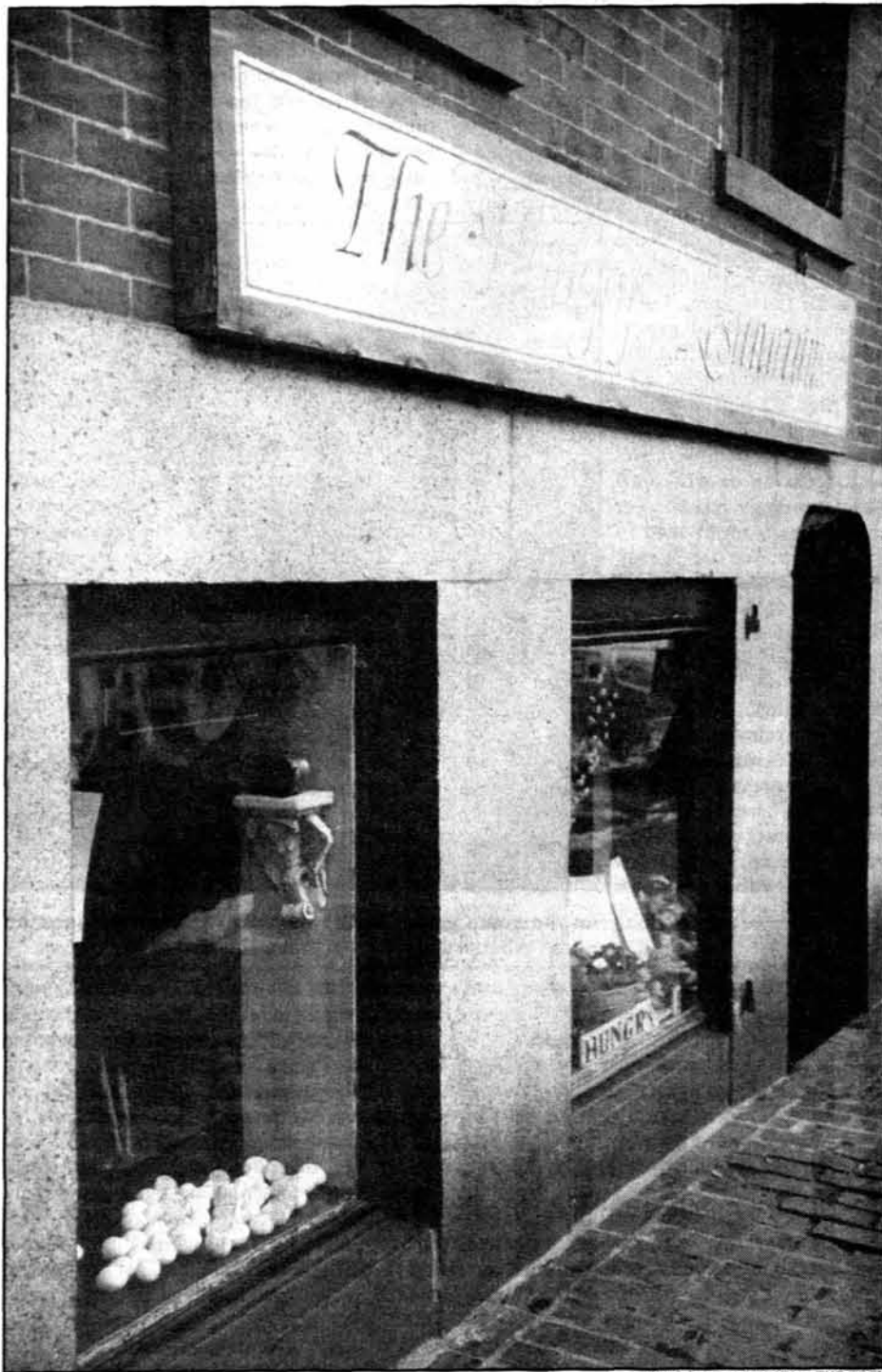
The venison looked marvelous, as did the rack of lamb. The sauce for the lamb was simple, and the vegetables were cooked and warmed in butter just before serving. My friend's bay scallop and lobster were almost too hot when served, and the high price did not reflect the quantity of lobster in the dish. And it could have had more seasoning. My dinner at Hungry I was more like comfort food rather than terrific.

Since our experience with the main dishes was not that great, we passed on dessert. There were different kinds of cakes and pies, which anyone could have at a good pastry shop without the markup.

Peter Ballarin, chef and owner, opened the restaurant eighteen years ago. He was trained by his father, who was trained by his father, and he surely believes that what he does to attract people will continue to attract them for years to come. Perhaps a little touchup on his food would help the setting, location, and decorations which do attract people back to this place, though I'm sure Mr. Ballarin has frequent customers who like whatever he

does.

The food here is good, but too plain for a French restaurant at this price. Do not let the French-speaking waiter intimidate you, since he gets paid by what you pay for the dinner. The only reason I would want to eat here again is for the romantic atmosphere. But if you do not require your romance to be in an old townhouse, another location might suffice.



Hungry I

KATE SAMRANVEDHYA—THE TECH

MOVIE REVIEW

Tango

A treasure trove of dancing, music and thoughts

By Roy Rodenstein

STAFF REPORTER

1998, 1 hr 45 min
In Spanish, with English subtitles
Written and directed by Carlos Saura
With Miguel Angel Sola, Cecilia Narova, Mia Maestro, Juan Carlos Copes

Tango is a simple name for a complex movie. The story of a tango dance performance director, this movie deals with youth and aging, with gender roles and power structures, with the consuming specter of Argentina's military regimes, and, to a lesser extent, with love, all framed within the context of tango. In fact, even the issue of the movie's simplistic name is touched upon.

The growing international popularity of tango has made its appearance in mainstream films commonplace, with even Arnold Schwarzenegger exhibiting tango in its most stereotyped form, in *True Lies*. At the other end of the spectrum, Sally Potter's 1997 movie, *The Tango Lesson*, uses a thin plot involving Potter making a tango film to pack as much dancing as can fit into 100 minutes. *Tango* director Carlos Saura is himself no stranger to films about music and dance; most notably, Saura filmed *Flamenco* in 1995. In *Tango*, Saura strives for greater balance between dance and plot, and he comes close to achieving it.

Miguel Ángel Sola stars as Mario Suarez, who narrates at the opening and throughout the film. Mario is directing a tango performance sponsored by several money-bags, and one of these patrons wants his favorite girl to get a shot at joining the cast as a dancer. "Don't let me pressure you," he says to Mario,

but no pressure is needed. Having recently lost Laura (Cecilia Narova) to a younger dancer, Mario quickly appreciates the youthful Elena (Mia Maestro), and he asks his choreographer to train her for one of the lead roles. Soon, Mario and Elena are together, to the displeasure of her ex, but the film has greater aims than the usual stories of passion and jealousy.

Music and dance are the heart of the film. Characters dance the tango and dream about dancing it, onstage, at a club, even as youngsters in school. Monotony is scarcely an issue, however. There are segments with only singing, segments of films from the '30s, and there are segments of song and dance. At times, the tango is played along by masters such as Antonio Agri on violin and 82-year-old Horacio Salgan, astounding on piano, and at other times the music is joined by a dancer. The dancing, too, has an invigorating range. Cinematographer Vittorio Storaro expertly uses lighting, spanning colors, and levels of brightness, to keep every dance sequence poignant, and crisp closeups of feet and faces are used to good effect.

Although the romantic subplot is basic, other aspects of the plot are profound. Mario and Elena discuss gender roles at dinner together. As the camera contrasts his tired manner with her pristine smile, the fresh dialogue allows Mario to stumble over and over until he conveys his point successfully, and raised issues about whether man's traditional thirst for power is an example the younger generation should emulate are not simply time-fillers. In each other's arms later, the two mull over their happy present and whether giving up the past is too big a loss if that past is haunted.

This difficult choice gives rise to a forceful sequence that invokes the tortures and disappearances enacted by Argentina's military dictatorships in the recent past, which the movie manages without breaking its context. Other powerful scenes include ones of silent dancing as well as a part of the performance depicting the arrival of immigrants at the turn of the century.

Given the focus on music, acting roles are sparse. The aforementioned scenes between Sola and Maestro stand out. Juan Carlos Copes, as a middle-aged but fervent choreographer, is also strong, while the delightful Enrique Pinti, always listed in the "and Enrique Pinti as" category as of late, steals a few scenes. The dancing is also solid, of course, with Copes, Narova, and Maestro in major roles and with the requisite appearance by Julio Bocca. Original music by the prolific Lalo Schifrin suffers from being played too many times, as is often the case in dance movies, though certain compositions, such as a deep-pitched piano piece, could have had more playing time. Of course, there are also arrangements of classics such as *La Cumparsita*.

The movie's English subtitles, incidentally, are worse than the average translation. For example, "hug" is repeatedly mistranslated as "kiss," and the common metaphorical phrase "the old guard" is displayed as the name of a band.

In all, *Tango* is accomplished filmmaking. It falls short primarily in attempting to use a meta-plot (the movie is a performance about a performance) that does not really lead anywhere, though it works well enough as the movie's framework. On other levels, from dancing to dialogue, Saura steers the film with mastery and poignancy. His finest accomplishment is in pacing, an essential element of tango. Like its dancers, the film lingers sensually on beautiful scenes, zestfully springs, catlike, and gyrates back and forth between these conflicting urges.

ON CAMPUS

Aandhi

The storm has come — 'bhanga on, dudes!'

By Amrita Ghosh

1999 South Asian Cultural Show
Presented by MIT Sangam, SAAS and Paksmi

Every year, the MIT South Asian Association of Students puts on what is perhaps the most well-attended cultural show in the Boston area. Held in a packed Kresge Auditorium, this year's show was no exception.

"Aandhi," the name of this year's show, means "storm" in Hindi, the official language of India. From Bharata Natyam to Odissi dances, from Punjabi Bhangra blasts to melodramatic Hindi movie scenes, and from classical violin Ragas to Bengali songs, the different flavors of dance, music, food, clothing, language, religion, culture, and beauty to which India is home were presented to a roaring crowd in three short hours on the stage. Storm is an appropriate name.

Beginning promptly in Indian Standard Time, the show started a half hour late. The masters of ceremonies came out and introduced themselves as the Desi counterparts of Bill and Ted, from *Bill and Ted's Excellent Adventure*. They came complete with "awwsum" accents, their very own time-traveling mentor, Roofus, and began their journey through Indian cultural history, visiting the masters, among them: Rabindranath Tagore, the great Indian poet; Amitabh Bachan, star of many classic oh-so melodramatic Hindi movies; King Akbar, ruler of the once momentous Mughal empire; and Phoolan Devi, the infamous Indian bandit queen. The MCs entertained the audience and introduced the upcoming acts, linking Indian and American culture and demonstrating their fusion, which is sometimes harmonious, sometimes not.

Among the variety of acts, the dances were spectacular. The crowd listened intently to every footfall of the first Bharata Natyam duet. The dancers' facial expressions, their technique, their grace, their charming movements in combination with the Indian dance music were enchanting to the ear as well as the eye. In addition, the two solo dances in the show filled the stage. The professional introduction and perfect technique of Rajul Shah '01 wowed the audience as she danced a classical Odissi piece. And Reshma Patil '00 performed a Marati folk dance with a flirtatious face and lavish body gestures, driving the crowd to spontaneous applause.

Costumes flashed as the performers in the folk dance Kanai Ho, from Bengal, entered the auditorium, complete with prop boats and oars for their musical ferry ride. Another group dance, Aathorum Thoppukkulae, from Tamil Nadu, featured traditional sari costumes and authentic folk music.

One of the most striking dances was the "Deepanjali," a candle dance performed to a song from the movie *Bombay*, which was banned in Bombay because of the controversial depiction of a Muslim/Hindu love affair. Half of the mystical dance was performed in the dark, so only the candles showed, and half in the light, revealing the beautiful white costumes of the dancers.

Another beautiful performance, "Satrangi Re," was a great fusion piece that combined Indian and American dance steps, which complemented each other in a sexy new style.

The hilariously funny "1999: A Love Story," mocked a low-budget Pakistani movie where a love affair blooms out of the depths of Indian taboo. Instead of accepting her arranged marriage, Baby, the daughter of a proper Indian gentleman, falls in love with a man of her own choosing — the most incriminating act a daughter can commit. Playing on Indian stereotypes, the act ended with the theme of love conquering all.

The crowd, being familiar with many of these songs, acts, and films, often clapped, sung, or drummed along to the music. Traditional Bengali music was performed in the form of a large Bengali Chorus spread out over the Kresge stage, singing at a wedding scene from a folk song collection known as Rabindra Sangeet.

The show ended with an all-out performance of Bhangra, the traditional folk dance originating from the Punjab region of Northern India. With extremely enthusiastic dancers and an equally enthusiastic crowd, this last act was well chosen. It left the audience with the desire to run up onto the stage and join the dancers, which some audience members acted upon. As the Desi counterparts of Bill and Ted might say, "Bhanga on, dudes."

BOOK REVIEW

Sluggo Freelance

There's more than porn on the 'net

By Dan McGuire
CONTRIBUTING EDITOR

160 pages
Black and white
\$12.95
Available from Plan 9 Publishing,
<http://www.plan9.org/>

The founders of the Internet would probably be dismayed that their creation, originally intended to advance the human race by making scientific collaboration instantaneous, was being used to shuttle comic strips back and forth. But then again, it's also being used to shuttle pornography to digerati shut-ins around the world, so maybe it just makes sense to embrace the lesser of two evils.

A good place to start is by picking up a copy of Pete Abram's *Sluggo Freelance: Is it Not Nifty*, a 160 page compilation of strips covering the first eight months of the hugely popular Internet comic strip, *Sluggo Freelance*.

The strip follows the tangled adventures of Riff, a self-described freelance bum and inventor, and Torg, a web site designer trying to scatch out a living. They're ably aided, and occasionally hindered, in their adventures by a mini-lop rabbit named Bun-Bun who plays the strip's Standard Cute Critter by way of Hannibal Lector.

A few additional characters, such as their neighbor Zoë, who plays the strip's straight woman, and Dr. Lorna, a parody of Dr.

Laura, the noted acerbic talk show psychologist, are introduced as the strip progresses.

The fact that Abrams prints his strips on the Internet gives him a certain degree of freedom that his newspaper colleagues don't have. He occasionally drifts into tame jokes about alcohol and sex — things that tend not to pop up in *Peanuts*.

In addition, *Sluggo Freelance* seems to be targeted to the typical Internet user and has a tilt that the standard syndicated comic strips don't. It assumes at least a cursory knowl-



edge of *Star Trek*, the *X-Files*, and *Aliens*. And, like all Internet humor, it makes a few jokes about Bill Gates and Microsoft Windows.

It's worth noting that everything in the book, except for a short series of strips entitled "A Day in the Park," is available online at *Sluggo Freelance's* web site, <http://www.sluggo.com>. Some of the on-line strips are also in

color, which the book renders in greyscale with varying levels of success.

Nevertheless, *Sluggo Freelance* sits comfortably in the top tier of comic strips out there today, and *Is it Not Nifty* deserves to be on every MIT student's shelf.

So go pick up a copy. The pornographers, who'll get some additional bandwidth, will thank you.



Popular Music

Avalon
Next: 423-NEXT.
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.
Apr. 20: Eve 6. \$12.
Apr. 23: Wilco + Vic Chestnutt. \$15.

The Orpheum Theatre
Ticketmaster: 931-2000.
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. 22-23: The Rolling Stones + Goo Goo Dolls. Sold out.
Mar. 27: Jay-z + DMX + Method Man. Sold out.
Foxboro Stadium
Next: 423-NEXT.
May 29: Dave Matthews Band + Santana + The Roots. On sale 3/20 at 10am.
Worcester Centrum Center
Ticketmaster: 931-2000.
Mar. 19: Korn + Rob Zombie. \$29.50.
Mar. 22: Jay-Z + DMX + Method Man. \$35, \$25.
Apr. 9: Marilyn Manson + Hole + Monster Magnet. \$29.50.

Great Woods
Ticketmaster: 931-2000.
May 28: Lenny Kravitz + The Black Crowes + Everlast. \$39.50 shed, \$25 lawn.
Jun. 12: John Mellencamp. \$46 shed, \$29.50 lawn.
Jul. 24: 'N Sync. Sold out.
Jul. 25: 'N Sync. \$39.50 pavilion, \$24.50 lawn.

Paradise Rock Club
Next: 423-NEXT.
Mar. 19: Dance Hall Crashers.
Mar. 20: Barry and the Remains.
Mar. 23: Silverchair.
Mar. 24: Hepcat.
Mar. 25: Gov't Mule.
Mar. 27: Great Big Sea + My Favorite Relative.
Mar. 28: Fuel + Zebrahead + Mayfield Four. Free concert, listen to WBCN for tickets.
Apr. 6: Pork Tornado w/Jon Fishman.
Apr. 7: Galactic.
Apr. 9: Martin Sexton.
Apr. 14: Robin Trower.
Apr. 15: Burlap to Cashmere.
Apr. 16: Latin Playboys

Axis
Ticketmaster: 931-2000.
Mar. 23: Kid Rock. \$9.
Mar. 24: Vast. \$7.

On The Town

A weekly guide to the arts in Boston
March 19 – April 2
Compiled by Joel M. Rosenberg

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

Jazz Music

Regattabar
Tickets: 661-5000.
Mar. 19-20: Ruth Brown & Friends
Mar. 23: The Teresa Ines Group
Mar. 24: Ron Bosse and Persuance
Mar. 25-27: The Joe Lovano Trio
Mar. 30: Yoron Israel's Connection
Mar. 31-Apr. 3: Max Roach & The So What Brass 5

Sculler's
Tickets: 562-4111
Ticketmaster: 931-2000
Mar. 19-20: Ellis Marsalis Quartet
Mar. 23: Kendrick Oliver & the New Life Orchestra
Mar. 24: Doron Johnson Trio
Mar. 25: Marc Antoine
Mar. 26-28: Poncho Sanchez

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. 19-20: 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

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 Friday, Saturday 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. Tickets from Tele-charge, 1-800-447-7400, or Wang Theatre box office.

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.

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 19, 20; there are matinees at 2 p.m. 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 is a midweek matinee on March 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), through March 28. Curtain is at 11am on March 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 multimedia 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 McElheney: 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 March 31: "I'll Make Me a World: A Century of African-American Arts." Through May 9: "French Photography: Le Gray to Atget; "Mary Cassatt: Modern Woman." Through 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 Lucrecia: 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." 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.

ON THE SCREEN

— BY THE TECH ARTS STAFF —

The following movies are playing this weekend at local theaters. The Tech suggests using <http://www.boston.com> for a complete listing of times and locations.

- ★★★★ Excellent
- ★★★ Good
- ★★ Fair
- ★ Poor

200 Cigarettes (★★)

An opulent, stylish look at 80's stereotypes, the rather weak tale of a group of twentysomethings coping with life and their own personal demons on New Year's Eve is not a particularly well thought out story, but a rather well implemented one. Definitely worth seeing the ensemble cast (including such names as Christina Ricci, Ben and Casey Affleck, and Martha Plimpton) play a group of neurotic and pathetically humorous individuals searching for a way to enjoy themselves for an evening and not worry about anything the depressing implications of the year to come.

A movie that takes place in the 1981, but whose actual 80's influence draws from the entire decade. Well done, visually if not creatively. And anyone who doesn't want a ride in the plush-laden cab with a disco ball dangling from the rear view mirror needs to have their head examined. — Francisco Delatorre

8MM (★½)

Not even the writing of the gifted Andrew Kevin Walker can save this flop directed by Joel Schumacher. It is the story of a private detective whose inquiries into the authenticity of a snuff film reveal a grossly disturbing culture of pornography and violence. What he finds is not only that this culture provides a thriving environment for the morally vacuous, but that its implications and effects take a frightening toll on even the most virtuous of us.

Frightening, in its own regard, but the emotional impact is lost in the direction. Don't bother. — FD

Affliction (★★★★)

Nick Nolte plays a grown man still grappling with the ghost of his father's abusiveness. A sheriff in a small snowy town, he riles against the rich, against authority and against those who try to help him. For a long time the rage has been kept in check, but it won't hold forever.

Although some characters in the movie are one-dimensional, director Schrader, working from a script by Russell Banks, puts together a very solid film. Nolte and Coburn, as his father, are astounding and harrowing, and keep the movie's loose ends together to make for a powerful experience. — Roy Rodenstein

Alaska (★★★★)

On the surface, a classic OmniMax nature-themed documentary, replete with grandiose nature shots and panoramic views of mountain ranges from the helicopter. Underneath — an involving story, using the turn of the seasons as an underlying plot-line and carefully observed animals as central characters. Unexpectedly, it's also downright hilarious, bursting with more humor than any other movie currently in release. — Vladimir Zelevinsky

Analyze This (★★)

A sorry sit-comish excuse for a comedy, with Billy Crystal engaging in so much tiresome shtick as a burned-out shrink, analyzing an overstressed mafia boss played by Robert De Niro. Not enough humor, not enough story, and more than enough gratuitous violence. However, De Niro, in a rare comedic appearance, almost makes this movie worth watching. —VZ

Another Day In Paradise (★★)

A couple of couples on the run, with James Woods and Melanie Griffith the aging but savvy leaders, and Vincent Kartheiser and Natasha Gregson Wagner the innocent and youthful recruits. Theft, guns, sex, drugs, and recovering from wounds are the usual major themes. Griffith's maternal instinct makes Woods's lead-ape job tricky, though.

Paradise is disappointing, not as clever as it should have been given the talent involved. Director Larry Clark pushes his *Kids* angle which makes for a dirty-as-heck atmosphere that is supposedly joyful. Woods is the highlight, with the supporting performances also good but marred by an incoherent, dull and melodramatic plot. —RR

Cruel Intentions (★★)

A millennial remake of *Dangerous Liaisons*, Ryan Phillippe and Sarah Michelle Gellar play rich young socialites moving from conquest to conquest. Selma Blair and Reese Witherspoon play their naive targets. Twisted happenings, sex, innuendo and humor pepper the sadists' futile attempts at happiness.

While all the actors are decent in their roles, the roles are almost completely one-dimensional. The plot occasionally reaches cruel and comedic heights, but regularly stumbles and becomes exploitative. The rapport between Gellar and Phillippe, and Witherspoon's acting talent, are the most rewarding aspects. — RR

The Deep End of the Ocean (★★½)

When their middle child is lost, Beth and Pat Cappadora (Pfeiffer and Williams) go the distance searching for him, and fail. The tough choices only begin, however, when young Ben turns up nine years later as another man's adopted son. Though the plot tends toward melodrama or mere simple-mindedness, it reaches occasional insights. Buoyed by a game cast steered by firecracker Whoopi Goldberg, it wisely relies on the children to create the most affecting scenes. — RR

Elizabeth (★★★)

A remarkable visual achievement, this story about one of the greatest rulers of England ever is told by withholding the epic scope and concentrating on the essential details. The great cast, headlined by Cate Blanchett in a commanding titular performance and ably supported by Geoffrey Rush as her chief assistant, works extra hard to create vivid characters from the rather overwritten and overplotted screenplay. The finale, with ethereal music by Mozart, is stunning. —VZ

God Said "Ha!" (★★★)

A single extended monologue by Julia Sweeney, formerly know as Pat on *Saturday Night Live*, it is a

story of one year of her life when everything seems to be going wrong in the worst possible way. And yet, the movie alternatively hilarious and poignant, and, at some high points, it's both. The connection between the audience and the narrator feels intimate and immediate, and the hour and a half passes in what feels like ten minutes. As always, it's life that tells all the best stories. —VZ

Life is Beautiful (★★★)

Most reviewers praise the second half of this Italian tragicomedy — the serious half. While it certainly has its merits, it's the first hour which really makes this film so remarkable. With its gentle whimsy, subtle satire, and unabashed romanticism, this is the stuff of which the best romances are made. There are also classically gorgeous visuals, memorable score, and elaborate visual and verbal gags aplenty. —VZ

Office Space (★★)

A brilliant idea: a corporate drone gets an attitude adjustment and stages a rebellion against his company. Poor execution: slow pacing, bland visuals, undercooked story, underdeveloped characters, and the second half is mostly wasted. Still, it's sprinkled with enough amusing bits, and it certainly got the environment down pat. Still, its satire would be better if it weren't so mild. —VZ

Rushmore (★★★★)

A breath — or, rather, make it blast — of fresh air. This is an offbeat comedy, an offbeat buddy film, an offbeat romance, and an offbeat revenge story. Or none of these things. Mix up some wildly varying comic elements, combine them with some of most deliciously deadpan acting in recent memory, add highly imaginative and inventive usage of widescreen format — and get *Rushmore*, which is just about the least conventional and yet solidly enjoyable movie to come out recently. —VZ

Saving Private Ryan (★★½)

For all the sound and fury unleashed by Steven Spielberg in this WWII action drama, the result signifies more or less nothing. Other than two majestic battle sequences (first half and hour and last half an hour), which have taut pacing, amazing visuals, and taut direction, the rest is lackluster. The story doesn't build toward much, the few character arcs are either barely existent or utterly obvious, and the acting is passable at best. It's certainly highly watchable, but even this is somewhat of a problem, since it turns the horrors of war into exciting spectacle. —VZ

Shakespeare in Love (★★★★)

What a difference does a good screenplay make! This one, co-written by Tom Stoppard, is funny, witty, unapologetic in its gags, and completely earnest in dramatic romanticism. The resulting film displays uncanny verisimilitude in recreating Elizabethan England in all of its ungainly squalor and demonstrates nothing else than the genesis of true art — from such humble beginnings as want, dirt, hate, envy, and lust, as well as love and hope. —VZ

She's All That (★)

A sickeningly offensive and sexist retelling of

the Pygmalion myth, placing it in the milieu of high school, where one local stud bets another one that they can turn a local nerd into a prom queen. The really sad thing is that there are flashes of creativity, originality, and true human emotions sprinkled around this whole mess; just enough to make the surrounding inanity even more depressing. —VZ

A Simple Plan (★★★½)

The setting of this snow-bound thriller — about two brothers who steal a cool \$4 million from a downed plane — reminds of *Fargo*; everything else doesn't, and it makes for a much better film, which follows the harrowing downward progress of its characters, while making them more and more empathically human. Great acting, too — it's expected from Billy Bob Thornton, but it's the reliable everyman Bill Paxton who firmly anchors this film in reality. —VZ

Tango (★★★½)

The story of Mario, the director of a tango dance performance, *Tango* has plenty of screen time for dancers, but also makes room for musicians and actors. Mario falls in love with the troupe's sponsor's girlfriend, and the sponsor is not the kind to be messed with. Less concerned with a traditional love story, the film instead concentrates on the tango, danced in a dozen different settings and used to depict key periods in the history of Argentina. Dealing with people of all ages, *Tango* is also about memories and desires. Along with a solid plot, the masterful musicians and vibrant dancing make this movie a thorough delight. — RR

The Thin Red Line (★★½)

A WWII drama, with the boffo central hour, spectacularly showing the crazy assault on a Japanese stronghold on a hill during the battle of Guadalcanal. The cinematography is stunning, and the visuals are almost out of this world. But the pleasure is severely diluted by endlessly discursive bookending sequences, which take up more than half of the picture, and are filled with endless vague philosophizing. —VZ

Thrill Ride (★★½)

One third exhilarating, taking the audience on the wild rides through the worlds created solely by the artists' imagination and state-of-the-art technology. One third innocuous, with rather bland "educational" footage of rollercoasters and motion simulators. One third nauseating, with the impressive computer-generating effects being artless and trying to conceal the fact that there's precious little substance beneath the flashy surface. —VZ

Waking Ned Devine (★★★½)

Charming comedy about a small town's quest for wealth. Nearly 7 million pounds is at stake in the Irish national lottery, and the sleepy village of Tully More pulls together to outwit the officials after the winner, one of the town's inhabitants, dies at the shock of being rich. Standing in their way are individual greed and fear of legal retribution, among others.

Overall, it is a wholly enjoyable, hilarious, and wonderfully written film. One of the best of 1998. —FD

MOVIE REVIEW

200 Cigarettes

Misery and the 80's

By Francisco Delatorre

STAFF REPORTER

1999, 1 hr 39 min.

Written by Shana Larsen

Directed by Risa Bramon Garcia

With Ben Affleck, Courtney Love, Kate Hudson, Martha Plimpton, Christina Ricci, and Paul Rudd

As a general rule, I have rarely liked films in which everyone is miserable, depressed, or suffering. In addition, I'm not the biggest fan of recent period piece flicks (documenting, say, the 70's or the 80's). I mean, how poignant can a real-life representation of the 80's be? It's only a decade ago! For example, I did not like *Boogie Nights*, despite its merits; it threw a bunch of suffering porn stars at us and did so not only in the 70's, but in the 80's as well. Thus, a film like *200 Cigarettes*, which documents the New Year's Eve of 1981 and the painful situations that it imposes on a wide array of characters and couples, should have driven me up the wall. And yet I liked it. Despite its petty, superficial, and occasionally annoying character, I think I enjoyed it, and I think I enjoyed it because it strayed from the conventions of both period pieces and character suffering.

First, I got the impression that the director simply wanted to make a movie that nostalgically referenced the 80's. Whereas most films that depict other time periods take heavily into account the impact the period has on the characters, this story could have taken place any New Year's Eve; the problems each character goes through, and the situations they get themselves into and whine their way out of are not bounded by any necessary time period, and it seems as though the director simply wanted to put plush interior and a rear view mirror disco ball into the cab. She wanted Martha Plimpton to wear that tacky dress. It is clear that not a great deal of effort was made into creating a convincing time setting, because there are many mistakes made that, with a slight bit of common sense, could have been avoided. For one, there are the petty, unimportant transgressions that result in my wanting to strangle whoever points them out as weaknesses such as, say, the fact that a 1996 Mercury drives — past the cab in the background, or the suggestion that if you've seen one goth punk, you've seen them all. Clearly, it was a mistake on the part of the creators to choose New Year's 1981 as a time setting, since the majority of the songs and trends featured in the film significantly post-date that year in the 80's. These indicate that this is not a movie about the 80's, it is simply a movie that features some impressive 80's decor. Indeed, this film makes great use of color and setting, without being forced to adhere to a period piece convention.

I'm rather ambivalent toward the narrative composition of the film, however. It surrounds the last few hours of 1981 for a wide group of people, each of which are on their way to a party. They all fight their own personal demons throughout the evening, complaining and kvetching about life and love as they make their way to their common destination. Even the woman throwing the party goes through a deconstruction of her whole life, as no one arrives until much later. Unfortunately, the film doesn't really go anywhere for the first 80 minutes, and I have a problem with that. It wanders aimlessly throughout the tortured lives of these tortured twenty-somethings without really knowing where it is going or what it is saying. It isn't until the last 15 minutes that the film finally starts to exhibit some sort of direction, and things get more exciting.

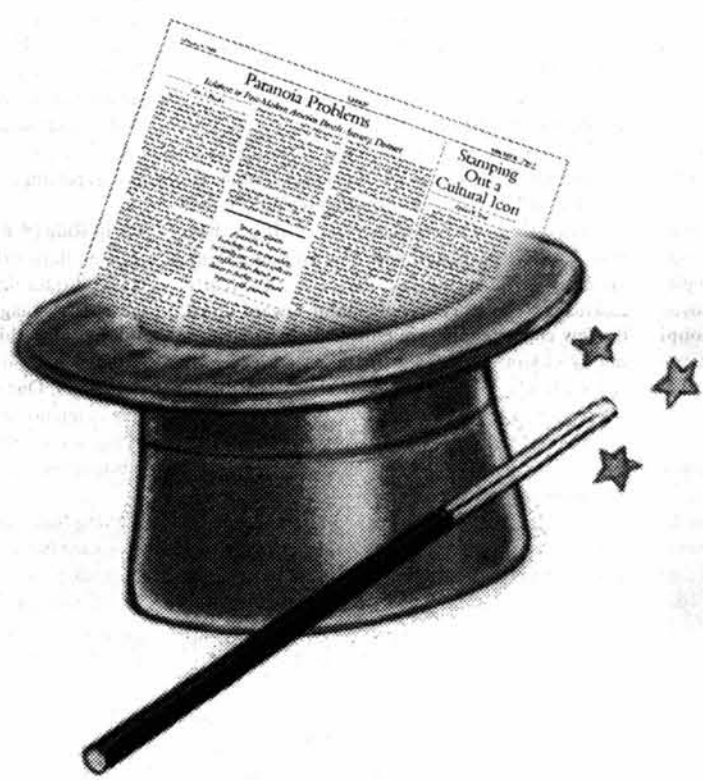
On the other hand, although everyone suffers throughout the film until the very end, everyone suffers in a funny way. The petty complaints, the pointless bickering, Ben Affleck playing the cute/dorky/self-absorbed character he plays so well, all contributed to the film's sense of humor. Indeed, the movie did manage to keep me, and the rest of the audience, laughing. I attribute some of this to the fact that the visual style of the film (the pseudo-80's sets, costumes, and colors) changes our perception of the characters and their suffering. Somehow, they seem less real (because the visuals and soundtrack are not true to the time setting) and thus it is easier to laugh at

their misfortune. This works up to a point, however, and the creators knew when to call it quits, running at less than 100 minutes. This is good, because had the aimless, humorous torture the characters were undergoing continued for any longer, it would quickly have lost its appeal and become a very depressing movie (in fact, I was already beginning to tire of the less well constructed situations).

The ending was simultaneously entertaining and disappointing. Entertaining in that once the characters finally come to terms with their own individual neuroses, the director throws at us a unique denouement that is both humorous and uplifting. It was disappointing, however, in two ways. First, the ending dialogue gives us a rather disappointing, cliché, and ultimately unremarkable message, calling for greater sincerity and an end to personal barriers. Second, the epilogue (entertaining though it may have been) in a way condescends to its audience, filling in the blanks between when everyone arrived at the party and the morning after, when the events that transpired are relatively easy to determine.

Overall, the film had its significant weaknesses, although I still liked it. Since its 80's feel was not really rooted to 80's reality, the fabricated style of the film made the characters' suffering a point of humor rather than depression. Despite its less than stellar concept, the implementation did have its high points. Definitely worth the matinee price I paid.

Always wanted to be a magician?



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michael crowley

<www.bostonphoenix.com/archive/features/
97/09/25/STUDENT_VOTE.html>
boston phoenix political correspondent
author of 1997 article,
"how students can take over city hall"

thursday, 4.1.99
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barney frank

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united states representative
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8pm, 10-250

paul krassner

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brains behind 1997 'vonnegut
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always sparked when
powerful information is
suddenly shared."

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de florez fund for humor
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FOOD REVIEW

Food Trucks

More variety than any indoor cafeteria

By Vladimir Zelevinsky

STAFF REPORTER

I don't know about you, but I'm grateful to Aramark. If their food were just a bit more palatable, I would simply resign any attempts to find alternative sources of sustenance, and just go to Networks or Walker every time. However, this things being as they are, and with MIT administration kindly extending the Aramark contract for another three years, I feel like everyone concerned dearly wants me to do one and only thing: eat at MIT food trucks.

Which I do, having partaken of MIT food service's generous offerings only twice in the last three years. Not to disparage the undoubtedly earnest efforts of, say, Lobdell cooks, but the trucks provide food which is better, cheaper, and is served in bigger amounts than what you get in your usual dining hall.

Having spent three years eating from the trucks, I, naturally, developed my personal likes and dislikes. Here is this list of six of them, with *degustibus non disputandum* being an obvious disclaimer. First four can be located on the parking lot between buildings 20, 57, and 70; last two are located on Mass. Ave., directly in front of the Lobby 7 entrance. Most are open from around 11 a.m. to sometime before 3 p.m.

Goosebeary's Truck

This one is otherwise known as the "Chinese food truck," which is somewhat misleading, since it also serves Vietnamese and Thai cuisine. A holy mecca of MIT food trucks, as evidenced by an extended line in front of it every day. The unexpected thing is, of course, that this line moves so fast that it usually takes the least amount of time to get

your lunch container.

The menu is somewhere halfway between standard oriental fare as known in America, and somewhat more authentic cuisine, most of the entrees consisting of some kind of meat (chicken or fish) cooked in a bewildering variety of sauces and served with rice and a medley of fresh and steamed vegetables. The menu fluctuates from day to day, but most of the stuff is available daily.

Some standouts include roast pork (which is a bit too dry once in a rare while, but when it's not, it's outstanding), seegoo chicken (grilled lemon-pepper chicken breast), and fried fish (with the same ginger-scallion sauce which goes into General Gau's chicken). All of the above are \$3, and the amounts are sufficient to sate even the most ravenous.

The Pizza Truck

I find it a touch disappointing that out of the long list of pasta dinners announced on the outside of this truck, only a few are available, and even that not always. On the other hand, it would be strange to get anything but pizza here, since it's truly outstanding. I believe that even *The Boston Globe*, in its recent special on junk food places around Boston area, mentioned this particular truck as one of three best places to get pizza.

And I agree. Now, when most pizza places fall into one of two extremes — there's a grease-soaked version which you get at Uno's or Pizza Hut, and there's a paper-thin variant you get at some places like Florentina Cafe — this one has it just right, with sufficient amount of yeasty dough, which is flavorful enough by itself, and provides an ample support for whatever toppings of the day are



Many people on the go prefer the über-convenient Falafel trucks for their lunching needs.

available.

These toppings include the regular cheese and pepperoni, which are good, and sometimes sausage, which is as good. I would not recommend getting the mushroom pizza, since the topping tastes like it came out of the can — but the normal vegetable pizza is a treat, being much less greasy than one would expect.

The price is \$1.25 for a large slice, which drops to \$1 a slice after 2pm.

Olive's Kitchen

A relatively new arrival, this truck serves two types of food. At first, one can get an entree (\$3.25), which is similar in its composition to Goosebeary's — some kind of meat, usually chicken, cooked in various sauces, served with vegetables on the bed of rice. These I would honestly not recommend, with the rice being overly salty, and the meat having a flavor as if it came from the can. Despite the relatively long list of entrees, I failed to find something which would be worth eating more than once.

But the second meal option, salads, are rather good, most of them coming with shredded chicken on top, \$3 for a large container. I would recommend getting your dressing on the side, because there's no better way to turn a healthy salad into an artery-clogging meal than by consuming all of the provided dressing.

Moishe's Chicken

I am not quite sure why this truck seems to have a steady clientele; its menu is limited to the usual kinds of wraps (falafel, chicken and beef kabob, Greek salad, etc), none of which left a particularly good impression on me, especially considering the price. I found the falafels to be a touch overcooked,

and the beef kabob to be entirely too salty. There's also an issue of prices, which start at \$2.75 and go to \$3.75. At this price, the chicken kabob is very good, but it's hard to pay this much, when you can get at least a dozen different kinds of chicken at Goosebeary's right next door.

Two falafel trucks

Two eastern trucks, both alike in dignity, have parked themselves in front of Lobby 7. From forth the fragrant kitchens of these trucks, all day enchanting flavors take their flight.

Ahem. Anyway, there are these two trucks, one to the south and one to the north of the Lobby 7 crosswalk. The menus are rather similar — falafel, stuffed grape leaves, chicken kabob. The attitudes are rather different.

The northern one serves more different meals; not only is it the only place where one can get honest-to-goodness authentic gyros, but it also has ice-cream and slushies, and the mood is that of your friendly neighborhood hippies, with daily specials announced with felt-tip markers in psychedelic colors.

The southern one distinguishes itself by being a mom-and-pop kind of business, with all the customer treated like family. There's also an added advantage of a frequent eater card, available upon request, eat seven meals — get one free.

Concerning the food, I'm very much in favor of the southern one. I found the falafels in the northern truck to be a touch overcooked and overspiced; they are also more expensive. At the northern one, you can get the cheapest meal available anywhere, with pita wraps starting at \$2 (factor in the card, and you get 1/8 of that off as well).

After this, who needs Aramark?



GARRY MASKALY—THE TECH

Noontime lunchgoers wait in long but swift lines for the varied lunch truck cuisines.

EXHIBIT REVIEW

Cats! Wild to Mild

Not entirely unpleasant

By Heather Anderson

Museum of Science
Runs through May 9

I love cats, which is why I enjoyed two recent opportunities to attend cat-related events in the Boston area: "Cats! Wild to Mild", which runs at the Museum of Science until May 9, and "Cats Plain and Fancy: 21st Annual All Breed Cat Show" at the Bayside Expo Center, which was held on March 6 and 7.

"Cats! Wild to Mild" at the Museum of Science for *People Who Don't Particularly Want to Learn a Whole Heck of a Lot*, was quite similar to other Museum of Science temporary exhibits in that, while garnished with a few interesting facts, it seemed to be designed only for kids. In addition, the entire exhibit was disappointing in that it consisted mostly of dead, stuffed cats (although almost all had died in captivity of natural causes and none were killed for the exhibit). I had the feeling that I was touring a science fair on taxidermy rather than a kitty show.

The first half of the exhibit, which ranged from cheesy to depressing, was devoted to wild cats, most of which are on the verge of extinction. There was a display about cats' senses, which looked like a severed jaguar head with lit fiber optic whiskers. There was also a two and a half foot model of a disembodied cat tongue with plastic pupils

demonstrating, I suppose, what a variety of 5th grade science projects are possible. There were also quite a few interesting factoids that I picked up, most of them detailing the ways to use up that leftover tiger you may have in the freezer: Tiger Hair Repellent is supposed to drive away caterpillars; a Tiger Whiskers Charm is supposed to protect you from bullets; Tiger Brain Lotion supposedly cures acne and laziness; and Tiger Penis Tea will, well, you know.

Aside from all this amusement, the rest of the Wild part of the exhibit was, as I said, depressing. There were video stations throughout, all detailing the many species of cats that are threatened with extinction, which made the myriad dead cats all around seem more ghostly than instructive. The biggest threat to most animals is, no big surprise here, illegal hunting and loss of habitat. There is also the

problem that male cats tend to kill the young of other male cats and (especially in the case of the Clouded Leopard) females in heat. The depressing numbers, coupled with the obnoxious, pre-recorded roars emitted from approximately 3,000 loudspeakers located throughout the exhibit only made me feel worse.

Fortunately, the proverbial light at the end of the tunnel made the experience not totally unpleasant. The Mild portion of the exhibit consisted of more interesting facts

and more video stations, although it also had several unnecessary authentic displays of stuffed cats routing though garbage cans. To save all but the die-hard cat lovers from an hour better spent, I can share with you the three interesting things I learned: in California, you can go to prison for kicking or injuring a person's cat; in Natchez, MS, cats are prohibited from drinking beer; and in Reed City, MI, it is illegal to own

both a cat and a bird. My biggest disappointment with "Cats! Wild to Mild" was that it had not even one real live cat. My favorite part was at the very end where people had brought in pictures of their own cats



and stuck them to a bulletin board. At least these pictures had some charm, which leads me to the next event I was able to catch, the "Cats Plain and Fancy: 21st Annual All Breed Cat Show" at the Bayside Expo Center.

This event could not have been more different from the Museum of Science exhibit. There were a few odd facts to pick up there too, but, if you pardon my gushing, the whole affair was most delightful in the emotional rather than academic aspect. Every cat there was more than adorable, from the impeccably groomed and spoiled purebred Persian kittens to the slightly timid "mutts" available for adoption.

Ironically, the only less than interesting part of the show was the actual judging booths. I, being a mere cat lover and not a connoisseur, could not discern what the judges were looking for, and, without narration, the endless poking and prodding became a bit confusing if not plain boring. However, my mild disappointment quickly turned to unbridled mirth when I saw the Friskies Cat Team, the same cats who do all those commercials, strut their stuff in a live performance. Not only did they do tricks I never imagined, but the two bubbly and a little over-rehearsed trainers demonstrated the simple techniques involved in training cats to push a shopping cart, play a piano, and walk a tightrope. Even more amazing, most of the cats they use are taken straight from the pound, except for the *piece de resistance*, Gimble, otherwise known as The Fancy Feast Cat. Of the two exhibitions, this was definitely the more enjoyable.

I would like to dedicate this review to my American Longhair, Sir, who passed away last summer at the age of 17. Sir, I miss you.

MUSIC REVIEW

Videodrone

Often sloppy but shows potential

By Daniel J. Katz
STAFF REPORTER

The Family Values tour last year puzzled me — why would you combine Korn and Limp Bizkit, who smoothly fit into the neo-rap-metal genre, with industrial bands like Orgy and Rammstein? Apparently, it was to pave the way for Korn's latest discovery: Videodrone, which has released a self-titled album on Korn front man Jon Davis's Elementree Records. Videodrone will open for Korn and Rob Zombie tonight in Worcester at the Centrum and tomorrow night at the Civic Center in Providence.

Videodrone's sound mixes the raw noise and discordant sound that have made Korn famous with futuristic effects and droning vocals reminiscent of Orgy or Marilyn Manson. "Ty Jonathan Down" begins very encouragingly with a dark and eerie combination of synthesized drums and keyboards. Then guest vocals by Davis and a depressing-

ly repetitive guitar line show up, and suddenly the song loses its effect. Many of the songs on the album suffer from the same problem: They're arranged well, but they center around redundant and unsettling chord structures and have tunes that don't go anywhere.

There are several decent tracks. The chorus of "Alone With 20 Bucks" could use some work, but the song has some good contrast and the verses are backed very nicely. The bustling sound and subject matter of "The Devil's Sweepstakes" could easily be slipped onto Rob Zombie's album (and it would be a vast improvement). And "Lucifer's Stained Dress" is an excellent song with samples and a high hat that almost sound like (gasp) electronica.

My philosophy on this album is simple: Videodrone tries to be an industrial band and a neo-metal band at the same time, but it doesn't do either of them as well as bands that specialize in one or the other. However, the



industrial side of Videodrone shows a lot of promise, and it suggests that the tutelage and influence of Korn may be holding them back. If you particularly like Korn, Kid Rock is a safer bet, and Orgy fans should look to Gravity Kills or Stabbing Westward. But if

you're into both, then Videodrone may be worth a listen.

And if you're heading to the Korn/Rob Zombie concert, get there early. Videodrone may not be perfect, but they'll be the most sophisticated band there.



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ARTS SCHOLARS PROGRAM

A program open to sophomores, juniors and seniors, regardless of major

Application Deadline: Monday, April 12, 1999

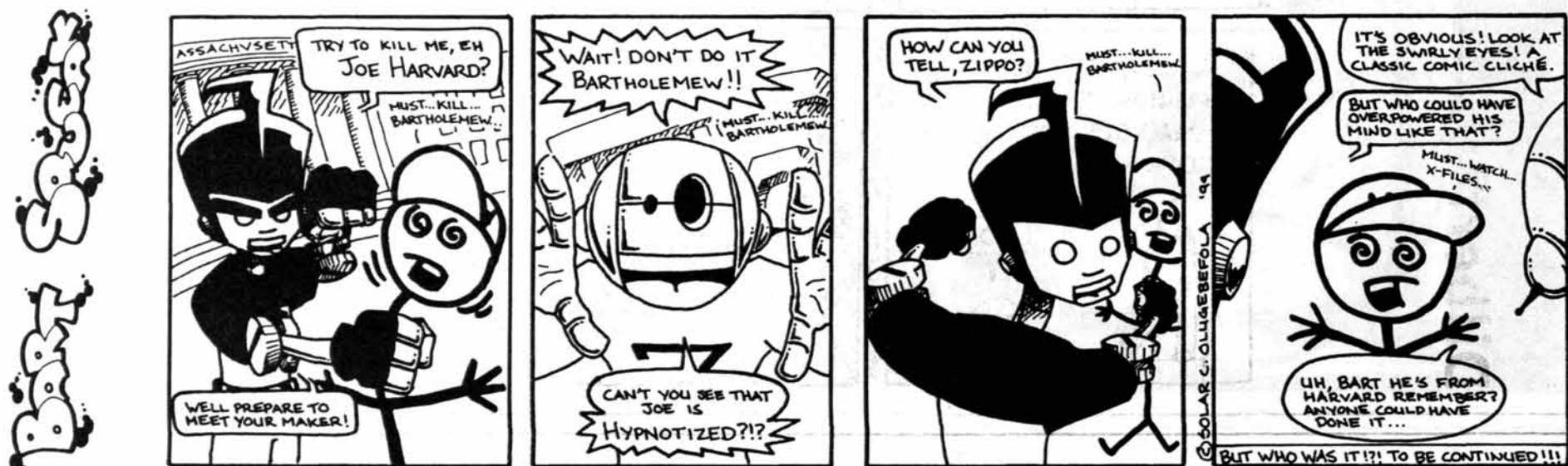
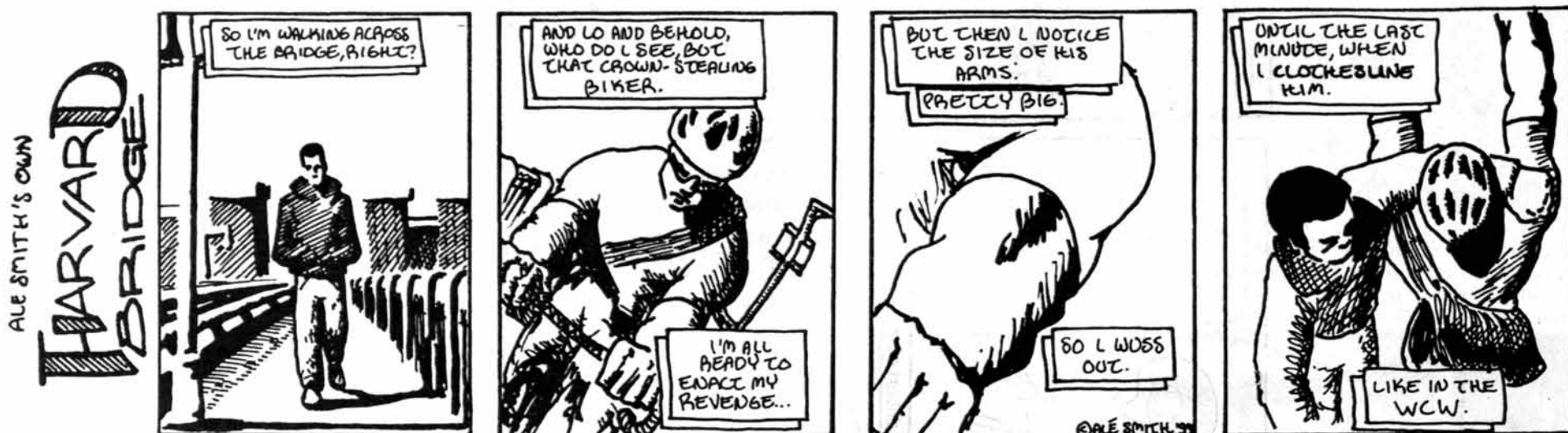
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|----------------------------|---|
| Who are the Arts Scholars? | A community of MIT undergraduate artists, from all disciplines |
| Who should apply? | Students who are committed to work in one or more disciplines in the arts and who wish for more interaction with fellow student & faculty artists |
| What is the program ? | The program is structured around informal monthly dinners accompanied by presentations or excursions. Presentations may be given by faculty members, MIT artists-in-residence, fellow students or Boston-area artists |

When does the program start? The full 1999-2000 program will begin in September 1999

Students may apply to the program by completing and submitting an application form that includes a brief essay describing the student's involvement in the arts, and his/her interest in participating in the Arts Scholars Program. Also required are:

- 2 letters of recommendation - one from an MIT faculty member familiar with the applicant's artistic work
- Interview with two selection committee members

Application forms are available at **3-234** and **E15-205**, Mon-Fri 9am - 5pm.
For more information contact cohen@media.mit.edu or call **253-4005**

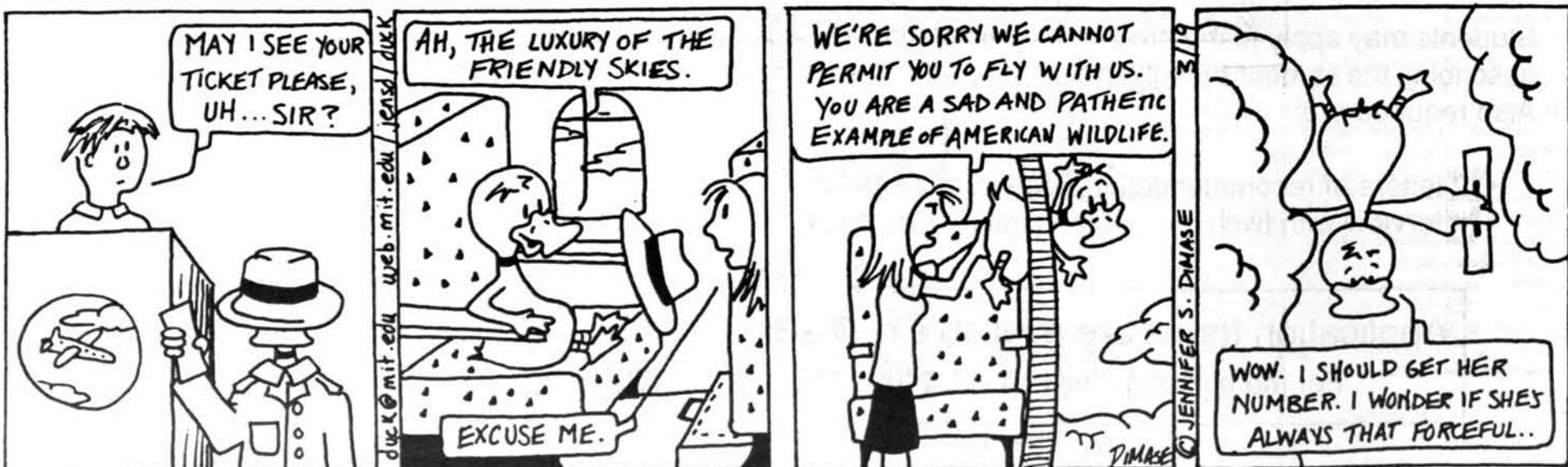


RANDOM FLAND

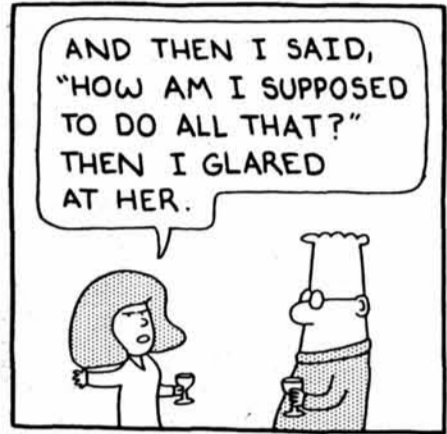


Down with Science

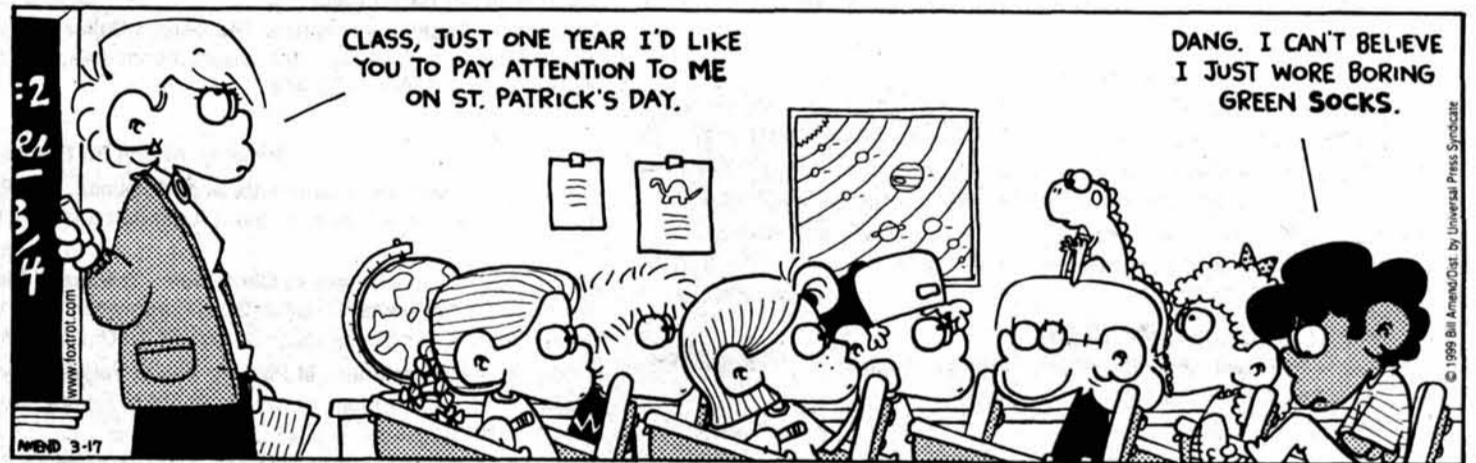
by Jennifer DiMase



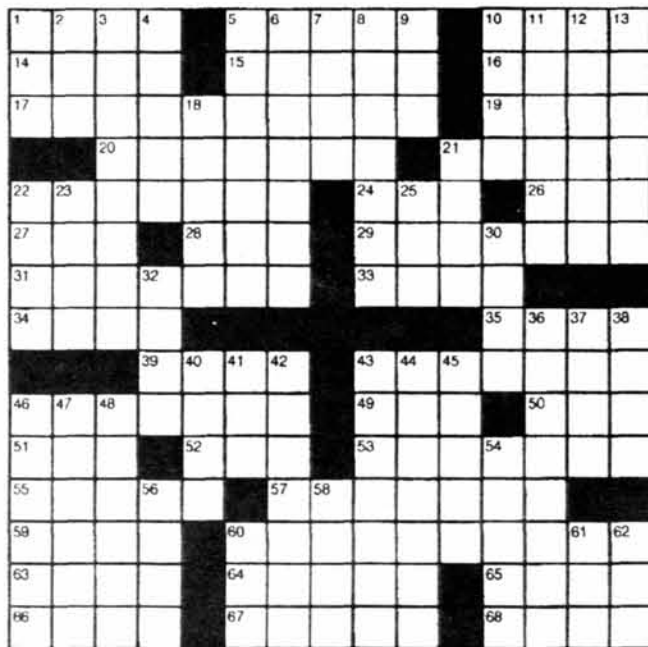
Dilbert® by Scott Adams



FoxTrot by Bill Amend



Crossword Puzzle



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ACROSS

- 1 FDR's dog
- 5 Seaside sand
- 10 Tacks on
- 14 Flightless birds
- 15 I give up!
- 16 Part of a bow
- 17 Robin Hood's home
- 19 Open slipper
- 20 Binds feet together
- 21 Data display
- 22 First co-ed college in the U.S.
- 24 Engage in litigation
- 26 Young boy
- 27 Golf standard
- 28 Undivided
- 29 Mental pictures
- 31 Similar things
- 33 Sagan or Sandburg
- 34 Chantreuse Home
- 35 Church recess
- 39 ___ of the litter
- 43 Canoeist

46 Wealthy widow

- 49 Comic Phillips
- 50 Traveler's stop
- 51 "Exodus" hero
- 52 Marvin or Remick
- 53 Tell the story
- 55 Hazardous
- 57 Big house
- 59 Focal point
- 60 Maritime Province
- 63 North Carolina college
- 64 Dress style
- 65 Ice on the move
- 66 Dealer's model
- 67 Military installations
- 68 Out of ___ (discordant)

DOWN

- 1 Marshy wetland
- 2 I love: Latin
- 3 German church member
- 4 John Jacob or Mary

5 Festooning material

- 6 Locomotives
- 7 Persistent pain
- 8 Enduring
- 9 Fabric border
- 10 ___ Ata, Kazakhstan
- 11 Two-base hit
- 12 Sound as a ___
- 13 Quick
- 18 Ice house?
- 21 Rip
- 22 October birthstone
- 23 Cause of ruin
- 25 Thurman of "Pulp Fiction"
- 30 Happy
- 32 Zhivago's love
- 36 Flexibly
- 37 Shipped
- 38 Coastal bird
- 40 Unsidhty
- 41 Maiden name lead-in
- 42 Vibrating effect
- 43 Baseball flag

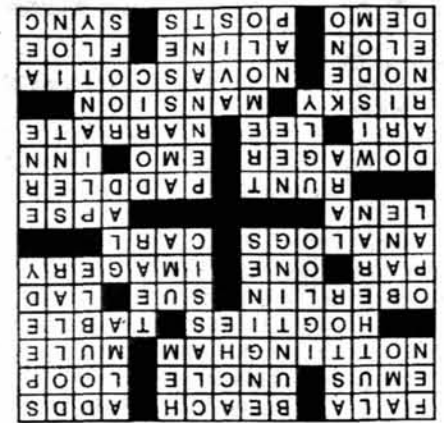
44 Accumulates

- 45 Column type
- 46 Repaired socks
- 47 Baltimore ballplayer
- 48 Sagacity
- 54 Skyline elements

56 Gambling game

- 58 Rara ___ (unique thing)
- 60 Short snooze
- 61 Charged particle
- 62 Former nuclear power agcy.

Today's Solution



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

- 2:00 p.m. - **To Boldly Go: Practical Career Planning for Scientists and Engineers Workshop by Dr. Peter Fiske.** A two-hour career workshop for graduate students and post-docs in all fields of science. Room 6-120. Sponsor: OCSA.
- 4:00 p.m. - **The Physics of Star Trek.** Writers Series presents Lawrence M. Krauss PhD '82 in a reading from his work. Wong Auditorium.
- 8:00 p.m. - **Pericles.** MIT Shakespeare Ensemble production directed by Michael Ouellette. Admission \$8, \$6 students with ID and senior citizens. Sala de Puerto Rico.
- 8:00 p.m. - 12:00 a.m. - **An evening in Paris.** Formal Dance. Please join us for an elegant evening of dining and dancing. Semi-formal attire. Admission \$10. DuPont Gymnasium. Sponsor: Ballroom Dance Team.
- 9:00 p.m. - **Potluck Performance Art Party.** AKA show+tell. Bring video, poetry, slides, anything to read, show, perform and/or consume. Admission \$4.00. N52-115.

Saturday's Events

- 2:00 p.m. - **New England Music Festival.** 475 New England high school musicians perform orchestral, choral and band music. Admission \$6.00. Kresge Auditorium.
- 7:30 p.m. - **New England Music Festival.** 475 New England high school musicians perform orchestral, choral and band music. Admission \$8.00. Kresge Auditorium.
- 8:00 p.m. - **Pericles.** MIT Shakespeare Ensemble production directed by Michael Ouellette. Admission \$8, \$6 students with ID and senior citizens. Sala de Puerto Rico.

Tuesday's Events

- 12:00 p.m. - **Tortuous Research: Ampère's Early Electrodynamics.** Friedrich Steidle. Room E56-100. Sponsor: Dibner Institute.

Wednesday's Events

- 6:00 p.m. - **Reception: Istanbul: Crossroads of Religious Architecture, Exhibition of Photographs by Murat Germen.** Richly colorful photographs beautifully document Istanbul's religious pluralism as found in the architecture created by the three monotheistic traditions. Wolk Gallery MIT 7-338. Sponsor: Aga Khan Program for Islamic Architecture.

Thursday's Events

- 6:00 p.m. - **Istanbul: Crossroads of Religious Architecture.** Murat Germen. A lecture by the photographer about his exhibit in the Wolk Gallery from March 24 through April 21. Room 3-133. Sponsor: Aga Khan Program for Islamic Architecture with Aga Khan Trust for Culture. Geneva.

Monday, March 29 Events

- 3:30 p.m. - **Competing in a Deregulated World: The Challenges for Nuclear Power.** K. Keith Roe, Burns and Roe Enterprises. Dept. of Nuclear Engineering/American Nuclear Society Seminars. Refreshments in Room NW12-222 at 3:00 pm. Room NW12-222.
- 4:00 p.m. - **Nuclear Weapons and Nuclear Energy in East Asia.** Matthew Bunn, Harvard University. Working Group on Asian Energy and Security. Room E38-714. Sponsor: Center for International Studies.
- 5:00 p.m. - **Advanced Music Performance Recital. Elizabeth Kim (2001), piano.** Bach's Partita, Op. 1, No. 1 in B-flat major; John Harbison's Trio Sonata for Keyboard; Johannes Brahms' Ballade, Op. 10, No. 2 in D major; Robert Schumann's Sonata Op. 22 in G minor. Killian Hall.
- 5:00 p.m. - **Opening Reception: The Dean's Gallery.** John Avakian: Chapter 1: Rebirth and Celebration. An exhibit of abstract monoprints. Exhibit runs through April 30, 1999. Dean's Gallery, E52-466.

Tuesday, March 30 Events

- 12:00 p.m. - **Working Instruments and Machines: The Potsdam and Harvard Photometers.** Klaus Stauber. Dibner Institute Lunchtime Colloquia. Room E56-100.
- 4:00 p.m. - **From Discrete to Continuum - The Art of Modeling in Semiconductor Processing.** Sadasivan Shankar, Intel Corporation. MTL VLSI Seminar Series. Refreshments in lobby of room 34-101 at 3:30 p.m. Room 34-101.
- 4:00 p.m. - **Enhancement of Particle Image Velocimetry Based on False Correlation Peaks.** Mr. Janos Rohaly, University of Kobe, Japan. Room 5-234. Sponsor: Fluid Mechanics Seminars.
- 4:30 p.m. - **Influence of Compressor Deterioration on Engine Dynamic Behavior and Transient Stall-Margin.** Mr. Zoltan Spakovszky, MIT/GTL. Gas Turbine Seminar Series. Refreshments, 4:15 p.m. Room 31-161.
- 4:30 p.m. - **Sudan: Solutions for a Society in Extremis.** Roger Winter, US Committee for Refugees. Sponsor: Center for International Studies. A session of the Inter-University Seminar on International Migration. Room E38-714.
- 6:30 p.m. - **2nd Felix Candela Lecture: Structures: The Joy of Engineering.** Jorg Schlaich, structural engineer, University of Stuttgart. Architecture Lecture Series. Room 10-250.
- 8:00 p.m. - **Aurelius Piano Quartet: Quaintly Quartets.** Music that is pleasingly old-fashioned (Beethoven & Mozart) and also unfamiliar (the first public performance of Eric Sawyer's quartet). Killian Hall.

Nightline
3-88800
 DEF TUV TUV OPER OPER

Holl Discusses Initial Dormitory Designs

By Laura McGrath Moulton
STAFF REPORTER

The design process for the new undergraduate dormitory moves into a new phase this week as members of the Founders' Group and the administration met with architect Steven Holl to discuss and review possible designs for the building.

Ideas expressed in the plans include combinations of towers on top of a large, common base as well as more rectangular buildings. Long, sloping hallways are also present in several potential designs, such as tower connections.

In each one of the concepts, "Holl is trying... to create great social spaces and great living spaces," said Chancellor Lawrence S. Bacow '72, who established the Founders Group jointly with Dean for Undergraduate Education Rosalind H. Williams.

Founders' Group member Jeffrey C. Roberts '02 said that Holl's "main concept was porosity." External porosity would allow sunlight to pass through the building, while internal porosity means that divisions between common internal areas would be filled with openings.

Bacow said that the concepts were "design experiments", exploring ways to keep the dorm from being "a wall between what's going on on the north side of the building" and the south side. He said that towers were a form of "vertical porosity" while tilted hallways are a form of "horizontal porosity."

'Hybrid' receives raves

One concept that received enthusiasm from the Founder's Group is nicknamed the "Hybrid" by the architect. Williams, who also serves as Founders' Group chairperson, said that this "design combines a zig-zag ramp on the lower common spaces with three towers for student living spaces."

In one interior concept, Holl envisions living spaces divided into groups of 14 to 16 on two floors of a tower, connected by an open stairwell. In addition, rooms would be constructed with hinged walls so that "you could build your own rooms," Roberts said.

The Founders Group described some of Holl's concepts at a meeting of the Undergraduate Association Committee on Housing and Orientation, where students offered feedback on several issues.

Matthew L. McGann '99, co-chairperson of UACHO, was concerned whether towers could "emphasize community" and whether they would "work at MIT." He suggested soliciting feedback from students about MacGregor Hall and how the tower design works there.

However, Roberts said that Holl "emphasized that this is not MacGregor." UACHO members agreed with the Founders' Group's

decision to recommend "horizontal integration" rather than the "vertical integration" of towers, perhaps through skywalk connections between towers.

These connections could also double the size of the living groups from 14 to 16 to around 30. Holl said that such horizontal integration was a "fine idea" according to Roberts.

Dorm separated from campus

Another important issue under discussion is how to link students in the new dorm with the rest of campus without ruining Briggs Field. "We have to think hard about how to help people who want to cross Briggs Field," Bacow said, adding that the new dorm must not become "an island."

"Basically, you can go over it, around it, through it, or under it," Bacow said. Solutions suggested by Holl cover almost all these options and include a bridge over the field or fully or semi-recessed tunnel.

Williams said that "the bridge has appeal because it would not take up existing playing space, or not much." UACHO members expressed concern about flying baseballs or soccer balls. Tunnels would bring up issues of safety.

"We just cannot crowd athletics more and connect the new dorm with the existing campus," Williams said. "We will be actively examining... additional field space in the coming months."

However, Bacow noted that since current plans call for a number of dorms to someday stretch down Vassar Street, the problem will take care of itself eventually.

According to Williams, Holl "stressed the usefulness of the student feedback." Both Williams and the Founders Group members said that they are currently soliciting further feedback.

Bacow said that the concepts will be made available to students through a variety of venues over the course of the spring semester. Williams said that an initial scheme should be ready this spring, with a final design finished by the end of 1999.

Faculty members on the Founders Group include Associate Provost for the Arts and Theater Arts Professor Alan Brody, Foreign Languages and Literature Section head and Professor Suzanne Flynn, John F. Elliott Professor Linn W. Hobbs, Architecture and Mechanical Engineering Professor Leon R. Glicksman, Associate Professor Candace L. Royer, Associate Dean of Students Andrew M. Eisenmann, in addition to Chairperson Williams.

In addition to Roberts, student members are Anne T. McLeod '00, Jonathan S. White '00, Walter G. Holland '01, Joshua C. Randall '01, Rima A. Arnaut '02, and Tina P. Lin '02.

Rao, Pasquinelli Will Lead Freshman Class

Elections, from Page 1

line, several pairs of candidates decided to run when these positions were opened up to accepting more candidates after the deadline.

Rao to again lead class of 2002

In the hotly-contested class of 2002 elections, current Class of 2002 President Sanjay K. Rao '02 was re-elected. Serving with him will be Brian A. Pasquinelli '02 as vice-president, Sudeb C. Dalai '02 as treasurer, Teresa H. Ko '02 as secretary, Vanessa Li '02 and Allison L. Neizmik '02 as social chairs, and Yolanda Fan '02 and Phebe Y. Wang '02 as publicity chairs.

Class council results delayed

The class council election

results were not released until several days after the announcement of the UA Presidential/Vice-presidential and Finance Board election results on early Tuesday morning. Pierce said that the delay was due to the desire of the election committee to "do everything 100 percent right." Dealing with write-ins, paper ballots, and a complex computer election program that allows ranked voting took extra time, Pierce said.

No race was particularly close, according to Pierce. Because a preferential voting system was used, final percentages are not being released because the numbers would be misleading, Pierce said.

"I think the system worked pretty well," he said.

Capitol Steps

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Kresge Auditorium

Wednesday, April 14, 8:00 pm

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Literature
Music
Philosophy
Politics
Theater
Visual Arts
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25th

Anniversary

Rules and Guidelines are available from the
Music & Theater Arts Office, 14N-207
or on the Web at

<http://web.mit.edu/mta/www/music/kellyprize>

Deadline for submission is **Thursday, April 8, 1999, 5 pm**

All Prefrosh Invited To Preview Weekend

By Sanjay Basu
ASSOCIATE NEWS EDITOR

Initiating a drastic change from tradition, the Office of Admissions has announced that this year's Campus Preview Weekend will not only be an event for women and minority students, but also all pre-frosh admitted to the Class of 2003.

The preview weekend, which will take place this year from Thursday April 8 to Sunday April 11, is one of the highest "yielding" events for MIT, meaning that it traditionally attracts 65 to 75 percent of the pre-frosh who participate. Generally, only 55 percent of accepted students end up choosing to enroll as freshmen at the Institute.

Competition, yield are key issues

Faced with competition from fellow universities, and given the past success of the event, admissions officers decided that the change to invite all pre-frosh to the preview weekend would be made this year.

Dean of Admissions Marilee Jones had hinted at the move last year, when she said that she was thinking of making the event an all-admit weekend.

"In the past, we've really been working hard to increase women and minorities on campus," said Associate Director of Admissions Zaragoza A. Guerra III. "This year, we are still doing this, but we wanted to offer the opportunity to other students as well."

Previously, pre-frosh who were not women or minority students could arrange "overnight visits" to MIT, during which any applicant could stay one or two nights at a dorm, fraternity, sorority, or independent living group. This allowed applicants to visit the campus at different times of the year, and also prevented crowding problems during Campus Preview Weekend.

Crowding could become a concern

As a result of this year's institutional change, MIT expects to host approximately 600 pre-frosh this year and an additional 300 parents, according to Guerra. Last year, only approximately 415 women and minority students attended the pre-

view weekend. Women made up three-quarters of pre-frosh attending the event. About the same number of women and minority students will come this year, though the overall percentage of these students in the group will naturally differ, Guerra said.

Given the large volume of participants, admissions officers say that they need more hosts for the students, particularly male Caucasian and Asian hosts.

"We are heavily recruiting hosts," Guerra said. "We've traditionally never asked white or Asian men to host, so this year we are trying to spread the word to this segment of the population."

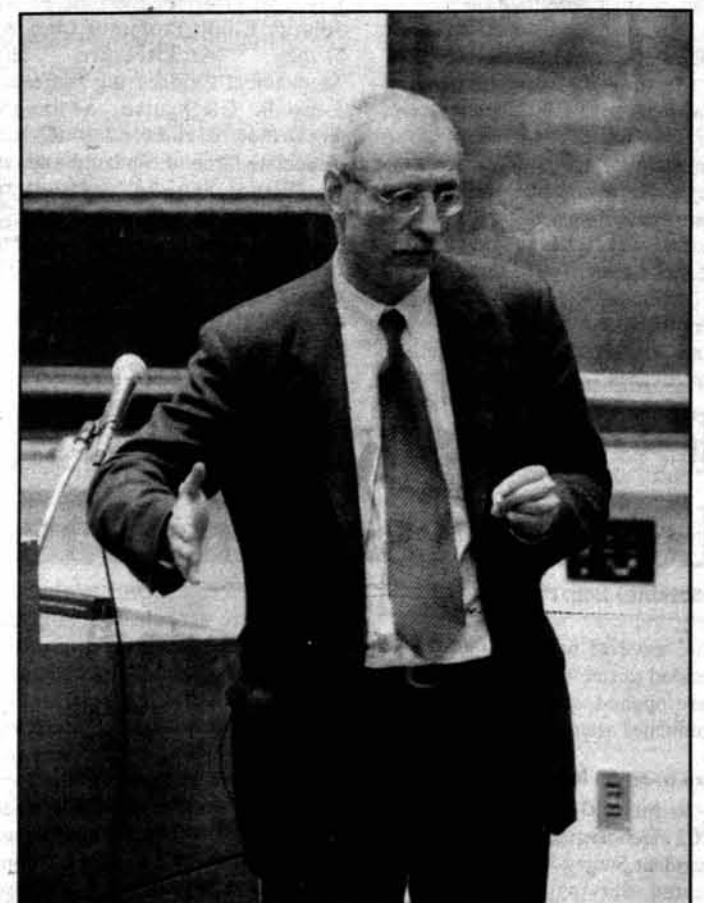
New events and new people arrive

Several events, including academic and housing expos, are being planned for the pre-frosh. This year, pre-frosh will experience a new "open house" program during Campus Preview Weekend. In this program, students will be able to view several houses as opposed to just their host dormitories or FSILGs. Students will stay at a dorm or FSILG they have picked prior to the weekend, and they will have the option of receiving more information about other living groups after the event is over.

For the first time, MIT alumni are being invited to the preview weekend. This year, MIT interviewers will join the pre-frosh on campus to meet the students they interviewed. These "educational counselors" will also attend events specifically planned for them while pre-frosh participate in the weekend activities.

According to Guerra, the admissions office has several other activities planned for the pre-frosh, including several lectures from distinguished faculty. However, Guerra wants to see more MIT students involved in the event.

"For coming years, we are trying out ways to get more MIT students involved... This is key," he said. "We want to bring the best and the brightest to MIT and show them what a great place this is... This is literally our future we're talking about."



Architect Thomas Herzog talks about his development of energy efficient structures and his research into solar architecture. Herzog's designs use the sun to reduce the heating and cooling needs of an environment. The talk was held in room 10-250 Tuesday evening.

JELENA SREBRIC

Peace Corps Director Seeks Increase in MIT Recruits

By Rima Arnaout
ASSOCIATE NEWS EDITOR

"The toughest job you'll ever love," may soon be more accessible to more MIT graduates than ever before.

In an effort to boost recruitment among Institute graduates, Peace Corps Director Mark D. Gearan, visited campus yesterday to speak with Chancellor Lawrence S. Bacow.

The Peace Corps stepped up recruitment efforts nationwide following a Congressional vote to increase the Peace Corps' \$241 million budget over the next four years, a few weeks ago. The added funds will serve to increase participation in the Peace Corps from the current 6,700 volunteers to 10,000 by the year 2003.

"Nationally, we're seeing a resurgence of interest in the Peace Corps," Gearan said. This past year, the Peace Corps received 150,000 inquiries from students interested in joining, compared to 100,000 inquiries in the past five years.

Gearan looks to work with MIT

Gearan was enthusiastic about finding ways to increase the numbers of MIT students joining the Peace Corps. According to Gearan, if MIT students serve in the Peace Corps, then "when they return after two years they will have a degree from one of the finest universities in the world and credentials from one of the most respected service organizations in the world."

Because the Peace Corps hopes to expand its service from teaching to helping improve technology and the environment, Gearan sees MIT students as natural participants in the program due to their extensive technological backgrounds. "The kinds of things the Peace Corps

does is exactly the kind of thing we're looking to do at MIT," Gearan said.

The Peace Corps will work with Bacow and Christopher G. L. Pratt, director of MIT's Office of Career Services and Preprofessional Advising, to promote participation in the Peace Corps on campus. Pratt also attended the meeting.

"The graduates of MIT have been an integral part of the Peace Corps," Bacow said, but the number of MIT students participating in the Peace Corps has dropped over the years. Only seven MIT students are currently serving in the Peace Corps.

Ideas to increase service discussed

The meeting focused on finding ways to "give students a taste of the Peace Corps," Bacow said, either through traditional participation in the Peace Corps or through special programs set up with MIT.

"The market now is so strong for our students," Bacow said, "and there's a pressure to take a high-paying job to try to retire some of those debts" incurred in paying for college, Bacow said.

Bacow suggested making serving in the Peace Corps especially attractive to students by setting up programs through professors at MIT whose work involves technology in society, urban planning, environmental issues, and other subjects that overlap with the work of Peace Corps volunteers. The idea is "to link Peace Corps field workers with a groups of MIT students [working with those professors], doing corresponding research," Bacow said.

Bacow and Gearan discussed the idea of creating a short-term service program for MIT students. Students would spend three to six

months abroad and work with regular Peace Corps field workers during crisis situations. "There's a frequent demand for technological expertise" during crises such as hurricane Mitch, said Jean Seigle from the Peace Corps' New England Office.

Seigle suggested setting up "a mutual relationship with the university whereby we support a work-study program" through which "the university supports students with a tuition waiver or reduction."

One way MIT could set up such a relationship with the Peace Corps is by adopting the Masters Internationalists Program, which is already in practice in about fifty universities in the nation, Gearan said. Through the Masters Internationalists Program, students would apply to graduate school at MIT and to the Peace Corps simultaneously.

Other ideas for increasing participation in the Peace Corps at MIT included integrating Peace Corps service into MIT's Center for Public Service, establishing a

Peace Corps representative at MIT, and having Peace Corps information sessions on campus. This effort already began in part last Wednesday, when several former Peace Corps volunteers on campus sat on a panel and talked to students about their experiences abroad.

During the meeting, Gearan also presented Bacow with a plaque that stated "with respect and appreciation to the Massachusetts Institute of Technology for its friendship and its many contributions to the Peace Corps."

Meeting provides good ideas

Gearan was pleased with the ideas put forth in the meeting. "It was a working meeting," Gearan said. "It was very productive, and I was impressed with the Chancellor's knowledge of the Peace Corps... and [with] his very specific suggestions," he said. "We are grateful for the doors that are open to our recruiters" at MIT.

In the coming weeks, Gearan will talk further with Bacow about which ideas can be implemented at

MIT. Bacow and Gearan will continue to "think through ways we can better reach MIT students so that they keep [the Peace Corps] in their minds as they are going through school," Gearan said.

Gearan's meeting with Bacow at MIT is one of many he has had recently with university administrators around the nation. Gearing recently spoke with the presidents of Boston University, Harvard, and the University of California at Los Angeles to create awareness of the Peace Corps on those campuses as well.

Gearan has a history of leadership

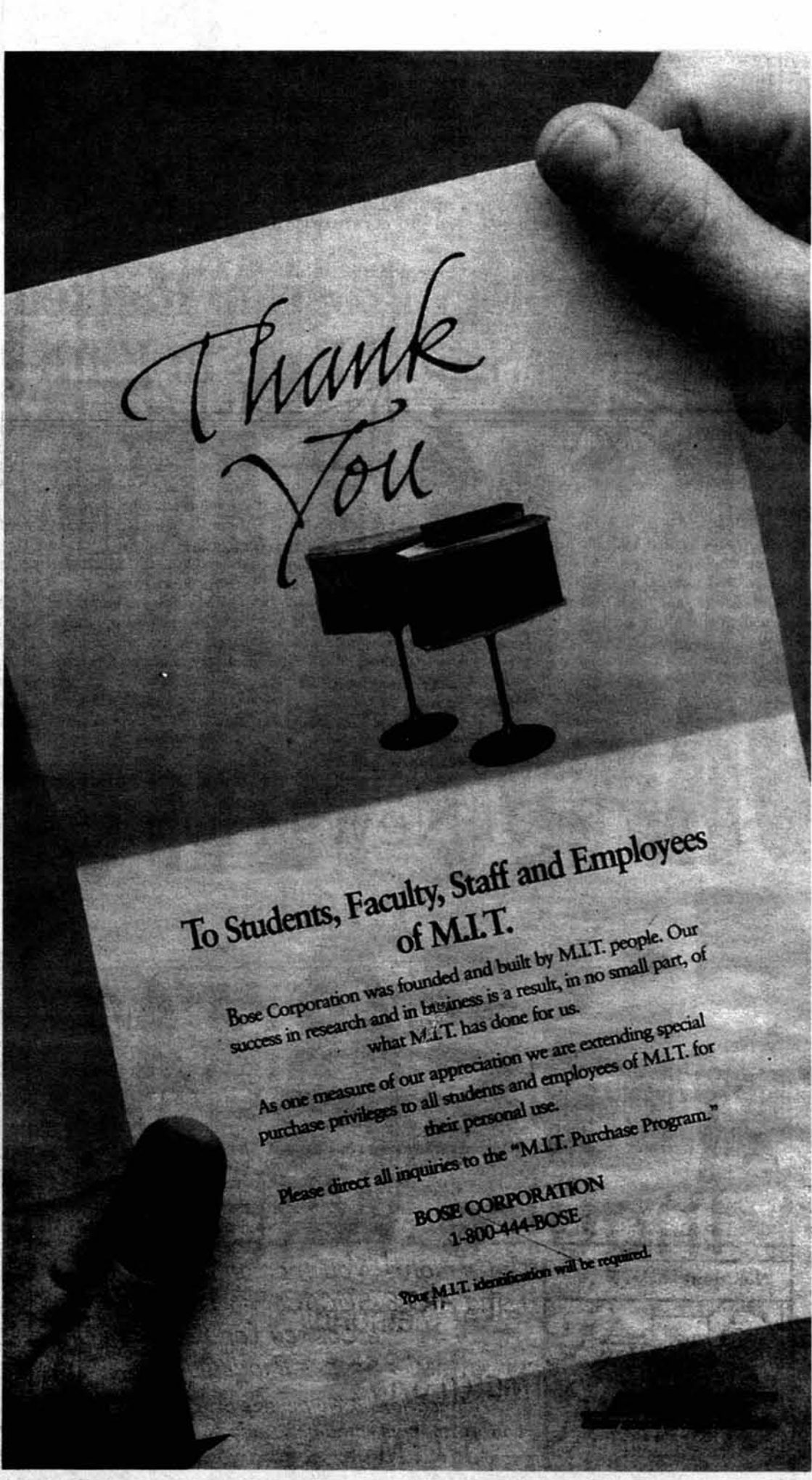
Gearan, who attended Harvard College and Georgetown University, assumed leadership of the Peace Corps in 1995. Since then, he has worked to increase the number of countries served by the Peace Corps, and to increase government support of Peace Corps volunteers.

The Peace Corps was established by former President John. F. Kennedy in 1961. It currently serves over 80 countries.



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Students Protest Aramark Monopoly with Boycott

By Adam Brown
STAFF REPORTER

Students held a symbolic boycott against Aramark dining services Wednesday to protest the Institute's recent decision to extend the food provider's presence on campus for another three years.

From 11 a.m. to 2 p.m., students protested outside Lobdell, Networks, and Walker Memorial. Protesters handing out pamphlets describing their disapproval with "MIT's rejection of the proposed competitive dining system." Students also handed out paper bags, encouraging students to bring sack lunches to the protest.

Several placards were placed throughout Stratton Student Center. Slogans ranged from "Lower prices, Better food... End Aramark Monopoly Now" to "Bring a sack lunch... at least you'll know what you're eating IS meat!"

Protestors blame MIT

Flyers advertising the boycott to the MIT community claimed that the protest was about a "lack of competition" in Institute dining services rather than Aramark's performance as MIT's primary food service provider. "We emphasize that the current situation is not Aramark's fault... We are not here to communicate an unwelcoming message to Aramark," the flyers stated.

The protesters intended the boycott to be largely symbolic in order to demonstrate to the administration their disapproval to retain the current dining system. Additionally, "the point of this is not to affect [Aramark's] bottom line," said Jeremy D. Sher '99, a member of the

Institute Dining Review Working Group that first proposed competition be brought to MIT's dining system.

Letter of intent prompts boycott

MIT recently signed a letter of intent giving Aramark the rights to manage all on-campus dining facilities for an additional three years, despite recommendations from the working group to break up the campus dining monopoly.

Three years ago, MIT instructed the working group to examine the state of campus dining due to an all-time low in student satisfaction. Recommendations from the working group were released in the fall of 1997, calling for two dining zones on campus with distinctly separate dining contractors.

Shortly after the release of these recommendations, MIT adopted them as Institute policy. However, the recontracting of Aramark for both zones is in contradiction with this policy.

Philip J. Walsh, chair of the Dining Implementation Team charged with finding contractors and also chair of the original working group, said that the decision to retain Aramark for an additional three years was due to the stability that Aramark could give the administration during any reorganization that could occur in the future.

"We've tried to make an interim decision that is in everyone's best interests," said President Charles M. Vest in response to a question by Ingbert R. Schmidt '01, who showed up in front of Vest's office with his trumpet to protest personally to the president. Schmidt had been told by

Undergraduate Association President Paul T. Oppold '99 that there would in fact be march by Vest's office at 2 p.m. Wednesday. That larger protest never materialized.

The UA and the Graduate Student Council sponsored the boycott. E-mail advertising the boycott was distributed to numerous student and living groups, asking students to "show administrators that you will not tolerate more broken promises."

Students Dine Elsewhere

During the the peak lunch hour,

Networks was approximately half-filled to capacity during the boycott, although several patrons were eating non-Networks food. Lobdell dining hall was nearly full, but approximately half of the diners brought food from outside. "At Lobdell, I understand [the protesters have] been having a very strong effect," Oppold '99 said. Walker Memorial, however, was filled to capacity with diners.

Hackers put up Aramark posters around the Infinite Corridor that had striking similari-

ties to recent Microsoft advertisements. One poster had the slogan "Aramark Food 2000: Guaranteed Bug Free," referring to Microsoft's upcoming release of its new Windows 2000 operating system.

Another poster played on student sentiments about Aramark's campus dining monopoly, saying "stuff your face, the efficient optimal way, the way we want you to."

Wesley Chan contributed to the reporting of this story.



Lone protester, Ingbert R. Schmidt '01 talks to President Charles M. Vest about recent administrative decisions.

Caltech Geology Program Ranked First; Sloan School Falls to Fifth

U.S. News, from Page 1

Caltech scored well in geology, beating second-ranked MIT for the number one spot. Caltech and Stanford tied for first in physics, with MIT ranked third with Harvard, Princeton, and U.C. Berkeley.

In several specific science specialties, U.S. News ranked MIT's graduate programs first in Inorganic Chemistry, Computer Hardware, Artificial Intelligence,

Geological Tectonics and Structure, and Atomic and Molecular Physics.

The Sloan School of Management ranked fifth among business schools in the nation this year, falling behind Stanford, Harvard, Northwestern (Kellogg), and University of Pennsylvania (Wharton), respectively. Last year, Sloan was ranked third.

Business school deans and M.B.A. program deans ranked schools in several business specialties. Sloan captured the number one spots in Management Information Systems, Production/Operations Management, and Quantitative Analysis.

Rankings over a decade old

U.S. News first ranked graduate programs in 1987 and began ranking annually in 1990. Full rankings are released in the U.S. News & World Report's 2000 America's Best Graduate Schools guidebook as well as on U.S. News Online's .EDU Web site at www.usnews.com.

Rankings are computed on the basis of a number of criteria, including reputation both in academia and industry, placement success, faculty resources, research activity, and student selectivity. Precise criteria, as well as the statistical weight given to each category, varies by field.

U.S. News Graduate Engineering School Rankings

Rank	School	Rank in 1998
1	Massachusetts Institute of Technology	(1)
2	Stanford University	(2)
3	Georgia Institute of Technology	(4)
3	University of Michigan at Ann Arbor	(4)
5	University of California at Berkeley	(2)
6	University of Illinois at Urbana-Champaign	(4)
7	California Institute of Technology	(8)
8	Carnegie Mellon University	(4)
9	Purdue University at West Lafayette	(8)
10	University of Texas at Austin	(11)
11	Cornell University	(8)
12	University of Southern California	(16)
12	University of Wisconsin at Madison	(12)
14	Texas A&M University at College Station	(21)
15	Northwestern University	(13)
15	Penn State University at University Park	(18)
17	Princeton University	(13)
17	Rensselaer Polytechnic Institute	(18)
17	University of Maryland at College Park	(13)
20	Ohio State University	(25)
20	University of California at Los Angeles	(16)
20	University of California at San Diego	(21)
20	University of Minnesota at Twin Cities	(18)
24	Virginia Polytechnic Institute	(25)
25	Johns Hopkins University	(21)
25	University of California at Santa Barbara	(24)

SOURCE: U.S. NEWS & WORLD REPORT

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Pilot Projects Boost Writing Curriculum

Writing Requirement, from Page 1

introductory writing subject to pass Phase I.

A two-year experiment

The recommendations came from findings which show that, of those students who fail the FEE with subject recommended, only 50 percent actually take a writing course in their freshman years, with an equal distribution of the remaining students taking an introductory writing course in their sophomore, junior, or senior years, and some not taking one at all.

This recommendation also comes on the heels of two years of improvements to the course offerings that focus on writing at the Institute.

According to Brown, there are currently about 300 students enrolled over 24 pilot courses, one

in each major, that can be labeled "communications-intensive." Examples include writing practica attached to engineering courses as well as the biology project lab. These pilot projects took place under the umbrella of experiments licensed by the CUP. A \$200,000 grant awarded by the National Science Foundation in 1997 helped fund many of these programs.

The motion passed in 1997 commits the faculty to creating a new undergraduate communication requirement by 2000. In December of 1999, the CUP subcommittee will make its report to the CUP. The CUP will then deliberate and bring a motion before the full faculty.

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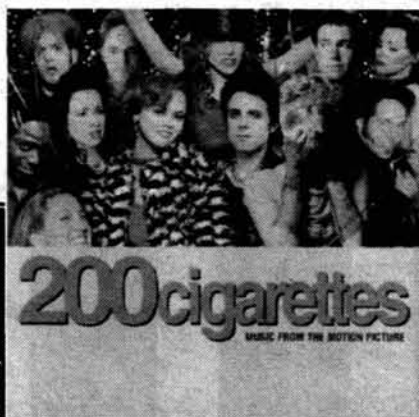
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MIT Women's Basketball Wins an Amazing 20 Games

Sports Shorts, from Page 24

2,140-2040. The Engineers took second in air rifle dropping a tight 1377-1407 decision to Penn State University.

The women's basketball team finished with an astonishing 20-8 record, the most successful season in the history of the program. Several school records were broken along the way. The team became the first MIT basketball team ever (men or women) to win 20 games. The Engineers' 20-8 record also gave the team the best women's

basketball winning percentage in Institute history (.714). MIT qualified for the Eastern College Athletic Conference New England Division III Championship Tournament for the first time in the history of the program. Fourth seeded MIT marched to the finals by defeating fifth seeded Eastern Connecticut State University and number one seed Springfield College. The season came to a disappointing end with an eight point loss to the second seeded Western Connecticut State University.

Gymnast Sonja Ellefson '01

won the Eastern College Athletic Conference (ECAC) Division III all-around championship with an Institute and championship record score of 38.125. Ellefson also took the individual title in the floor exercise. Ellefson now holds MIT records in each of the four events: 9.575 on the vault, 9.625 on the uneven bars, 9.6 on the balance beam, and a 9.775 on the floor exercise. Both Ellefson and Rachel Van Buren '99 have qualified for the National Collegiate Gymnastics Association Championship which will be held this coming weekend

at Gustavus Adolphus College in Wisconsin. Ellefson is currently ranked 11th in the region for qualification to the NCAA Division I regional meet to be held at Penn State University in April, and is ninth ranked by the US Collegiate Gymnastics Association.

The men's and women's indoor track and field squads recently completed very successful seasons. The men's team finished in second place in the New England Division III Championships, while the women finished ninth out of 27 teams in the New England Division III meet. This was the first year that the women's team has entered the season as a varsity team. In the following week the women's team placed fifth of 44 teams at the ECAC Division III Championships. Leading the charge was the pole vault contingent, which swept the first three places in the meet. Lila French '99 defeated the other 22 competitors in the event with a vault of 10'6".

Dierdre Dunn '99 of the swim team recently set an MIT record and captured the New England Division III championship in the 100 yard individual medley. Dunn covered the distance in a school record time of 1:02.29. Liz Krams '00 also set a school record of 29.36 in the 50 backstroke at the championships. MIT finished eighth at the meet. It is

the second best finish ever for the women's team in the New England.

In the New England Women's and Men's Athletic Conference (NEWMAC) Swimming and Diving Championships the women's team finished fourth of nine teams and the men finished second of seven. Individual champions for the Engineers were Dunn in the 50 freestyle Grant Kristofek '02 in the 1,650 yard free. The women's 200 yard medley relay team also captured the conference title. Dunn anchored the relay which also consisted of Krams, Jen Navarro '00 and Erica Fuchs '99.

Men's gymnast J.C. Olsson '00 set the MIT record in the All-Around. In a February meet against the University of Vermont, Olsson scored 50.85 to break his own record set in a 1998 meet also against Vermont. The former record was 50.00.

Setter Minpoint Chien '00 was recently named to the All-Tournament team at the Roger Williams University Volleyball Invitational. MIT advanced to the semi-finals of the tournament where the Engineers dropped a four set match to eventual champion SUNY New Paltz.

The MIT women's ice hockey team completed its first season as a varsity program with an 8-6-1 record.



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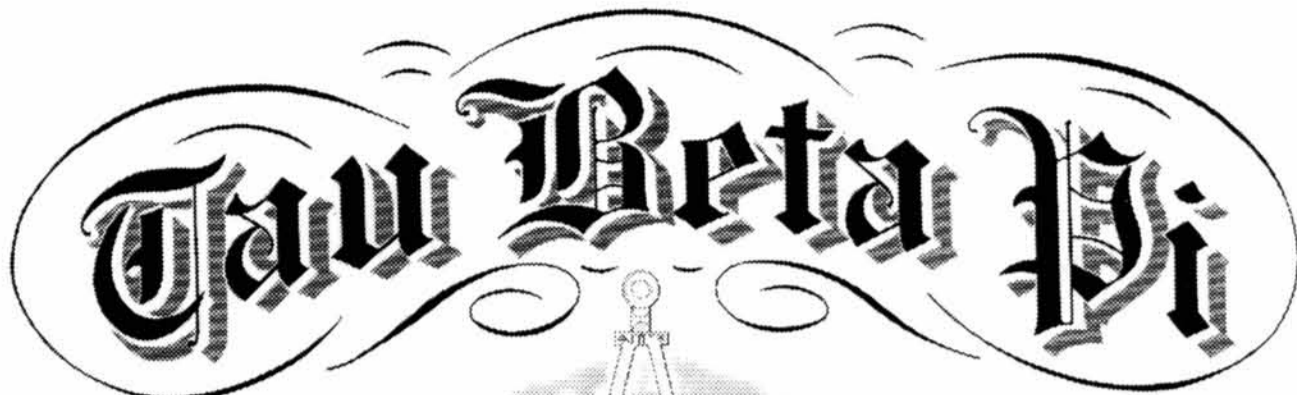
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SPORTS

Men's Volleyball Loses to Harvard In Season Finale

By Shao-Fei Moy
SPORTS EDITOR

In their final game of the season, the men's volleyball team lost to Harvard University Wednesday night at the Malkin Athletic Center. After dropping the first two games, the Engineers came back to take the third. However, they were outplayed by Harvard in the fourth game and lost the match 3-1 (4-15, 5-15, 15-13, 9-15).

The first game started out with both teams playing solidly, forcing a number of sideouts. But then bad passing caused the Engineers' offense to break down. A number of hitting errors ensued and the Crimsons jumped out to an early

10-3 lead. Despite several great digs by setter Minpont Chien '00, Harvard was able to win the first game easily 15-4.

Harvard continued its fine play and took control of the second game early. Again, MIT was plagued by bad passing which resulted in some tough sets and weak attacks. The Crimsons took advantage and jumped to another huge lead and never looked back. Harvard took the second game 15-5.

In the third game, the Engineers, desperate to put up a challenge, shuffled up the line-up and substituted Dan Levy '02 at setter. After falling behind 1-5, MIT called a time out and regained their compo-

sure. The Engineers got a sideout following the time out and began their valiant comeback with Chien as setter again. Darius Jazayeri '00 served seven straight points, including three aces to put MIT up 8-5. Outside hitters Bob Moser '99 and Nikolaos Michalakis '01 led the attack with seven and four kills, respectively, in the third game.

Harvard regrouped and scored several points of their own off some tremendous hitting by their middle blockers to pull back ahead 9-11. Both teams battled back and fourth for the lead and exchanged several sideouts with the score tied at 13-13. MIT was finally able to break the tie by forcing the

Crimsons to make a couple of hitting errors and won the game 15-13.

In the fourth game the Engineers came out and took an early 7-4 on several hitting mistakes by Harvard. The Crimsons came back after a timeout and cut into the MIT lead to tie the game at 9-9. From that point on, MIT was not able to capitalize on any offensive opportunities and

failed to score for the rest of the game, losing 9-15. Despite the loss, Moser tallied 20 kills while Chien, put up 28 assists for the match.

With this match, the men's volleyball team concludes a successful season, highlighted by a win against Harvard at the beginning of the season. They finished with a 7-12 record.

Kleiss Places Second In USCSA Championships

By Roger Crosley

DIRECTOR OF SPORTS INFORMATION

Jessica Kleiss '00 recently placed second in the women's 10K freestyle at the U.S. Collegiate

**Sports
Shorts** Skiing Association (USCSA) Championships at Mammoth Lakes, CA. Kleiss covered the distance in 41:29.20 to lead MIT to a sixth place finish in the event. As a team the nordic skiers won the USCSA regional regular season and Championship titles. Sam Coradetti '02 won the men's 10K freestyle by 45 seconds at the championship meet. Coradetti also placed second in the 10K classic race.

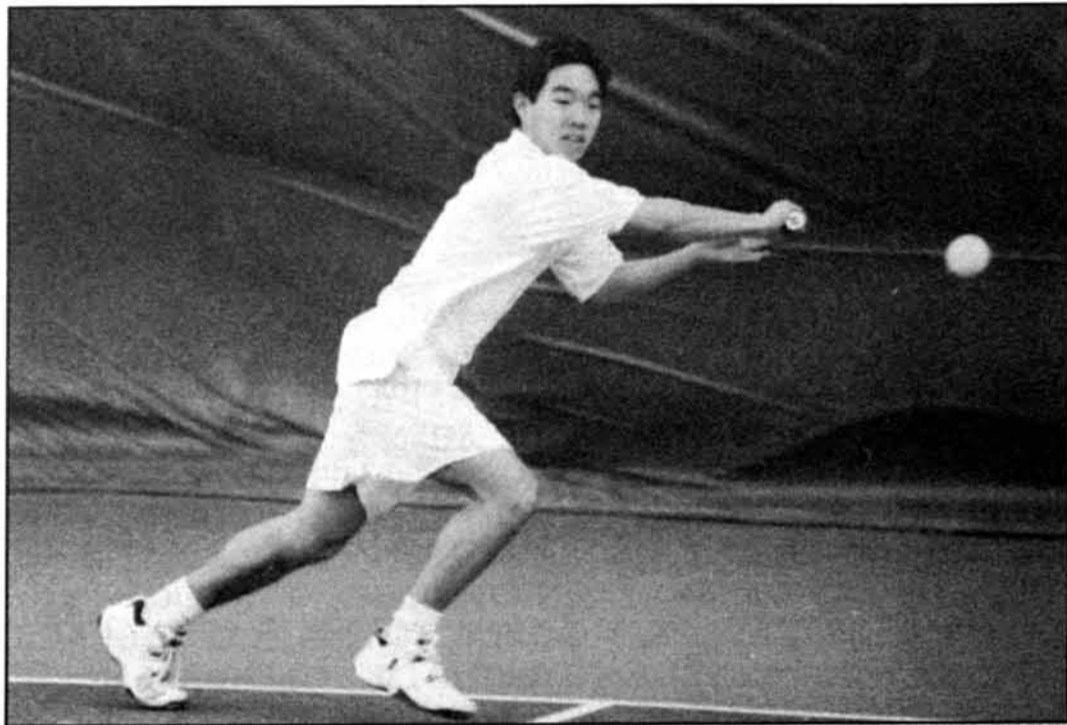
Both the men's and women's fencing teams won their respective New England Championships. The Women's team tied Tufts for first at the championship. Epieist Nora Szasz '99 won the title in her event.

Brian Bower '99 won the individual sabre title. Four Engineers qualified for the NCAA Championships which will be held this coming weekend at Brandeis University. Szasz and Bower will be joined by Aimee Wiltz '99 in the women's foil and Matt Dupplesie '99 in the epee.

Goalie John Zehren '99 (3.77 goals against average, .910 save percentage) and forward John Rae '99 (3 goals, 5 assists) were each named to the honorable mention All-Tournament team of the American Collegiate Hockey Association Division II Championships. Zehren and Rae helped lead the team to nationals where the Engineers went 1-2 in pool play.

The rifle team recently won the Mid-Atlantic Conference championship in varsity rifle by defeating New York Maritime Academy

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MIDRAG CIRKOVIC—THE TECH

Eric L. Chen '00 returns the ball with a backhand in Wednesday's game against Boston College. MIT lost the game 5-2.

UPCOMING HOME EVENTS

Saturday, March 20

Men's Volleyball—Alumni Tournament, all day
Heavyweight Crew—Class Challenge, Alumni Race

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