

Arguelles Climbs to Victory In 2.70 'Mech Everest' Contest

By Karen E. Robinson
ASSOCIATE NEWS EDITOR

After six rounds of competition, David Arguelles '01 beat out over 130 students to become the champion of "Mech Everest," this year's 2.70 Design Competition.

The contest is the culmination of the Design and Engineering I (2.007) taught by Professor Alexander H. Slocum '82.

Kurtis G. McKenney '01, who finished in second place, and third place finisher Christopher K. Harper '01 were separated only by a tie-breaker based upon time.

The object of Mech Everest was to design a robot to travel up a steepening ramp and drop hockey pucks at the top. Students were given kits of materials to use, and were allowed to provide only incidental items such as washers, bolts,

and lubricant.

The ramps were divided into three segments at 15, 30, and 45 degree inclines with a hole at the end of each incline. Robots scored points by dropping the pucks into these holes and scored more points for pucks dropped into higher holes. The course was designed by Roger S. Cortesi '99, a student of Slocum.

Some robots used suction to keep their treads from slipping down the table, some clung to the walls bordering the table, and some shot grappling hooks past the table to help pull themselves. The four finalists' robots were fairly simple, and McKenney attributed his success to the fact that he "kept it simple."

Arguelles, along with McKenney, Harper and Justin W. Raade '01, who took fourth place,

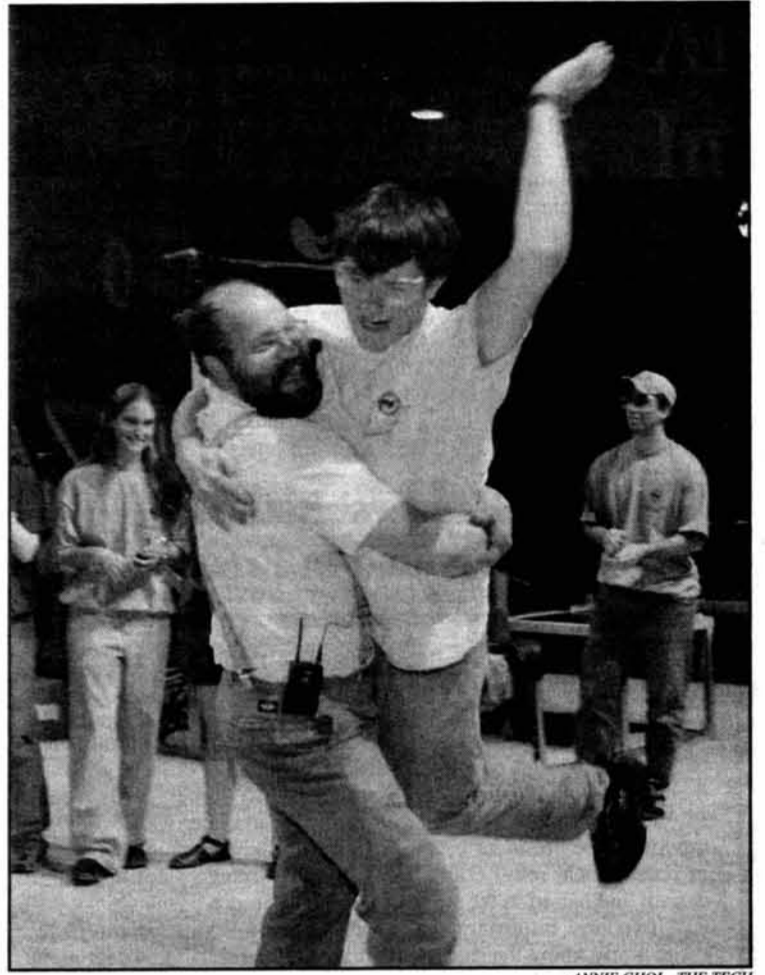
will travel to Japan next year to compete in an international design competition. Two additional students who will later be selected will compete as well.

Last-minute addition brings victory

Each robot could carry up to ten pucks to drop in the holes. Students could request an additional ten pucks which could not be carried in the robot body. Arguelles put these in a light wire contraption pulled by his robot, which he added "last Thursday, the day before ship date."

At the lowest hole, the trailer dumped the extra pucks, and those that fell in the hole scored one point each. This was added to points amassed by the pucks that

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David Arguelles '01 leaps in the air upon winning this year's 2.70 competition last night.
ANNIE CHOI—THE TECH

Injured Police Officer Files Suit Against Institute, Beta Theta Pi

By Douglas E. Heimburger
EXECUTIVE EDITOR

The Boston University police officer who was severely injured last summer while avoiding bottles thrown from the roof of Beta Theta Pi has filed suit against the Institute and others.

The suit, filed by BU officer James Barry and his wife Dorothy on April 14, names the national Beta Theta Pi, the local alumni corporation Beta Upsilon Association and its president, Michael A. Johnson '80, MIT, and current MIT students

James B. Williams '99, Philip J. LaFond G, Russell Speiler '00, Robert N. Tunick '99 and Steven J. Lefkowitz '00 as defendants.

LaFond, Speiler, Tunick, and Lefkowitz are named as representatives of the BTP chapter. The chapter itself, as an unincorporated association, was not named.

The suit alleges that all the defendants "owed a duty of reasonable care to those on the premises" including that alcohol laws were observed by all those on the premises. Additionally, the suit alleges that

the defendants did not ensure that rules and regulations for social events were upheld.

The suit also alleges that Johnson, BTP national, the alumni chapter, and MIT committed willful, wanton, and reckless conduct by failing to perform duties "in light of the defendants' knowledge of the history of criminal and/or serious incidents involving MIT fraternities arising from alcohol consumption and lack of supervision."

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ROTC, Sloan Team Up On Leadership Course

By Sanjay Basu
ASSOCIATE NEWS EDITOR

Beginning this fall, non-ROTC students will be allowed to enroll in Leadership and Management I (MS.401), and will receive credit through the Sloan School of

Management as a special seminar (15.328).

The course will be jointly taught by officers from the Army, Navy, and Air Force beginning in the fall. It will offer six units of credit and will be open to all students.

The proposal for the new class, announced by Professor of Management Emeritus Robert B. McKersie and Visiting Professor of Military Science Robert R. Rooney at the April faculty meeting, was created by the ROTC oversight committee, which consists of faculty members, ROTC cadets, and military commanders.

"They were interested in getting more of ROTC into the mainstream of campus coursework," Rooney said. "The three services — Army, Navy, and Air Force — really teach a lot of the same things. There's a commonality here that we could exploit."

"We had two objectives here: to merge the three services, to consolidate our training of leadership doctrine, and to export it to the MIT community," Rooney said.

The proposal for the course comes four months after the MIT chapter of ROTC held an Independent Activities Period seminar in leadership, with 18 in attendance.

"We wanted to make sure that we had interest before we started a real course," Rooney said. "And it

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Biotech Companies Excel in \$50K Competition

By Kristen Landino
ASSOCIATE NEWS EDITOR

MolecularWare, a software start-up company launched to help researchers develop drugs, was awarded the grand prize in this year's \$50K Competition Tuesday night in Kresge Auditorium.

Runners-up in the competition were Just-in-Zyme, a biotechnology company, and Crossskate, which manufactures all-terrain skates for extreme sports enthusiasts.

MolecularWare, Inc. was founded by Seth Taylor MBA '97 and Ngon D. Dao G. The company is on its way to closing a deal with a prominent biotechnology firm and hopes to release a product as soon as possible.

"It's a great experience. The \$50K Competition gives graduate students the opportunity to see their ideas and research applied to the real world," said Eudean W. Shaw G, a member of the Just-in-Zyme Team with partner Andrew Sarquharson of Harvard Business School.

Kenan Sahin, Founder of Kenan Systems and Vice-President of Software Technology at Bell Laboratories, gave the Keynote Address at the awards ceremony. His company was recently acquired by Lucent Technologies and

boasts a net worth over \$3 billion.

"The second telecommunication revolution has come: a computer-mediated communication revolution," Sahin said.

Preparation for the competition started in the fall with the \$1K Competition. This warm-up for the \$50K Competition began in October and winners were announced in early December.

\$50K Competition heading into 10th year

The MIT \$50K Competition is an annual event which began in 1990 with a \$10K Competition and evolved into its current form through increased sponsorship. It was founded by the MIT Entrepreneurs Club and the Sloan New Ventures Association to "take advantage of the winning combination of engineers and business students."

Over 150 teams submitted entries in the 1999 competition. The field was narrowed to 39 semi-finalist teams in March and these remaining teams developed business plans for their ventures. Of those, seven finalists were selected to present their plans at the Awards Ceremony.

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Miodrag Cirkovic—THE TECH

James Page demonstrates his product, the CrossSkate



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THE ARTS



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their work.
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House Passes Bill Increasing Funding for Balkans Conflict

By Guy Gugliotta and Juliet Elperin
THE WASHINGTON POST

WASHINGTON

bipartisan vote of 311 to 105.

House Speaker Dennis Hastert, R-Ill., whose refusal to take a leadership role in last week's debate helped sow confusion, spoke up in the first minutes Thursday, counseling colleagues not to view the emergency bill as a referendum on Clinton's handling of the war. Instead, he said, it was a means to rejuvenate an armed forces "hollowed out" by six years of depleted budgets under Clinton's stewardship.

"To my colleagues who disagree with the president's policy, let me say simply, you had your vote last week," Hastert said. "Now is the time to rise above the partisanship and vote for the good of the country."

The \$13.1 billion approved Thursday would come from surplus funds generated by the Social Security program in fiscal 1999. It is to be used to pay for the U.S. portion of NATO's ongoing air war over Yugoslavia through Sept. 30.

The bill also funded a number of GOP military priorities, including \$1.09 billion in military construction in Europe and the Middle East, and substantial increases in allocations for munitions, spare parts, maintenance, training, recruitment and retention.

The bill included a \$1.8 billion increase in military pay and retirement benefits for fiscal 2000, and added \$110 million in loan authority and incidental expenses to help America's farmers.

Barely a week after refusing to support the Balkans war, the Republican-led House Thursday more than doubled the Clinton administration's funding request to pay for it, adding billions of dollars in new spending to refurbish what the GOP regards as the country's weakened armed forces.

In contrast to the chaos that accompanied last week's votes on Kosovo policy, the GOP leadership easily brushed aside a substantial number of potentially controversial amendments and shepherded Thursday's \$13.1 billion emergency spending bill to easy passage, by a

Researchers Find Molecule That Mimics Insulin Action in Diabetics

By Thomas H. Maugh II
LOS ANGELES TIMES

Pharmaceutical researchers have discovered the first simple molecule that, given by mouth, can mimic the action of insulin in diabetics, a discovery that could eventually free millions of people from the burden of injecting insulin two or more times per day.

Isolated from a fungus growing on the leaves of a plant collected outside Kinshasha, Republic of the Congo, the chemical controls blood glucose levels in mice specially bred to develop diabetes, the team reports in Friday's *Science*. Researchers have high hopes that it, or a closely related chemical, will do the same thing in humans.

Insulin helps cells throughout the body use glucose for energy and store it for future use, but it produces no effects if taken orally because it is a protein that is broken down in the stomach.

An estimated 1 million Americans have Type 1, or insulin-dependent, diabetes and must take the hormone every day. Many of the 15 million Americans with Type 2 diabetes must also inject insulin, as do many of the 175 million diabetics worldwide.

If the new compound is shown to work as well in humans as it does in mice, "The potential is enormous," said Dr. Arthur Rubenstein of Mount Sinai Hospital in New York City.

"Conceptually, the idea that a simple molecule can replace insulin

is dramatically important," said Dr. Gerald Bernstein of the Beth Israel Medical Center in New York, president of the American Diabetes Association. "This is a very exciting opportunity."

Officials from Merck Research Laboratories, which discovered the new chemical, would not speculate on when the compound might be tested in humans. Although they observed no adverse effects in the mouse tests, Merck researchers will have to do more toxicological testing before it can be given to humans.

"The point is to demonstrate that this novel approach (to treating diabetes) works," said endocrinologist Bei Zhang, leader of the Merck team.

Microsoft Joins Forces With AT&T

LOS ANGELES TIMES

SEATTLE

By agreeing to invest \$5 billion in AT&T Corp., Microsoft Corp. has bought itself the rights not only to put its Windows CE software in digital set-top boxes but also to play a central role in building the infrastructure required to offer e-mail, Internet access and other services through television sets, according to details of the agreement announced Thursday.

Under the deal, Microsoft will buy 100 million AT&T preferred shares at \$50 each and get three-year warrants to buy 40 million common shares at \$75 each. If Microsoft exercises the options, it will have a 3 percent stake in AT&T.

In exchange, AT&T will install Microsoft's Windows CE in 2.5 million to 5 million cable TV boxes. The agreement comes on top of a previous agreement between Microsoft and TCI (now owned by AT&T) to put Windows CE on 5 million set-top boxes.

AT&T has also agreed to use Microsoft's Windows NT server software to handle such critical "back end" functions as billing and e-mail in major deployments of digital cable television in three cities by next summer. Microsoft will work exclusively with AT&T to develop the systems in a large and small city while the two companies will also work with alternative providers in a third city.

Researchers Discovery of Gene May Build Better Anti-Bacteria Arsenal

LOS ANGELES TIMES

Researchers say they have identified a gene that could make possible inexpensive, powerful vaccines or new antibiotics against the bacteria that cause food poisoning, plague, cholera, dysentery and syphilis.

The discovery comes at a time when a growing number of infectious agents are becoming resistant to humankind's arsenal of antibiotics.

Geneticist Michael J. Mahan and his colleagues at the University of California, Santa Barbara, report in Friday's edition of *Science* that *Salmonella* bacteria carry a gene called "Dam" that serves as an on/off switch for a variety of weapons used by the bacterium to produce disease when it infects humans.

Bacteria lacking the gene do not cause disease, they found, but stimulate a strong immune response, making them ideal ingredients for a vaccine.

Mice immunized with the *Salmonella* mutant were, without exception, able to withstand massive injections of disease-producing bacteria.

An estimated 2 million to 4 million cases of food poisoning are produced each year in the United States by such bacteria and a safe, effective vaccine could reduce that number virtually to zero.

Worldwide, these and other bacteria cause 17 million deaths annually, more than three times the number caused by cancer.

The *MTU* Chapter of *Tau Beta Pi* congratulates our chief advisor, Professor John A. Tucker for receiving the highly distinguished National Outstanding Advisor Award



Be it known that, on the basis of outstanding service to the Massachusetts Beta Chapter in support of its activities,

John A. Tucker
is hereby declared the 1998

Tau Beta Pi National Outstanding Advisor.



Presented on October 10, 1998, at the 93rd Convention in Manhattan, Kansas.

E. ...
President of the Association
James D. ...
Secretary of the Association

We would also like to congratulate:

Keith Anoniriddiman, A.A., & Valentin I. Spitzkovsky, F.T.S., for receiving *Tau Beta Pi* fellowships
And Paulina S. Kuo, M.S., for receiving the *TBP* Bodson Scholarship

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BORIS...WE
THINK RUSSIA
HAS A ROLE
TO PLAY IN THE
KOSOVO CRISIS



CALL
MILOSEVIC
AND TALK
SENSE TO
HIM...



WHAT?!
WHY CAN'T
YOU DO
THAT?



OH...SURE...OK.
WE'LL LEND
YOU THE 50¢
FOR THE
CALL.



I GOT A DARTH VADER PHONE,
A PLANET TATOOINE KEY CHAIN,
A GREEATA THE RODIAN POLO SHIRT,
AN EMPEROR PALPATINE ACTION FIGURE
AND AN X-WING FIGHTER CHRISTMAS ORNAMENT.
ANYTHING ELSE I SHOULD GET ?



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The Scent of Math

Julia C. Lipman

Forget pocket protectors, floodpants, and all of the other fashion faux pas attributed to mathematicians. It's time to take a look at how badly fashion types can blunder when presented with the simplest mathematical ideas. I'm referring to the tony fashion house Givenchy's efforts to sell everyone's favorite constant as an overpriced cologne. Pi, which they helpfully inform us, "is more than a name — it's a symbol," is the name of their new men's fragrance. I haven't seen anyone get this excited about a constant since my calculus class learned Euler's formula ($e^{\pi i} = -1$).

Euler's formula is a little above the heads of the fashionistas, but Givenchy tries to provide some background where it can. They inform us that [PI] (that's how they write it) is "used in mathematics to express the constant ratio of the circumference of a circle to its diameter, i.e., 3.1416." They let us know that it was "discover[ed]" by "Archimede [sic]." The ad copy gushes, "Resonant with history and mystery, [PI] is a link between past, present and future. [PI] is the universal number, the transcendental number, the ruling number." (This is the part where e starts to feel a little left out.)

Not only is pi the transcendental number; it's also "eternally masculine." No longer the province of pencil-necked nerds, math has been transformed by fashion into the domain of macho men who, we're told, "have always endeavored to push back the frontiers of the known world and reveal the mysteries of the unknown." According to Givenchy, men are "still seeking to establish [PI]'s unlimited decimals." They don't mention what women are doing; perhaps they're baking [PI]es.

It's hard to say whether we're approaching a time when advertisers promote "Differentiable Color" lip gloss ("for those times when continuous just isn't enough.") Of course, pseudoscientific jargon has been around for years — remember the doctors who told everyone about the healthful effects of smoking Camels? But math seems to be in fashion now, and perhaps mathematical jargon will replace scientific jargon in advertising.

What's really different about the new mathematical jargon is its dependency on the information age to give people some prior concept of what they're hearing. Advertisers can assume that most people have a good enough idea of what pi is that they won't be intimidated by a product bearing its name. They can assume that people will be flattered by the idea that they are somehow part of this mystical constant, and that they are capable of understanding such a deep mathematical concept. The results are a lot closer to numerology than mathematics. At least *Pi*, the movie, tempered its mysticism with fairly realistic depictions of what it's like to do mathematics.

Furthermore, rather than using science to sell a product by explaining, in pseudoscientific terms, why the product is better than its competitors, Givenchy is using the very idea of math to sell its product. Douglas Coupland coined the term "status substitution" to refer to "an object with intellectual or fashionable cachet to substitute for an object that is merely pricey: 'Brian, you left your copy of Camus in your brother's BMW.'" [PI], the fragrance, is both: a pricey object that's associated with math, which is now apparently fashionable as well as intellectual.

At a Tuesday forum at MIT entitled "Creating the Consumer Culture," advertising consultant Eric Almquist discussed the effort that goes into creating a brand name. He described Harley-Davidson as an example of a brand that relies on emotional effect rather than a perception of the product itself. Is Givenchy doing the same thing with pi? Soon, we'll be willing to pay more for certain brands of pi than others. Maybe we'll be seeing designer constants someday, or designer copyrights on existing constants.

Will pi no longer be arcane enough for the fashion crowd in a few years? Will people try to demonstrate their intellectual superiority by associating themselves with more and more obscure constants, like e (a woody scent, since it has to do with logs) or even i (an imaginary fragrance)? But even when no one in the fickle realm of couture is returning pi's phone calls anymore, the math world will still welcome it back with open arms after its brief flirtation with fame, as a much wiser and more world-weary constant.

Oh, and if you were wondering what pi smells like, it has "head notes" of "citrus, green, and floral" and "heart notes" of "magnetic wood."

Playing The Blame Game

Wesley T. Chan

A friend of mine was distressed about the recent rash of parents and school administrators who harass students who play violent video games. Such games, like Quake and Doom, were favorites of the two disturbed gunmen who massacred twelve of their fellow students and a teacher at Columbine High School in Littleton, Colorado. The games are not to blame, my friend stated; the deranged gunmen were. Teachers and parents should not force students to seek counseling because they enjoy Quake or Doom, he argued.

Perhaps he's right about the video games. But what scares me goes much deeper than our sudden national aversion to violent video games. I'm frightened that we're now out on a relentless quest to find blame, pointing our fingers at anything we suddenly decide we don't like or want.

We're a nation bent on finding "answers," and nothing demonstrates this more than our reaction to the recent school shooting in Colorado. The students at Columbine want answers. The owner of the pizza store where the two gunmen worked wants answers. All of America wants answers to the question of how such a tragedy could happen and what could have been done to prevent it. All too often, we find our answers in blame. We point our fingers in the hope that we will find what could have prevented the tragedy, in the hope that if we eliminate it, we will again be safe and continue living the way we did before.

And boy, are we good at it. The media have taken the cue. Every TV news show is now airing a piece on who or what's to blame in the recent Littleton tragedy. CBS's *60 Minutes* aired a segment describing why the parents of the school shooting in West Paducah, Kentucky, are suing the publishers of Doom, Quake, and other "violent" computer games. The show alleged that the entertainment industry was encouraging our kids to act out their aggression on others, leading to the shootings in Kentucky and Colorado. *Dateline NBC*, in their analysis of the Littleton shooting, aired a story on the "gun problem" in our country. Using "hidden camera footage," they showed how easy it was for any teenager to buy weapons like the ones used at Littleton at gun shows held all over the country.

Lawmakers are now introducing an unprecedented number of gun control bills to demonstrate that they too can point their fingers at someone or something in order to win over public opinion. Now, people are even starting to condemn the Internet, claiming it's an unregulated repository of dangerous information, giving children access to bomb-making schematics and other hazardous material difficult to obtain elsewhere.

Casting blame has become our new national pastime. Every time I read a newspaper, I find more people pointing their fingers at someone. It doesn't take a tragedy like Littleton for us to do it either. The city of Chicago recently sued gun manufacturers for \$433 million, blaming Smith and Wesson and other corporations for their alleged role in

causing violent crime in the city. Several other cities filed similar lawsuits soon afterwards. People are suing the tobacco industry at an alarming rate, claiming that the industry was responsible for their loved ones' illness or death. What's next? Will alcoholics sue the beer industry because their spouse left them because of their drinking? The only people who profit from our obsession for assigning blame are our lawyers.

Some may claim that our enthusiasm for assigning blame is an appropriate reaction to an unexpected tragedy, necessary in order for us exert control in an otherwise chaotic world. Others assert that our tendency to point fingers is even beneficial to society, since it keeps irresponsible individuals and negligent industries in check. While these are valid arguments, still we've become too aggressive in our national quest to assign blame in hopes that we will be safer or that things will be the way they were before. Filing lawsuits and banning violent video games won't solve all our problems. As long as there are people full of hate and anger like Dylan Klebold and Eric Harris, the two Littleton gunmen, tragedies will continue to happen, no matter how many industries we sue or gun control laws we pass. Smokers will continue to get sick and perhaps even die as a result. Alcoholics will continue to face repercussions for their actions unless they get help. Like Klebold and Harris, these people make choices and suffer the consequences. They are responsible, at least in part, for their actions. Trying to find other people and industries to blame won't change that.

The Writing on the Wall

Kris Schnee

The daily life of college has been getting somewhat surreal lately. Presumably because of the spring weather, or the stress of approaching exams, people have been posting strange messages on bulletin boards around campus. Some of these posters and signs are outrageous, while others are simply... weird.

Congratulations go to the MIT branch of the marijuana legalization group NORML for amusing us all. For a while, it was hard to avoid seeing their advertisements around campus, their signs on Mass. Ave., or their display in Lobby 7, all bearing a large leaf and exhorting people to rally for their noble cause. Other pro-weed posters combined leaves in a logo with a medical staff and cross and proclaimed, "We are coming. Hold out," with the slogan, "Cures not wars." The "war" referred to is the establishment's attempt to imprison people who use this drug. "Release the medicine. Heal the sick," implored NORML's poster. The proposed solution to the marijuana problem is to "stop all cannabis arrests," a move which would also liberate NORML's members to use marijuana for non-humanitarian purposes as well. Surely we should accept this as coincidence, lest we be accused (as the posters suggested) of that great sin of the 90s, "intolerance."

An organization called TARGET has also

recently displayed a large series of posters protesting the war in Kosovo. While their web site has some material criticizing the NATO airstrikes on legitimate constitutional grounds, the group apparently decided that inflammatory and deceptive advertising would be better for the general public. Protesting the "nationalist and hegemonic oppression" against the Serbian people who stand behind Milosevic as he carries out his program of ethnic cleansing, TARGET casts the Serbians as victims and NATO and the United States as villains for intervening. In a breathtaking display of punctuation, one sign asks why civilians are being "slaughtered... FOR PEACE?!?!?" "Come raise your voice against the NATO bombing of Yugoslavia and the use of nuclear weapons," says another. Nuclear weapons? That sign leaves the reader to wonder whether NATO is secretly using atomic bombs on Serbia. Other signs explain further, though: some airplane ammunition contains depleted uranium, used for its extreme mass to penetrate armor. Perhaps the uranium really will cause health problems for the Serbian people, as the Web site claims (especially for those who take 30mm rounds internally), but again the signs blare "nuclear weapons"—an attempt to influence people with false ideas. Worse, another flyer compares Kosovo to Iraq, where "sanctions and biological warfare... are killing thousands of Iraqi children." Perhaps the "bio-

logical warfare" is the sanctions? If this is what TARGET meant, it might have made more sense not to list it and the sanctions separately. As "biological warfare" could mean any warfare involving life, TARGET's statements are true in the same sense as the President's sworn testimony — technically.

On the lighter side, the MIT Assassins' Guild has been displaying some of their memorable moments in print. The best one ends, "I'll bet there's one thing you didn't know about Frosted Dutch Apple Pop Tarts in their original foil wrapping... *They lose.*" It was also strange to see the advertisement for a comedy group performing with "Sock Puppet Leeches," and the cluster of nine different "Womens' Studies" signs on a single wall in Burton House. But the most interesting recent sign was one which appeared on Tuesday. With no other identification than the word "SWASS" — the name of a political activist organization — it displays pictures of wrestler "Macho Man" Randy Savage, with the caption, "Tired of Scientific Empiricism? Step into Lamarckian Evolution!" There is also a short description of Darwin's contemporary, Lamarck, and his version of evolutionary theory. It is difficult to criticize something which makes so little sense that it's hilarious.

Yes, life has been getting more surreal lately. Clearly, we all are in dire need of a vacation.

Approaching the End

behind my friends and "family" here. I feel like I'm living a dual life; I don't really belong anywhere anymore. Or can you belong in two places?

Some of my friends at other universities had trouble adjusting to life at school; I never did. Ever since I arrived on campus I felt like I belonged. I quickly grew accustomed to my new life, while still keeping strong ties to my life outside of school. I was in for a surprise when I returned home for the first time to find that life had continued without me, and that things were different now. But I realized that I had changed too, and so I attempted to reconcile my new life with my old one.

But now I must return home, to the life I knew before. Yet it's not entirely the same life I knew; I've had a year's worth of experience from last summer, and have lived a very different life. But my family is different now also; they have just purchased a minivan, something that I never could have foreseen. They are also looking at redesigning our house, which I can't imagine. I've lived in that house for fifteen years. I don't react so well to change, unless it's me who is changing.

My home life will swap with my life at college. While here, I have drifted from a few of my high school friends while spending all my free time with my friends here. Perhaps this will reverse when I return home; it will be the college friends I lose touch with until

September, when the cycle will repeat once more.

But September will be different too from a year ago. I'll be a sophomore on grades. I probably didn't take as full advantage of pass/no record as I should have. More than one upperclassman has asked me, "Why are you working so hard? You're not on grades! Enjoy it while you can!" I tried to listen, but I don't think anyone understands the blessings of pass/no record until it's gone. I admit I took advantage of it to justify giving up after numerous late nights of problem sets when I simply couldn't work anymore.

I can't fathom how my life will change next year. I've lost touch with some of my high school friends. I thought the friends I made during orientation would last me a lifetime, but already some of my good friends from eight months ago have been reduced to mere acquaintances, familiar faces in the hall. At the same time, I've made new friends, people who have become my extended family, people who I'll be sad to see graduate, and those who I can't imagine not seeing every day when I go home.

So when my family comes in two weeks to pick me up, driving their new minivan to carry home a year's worth of accumulated items, I don't know how I'll react. But until then, in the words of New Order, "It's a problem I find, living a life that I can't leave behind... every day my confusion grows."

Veena Thomas

I'm running out of time.

The weather in Cambridge has remained at 53 degrees for long enough, for so long that I couldn't even send my winter clothes home with my parents when they came up two weeks ago. I was afraid I would still need my sweaters. And scarily enough, I still do, although it's May.

Finally, a breakthrough: the temperature broke into the 60s, even close to 70, for a few days. I reacted in the only way I knew how: I played Frisbee and flew kites for hours. I spent one Sunday in Boston Common, enjoying the rare sunshine. I celebrated the advent of May at the May Days festival in Harvard Square, where I had Tibetan food for lunch. I finally wore my sunglasses that had been taking up space in my bag, waiting for the sun. I was so excited. Finally I could truly enjoy being a college student in Boston, spending time outdoors.

Then I realized that I am only spending two more weekends here before going home for the summer, and at least one of those weekends I will be frantically studying for finals. Why do I have to go home now? I was just starting to have fun here.

Of course, I would like to go home to spend lots of time with my family and friends. At the same time, I am very reluctant to leave

THE ARTS

ON CAMPUS

Playwrights in Performance

Four new plays in 90 entertaining minutes

By Joel Rosenberg

ARTS EDITOR

Plays by Peggy Anderson '99, Benjamin Self G, Thomas Cork '00, Edward Kohler G
Directed by Alan Brody
Rehearsal Room B
Tonight and Tomorrow at 8 p.m.

There are hundreds of extracurricular activities available at MIT, and some folks choose to spend their precious free time in theater, often acting, sometimes producing, and occasionally writing. Associate Provost for the Arts Professor Alan Brody makes a point each spring to showcase the writers by employing other students to act in and produce the one-act creations that form Playwrights In Performance. This year's collection is quite diverse, and quite entertaining.

The evening opens with *The Mirror*, by Peggy Anderson '99. Two women, dressed identically yet isomerically, enter and recite two seemingly unrelated monologues. As they move to face each other, it becomes clear that Skinny and Fatty, Teresa Huang '98 and Sarah Cohen '00 respectively, are mirror images, and the monologues turn out to be representative of the similarities and differences between the two sides of the same coin. The scene is a well done commentary on self-realization and self-acceptance.

Seduction is the theme of *The Piano Teacher*, by Ben Self G, as the older mentor, Liz Stoehr G, tries to convince the nervous student, Damon Suden '99, that she has more to teach him more than just "Rhapsody in Blue". Unfortunately, the chemistry between the two fails to sparkle as much as Stoehr's accessories, so that when she finally breaks down while confessing her unrequited love, the honesty she manages to achieve doesn't

seem to come from anywhere. As with many age-based scenes, it is difficult to see the autumn/spring relationship, although Suden's innocent whistled piano mime is a nice touch, as is his caffeinated sweet tooth.

Following a brief intermission is *Empty*, by Thomas Cork '00. Set in a gay club the night after the Gay Pride Parade, the main story involves Joey (Sean Austin '99) trying to convince Andrew (Jeff Klann '01) to land any one of the available men in the place that Andrew would like. The self-deprecating Joey is really just obscuring his feelings towards his friend through this gay machismo, which closely matches straight machismo. Woven into this line are the drug-abusing drag queen Shaniqua (Theater Arts Senior Lecturer Michael Ouellette), a lonely older man (Ben Self G) who makes a pass at Joey, Giovanni the male model (Fernando Padilla '99), and a bartender (*Tech* staffer and PIP Assistant Director Vladimir Zelevinsky G appearing in a revealing black sequined v-neck vest). Cork gives an interesting and important glimpse into gay life by setting the scene in a social environment, so that between the lights, the synchronized sound track, and the replica of Michelangelo's David, the characters have the cover of the club to be a little more crazy, and eventually a little more sane, than they might have been otherwise.

The final and most compelling piece of the evening is *Brilliance*, by Eddie Kohler G. It starts with a bang as two executive-types, identified as David (Fernando Paiz G) and Jane (Marketa Valtenova '00) by their "Hello my name is" tags, try to one-up each other's intelligence by giving a brief history of their

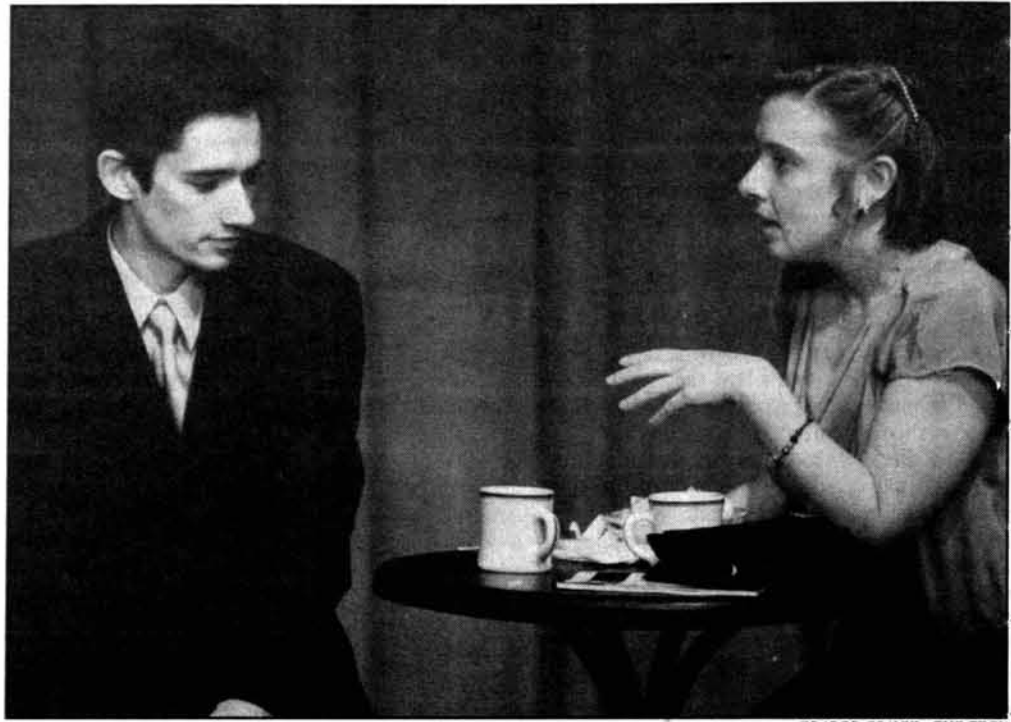
Good thing too, because the story is utterly incapable of carrying the show all by itself. There's nothing wrong with the story of Roxie Hart killing her lover and then manipulating public opinion and media all the way to and through the trial; but there's just not enough of this story.

The unfolding narrative is slowly paced and rather predictable. I'm certain that twenty-four years ago it felt daring and iconoclastic; now it feels somewhat obvious. Kicking media is really nothing new, and for all the time *Chicago* spends firing its shots at this particular target, it feels like entirely too easy an aim.

That's why the style is essential, and that's why *Chicago* works, for most of its running time: the style occupies the space that would otherwise feel empty. This is a usual problem with sarcasm, and *Chicago* has sarcasm and attitude to spare: very often, there's nothing behind it. This show is short on story and long — very long — on attitude, with all the acting being directly aimed at the audience, with seemingly nothing going on behind the facades of cheerful murderers and liars.

Kander and Webb are clearly aware of this, and they give Roxie an extended number late in the first act when she opens up, and gives, directly to the audience, all the workings of her psyche. It's a good try, but it only works further to illuminate her emptiness. The problem is, every other character in *Chicago* is as empty as Roxie; and I'm not asking for someone to identify or sympathize with. I'm asking for someone who can't be described in one sentence. Unfortunately, all the characters can be neatly summarized in just a few words, from the media-savvy lawyer Billy Flynn to the downtrodden husband Amos Hart to the gregarious prison warden "Mama" Morton. The only glorious exception is Ruthie Henshall as sinuous ex-showgirl double murderer Velma Kelly, who supplies the show's best voice, best moves, and the most interesting character.

But it's still a Kander and Webb show, and for most of its running time the songs are all aces, from the immortal opener "All That Jazz" to the elaborately hilarious "Cell Block Tango" to Flynn's self-praising anthem "All I Care About is Love" to Amos crooning "Mr. Cellophane". *Chicago* reaches its extended pinnacle in the showstopping "Razzle Dazzle", a combination of a circus show, a burlesque act, and a murder trial. The combination of visuals, choreography, and the sinuous jazzy verve of the musical score is utterly



Damon Suden '99 and Liz Stoehr '96 visit the coffeehouse after the "Rhapsody in Blue" concert in *The Piano Teacher* by Benjamin Self '99.

worlds at a pace that would have been fast even in New York. Over the next few scenes, we learn that these two are part of a larger crew attending "Camp Achievement," a middle manager boot camp run by an eccentric director (Andy Zengion '99) and her assistant Joyce (Ann-Marie White G). All of them (Ricardo Ramirez '02, Rishard Chen '02, Erin Lavik G, Janet Chieh '99, and Charolyn Chen '02) are there trying to re-gild their tarnished lives, and when ego rears its ugly head in the team of David and Jane, David soon finds

himself in the incomprehensible role of inferior. The sparks between the two build to a brilliant climax that should ring true for anyone who has had to work with other bright people. Paiz and Valtenova, no novices to the MIT stage, work beautifully together, and evolve their respective characters a surprising amount given the length of the play. At a school with pass/no record freshman year, Kohler manages to get at the heart of why such tempering is necessary, and concludes a dense and satisfying 90 minutes of original works.

THEATER REVIEW

Chicago

All That Jazz

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Shubert Theater, until May 30
Music by John Kander
Lyrics by Fred Ebb
Book by Fred Ebb and Bob Fosse
Based on the play by Maurine Dallas Watkins
Directed by Walter Bobbie
Choreography by Ann Reinking after the original choreography by Bob Fosse
With Ann Reinking, Ruthie Henshall, Adrian Zmed, Bruce Winant

Chicago is a curious mixture of old and new, some of which works and some of which doesn't. Originally directed and choreographed by legendary Bob Fosse, this musical by Kander and Webb (*Cabaret*) failed on Broadway in 1975. Now, with the original lead Ann Reinking reworking Fosse's choreography and Walter Bobbie directing the show as a stylishly demented vaudeville act, *Chicago* triumphantly returned to the stage. Two things are clear: first, twenty years ago it failed not because of artistic shortcomings but because it was way ahead of its time; and second, right now it might be getting a bit too old.

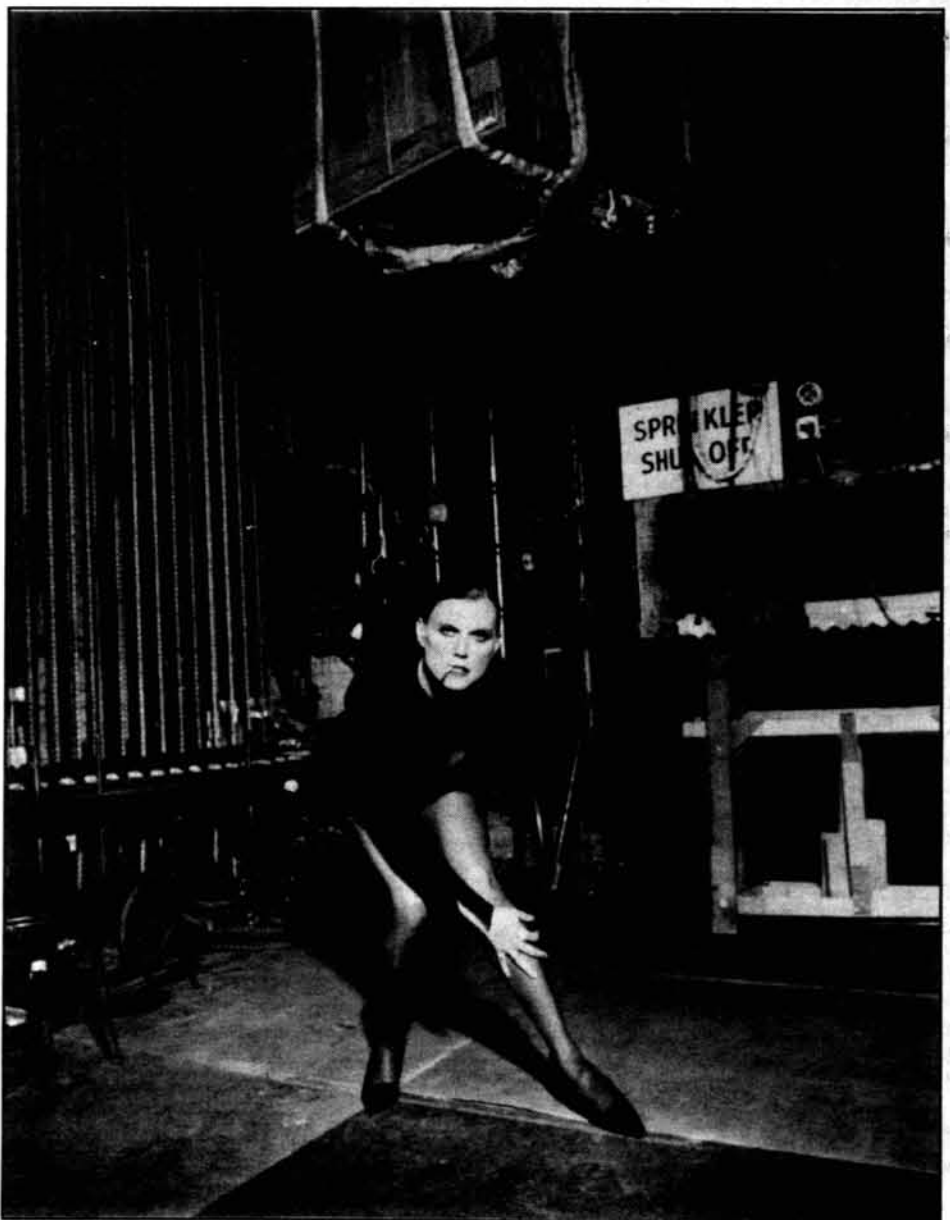
First and foremost, this is a Bob Fosse show, and this shows in every dance step, every stretch, leap, body arch, twist of the limb, and turn of the head. Reinking, whose choreography operates squarely in the Fosse mold, creates many a dazzling display of bodies in rest and motion, and sometimes a well-placed isolation — like a moment when the dancer is completely still and moving only one finger — works wonders.

There's also style, and style to spare. *Chicago* looks starkly postmodern, with the orchestra occupying most of the stage, and the performers confined to the narrow stretch at extreme downstage. In addition, costumes are all mesh and sheer and tight and jet black, with only a couple of brilliant spots of white. The production mostly works as a presentation, rather than presenting an enveloping environment: the world of *Chicago* is an artistic statement of in-your-face hyper-reality, as stylized as it gets.

irresistible.

After that, the show falls apart rather pitifully, for several reasons. *Chicago* tries to end up with the moral, and to get to this moral it has to sacrifice its dramatic arc and any momentum and intensity gained so far. Also, Ann Reinking herself, playing the lead, is really not as good as her own choreography requires. This can be chalked to the fact that Reinking had to step in the last moment to

replace the injured Sally Duncan, with little time for rehearsal, but the result is still rather dispiriting. Reinking's dancing is really not crisp and exact enough, so when the finale pairs her with vastly superior Henshall, the result is discouraging. It's also rather low-spirited, with the last couple of musical numbers being too short and too bland. As the result, *Chicago*, for all its initial bang, ends with a whimper.



Ann Reinking, choreographer of the six-time Tony Award winning production *Chicago*.

ON CAMPUS

MIT/Wellesley Toons

Another a capella success

By Vanessa Yen
STAFF REPORTER

The MIT/Wellesley Toons' concert last Friday, was yet another success. The a capella group along with its guests, the Williams Octet and the Bowdoin BOCAs, packed Room 6-120 with an enthusiastic audience.

The concert began with the Williams Octet, a group of eight male singers dressed in preppy attire. They performed four songs including "Cooler For Love" and "Desparato". Not only did they sing songs but they also provided the crowd with a bit of comic relief. In between each song, they did short comic skits including a magic trick and a mockery of the Williams' dating scene. The crowd-pleasing acts produced many laughs among the audience. The Octet also featured some solo performances, allowing the crowd to hear how they sang individually and as a whole.

Following the Octet were the Bowdoin

BOCAs. The BOCAs were a co-ed singing group clad in bright matching shirts. Their performance included some interesting pieces such as Enya's "Orinoco Flow" and the B-52's "Loveshack"; however as their act continued, their singing became less captivating and the audience began to lose interest.

The Toons were the last to perform. I found them to be the best and most entertaining group. They sang beautifully, and as an added bonus they also choreographed acts to go along with their songs. So not only were these talented young singers singing, but they are also able to sing and act in synchrony. The Toons opened up their performance with the *Lion King* theme song, "The Circle of Life". One by one they gathered at center stage, each assuming the role of an animal (like in the movie). While the group was singing, one member stepped forward to give a nice warm welcome. The song closed out with a reenactment of *The Lion King* with Cymba being

held high before the animals of his kingdom. Next up was a sweet love song, called "The Perfect Drug" which was performed as a solo backed up by the group. It wasn't quite my favorite song, but the Toons did a great job performing it. The Super Mario Bros. gig was the most entertaining moment of the night. This piece involved the singers role-playing as the characters from Super Mario Brothers. Super Mario battled the evil toads, fire flower and King Koopa to save the Princess. The phenomenal sound effects and actions dazzled the audience. The Toons performed eight

songs in all and closed out the night the Georget Harrison song, "I've Got My Mind Set on You".

The Toons currently have a CD called *The 59th Street Bridge* available, selling for \$13. The CD features ten of their more popular songs. The album features a mix including three Boyz II Men songs and "Feelin' Groovy", by Simon and Garfunkel as well as a song by U2. The overall quality of the music is pretty professional but the vocal backup is a little too forceful, taking away from the soloist.

CONCERT REVIEW

The Cranberries

Louder is not better, but better is



KATIE GARNER

The Cranberries

By Fred Chol
STAFF REPORTER

Orpheum Theatre
May 3, 1999

Maybe I'm just getting old. Maybe it's just that the last two concerts I've been to were stadium concerts. Maybe I just had the misfortune to be the one person in the audience sitting at the precise focal point of the speakers' constructive interference and thus was the only one unfortunate enough to get the overwhelmingly full blast of sound. Or maybe the concert was just really loud.

It's a shame that loud is the first adjective that comes to mind to describe the Cranberries' performance at the Orpheum on Monday, for many reasons. I was looking forward to the intimacy of a smaller theatre as opposed to a stadium, and instead was disappointed that the Cranberries felt they had to resort to the amateur and fairly ineffective tactic of "loud equals energized." It was also sad

to see so many of their songs, like the old favorite, "Ode to My Family," lose all of their subtlety and impact to overamplification, reduced to gaudy, rowdy parodies of themselves in which the lyrics were unintelligible. In addition, the audience was an older, rather mellow crowd, and I felt like the whole crowd was expecting something a little more subdued. The volume wouldn't have been such a problem were it reserved for songs that would actually benefit from the increase.

The main reason the volume was so disappointing was the concert was otherwise excellent. The Cranberries are on tour for the first time since 1996, and after touring for a little under a month in Europe they were in great shape for their third date in America. The group is recovered from the burnout that came from four years of constant touring and media attention without any real breaks, and the result of their rest is their new-but-familiar-but-still-worth-getting fourth release, *-Bury the Hatchet-*, and supporting tour. The concert conveyed the same return-to-music sense of

MUSIC REVIEW

State of the Airwaves

Remixes, Rerecordings, and Reworked Riffs

By Daniel J. Katz

STAFF REPORTER

Why do so many bands receive airplay for the wrong singles? Look at Soul Coughing, for instance. They had a radio hit with the bouncy but mundane "Circles," then released a multilayered and infectious tune called "Rolling" only to see the mainstream public reject it. The latest example of this phenomenon is the gradually increasing quality and decreasing success of Fuel's radio singles. While "Shimmer" hit the top of the modern rock charts and "Bittersweet" received modest exposure, so far Fuel's newest release, "Jesus Or A Gun," is tanked on a national scale. "Shimmer" is a decent pop song, and "Bittersweet" is a stomping assembly of sliding guitar riffs and vocal energy, but "Jesus Or A Gun" is by far the best of the three, tumbling between various riffs and vocals without losing momentum. Hopefully, DJs will give "Jesus" a second chance at radio stardom before crucifying it. (Ouch. Sorry.)

Mike Ness' "Don't Think Twice"

Mike Ness' solo album is the culmination of a career as the front man of Social Distortion, the quintessential punk band whose albums tend to sound like the same two or three songs repeated four or five times. Ness' first single, a cover of Bob Dylan's "Don't Think Twice," sounds exactly what you'd expect from a punkster doing an acoustic cover; it's earthy and real, but repetitive and shallow. It's a nice effort, but it's a cover that didn't need to be recorded.

Thisway's "She Takes"

I'm absolutely in love with the new Thisway single, "She Takes." Granted, the chord structure in the chorus is ripped directly from the main riff of the Refreshments' "Good Year," but in that song the riff was the only decent thing. Thisway adds to it a catchy melody for the verses, strong vocals, and a rich acoustic-electric sound. Shameless theft? More like much-needed repair.

Sara McLachlan's "Possession"

Despite my advocacy of Canadian music, I've never liked Sara McLachlan's sound. However, the new live version of the already overplayed "Possession" is a welcome improvement. I've heard many times that McLachlan's concerts are excellent, and this track is supporting evidence. The sound is more expansive, there are some nice dramatic pauses, and the guitar line seems revitalized. A pleasant replacement for the old track.

Fun Lovin' Criminals' "Let's Make a Deal"

Here's an idea that just sounds good right off the drawing board. I haven't heard the final track yet, but apparently in preparation for their tour together, the Fun Lovin' Criminals have remixed Dangerman's "Let's Make A Deal." The Criminals themselves, famous for their self-titled song and the Pulp Fiction-sampling "Scooby Snacks," are still trying to get attention for their current album after their funky first single, "Korean Bodega", flopped. However, FLC recently remixed Garbage's "You Look So Fine," and it's evident that their revitalizing skills are just as solid as their performing.

Offspring's "The Kids Aren't Alright"

Months after Stabbing Westward scored with "Haunting Me" from *The Faculty*, the Offspring have shipped "The Kids Aren't Alright" to radio. Despite being badly spelled, the song features a tense and jumpy guitar riff and soaring harmonic chorus. Basically, it's got everything that all the excellent Offspring songs that don't make the radio have. Hopefully this is the beginning of a good trend.

Eve 6's "Open Road Song"

Minor news item: Eve 6's release, "Open Road Song." Another three minute punk-pop track off of the assembly line. Another future #1 radio hit. Nothing to get excited about.

E-mail at the usual address (airwaves@the-tech.mit.edu). See you in June, and until then: Keep expanding your horizons!

joy as their album, and the audience appreciated their new sense of self and purpose.

The amusing thing about seeing rock groups who are so firmly ensconced in the bosom of pop culture perform live is that it doesn't take a winner of the MIT Mystery Hunt to predict what songs are going to be performed; all it takes is an hour or two of watching MTV and listening to WBCN. Still, it was nice to hear all of their radio hits, including such familiar songs as "Linger" and "Zombie." The setlist was pretty evenly divided between their first two multi-platinum albums, *Everyone Else is Doing It, So Why Can't We?* and *-No Need to Argue-*, and their latest release, while virtually ignoring their third and far less popular album, *-To the Faithful Departed-*, with the exception of the punk rock-esque "Salvation."

The recently married lead singer, Dolores O'Riordan Burton, engaged the audience with her idiosyncratic voice and her whimsical personality. Her motion across the stage, limited only by her black leather skirt and platforms, her requests to the audience for help singing the chorus to "Linger" and "Dreams," her comments between songs, and her change of clothes from a brown velvet cape for the first encore, to a flowered pink dress for the second encore allowing her more freedom to dance — barefoot — and further roam the stage all

added to her commanding stage presence. Although most songs were as subtle as a thunderstorm during an outdoor wedding, Dolores's voice still managed to get into the lyrics. Besides Noel Hogan on guitar, Mike Hogan on bass guitar, and Fergal Lawler on drums, two more musicians, a drummer and a guitarist whose high tenor vocals complemented Dolores' singing, filled out the Cranberries' sound. One of the highlights of the concert was the song "Saving Grace," which Dolores explained was written right before having her son. She sat on a stool and sang it with her eyes closed, in front of a backdrop of rather corny star lights.

The hour-and-a-half long, 22-song set was fun, although it took until about the fifth song for the group to really hit its stride and begin to really energize the crowd. The concert included excellent lighting, featuring a wide palette of colors, and the surprise song, "Daffodil Lament," a ballad from their second album. The new songs were uncomplicated and easy to listen to for the first time, and several of them, such as "Animal Instinct," "You and Me," and "Promises," their first new single, were as strongly memorable as their old songs. The concert demonstrated that the Cranberries, after a two year hiatus, are back to their old selves and better, if louder, than ever.

ON CAMPUS

MIT Concert Band

Celebrating five decades of music

By Erik Blankinship

May 1, 1999

Kresge Auditorium

MIT Concert Band alumni from the past fifty years gathered in Kresge Auditorium on Saturday, May 1, 1999 to celebrate the career of John D. Corley. Corley has been the conductor of the MIT Concert Band from its inception, and Saturday's performance marked the conclusion of a half-century of service to the Institute.

Before the concert began, a formal letter from the Governor of Massachusetts was read aloud which declared that May 1, 1999 shall be known as "John D. Corley Day".

MIT President Charles M. Vest was in attendance for the performance and delivered a speech in honor of Corley. Vest remarked that while Corley has been the MIT Concert Band conductor for the last five decades, the Boston Symphony Orchestra has had five conductors and MIT has had six Presidents. An alumni guest speaker noted that Kresge itself was not around when Corley began his career at MIT. Corley's first performance with the MIT Concert Band was in the Hatch shell on the esplanade along the Charles River.

Throughout the evening, Corley was lauded for his dedication to MIT students. The Concert Band presented Corley with a wooden conductor's stand embedded with a plaque and a photo of the 1999 band.

Alumni speakers emphasized that Corley's importance to students over the years was evidenced by the over \$72,000 being raised for the John D. Corley Fund. They noted Corley's dedication to students, citing many student conductors from years past who will carry on his legacy. Corley asked the alumni how many presidents of the Band were in attendance, and about ten alumni rose from their seats. The same number of assistant conductors rose from their seats.

Two Concert Band alumni wrote original, commissioned pieces for the first half of the evening's performance. Jeff Morrow '96 and Adrian P. Childs '94 were also in attendance to conduct their pieces. Morrow's "Funk and Circumstance" was sprinkled with musical phrases from popular Corley performances over the past fifty years. Childs' "Time Into Gold" was marked by chimes which rang out

a total of 50 times, one for each year of the band's existence.

For those in the audience unfamiliar with Corley's entire musical career, including myself, Morrow's piece sounded a bit haphazard. Musical phrases were passed around without any noticeable segues. While the overall effect was not rude to the ear, it was not terribly entertaining either.

Along with the chimes, Childs' piece was marked by loud and exciting percussion which dominated its over all sound. As he conducted the piece, Child took care to guide the percussion section with strong marked gestures making for an entertaining and tense performance.

MUSIC REVIEW

Ben Folds Five

Ben's Biography leaves you wanting more

By Daniel J. Katz

STAFF REPORTER

Every Ben Folds Five album proves a point. Their self-titled debut album demonstrated that you could make rock music with piano, bass and drums. Their sophomore effort, *Whatever and Ever Amen*, proved that their music to be introspective and emotional. And now that the band (which incidentally, consists of three, not five members) has proved themselves with their minimalist equipment and broken through to the mainstream via the incessant airplay of "Brick," they've released their newest album, *The Unauthorized Biography of Reinhold Messner*. It's a worthy forty minutes of new material which illustrate their ability to develop and make dramatic changes to their sound.

To the die-hard Ben Folds Five fan, "drastic changes" sounds like a bad idea. In reality, some of the experimental aspects of this album work and some don't. To the average music fan, "forty minutes" sounds like a bad thing... and it is. While the mood of the album thrashes around and leaps from style to style, it's all over far too quickly. We are given ten songs and a music-backed answering machine message, which, the truth told, is mildly inspiring, but not as much fun as the

Corley asked that the two commissioned pieces be repeated, so that the audience would have an opportunity to get to know them. He remarked that unless the piece is the "1812 Overture" or some other well known piece, an audience cannot hum along with the tune or get to know it.

Following intermission, the Concert Band alumni were invited onto the stage to perform once again under Corley's direction. After a performance of Kazdin's "Prelude and Happy Dance", Corley led the entire band off of the stage and into the audience to produce a "surround sound" performance of Maloof's "Festival Music for Double Wind Orchestra".

The staging of Maloof's piece made for a remarkable effect. Notes from oboes would swim in from the right side of the atrium to be met by strong saxophones on the left side. Audience members craned their necks to see all of the different performers, some of whom were literally right behind them, making for an engaging visual experience. The tapestry of

sound was so pleasant to the ears, it made me wonder why more performances have not been staged this creatively.

Corley's final performance was a piece titled "Corley's March". The composer of "Corley's March", John Bavicchi, was in attendance and acknowledged by Corley. "Corley's March" was a simple, hummable tune played with energy and enthusiasm. It was obvious that the Band put forth their best effort into this final piece, as it was brassy, loud, and proud. After the quick and exciting piece ended, Corley received a standing ovation and started off of the stage. Then he returned to the front of the stage and led the Concert Band one last time through "Corley's March" with extra vigor and power.

It was obvious that Corley had touched the lives of many, many MIT students over the years in personal ways: children of alumni who had met in Concert Band under Corley's direction were in attendance and one was even playing in the band.

one on the hidden track of Placebo's *Without You I'm Nothing*.

The only real vestige of the band's popular fast-paced piano-slaming "punk rock for geeks" is the current single, "Army," which is backed by a screamingly powerful arrangement of vicious bass and brassy horns. The horn section, by the way, makes a number of appearances on this album, and it includes John Mark Pinter of Fleming and John and several members of the Squirrel Nut Zippers.

Besides "Army," half of *Messner* is made up of drifting, jazzy numbers in the style of "Fair" and "Selfless, Cold, and Composed" from the last album. "Mess" is a moving combination of honkytonk and strings that perfectly captures the image of a lonely cowboy. "Hospital Song" sounds like a swirling keyboard rendition of "Lucy in the Sky With Diamonds." "Magic," written by promising songwriter and drummer Darren Jessee, uses tumbling arpeggios and dynamic contrasts in the vein of Tori Amos.

The remainder of the album is a showcase for new tricks from the trio, including synthesized organs ("Jane") and drum 'n' bassy breakbeats (lounge-into-rock opera "Regrets.") The opening track, "Narcolepsy" has a tremendous identity crisis. It begins as a peaceful classical piano instrumental, until

the bass, strings, and drums enter and all hell breaks loose. The most uncharacteristic song is among the catchiest: "Your Redneck Past" is an anthem for rednecks that replaces Sledge's bass with a synthesizer that bends and scrambles bass notes into oblivion, producing an unnatural but interesting sound as a result. This track is an excellent example of the album's "new sound," which seems awkward and frustrating until you get used to it, after which it starts to sound rather innovative.

It's strange, but while *The Unauthorized Biography of Reinhold Messner* is an excellent album, it still leaves you unsatisfied. Perhaps it's the short length, of which too much time goes to wastes of time like the gospel-like closer, "Lullabye," and the long instrumental jaunts at the end of some of the songs. Maybe it's the lack of the energetic rock that we expected after hearing the band's earlier albums. Perhaps it's the various extensions into new genres that just don't seem to go all the way.

Still, for whatever reason the album seems incomplete, it's got some unforgettable songs and in its entirety it is a pleasant listen. I do recommend it, but be aware that it's like Chinese food — soon you'll be hungry for seconds.

MOVIE REVIEW

Entrapment

To catch a thief

By Vladimir Zelevinsky

ASSOCIATE ARTS EDITOR

Directed by Jon Amiel

Written by Ronald Bass and William Broyles

Jr., story by Ronald Bass and

Michael Hertzberg

With Sean Connery, Catherine Zeta-Jones,

Ving Rhames, Will Patton

The curious summer season as defined by Hollywood (early May to late August) has begun, so mercy upon us all. The promised lineup for this year seems to be rather unexciting, with the hopeful exceptions of new films from Lucas, Kubrick, and Sonnenfeld. The slate seems to be as barren of creativity as it gets. Exhibit one: *Entrapment*.

There is at least some consolation to be gained from the fact that *Entrapment* is a product of thoroughly professional craftsmen: it's directed by Jon Amiel (*Sommersby*, *Copycat*) and co-written by Ronald Bass (*Rain Man*, *The Joy Luck Club*). As a result, it's consistently watchable. To be fair, it's much more than that: it's also exciting, lush, thrilling, and sensuous. There's just one wee bit of a problem with this movie: it makes no sense.

Operating in a classic heist-film mode, *Entrapment* deals with a couple of dueling protagonists, a veteran thief, Robert MacDougal (Sean Connery), and a perky insurance investigator, Virginia Baker (Catherine Zeta-Jones), out to trap him. Throughout the movie, they participate in several elaborately choreographed robberies, exchange smoldering glances, and engage in witty banter.

Or at least that is what they are supposed to do. The bulk of the story, the action part, is indeed very good, with one robbery (stealing

an ancient Chinese mask) being expertly choreographed, beautiful and thrilling simultaneously. The opening isn't bad either, but the rest is blah: the car chase lasts about four seconds, and the final sequence — the computer break-in at the tallest building in the world — is filmed mainly in boring close-ups. The messy and arrhythmic editing, probably the worst since Sean Connery's previous summer hit — *The Rock*, doesn't help either.

The banter is a total loss, with the screenplay not even trying for witticisms. Judging from this screenplay and the one for *What Dreams May Come* I guess that the formerly great screenwriter Bass has become just another victim of the system. What concerns smoldering glances, well, not only is there a major age difference, but the level of acting isn't quite sufficient.

Connery infuses his performance with a deep undercurrent of self-deprecation, and it's all very touching. What utterly lacks in this glamorous heist movie is the iconic, larger-than-life performance. Robert MacDougal is alternatively mysterious or ironic, and that's about it. Catherine Zeta-Jones, who I now officially nominate for the title of the Most Beautiful Person on the Planet, is all right, but she's not iconic enough either. Who really works overtime is her body double: I suspect that a good deal

of the action scenes were filmed with Zeta-Jones not even present on the set.

For most of the movie, the things that work and the things that don't weigh in more or less evenly, and the result is fitfully enjoyable — until the final ten minutes. The ending is a total disaster, with plot twists that are obvious, meaningless, unnecessary, atrociously paced, and that refuse to make an iota of sense when viewed in the light of the previous hour and a half.

At least now I better understand the way Hollywood works. Before I thought that most of its films are made for stupid people — but

Entrapment made me reconsider. There's one scene when the characters plan a particularly high-tech heist involving the de-synchronization of two clocks. One of these two clocks speeds up by one-tenth of a second every minute. Anybody with a first-grade education should be able to calculate that in one hour the difference will be six seconds. The movie says that the difference will be ten seconds, evidently forgetting that an hour is not a hundred minutes. Clearly, this movie was not made for stupid people but by stupid people — the craftsmen who are skillful and professional and maybe even talented are stupid nonetheless.

Catherine Zeta-Jones and Sean Connery meticulously execute their ingenious plan in *Entrapment*.

DAVID APPLEBY

MOVIE REVIEW

Idle Hands

Is that it?

By Erik Blankinship

STAFF REPORTER

"Is that it?" asks one of the characters at the end of the new horror/comedy film *Idle Hands*. It is a nagging question that runs through the entirety of the film.

Idle Hands consists solely of moronic horror. The main characters, three high school stoners, take nothing in life or death seriously, including zombies, gore, and decapitation. The wanting plot is an excuse for jokes around and about many staples of stereotypical horror film: unwitting high school students, horny high school students, stupid high school principals, and groping high school dances. And for a film about high school and groping, having a reckless evil hand does allow for some rather funny scenes.

Unfortunately, even with all of the jokes, the film is in dire need of a real plot. The

rationale for the "evil hand" is so exceedingly under developed that the film drags on and on once the novelty of it wears off. Scenes involving a "druid hand hunter" are so inane they resemble the worst parts of a bad episode of *Mystery Science Theater 3000*. While the rest of the film is bearable, it isn't filmed with any finesse whatsoever. When establishing a scene in a fast food restaurant, a montage of dangerous contraptions are merely presented to the audience: the french fry vat, the hot grill, the cutting knives. Visual suspense and timing, which make horror films so enjoyable, are completely lost on this film.

The redeeming aspect of *Idle Hands* is the actor Devon Sawa, best known as Dr. Evil's son in *Austin Powers*. Sawa plays the role of Anton, the high school student afflicted with a homicidal hand. Anton wakes up one morning, lights up, checks the fridge, watches some television, and hangs out for a few days only then to discover that his parents are dead in his living room. The utterly aloof nature of his character is acted out perfectly and rather humorously. Anton's two high school buddies, played by Seth Green and Elden Henson, also do a great job of playing seriously dopey high school students oblivious to the world around them.



Devon Sawa plays utterly clueless teen Anton, who discovers that his right hand has a very bloodthirsty mind of its own.

Scoop

By Teresa Huang

STAFF REPORTER

Mother's Day is Sunday, May 9. Call your mother. Don't forget.

Playwrights in Performance '99

Scoop recommends you go see Playwrights in Performance '99. Directed by Provost of the Arts Alan Brody, Playwrights in Performance showcases some of the best acting and writing work done at MIT. Four student-written plays will be presented this weekend on Friday and Saturday night at 8 P.M. in Rehearsal Room B, basement of Kresge Auditorium. Don't be fooled by the small size of the room. Aside from a sly cameo by a certain Associate Arts Editor, the evening will feature new plays by Thomas Cork '00 and Eddie Kohler G, whose work received acclaim in last term's Dramashop One-Acts. Fantastic plays by new playwrights Peggy Anderson '99 and Ben Self G complete the evening. There's fierce yelling, quiet seduction, and some great dance music in the gay bar scene.

Greetings from Amazon.com

Amazon.com Music and Video was weird enough. Amazon.com lost major originality points when they launched those silly Amazon.com Auctions. Can you say bandwagon? Despite previous flops, their latest copycat effort, Amazon.com E-Cards, is

surprisingly usable. No plug-ins or registration required, and no monstrous gallery of card designs to shuffle through one by one. Send one of the free animated or non-animated cards and you're automatically notified when the recipient picks it up. The best feature of all — you can create a card and tell Amazon.com to send it tomorrow or next Friday. Greetings on a timer! Accompany your e-card with an Amazon.com e-mail gift certificate, and you've finished your Mother's Day shopping in 10 minutes.

Seafood, see flicks

What do you mean you haven't seen *Life is Beautiful* yet? *Life is Beautiful* is one of those rare films that guarantees entertainment for even the most critical moviegoers. Charming and sweet at moments and heart wrenching at others, this film will leave you with the most remarkable feeling that can only be articulated with one phrase — life is beautiful. This Best Foreign Film winner is still playing at the Kendall Square Cinema in One Kendall Square. If you're protesting the incredibly unreasonable price of entertainment today, give yourself a break and get discounted movie passes at Legal Sea Foods in Kendall Square. With any food purchase, you can order tickets to the Kendall Square Cinema for \$6.00 each, down from the usual \$8.00 ticket price.

Don't be shy. If you have an event, concert, garage sale, whatever coming up, tell me all about it by e-mailing scoop@the-tech.mit.edu.

FOOD REVIEW

The Essential Vegetarian

Beans, Beans, Good for the Heart...

By Katie Jeffreys

STAFF REPORTER

Greetings, Readers! This is the last of this year's series of *The Essential Vegetarian*. I have enjoyed writing the column and have received a lot of positive feedback from both vegetarians and meat eaters. On a personal note, I have enjoyed not being vegan anymore; a week was enough, and now it's nice to be able to eat any kind of food I want. Yum. I am all about food.

So I guess I'll just say a few words about everyone's favorite vegetarian staple: beans. Beans are great. You can use them in so many dishes: soups, pastas, wraps, dips, etc. And there are so many kinds of beans that meals including them don't get repetitive. Granted, they can sometimes take a long time to sort, soak, and cook, but if you buy processed mixes and similar products, preparation time is a minimum.

Beans, of course, are a great source of protein. They are also a good source of calcium. This is important because calcium consumed with meat proteins is often lost through urination. Calcium consumed with plant-based proteins is more easily used by the body. Beans are also sources of other vitamins and minerals, such as iron and zinc. Plus, all of these benefits are packaged in little innocent legumes that do not have the drawbacks of meat, their fatty, inhumane counterpart.

On that note, here is a recipe for a nifty Beans and Rice recipe that is easy to prepare. Remember: you can get small amounts of fresh spices at Harvest Co-Operative Supermarket in Central Square. Have a wonderful summer, and I hope to write for you again in the fall, where I will relate to you all of my adventures as a vegetarian in Italy. Feel free to E-mail me any thoughts or suggestions you may have for next year at veggie@the-tech.mit.edu.

Beans and Rice

1 large can of mixed beans or red kidney beans
1 large potato, cubed
5 ripe tomatoes
1 large onion
cumin
chili powder
oregano
paprika
soy sauce
pepper
olive oil

Chop onions finely and fry (in pan) in olive oil until translucent. Add cubed potatoes and spices, cook until potato is slightly browned. Add chopped tomatoes and cook for 8-10 minutes with lid on, stirring occasionally. Add beans, spices, and soy sauce to taste. Serve on rice with green salad. Serves 3-4.

MOVIE REVIEW

S.L.C. Punk!

Punks, Poseurs and Rednecks

By Jeff Roberts

STAFF REPORTER

Written and directed by James Merendino
With Matthew Lillard, Michael A. Goorjian

S.L.C. Punk! is an interesting movie. I didn't say good, I didn't say bad, I said interesting.

The story takes place in Salt Lake City, Utah (S.L.C. of the title), and it simply follows the lives of two young punk anarchists named Stevo and Heroin Bob — whoa, wait a minute. This sounds like a rip-off of a Kevin Smith movie. Well, one might think so, but one has to keep in mind that Kevin Smith doesn't have a copyright on movies following the daily trials of a young man and his best friend. This is a film by James Merendino, and it's based on his own experience as a rebellious youth living in conservative Salt Lake City during the Reagan era. *S.L.C. Punk!* is, loosely speaking, a "period film," taking place fourteen years ago, though at times I did fool myself into thinking it's a modern-day story (an easy mistake to make due to the resurgence of punk culture in the 90s).

I don't know whether this movie was supposed to be a comedy or not. I didn't laugh once, although there were some parts, mostly violent parts, which may have been intended to be funny. There were maybe a dozen people at this screening, and I remember only one loud giggle coming from someone behind me during a part of the movie which didn't seem particularly funny. I think he may have been thinking of something else.

Most of the story is presented as the first-person narrative by Stevo, played by Matthew Lillard (of *Scream* fame). It includes both monologues delivered directly by Stevo and other peripheral characters to the camera and voice-over narration, in which Stevo comments on the on-screen events. This makes the narrative a little confused, but that tends to fit nicely with its subject matter. Confusion is a major theme of the story: Stevo begins by commenting that "the world is confused," while his own confusion is the film's main focus. Altogether, the way the story was presented was unusual and somewhat interesting. To me, it felt like watching a book. You have a narrator, and you see everything he thinks about, and you don't get any other perspective but his. Dialogue isn't a strong point in this movie, but the narrative seems to work well anyway.

To spice the things up, Merendino makes use of some elaborate visuals. This is a heavily edited movie, full of quick cuts, fades, and crane shots coming from nowhere. Most of the peripheral monologues I mentioned before are presented in short segments quickly edited together. This follows from the idea that everything is from Stevo's perspective, and he only remembers parts of the others' stories. One particularly jumbled scene takes place while Stevo is tripping on acid. The camera-work also contributes to the theme of confusion and chaos.

Other production aspects are also notably catchy. The costumes are great to look at and true to what little I know of punk couture, and the soundtrack, featuring The Ramones, The

Specials, The Dead Kennedys and others (with some smattering of classical music) is a veritable tribute to old-school punk music. These aspects might be appealing to those interested in the punk culture. However, the message the film delivers is less laudatory of this culture than it is critical.

Probably my favorite scene in the movie is a moment of senseless violence. As a fight is just breaking out between the punks and the rednecks, the frame freezes and Stevo calmly explains why the various "tribes" in young society — the punks, poseurs, rednecks, mods, hippies, and skinheads — all regularly fight with one another. He goes on to say that when violence erupts, structure automatically forms and fighting becomes factional. When factions form, government is created, and government is order. Thus chaos leads to order. All in all, a nicely packaged statement criticizing the theory of anarchy. This film also explores the issues of romantic love and relations between ex-hippie parents and their punk children. It points out all of the hypocrisies in the punk culture, and it hits the viewer with every ques-

tion a rebellious youth might ask himself upon growing up and thinking about his future. Like an essay, it says as much as it can, in this case possibly too much, and reaches a predictable conclusion. But in saying that this film is nothing more than an essay, one must admit that it's not a bad one.

I personally didn't think *S.L.C. Punk!* was that great, but I admit that it had a lot going for it. If you like the look of punk clothes and the sound of punk music, you might find it more enjoyable than I did. If you like tricky cinematography, this would probably be a good film for you. If you like good comedy, then there are definitely better films to watch. But there is plenty of sex, drugs, and violence, if that's what you're looking for. In general, if you're interested in thinking about the realities of rebellious youth, then I recommend that you check it out. It was at least an educational experience for me. And it's short. One hour and forty minutes is plenty of time to deliver the message. I'm glad I saw this movie, but if it were longer I might have been a little upset.

CONCERT REVIEW

Dropkick Murphys

Starts slow, ends with a bang

By Rebecca Loh

PHOTOGRAPHY EDITOR

*With Oxymoron, The Ducky Boys, and Tommy & The Terrors**At the Tobin Hill Community Center**May 1 at 6:30*

Last Saturday, hundreds of punks convened at the Tobin Hill Community Center to see the Dropkick Murphys play with Oxymoron, The Ducky Boys, and Tommy & The Terrors. The Murphys, Boston's own working-class punk heroes, were back from a six-week U.S. tour promoting their new CD *The Gang's All Here*.

The show had strict rules against leaving and re-entering, and, as it was an all-ages show, there was no alcohol or smoking allowed. Although it seems one's concert experience is somehow richer if you leave with clothes drenched in sweat, ears plagued by a constant ringing, and hair reeking of cigarette smoke, I had no problem with forfeiting the latter. While some people had a problem with the rules, the overall atmosphere was not affected by them. In fact, because the show was for all ages, the atmosphere was improved, as punks, 10 year-old kids and 40 year-old mothers stood side-by-side to watch the bands. It was clear the people were more interested in having fun than in looking cool.

The show opened with a set from Tommy & The Terrors. I'd never heard this band before, but they played really well and had good songs. It was a real shame that the room was only half-full during their set, and the majority of punks were more interested in checking out the overpriced merchandise than listening to the Terrors play. The few who did decide to listen appeared to want to save their energy for later, as no one was dancing.

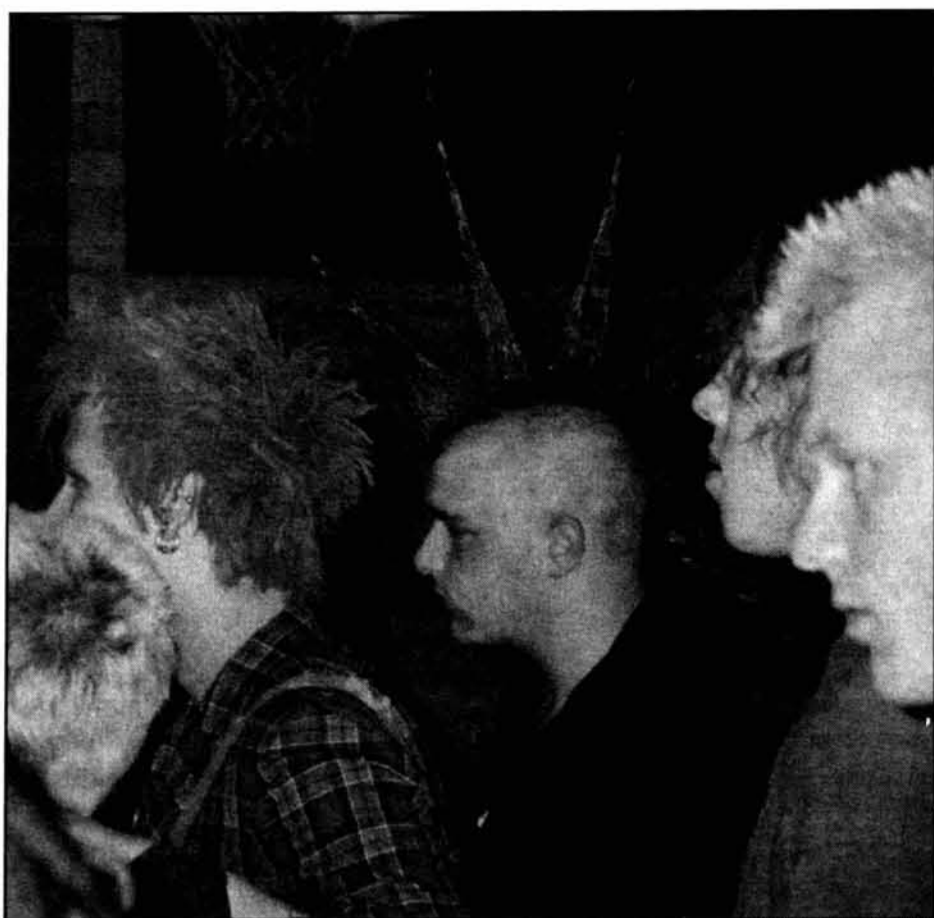
After Tommy & The Terrors played, The Ducky Boys came on. The Ducky Boys, also a Boston band, had been on the tour with Oxymoron and the Dropkick Murphys. They expressed delight in playing before their hometown again and then launched into a set of some of their best songs, including "We'll Find a Way," "I've Got My Friends," and their cover of "The Wanderer." First-time listeners of The Ducky Boys might find the

scratchy, slightly nasal voices of lead singers Mark Lind and Mike Marsden to be too irritating to enjoy, but this hometown crowd (including yours truly) took pleasure in the familiar sounds of the Ducky Boys' tunes. Although some punks danced during the set, many people were still shuffling in, and the place was too well-lit with sunlight for people to really start getting wild.

The German band Oxymoron was next to take the stage. This band is just starting to make a name for itself in the States, but their fast tunes and catchy choruses were a hit with the locals. Their lead singer, known only as 'Sucker,' looked like your prototypical punk, with combat boots, tight-fitting pants, a muscular build, and a bright red mohawk. Oxymoron performed very well, but I had a hard time understanding what they were saying — not because they were speaking in German, but because they spoke with such heavy British accents.

Oxymoron's songs are absolutely great, with choruses sure to get stuck in your head, though chances are you'd be singing the wrong words. Careful examination of the lyrics would lead one to conclude that Oxymoron has some great things to say, but the wording and the way the lead singer articulates things tends to garble up the message. For example, I thought Oxymoron was singing about some kind of "Ghetto strike" in their song "Strike" but it turns out they were just instructing people to "Get on strike." Half the crowd at the show appeared to think the song "Mohican Tunes" was about "Making Tunes."

Oxymoron's songs got the group dancing, and when they finished their set, the crowd was pumped and ready for the Dropkick Murphys. After a break to set up equipment, Mark Lind from The Ducky Boys came on stage to introduce the band and make the announcement that GMM Records was recording the show to make a live CD. This announcement excited the crowd, and when the lights dimmed, the air was suffused with anticipation. The mournful wail of a bagpipe cut through the air, and the crowd soon recognized the beginning to "Cadence to Arms." I was a disappointed to find the tune was not played live as it had been during the New



Local punks look on as The Ducky Boys take the stage in Saturday's show.

Year's show in Clinton, but was merely an old recording. This didn't stop the crowd from cheering, however, and when the bagpipe solo ended and the guitars and drums started in, the entire room came to life with people pushing, jumping, and dancing to the beat.

As in their album *Do or Die*, the opening song "Cadence to Arms" was immediately followed by "Do or Die," and everyone began singing along. The crowd never stopped singing through the whole set; kids would even jump on stage to sing a verse or two with lead singer Al Barr before stagediving back into the thick crowd. There were many times during the show when Barr would point the mic at the crowd, and the verses would be enthusiastically belted back at him.

The Dropkick Murphys played many songs from their albums *Do or Die* and *The Gang's All Here* during their set. I was impressed by how many people could sing

along with songs from the *Gangs* album even though it's only been out for a little over a month. It was interesting hearing the *Do or Die* songs because they were recorded with Mike McColgan singing lead, and though new frontman Al Barr sang every word faithfully, his voice is quite distinct from McColgan's.

The energy during the Murphy's set was amazing, and made the evening worthwhile. The entire crowd was singing and dancing with such intensity that the floor soon became hot from the bodies of hundreds of dancing people bumping into each other and loud with the voices of hundreds of singing punks. When DKM played "Finnegan's Wake," their last song for the evening, it looked like half the crowd was on stage singing, dancing, and having a wicked good time. The evening might have started off slow, but it closed with so much energy that no one wanted it to end.

Congratulations to the following newly inducted members of Eta Kappa Nu

Jaydeep P Bardhan	Andrew Man-Hon Lau	Jorg Scholvin
Charles Robert Broderick, III	Jeremy Lilley	Archit Pradip Shah
Chiuyi Chan	Haixia Lin	Nora Szasz
Ian Chan	Linda L. Lin	Raymond Wen Li Szeto
Angela Chen	Joyce Pui-Man Lo	Jessica Sinyin Tan
David Chen	Kenneth Duncan McCracken	Gaurav Tewari
Wendy Shaur-Wen Chien	Dharmesh M. Mehta	Christine Ha Tran
Charatpong Chotigavanich	Athicha Muthitacharoen	Deborah Lynn Hong Tran
Daniele De Francesco	Louis J. Nervegna	Binh Chan Truong
Mary Teresa DeSouza	Chee We Ng	Betty S. Tsai
David Richard Dunmeyer	Kenneth Ng	Tina Tyan
Siddhartha Goyal	Joe Pacheco	Aaron Mark Ucko
Ozge Nadia Gozum	Seung Myon (Steve) Park	Allison Waingold
Roshan Gupta	Darin Stamenov Petkov	Andrew Wheeler
Danielle A. Hinton	Robert W. Pinder	Deborah Won
Mark Huang	Jibu Punnoose	Carmen Woo
Anthony Hui	Brian Alexander Purville	Alice (Yu) Yang
Hau Hwang	Robert J. Ragno	Peter Dong-Myung Yang
Kyle Andrew Jamieson	Amit Roy	Matthew James Yarosz
Paul Njoroge Kariuki	Radha Krishna Sanka	Gina F. Yip
Roy Kim	Shelby Jay Savage	Michelle Soyeon Youn
Young Kyu Kim	Jared Michael Schiffman	Angela J. Yu
Danny Cho-Liang Lai		Ying Zhang

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 (★★★½)

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 Paul Schrader, working from a script by Russell Banks, puts together a very solid film. Nolte and James Coburn, as his father, are astounding and harrowing, and keep the movie's loose ends together to make for a powerful experience. — Roy Rodenstein

Azaska (★★★½)

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 plotline 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

Apple, The (★★★½)

The point of departure for young Iranian film director Samira Makhmalbaf's remarkable first feature is the very real story of a pair of 11 year-old twins who spent their lives locked-up in the parental home. The film's portrayal of the sisters first encounter with the outside world is both inspiring and moving, with the unaffected and truly charming performances from the twins (playing themselves) being an extra bonus. This poetic, yet refreshingly simple film allows us to see the world with the innocent and uncorrupted eyes of the twins — an experience that shouldn't be missed. — Bence Olveczky

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

Central Station (★★★)

Dora is an aging postal clerk at Central Station who writes letters for the illiterate and then mails or tosses them out according to her moods. Josue is a young boy, new to the big city and ready to go off by himself in search of his long-lost father. When their paths cross, the two loners take off on a grand road trip through the Brazilian countryside, accompanied by a lovely, subdued soundtrack. Predictable and manipulative, the movie works due to earnest acting, particularly from Fernanda Montenegro as Dora. — RR

Cookie's Fortune (★★★½)

Cookie's Fortune finds director Robert Altman self-assured, relaxed and having fun, and his customary great ensemble in similar spirits. Catfish and the Hat, Wild Turkey, and gun-cleaning are the bonds between Willis (Charles S. Dutton), an innocent man suspected of murdering Cookie (Patricia Neal), and the sleepy town of Holly Springs, Mississippi. Glenn Close is the mastermind behind the madness, with Julianne Moore, Ned Beatty, Liv Tyler, and Chris O'Donnell holding nothing back in this nutty southern lullaby of a thriller. The little depth here seems forced, but for

sheer homey fun, look to the Cookie. — RR

The Dreamlife of Angels (★★★)

In his feature film debut, director Erick Zonca's unadorned direction serves him well. A film about the intersection between selflessness and selfishness, and the real boundaries found even in intimate relationships, *Dreamlife* rises above typical 90's apathy. Isa (Elodie Bouchez), a young woman bouncing between odd jobs, befriends Marie (Natacha Regnier) and shares the house she is sitting for a mysterious girl in a coma. Decisions about jobs, boyfriends and truth to oneself are usual fodder, but complex characters and fresh performances all around, particularly from leads Bouchez and Regnier, enliven this fiery slice of life. — RR

EDtv (★★½)

Highly agreeable and totally inoffensive story about a man who agrees to be a subject of an around the clock reality-based TV show. It's pleasant, for a change, to see a movie which is done competently: Ron Howard's direction is smooth, and some acting, especially that of the leads, is very proficient. But the bland story keeps spinning its sitcom wheels, ultimately forgetting that it originally set out to satirize cheap entertainment. — VZ

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

three separate stories. Each of these stories is exciting, clever, and unexpected. But there's no empathy in them, and the characters don't seem to have gained anything from their experience. — VZ

God Said "Ha!" (★★★)

A single extended monologue by Julia Sweeney, formerly known 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 alternately 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

Goodbye, Lover (★★)

What do you get when you cross film noir with a film-noir spoof? You get *Goodbye, Lover*, a movie that swings wildly between funny and muddled. Patricia Arquette stars as Sandra, a church volunteer and real-estate agent who uses the houses as exotic locales for her affair with her husband's brother. Got all that? Murder, double-crossing and a double indemnity are part of the mix, with wise-cracking Sgt. Pompano (Ellen DeGeneres) to keep things moving. In the end this strange concoction can't support both genres, but as long as it sticks to spoofing it's refreshingly entertaining. — RR

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

abandoned warehouses are the name of the game, with maybe a crooked cop thrown in for good measure. With Giovanni Ribisi stealing every scene he's in, which is fortunately practically the whole movie, *The Mod Squad* may be right up your alley. Just don't go in expecting any kind of plot or character development that you wouldn't see in an episode of a 70's TV show. — RR

Open Your Eyes (★★★)

A routine party is the beginning of a chilling trip for Cesar. A new flame and a jealous ex, followed by an inexplicable murder he is accused of, are merely the opening shots in *Open Your Eyes*. A film that combines romance with horror, psychologically thriller and sci-fi, it peels back layer after layer of reality and finally focuses on our perception of the world. Although some horror elements are conventional, the puzzle presented is complex enough that no single element is key. With a charming cast and stylish visuals, 25-year-old director Alejandro Amenabar crafts a story which works because, unlike recent films with similar themes, this one questions reality not as a springboard to a conventional story, but as an end in itself. — RR

Pushing Tin (★★★)

Solid performances and a decent script make this otherwise cheesy film into something that is well worth the money. John Cusack plays Nick Falzone, the best of air traffic controllers, whose reign of coolness is threatened by newcomer Russell Bell, played by Billy Bob Thornton. Charming and entertaining, it's a good, simple, silly movie. — FD

Rushmore (★★★½)

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 tight 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 (★★★½)

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

10 Things I Hate About You (★★★)

A fresh and funny *Clueless*-style update of Shakespeare's *Taming of the Shrew*. Despite adhering to the overused clichés of high school romantic comedy, *10 Things* manages to be consistently funny and romantic, producing a good deal of memorable images, highly quotable if unprintable dialogue, and a lot of honest emotion. Acting of the leads is top notch, most notably that of Julia Stiles as an acerbic-tongued Kate. — 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

Twin Dragons (★★)

A 1992 Hong-Kong comedy with Jackie Chan playing separated at birth twins: a martial-arts skilled car mechanic and a classical musician. A lot of embarrassing and tiresome slapstick ensue, with almost everyone trying to be funny and ending up rather annoying. It's only during the final sequence that *Twin Dragons* gets close to the classical Chan mixture of physical grace and comic timing. For most of the time, this movie tries entirely too hard to be funny. — 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



Jack Dunmore (Dermot Mulroney) with his wife Sandra (Patricia Arquette) in *Goodbye, Lover*.

music by Mozart, is stunning. — VZ

Entrapment (★★½)

Entrapment is exciting, lush, thrilling, and sensuous; unfortunately, it makes no sense whatsoever. The story of a veteran thief (Sean Connery) and a perky insurance investigator (Catherine Zeta-Jones) out to trap him mostly consists of eminently watchable. However, the impact of the elaborately choreographed action sequences is diluted by tired romance, boring dialogue, and the finale which is a mess of the obvious, meaningless, and unnecessary plot twists. — VZ

eXistenZ (★★½)

David Cronenberg goes for profundity and gross-outs in this vaguely futuristic thriller about a virtual reality game designer on a run. Gross-outs work, being both creepy and truly amusing, with the combination of completely deadpan attitude and way over-the-top outrageousness of the creature design and art direction. The story, however, fails to work utterly, being both utterly obvious, simplistic, and preachy. The world *eXistenZ* creates is amazing; the story it sets in this world is a loss. — VZ

Forces of Nature (★★)

Forces of Nature is a pretty lame excuse for a romantic comedy. Despite recruiting such talent as Ben Affleck and Sandra Bullock, director Bronwen Hughes is unable to create a coherent and engaging movie. There is very little comedy, even less romance, and absolutely no realism offered in this film. Unless you are a die-hard Sandra Bullock or Ben Affleck fan, this movie is not worth your \$8 and two hours. — Vanessa Yen

Go (★★½)

Pulp Fiction Lite, no fat and no calories. It's lively, wild, frantic, bright, and thoroughly engaging. It's also totally inconsequential and largely unmemorable. Following a bunch of young Californians trying to get some cash, do and deal some drugs, score money and sex in Las Vegas, and generally experience the rush of life, *Go* charts

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

Lock, Stock, and Two Smoking Barrels (★★★½)

If you're looking for depth and emotional intensity, look further. If you want to watch a downright enjoyable movie, this is it. The story of a group of "honest criminals" and how they get mixed up in the London crime, drug, and gambling underground is a complicated one at best, but its fantastic use of music, dialogue, and cinematography makes this comedy a must-see. — FD

The Lovers of the Arctic Circle (★★½)

Walking the dangerous line of melodrama, this film has some great ideas but fails to implement them correctly. This is the story about a man and a woman who have been in love since they were children, and about their reliance upon circumstance and life coming round full circle to vindicate their questionably incestuous relationship. *The Lovers* tries very hard to transcend the conventions of melodrama by combating them with fresh ideas, but doesn't quite manage to do so, although it comes very close. — FD

The Matrix (★★★½)

A wildly imaginative ride. The plot is nicely complex, the visuals and the special effects are out of this world. As the computer hacker Neo (Keanu Reeves) dashes through a succession of interlocked dreams in the quest to find true reality, the film launches into a full-throttle mode of inventive action sequences. By combining the cyberpunk ethos with the anime style, *The Matrix* breathes new life into the genre of sci-fi action films. — VZ

The Mod Squad (★★)

With a game cast and plenty of that 70's sensibility, down to the camera bouncing in sync with the cheesy sound effects, *The Mod Squad* achieves its objective quite well. The only problem is that plot and characters lifted straight from the small screen don't fill the big screen. Explosions and

Popular Music

Avalon

Next: 423-NEXT.
May 13: RZA A.K.A. Bobby Digital. \$17.

The Orpheum Theatre

Ticketmaster: 931-2000.
May 15: Blondie. Sold Out.
May 16: Hole. Sold Out.
May 28: Medeski, Martin & Wood and Marc Ribot Y Los Cubanitos Posizos. \$21. On Sale May 1 at noon.

Berklee Performance Center

Ticketmaster: 931-2000
May 8: Jonatha Brooke. \$20.
May 15: The Rankins. \$20-\$25.
May 23: Daniel O'Donnell. \$19.50, \$24.50.
May 28: Dave Brubeck Quartet. \$28, \$35.
Jun. 26: John McLaughlin: Remembering Shakti. \$22.50, \$26.50.

Fleet Center

Ticketmaster: 931-2000.
May 7: R. Kelly + Busta Rhymes + NAS Foxy Brown + Kelly Price + Deb Cox. \$49.50, \$42.50.
Jun 14: Shania Twain. Sold out.
Jun. 17: Ani DiFranco + Maceo Parker. \$25.

Worcester Centrum Centre

Ticketmaster: 931-2000.
May 15: Bill Gaither & Friends. \$24.50, \$17.50.

Tweeter Center for the Performing Arts (Great Woods)

Ticketmaster: 931-2000.
May 28: Lenny Kravitz + The Black Crowes + Everlast + Cree Summer. \$39.50 pavilion, \$25.00 lawn.
May 30: WBCN River Rave. Details t.b.a. on WBCN. \$29.00.
Jun. 4: Natalie Merchant. \$35, \$27.50.
Jun. 5: Kiss Concert. Details t.b.a. on KISS. Sold Out.
Jun. 11: Charlie Daniels Band + Marshall Tucker Band + Molly Hatchet. \$29.50, \$25 pavilion, \$15 lawn.
Jun. 12: John Mellencamp + Son Volt. \$46 pavilion, \$29.50 lawn.
Jun. 16, 18: Ozfest incl. Black Sabbath, Judas Priest, Primus, Slayer. Jun. 16 Sold Out. \$50 pavilion, \$35 lawn.
Jun. 19: Rod Stewart. \$79.75, \$59.75, \$29.75.
Jun. 20: Journey + Foreigner. \$35.
Jun. 23, 24: J. Geils Band. \$39.50 pavilion, \$25 lawn.
Jun. 26: Allman Brothers Band. \$40.50, \$30.50 pavilion, \$25.50 lawn.
Jun. 29: Nickelodeon's All That Tour with 98 Degrees + Monica + 3rd Storee + No Authority + Aaron Carter. On sale 5/8 at 12 pm. \$35, \$25 pavilion, \$17.50 lawn.
Jun. 30: Bad Company + David Lee Roth. \$35, \$29.50 pavilion.
Jul. 9: Tom Petty & The Heartbreakers + Lucinda Williams. \$47.50 pavilion, \$26 lawn.
Jul. 12, 13: Phish. \$27.50. On sale 5/23 at noon.
Jul. 17: Cher + Cyndi Lauper + Wild Orchid. \$75.25, \$60.25, \$30.25.
Jul. 22: Bob Dylan + Paul Simon. \$115.00 and \$69.50 pavilion, \$29.50 lawn.
Jul 24, 25: 'N Sync + Five + Jordan Knight. Sold out.
Jul. 29: Barenaked Ladies. \$35 pavilion, \$25.00 lawn.
Jul. 31: Steve Miller Band + George Thorogood and the Destroyers. \$32.50 pavilion, \$23.50 lawn.
Aug. 3: Lillith Fair '99. Incl. Sarah McLachlan, Sheryl Crow, the Pretenders, Mya, and Me'shell Ndegeocello. Tickets on sale 5/22.
Aug. 4: Roger Waters. \$45 pavilion, \$35 lawn.
Aug. 20: Allman Brothers Band. \$40.50, \$30.50 pavilion, \$25.50 lawn.
Aug. 28: WKLB's Country Music Festival featuring Alabama, + Ty Herndon + The Kinleys. \$29.50 pavilion, \$19.50 lawn.
Sep. 2, 3: Jimmy Buffett and the Coral Reefer Band. \$52, \$40.50 pavilion, \$27 lawn. Sold out.
Sep. 11: R.E.M. \$39.50 pavilion, \$29.50 lawn.

Foxboro Stadium

Ticketmaster: 931-2000
May 16: George Strait Country Music Festival. + Tim McGraw, Jo Dee Messina, Dixie Chicks, Mark Wills, Kenny Chesney and Asleep at the Wheel. \$29.50, \$39.50, \$49.50.
May 29: Dave Matthews Band + Santana + The Roots. Sold out.
May 30: Dave Matthews Band + Santana + The Roots. \$35.50.

The Middle East

Ticketmaster: 931-2000.
May 9-11, 13-15, 20-21, 27: WBCN Rock 'n' Roll Rumble - Local Band competition. \$7.

On The Town

A weekly guide to the arts in Boston
May 7 - 14
Compiled by Fred Choi

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

Paradise Rock Club

Next: 423-NEXT.
May 7: Robbie Williams. \$10 adv., \$12 d.o.s.
May 13: Ozric Tentacles. \$15.
May 20: Crash Test Dummies. \$15.
May 21: Econoline Crush. \$5.
May 22: Built to Spill. \$7.
May 22: Pushstars - CD Release Show + My Favorite Relative. \$8 adv., \$10 d.o.s.

Axis

NEXT: 423-NEXT
May 11: Planet V + Jumping Jack Frost, Bryan Gee & Moose. Cost t.b.a.

Jazz Music

Regattabar

Concertix: 876-7777
May 27-29: Pharoah Sanders. \$14 Wed. and Thurs., \$16 Fri., \$18 Sat.

Sculler's

Tickets: 562-4111
Ticketmaster: 931-2000
May 6-7: George Russell Living Time Orchestra. \$22.
May 8-9: Jean Carne & Angela Bofill. \$25.
May 12: Kyle Eastwood Quintet. \$14.
May 13-14: Warren Hill. \$20.
May 19-22: Ray Brown Trio. \$22 Wed. and Thurs., \$24 Fri. and Sat.
May 25: Roger Kellaway + Robben Ford. \$26.
May 26: Kurt Elling. \$16.

Classical Music

Boston Pops

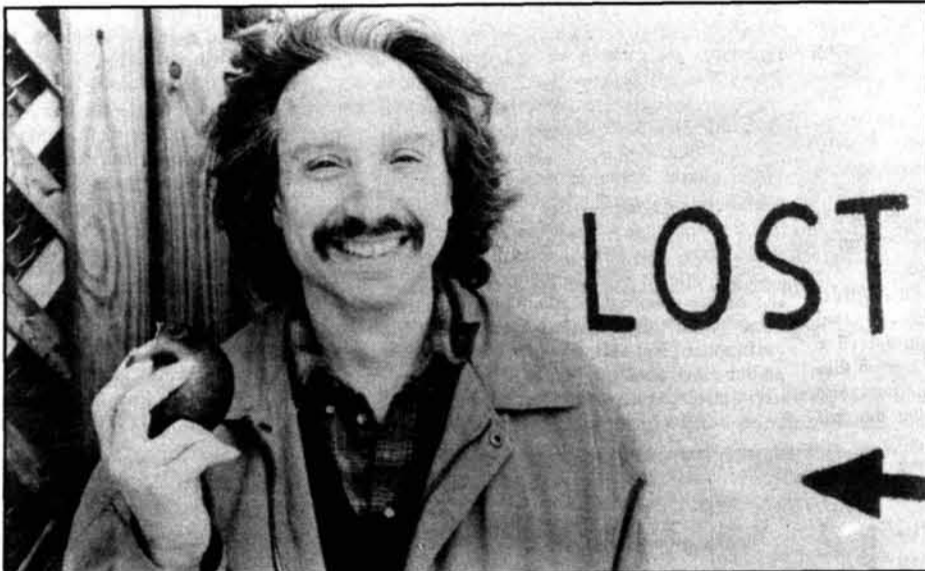
Performances at Symphony Hall, 301 Mass Ave., Boston. Tickets: 266-1492.
May 7: Keith Lockhart, Conductor. Aiyano Ninomiya, violin. Tanglewood Festival Chorus, John Oliver, conductor. Glazounov, Violin Concerto. Flaherty and Ahrens. "With Voices Raised". \$17-33.
May 8: Pops in Love. Richard Hayman, conductor. \$31, 33, 43.
May 9: Mother's Day Tribute. Richard Hayman, conductor. \$17-49.
May 11-12: The Duke and All That Jazz. Bruce Hangen, conductor. \$13-49.
May 13-14: Salute to Broadway. Keith Lockhart, conductor. Sold Out.

Dance

Boston Ballet Company: Dracula
Through May 23 at The Wang Theatre, 270 Tremont St. Boston 02116, 482-9393. The Boston premiere of the gothic, romantic, and spine-tingling ballet based on the famous Bram Stoker novel, choreographed by Houston Ballet Artistic Director Ben Stevenson. Features the music of Franz Liszt. Stunning visual effects, including surprising transformations and pyrotechnics, and lavish costumes help tell the story. For tickets call Tele-charge at (800)447-7400. \$12.50-\$69; student rush tickets available at The Wang Theatre box office for \$12.50 one hour before curtain.

The Dance Complex

Events held at the Complex, 536 Massachusetts Ave., Cambridge, 02139. For tickets and more info, call 547-9363.
May 9, 7 pm. *Dances from Africa and the Diaspora*. The Complex will present an evening of African and Afro-Brazilian dance performed by faculty members and their companies in celebration of DanceMonth 99 to the music of



PETER LOPPACHER

Folksinger Bob Norman will perform Saturday at the Nameless Coffeehouse in Harvard Square at 8 p.m.

master drummers from West Africa, Brazil, and the United States. Internationally renowned choreographers and dancers will come together for an evening of dance, drum, and song. \$10, reservations strongly recommended.

Lord of the Dance

June 3, at 8pm, 4 at 8pm, 5 at 2pm and 8pm, The Wang Theatre. Tickets \$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.

Titanic: A New Musical

Jun. 9-20, at the Wang Theatre. Wed.-Sat., 8pm; Sun., 7:30pm; matinees Thurs., Sat., Sun., 2pm. The Tony Award-winning musical about the legendary maiden voyage of the R.M.S. Titanic, directed by Richard Jones, dramatizes the lives and yearnings of the crew, staff and passengers aboard the Titanic. Story by Peter Stone with music and lyrics by Maury Yeston. Tickets available through Ticketmaster. Group sales of 20 or more call (617) 350-6000; \$15-\$68.50

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.

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 \$30-34.

The Tempest

Through May 9, Fri at 7:30, Sat and Sun at 3:00, at the Wheelock Family Theatre, 180 The Riverway, Boston, 734-4760. Sign Language provided May 7, 9. Tickets \$10-\$15.

Exhibits

Collectors Collect

Contemporary: 1990-1999
Through May 28. The Institute of Contemporary Art, at 955 Boylston St., Boston, 02115, presents works from twenty-five of Boston's private contemporary art collections. The exhibit features over seventy works from

fifty artists from around the world, and highlights themes characteristic of the 1990's as well as offering a look at the complexity of the contemporary art world. For information, call (617) 266-5152.

Computer Museum

300 Congress St., Boston. (423-6758 or 426-2800), Daily, 10 a.m.-6 p.m. Admission \$7, \$5 for students and seniors, free for children under 5. Half-price admission on Sun. from 3-5 p.m. Tours daily of "Walk Through Computer 2000," a working two-story model of a PC. The world's only computer museum; features a collection of vintage computers and robots with over 150 hands-on exhibits illustrating the evolution, use, and impact of computers. Featured exhibits include: "The Hacker's Garage," a recreation of a '70s hacker's garage with such items as an Apple I and Pong; "The Networked Planet: Traveling the Information Highway," an electronic tour of the Internet; "Robots and Other Smart Machines," an interactive exhibition of artificial intelligence and robots; "Tools & Toys: The Amazing Personal Computer"; "People and Computers: Milestones of a Revolution," explores a number of ways computers impact everyday life. In the Smart Machines Theater a multi-media show features NASA's Mars Rover, R2-D2, Shakey, Sea Rover, and other robots. Through Nov. 30: "Wizards and Their Wonders: Portraits in Computing." Ongoing: "Virtual FishTank."

Isabella Stewart Gardner Museum

280 The Fenway, Boston. (566-1401), Tues.-Sun. 11 a.m.-5 p.m. Admission \$10, \$7 for seniors, \$5 for students with ID (\$3 on Wed.), free for children under 18.
The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m.

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." Gallery lectures are free with museum admission.

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.

Other Events

Salman Rushdie Reading

May 10, 7 pm, at the First Parish Church, 3 Church St., Cambridge, 02138. One of only three readings the author will give to promote his new book, *The Ground Beneath her Feet*, in the United States. The 51 year old author of the highly controversial *The Satanic Verses* has gradually emerged after years of hiding due to threats from enraged Iranian fundamentalists. Rushdie's new book is a retelling of the myth of Orpheus and

Eurydice, told through the characters of two Indian rock stars. Will sign only those copies of his new book bought at the event. Tickets \$12, \$10 students and seniors. Available at the Harvard Bookstore, 1256 Massachusetts Ave., Cambridge (in person only) and Wordsworth, 30 Brattle St., Cambridge (in person only).

The William E. Massey, Sr., Lectures: American History on Stage and Screen

All events at 4 pm. Free.
May 10: *History Around the Crucible*. A lecture by Arthur Miller. Science Center B.
May 11: *Picking a Fight: Politics, Ideas, and "Arguing the World"*. A lecture by Joseph Dorman, director of *Arguing the World*. Emerson Hall, Rm. 105.
May 12: *Can Films Tell the Truth About History?* A lecture by Joan Micklin Silver, director of *Hester Street*. Emerson Hall, Rm. 105.

Alasdair Fraser

May 21 at the Somerville Theatre, 55 Davis Sq., Somerville. Scotland's renowned fiddle master appears with Tony McManus, one of the most admired Celtic guitarists. Fraser has been a major force behind the resurgence of traditional Scottish fiddling and the concert will feature works ranging from haunting Gaelic laments to classically-styled airs and raucous dance tunes. Tickets at Ticketmaster outlets, \$17.50.

Fuller Museum of Art

Events occur at the museum 445 Oak St., Brockton, 02301.

MassQuilts Documentation Project:

Bring Your Own Quilt Day
May 22, 11 am-4 pm. MassQuilts, a statewide organization dedicated to the identification and preservation of quilts, will be on hand to share knowledge about style, approximate date, fabrics, condition, and construction of an individual's pre-1950 quilts. Owners will obtain documented information of their quilt, tips for care and storage, and any known details about the makers. If you wish to schedule an appointment, call (508) 588-6000 x113. \$10 per quilt.

From Mill Town to Architectural Mecca: H.H. Richardson and the Transformation of North Easton, Massachusetts

May 15, 1-5:30 pm at the museum and North Easton. Dr. James O'Gorman of Wellesley College, the leading living authority on Richardson, will present a lecture on one of the most respected architects of the United States. After the one hour lecture, O'Gorman and guests will board buses and travel 4 miles to North Easton to view the structures first hand. A reception and discussion will immediately follow the return to the museum. \$15, \$10 museum members and seniors, \$5 students and teachers. Register by 5/10 by calling (508) 588-6000 x113.

1001 Real Apes

Through May 8, Thurs-Sat 8pm at The Peabody House Theatre Coop, 277 Broadway, Somerville. All *Thing Considered* commentator David Greenberger presents selected stories from *The Duplex Planet*, a magazine of interviews he conducted with elderly residents of a nursing home near Boston. Features music by the internationally acclaimed electric new music ensemble *Birdsongs of the Mesozoic*.

Presented by the Museum of Fine Arts

All events will occur at the Museum of Fine Arts, Boston, 02115. For tickets and information, call 369-3770.

May 12, 7:30 pm. *Thracian Gold and Silver: The Vernacular Style*. The ancient Thracians inhabited the mountains and valleys of the Balkan peninsula just north of Greece. Speaker Adriana Calinescu will examine the forms, techniques, and decorative features characteristic of the indigenous Thracian artistic tradition of the 6th through the 4th century B.C. \$12, \$9 for MFA members, seniors, and students.

Through May 21. *Japanese Anime Festival*. Includes films for all ages. Overviews the phenomenon that has gained wide popularity in the United States in recent years. Features rarely shown but influential films of the '40s through the '80s, as well as stunning recent achievements. For a complete schedule, call 369-3770. Single tickets, \$7, \$6 MFA members, seniors, and students. 6 programs, \$30, \$24 students, etc.

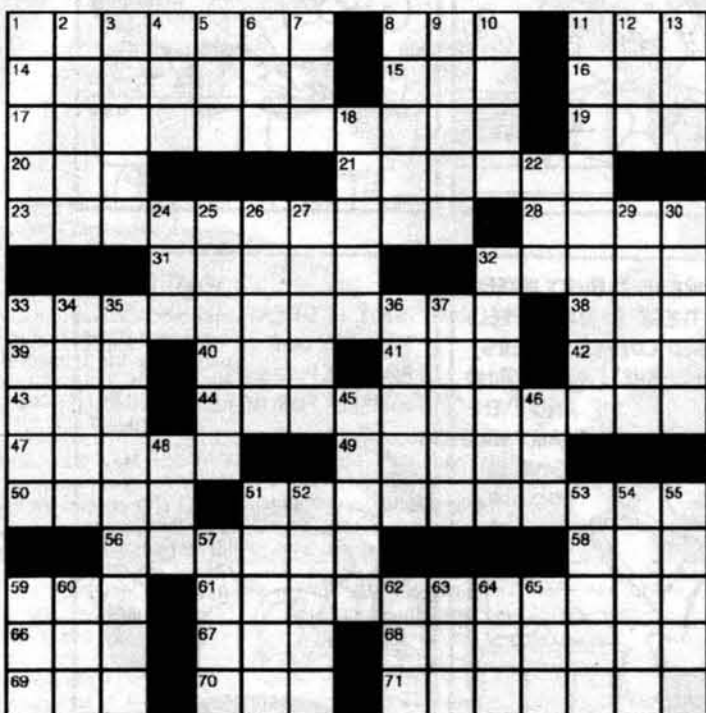


Down with Science

by Jennifer DiMase



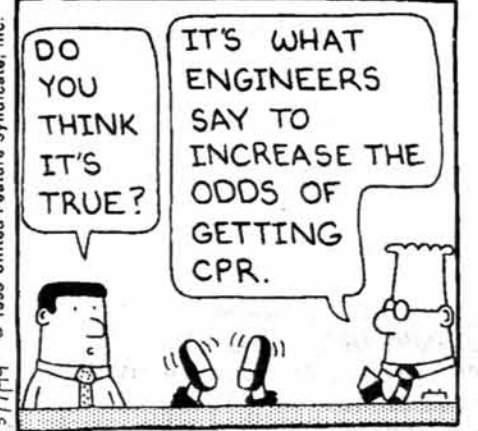
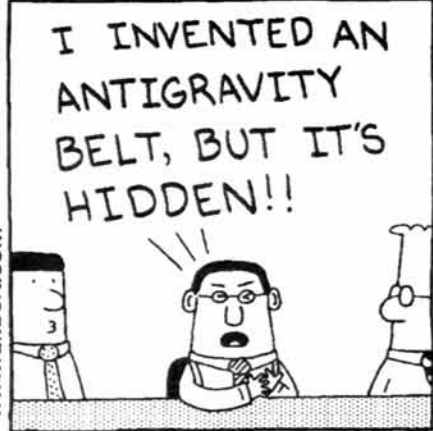
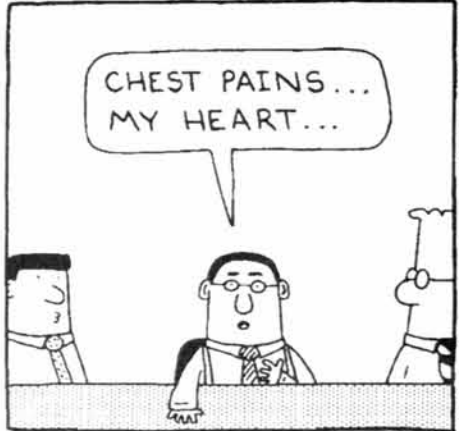
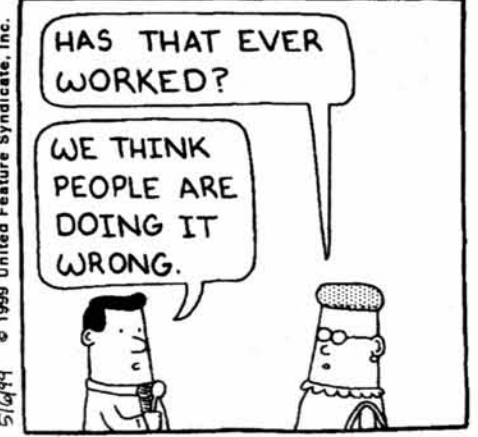
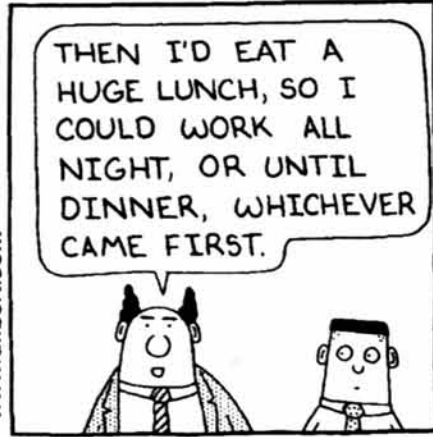
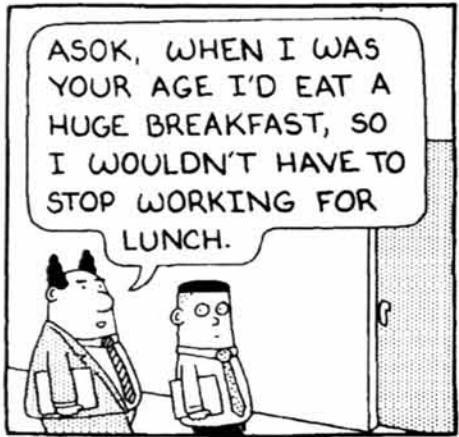
Crossword Puzzle



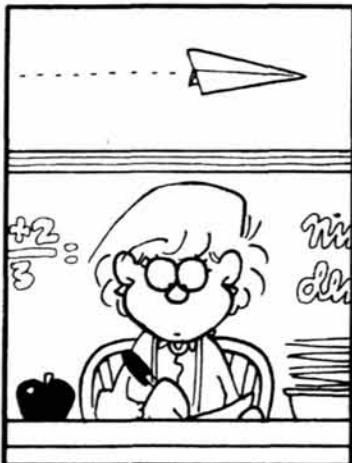
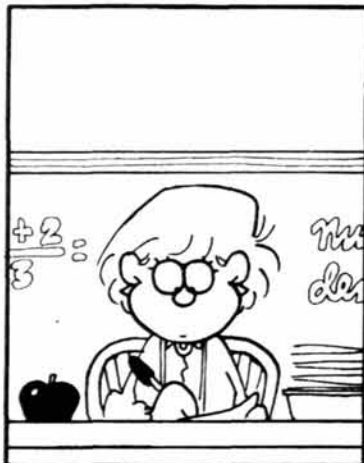
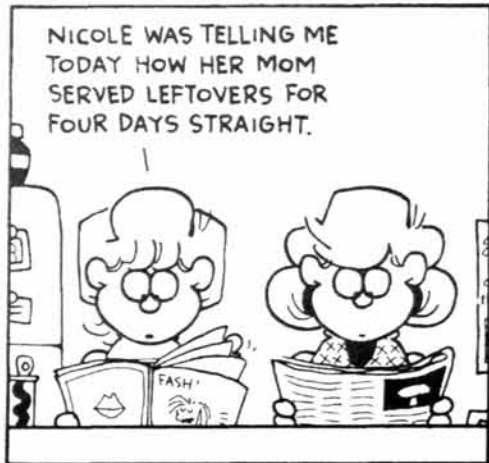
- ACROSS**
- 1 "___ and Johnny"
 - 8 Sucker
 - 11 Jolson and Jarreau
 - 14 Reduces
 - 15 Theater signal
 - 16 Snaky scarf
 - 17 Augmentation
 - 19 Plus
 - 20 Visualize
 - 21 Buries
 - 23 Garden of golden apples
 - 28 Musical pulse
 - 31 Dershowitz and Greenspan
 - 32 Target sighter
 - 33 Improvement of the mind
 - 38 Pitcher's stat
 - 39 Exist
 - 40 ___ of iniquity
 - 41 Peculiar
 - 42 Puppy bite
 - 43 "___ Bravo"
 - 44 Voting populations
 - 47 Home and Olin
 - 49 Equipped with paddles
 - 50 Thick piece
 - 51 Language puzzles
 - 56 Paste again
 - 58 Gardener's tool
 - 59 Hoodwinked
 - 61 Applying to a previous period
 - 66 In the past
 - 67 End of a ship
 - 68 Prepared physically
 - 69 Affirmative comment
 - 70 Farm pen
 - 71 Steering levers
- DOWN**
- 1 Surface of the body
 - 2 Taylor of "The Nanny"
 - 3 Cigar droppings
 - 4 D.C. advisory grp.
 - 5 Howard or Norton
 - 6 Business abbr.
 - 7 Language suffix
 - 8 Play part
 - 9 Bee and Em
 - 10 Ballplayer Rose
 - 11 Degradation
 - 12 Cambodia's ___
 - 13 Forlorn
 - 18 Center
 - 22 Slugger's stat
 - 24 Butter serving
 - 25 Slurs over
 - 26 "Bolero" composer
 - 27 Vacuous
 - 29 Condor's digs
 - 30 Snares
 - 32 Fergie's prince
 - 33 Reiner and Jung
 - 34 One archangel
 - 35 DiCaprio and da Vinci
 - 36 Scintillas
 - 37 Fragrances
 - 45 Biller's partner?
 - 46 Fuss
 - 48 Vigoda or Fortas
 - 51 Dissevered
 - 52 Full of furrows
 - 53 European river
 - 54 Channel port
 - 55 Plant starters
 - 57 Mardi ___
 - 59 Fodder
 - 60 Live on
 - 62 Legendary Giant
 - 63 Jackie's second husband
 - 64 Infielder Ripken
 - 65 Up to, briefly



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TechCalendar

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

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

Friday's Events

- 3:00 p.m. – **Warren K. Lewis Lecture - Everybody Wins!** Gordon A. Cain, Gordon and Mary Cain Foundation. Chemical Engineering Department Spring Seminar Series. Reception held before seminars at 2:45 p.m. Room 66-110.
- 3:00 p.m. – **Quantum-Mechanical Engineering.** Professor Seth Lloyd, Mechanical Engineering Dept., MIT. Mechanical Engineering Spring Seminar Series. Refreshments to follow in Miller Room, 1-114. Room 3-270.
- 4:15 p.m. – **Resonant Hypergeometric Series.** Bernd Sturmfels, University of California, Berkeley. Combinatorics Seminar. Refreshments will be served at 3:30 p.m. in Room 2-349. Room 2-338.
- 7:30 p.m. – **The Graduate.** Starring Anne Bancroft and Dustin Hoffman. 105 minutes, rated R. Admission \$2.50. Room 10-250. Sponsor: LSC.
- 8:00 - 10:00 p.m. – **MIT Japan Program/MIT Anime Club Showing.** Porco Rosso (approx. 90 minutes, subtitled). E51-345. Sponsor: Anime Club.
- 8:00 p.m. – **She Stoops to Conquer.** Oliver Goldsmith's 18th century comedy, directed by Claire Hoult. Admission \$10, \$8 other students, sr citizens & MIT community; \$6 MIT/Wellesley students. Kresge Little Theater.
- 8:00 p.m. – **MIT Festival Jazz Ensemble Concert.** James O'Dell, director. Kresge Auditorium.
- 8:00 p.m. – **Playwrights in Performance.** Associate Provost of the Arts Alan Brody directs a series of one-act plays written by members of the MIT community. Kresge Rehearsal Rm B.

Saturday's Events

- 9:30 a.m. – **Sailing Regattas.** Sailing Team regattas held at local venues. MIT, BU, Harvard. Cheer on the Sailing Team or just enjoy a spring day by the river. Sailing Pavilion. Sponsor: MIT Nautical Association.
- 9:30 a.m. – **Sailing Regattas.** Sailing Team regattas held at local venues. MIT, BU, Harvard. Cheer on the Sailing Team or just enjoy a spring day by the river. MIT-51, Sailing Pavilion. Sponsor: MIT Nautical Association.
- 1:00 p.m. – **Emerson Scholarship Student Recital.** Killian Hall.
- 4:00 - 6:00 p.m. – **Cross Products Spring Concert.** Come join us in a celebration of 10 years of Christian A Cappella music by MIT's own "Cross Products!" Also featuring Brown's "With One Voice." 10-250. Sponsor: Cross Products.
- 8:00 p.m. – **Plush Daddy Fly and the Popcorn Puppeteers.** Plush Daddy Fly have escaped from the asylum yet again to bring you some fabulous original sketch comedy. Join them for their Spring extravaganza but don't forget your toothbrush. 54-100. Sponsor: Plush Daddy Fly.
- 8:00 p.m. – **MIT Symphony Orchestra Concert.** Dante Anzolini, conductor. Admission 2.00. Kresge Auditorium.
- 8:00 p.m. – **Playwrights in Performance.** Associate Provost of the Arts Alan Brody directs a series of one-act plays written by members of the MIT community. Kresge Rehearsal Rm B.
- 8:00 p.m. – **She Stoops to Conquer.** Oliver Goldsmith's 18th century comedy, directed by Claire Hoult. Admission \$10, \$8 other students, sr citizens & MIT community; \$6 MIT/Wellesley students. Kresge Little Theater.

Sunday's Events

- 9:30 a.m. – **Sailing Regattas.** Sailing Team regattas held at local venues. MIT, BU, Harvard. Cheer on the Sailing Team or just enjoy a spring day by the river. Sailing

Pavilion. Sponsor: MIT Nautical Association.


- 12:00 p.m. – **Service at common cathedral.** Worship on Boston Common with people who live outdoors and people who live indoors. Make and share peanut butter and jelly sandwiches afterwards. Meet at W11. Sponsor: Lutheran-Episcopal Ministry.
- 4:00 p.m. – **Shahid Parvez, sitar and Shubhen Chatterjee, tabla.** Presented by MITHAS (MIT Heritage of South Asia) & the New England Hindu Temple (NEHT). Admission \$15, \$12—MITHAS/NEHT members/students, \$10—MIT students. Wong Auditorium.
- 6:00 p.m. – **Chamber Music Society Student Concerts.** Call for final schedule and information. Killian Hall.

Monday's Events

- 3:30 p.m. – **The Certification of AP600.** Mr. Brian McIntyre, Westinghouse Electric Corporation. Dept. of Nuclear Engineering/American Nuclear Society Seminars. Refreshments in Room NW12-222 at 3:00 pm. Room NW12-222.
- 4:00 p.m. – **In the Air: How Military and Civil Realms Share Information.** Elaine Scarry, Harvard. Program in Science, Technology, and Society 1999 Spring Colloquia. Room E51-095.
- 5:00 p.m. – **Chamber Music Society Student Concerts.** Call for final schedule and information. Killian Hall.
- 7:00 p.m. – **2-Piano Student Recital.** 2-Piano Student Recital. Kresge Auditorium.
- 7:00 p.m. – **Chamber Music Society Student Concerts.** Call for final schedule and information. Killian Hall.
- 8:30 p.m. – **Two Tales from the Tissue Engineering Front.** Linda Griffith, Professor, Chemical Engineering Dept., MIT. Annual Sigma Xi Lecture. Student Center, Sala de Puerto Rico. Sponsor: Ceramics/Materials Science.

Tuesday's Events

- 12:00 p.m. – **Emerging Themes in American Transportation History.** Leonard Reich. Dibner Institute Lunchtime Colloquia. Room E56-100.
- 4:00 p.m. – **Poly-Si Thin Film Transistors on Low Temperature Plastic Substrates.** Paul Carey, Lawrence Livermore National Laboratory. MTL VLSI Seminar Series. Refreshments in lobby of room 34-101 at 3:30 p.m. Room 34-101.
- 4:30 p.m. – **Aerodynamic Performance Measurements of a Fully Scaled, Transonic, Cooled Turbine in a Short Duration Facility.** Mr. Chris Spadaccini, MIT/GTL. Gas Turbine Seminar Series. Refreshments 4:15. Room 31-161.
- 5:00 p.m. – **Chamber Music Society Student Concerts.** Call for final schedule and information. Killian Hall.
- 6:30 - 8:00 p.m. – **The MIT Sloan E-Commerce Awards.** The MIT Sloan E-Commerce Awards are a first-of-its-kind award ceremony designed to recognize organizations for their successful innovation in web-based business. Bldg. E51, Wong Auditorium. Sponsor: MIT Sloan E-Commerce Awards.
- 7:00 p.m. – **Chamber Music Society Student Concerts.** Call for final schedule and information. Killian Hall.
- 8:00 p.m. – **A Man on the Moon.** Andrew Chaikin, Author of *A Man on the Moon*. Andrew Chaikin is the world's premier historian on the Apollo Space Program. Tom Hanks used Chaikin's novel as the basis of his Emmy-winning miniseries "From the Earth to the Moon." Room 6-120. Sponsor: Students for the Exploration and Development of Space.



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Institute Honors Students, Faculty at Convocation

By Rima Arnaout
ASSOCIATE NEWS EDITOR

MIT celebrated outstanding students, faculty, and programs in many areas of achievement at the 1999 Awards Convocation ceremony.

Presiding over Wednesday's event was Chancellor Lawrence S. Bacow '72. The event "was MIT at its best and it made me proud to be a member of the community."

The first awards presented were the **William L. Stewart, Jr. Awards**, which recognize students and student organizations for their contributions to extracurricular activities on campus.

Rita H. Lin '00 received the award for her work on Charm School. Other recipients included Graduate Student Council president Brian J. Schneider G and Aaron D. Winthers '99 for his work with the MIT Gospel Choir and the Black Christian Fellowship.

Ritu Gupta '99 won the award for her dedication to health education at MIT, while Douglas E. Heimburger '00 won the award for his work towards developing

TechCalendar.

Nightline was presented with an award for its years of service to the community.

The **Harold J. Pettegrove Award** was given to Be A. Ware '99 for his outstanding contributions to intramural athletics.

The **Peter Bowl Award** is given to a female senior who has shown leadership in intercollegiate athletics. It was given to Robin C. Evans '99.

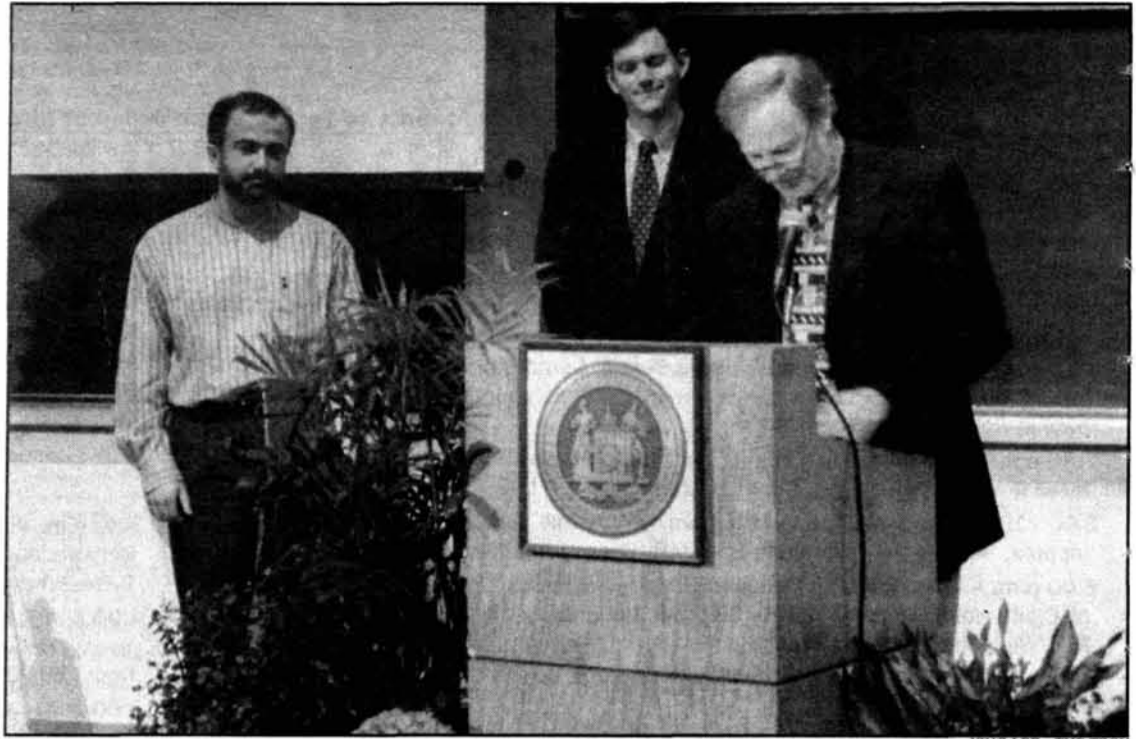
The **Admiral Edward L. Cochrane Award** is for a male senior who has demonstrated leadership and humility in intercollegiate athletics. Ravi V. Sastry '99 received the award.

The **Betsy Schumacker Award** was presented to Deirdre K. Dunn '99 for excellence in an athletic competition.

Joel Morales '99 was the recipient of the **Howard W. Johnson Award**, which recognizes the male senior athlete of the year.

The **Malcolm G. Kispert Awards** honor the male and female

Awards, Page 22



Babak Ayazifar G and Marc D. Paradis G won the Goodwin Medal for excellence in teaching by graduate students.

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MIT Students, Alumni Named In Lawsuit Filed by BU Officer

BTP, from Page 1

Williams is named for reckless conduct for purchasing alcohol for underage drinkers.

Barry was allegedly injured July

19 after he responded to a complaint on the premises. While climbing to the roofdeck, he was pelted by bottles, according to the BU police report.

In avoiding the bottles, Barry suffered a herniated disc in his back. According to the suit, he "continues to suffer neck, shoulder and arm pain and has been unable to return to work."

After the incident, the Boston Licensing Board banned alcohol on the premises until September, and also prohibited the fraternity from housing summer boarders this summer.

Tunick, BTP's president at the time of the incident, said before the board that "no Betas were present; no Betas purchased or consumed alcohol" at the party.

However, Williams was charged by the police with purchasing a keg consumed by underage summer residents at the party. His trial adjourned without a finding in November.

Suit seeks unspecified damages

Under Massachusetts Law, attorneys in personal injury cases are not allowed to specify an amount to the jury. The complaint notes a worker's compensation lien of \$27,176.

However, that lien is "not even a fraction of what his damages [are]" and was used solely to place the trial in superior court, said Jeffrey M. Sankey, an attorney with Johnson, Hassett and Hanley who is representing the Barry family.

"It's fairly clear that Mr. Barry was significantly injured. This lawsuit is his opportunity to have his case heard and for him to be compensated for his losses," Sankey said.

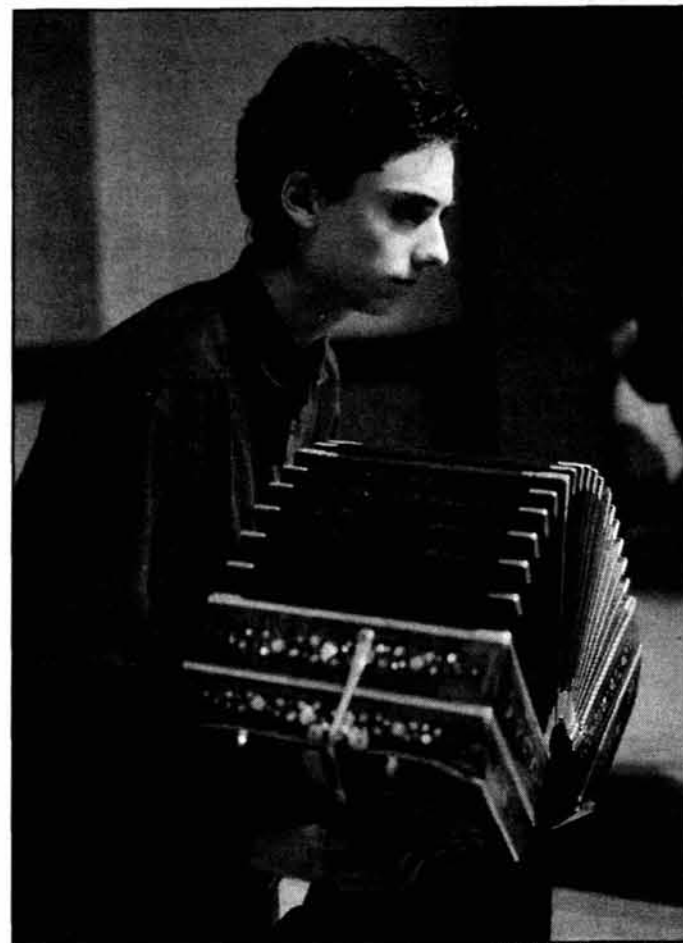
Thomas R. Henneberry, director of Insurance and Legal Affairs, declined to comment, citing the ongoing litigation.

Tom Alver, risk management chair for the national Beta Theta Pi fraternity, noted that the fraternity does have a risk management policy concerning events such as the party. He declined to comment on the litigation.

David W. Weaver '99, the current president of the BTP chapter, could not be reached for comment yesterday.

Civil trials in Massachusetts generally move very slowly. "If it went to trial within two years ... it would be fast," Sankey said.

While all of the defendants have been served with the case, none have as of yet responded to Sankey.



GABOR CSANYI—THE TECH
Michael Zisman solos on the bandoneon, an accordian like instrument from Argentina. The concert was held Wednesday in Killian Hall.

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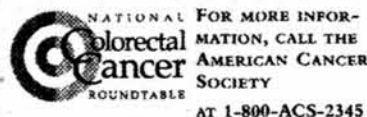
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Seven Teams Present Plans at Ceremony

50K, from Page 1

Organizers for the 1999 event included Lead Organizer Heather J. Wilding G; Sachin G. Divecha '00, communications; Charles K. Sestok G, events; Ilya B. Mirman G, sponsor relations; Michael A. Schulman G, alumni mentor; and Cayce Denton '00, Institute liaison.

Sponsors this year included Motorola, Fidelity Capital, Morgenthaler Ventures, Highland Capital Partners, and Intel Corporation.

Endowment for \$50K established

A special change in the proceedings included the establishment of an endowment fund to ensure ongoing support for the competition. The inaugural contribution was made by the family of Robert P. Goldberg '65; the organizers for the \$50K have subsequently named the Grand Prize Award in his honor.

Past winners of the \$50K Competition have gone on to found

over 40 companies which have accumulated a total market value of \$500 million. Direct Hit, the Co-Grand Prize Winner in 1998, is a search engine company which has secured partnership agreements with HotBot, Apple, LinkExchange/Microsoft, Lycos, ICQ/AOL, ADNet, and LookSmart.

The \$50K Competition seeks to foster the entrepreneurial spirit not only at MIT, but across the world through their global network program.

During Independent Activities Period, the MIT \$50K Entrepreneurship Competition travels to Singapore to present a conference to promote discussion with government, education, and business leaders in the area. The conference is hosted by the Center for Management of Technology at the National University of Singapore and draws leaders in management technology from all over the continent.

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 Closes 5:00 p.m., Thursday, May 13

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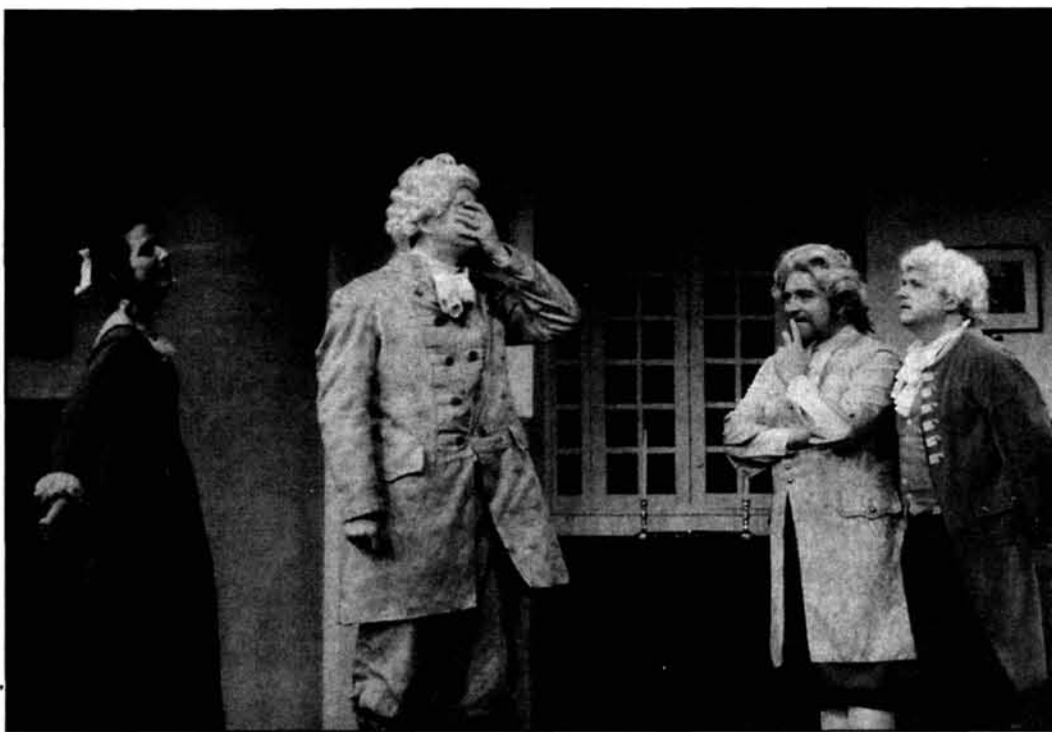
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In the MIT Community Players' production of *She Stoops to Conquer*, Marlow (Matt Norwood '99) is overwhelmed when he discovers the true identity of Miss Kate Hardcastle (Rachel Anderson).



Miss Constance Neville (Debbie Flusberg) and Tony Lumpkin (Steve Dubin) act as glassy-eyed lovers in Oliver Goldsmith's *She Stoops to Conquer*. Directed by Claire Hault, the play will run through Saturday in Kresge Little Theatre.



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Three Students Receive Karl Taylor Compton Prize

Awards, from Page 16

senior athletes of the year. It went to Victoria A. Best '99 and Jason C. Miller '99.

The **James R. Killian, Jr. Community Service Award**, recognizing the Interfraternity Council member organization that makes an outstanding contribution to commu-

nity service, went to Phi Delta Theta.

Theta Chi received the **Order of Omega New Member Education Award**, given to the IFC member organization that has the most outstanding pledge program.

The **Reid Wheedon '41 Alumni Relations Award** honors the IFC

member organization that has promoted interaction between its members and its alumni. Delta Upsilon received the award.

The **Frederick Gardiner Fasset, Jr. Awards** recognize the contributions of one male and one female member of the IFC who have contributed to the IFC's ideals of brotherhood and sisterhood. This

year's recipients were Duane H. Dreger '99 and Katherine E. Hardacre '99.

The **Irwin Sizer Award for the Most Significant Improvement in MIT Education** was presented to Senior Lecturer Peter A. Doumashkin '76 for his work with the Experimental Study Group. The award is given to a member of the MIT community to honor improvements to MIT education.

The **Frank E. Perkins Award** goes to the professor who has served as an excellent adviser and mentor to graduate students. This year's award goes to Professor Markus Zahn, of Electrical Engineering and Computer Science and to Professor Stephen Van Evera of Political Science.

The **Graduate Student Council Teaching Award** recognizes excellence in graduate teaching and was presented this year to Axel van de Walle G of the School of Engineering and Professor Neil A. Gershenfeld of the School of Architecture and Planning.

The **Goodwin Medal** is given to a graduate student for outstandingly effective teaching. Babak Ayazifar G of Electrical Engineering and Computer Science and Marc D. Paradis G of Brain and Cognitive Sciences won the award.

The **Everett Moore Baker Memorial Award for Excellence in Undergraduate Teaching** honors Assistant Professor Daniel Frey this year.

The **Bose Award for Excellence in Teaching** recognizes a faculty member from the School of Engineering for excellence in teaching. Professor Herbert H. Einstein of the Department of Civil and Environmental Engineering received the honor.

The **Arthur C. Smith Award** is given to the faculty member who has shown devotion to undergraduate affairs. It went to Associate Professor Patricia J. Culligan of Civil and Environmental Engineering.

The **Kristen E. Finnegan Prize** went to Saleem H. Ali G of the Department of Urban Studies and Planning for his contribution to wards improving the writing skills of undergraduates.

The **Albert G. Hill Prize** is awarded to minority undergraduates who have been committed to improving the quality of life for minorities at MIT. The award was

presented to Dolores Cruz '00 and Jason R. Dailey '99.

The **Laya W. Wiesner Award** goes to an undergraduate woman who has done the most to improve community life at MIT. May K. Tse '99 won the award.

The **Association of MIT Alumnae Senior Academic Award** was given this year to Lisa R. Kinder '99 for demonstrating outstanding academic excellence.

The **Louis Sudler Prize in the Arts** goes to a senior who has shown excellence in music, theater, painting, sculpture, design, architecture, or film. The award was presented to Eto S. Ottingbe '99.

The **Laya and Jerome B. Wiesner Awards** recognize achievement in the creative or performing arts and were presented to Petra S. Chong '99, Matthew J. Hanna '99, and Julie A. Park '99.

The **Harold and Arlene Schnitzer Prize** in the Visual Arts is given to MIT students who demonstrate excellence in creating a body of work in the visual arts. Richard R. Fletcher G, Matthew D. Hollingworth G, and Vince E. Carballo '00 won the prize.

The **Priscilla King Gray Award for Public Service** went to Jennifer A. Kelly '99 for showing leadership in promoting social change.

The **James N. Murphy Award** honors dedicated employees of MIT. Daniel T. Engelhardt from the Office of Academic Services and Carol Phillips of the Chemical Engineering Department won the award.

The **Gordon Y. Billard Award** is presented to members of MIT faculty and staff for special services to the Institute. The award was given to long-time Concert Band Conductor John D. Corley, Jr., Professor of Management Stephen C. Graves, and Social Worker Dawn C. Metcalf.

The **Karl Taylor Compton Prize** honors students or student groups for extended contributions in promoting service and high standards at MIT. The Compton Prize is the highest award given to an MIT student. Van L. Chu '99 won for her commitment to student activities. Maisha K. Gray '99 was honored with the prize for her work with the minority community at MIT. Jeremy D. Sher '99 won for his contributions to the Undergraduate Association and Institute Committees.



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5:30pm 1-190

Umpire Clinic: Thursday

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2.007 Student Uses Extra Pucks, Trailer

MechEverest, from Page 1

dropped into the top hole, which scored five points each. Arguelles was the only student to score above 50 points and his 58 was the evening's high.

Only three students designed robots which used the extra pucks, and of these only Aguelles's scored, said Head Undergraduate Assistant Kristin A. Jugenheimer '99.

Aguelles's trailer required no additional controls, and was a "simple mechanical solution requiring no electrical engineering," Slocum

said.

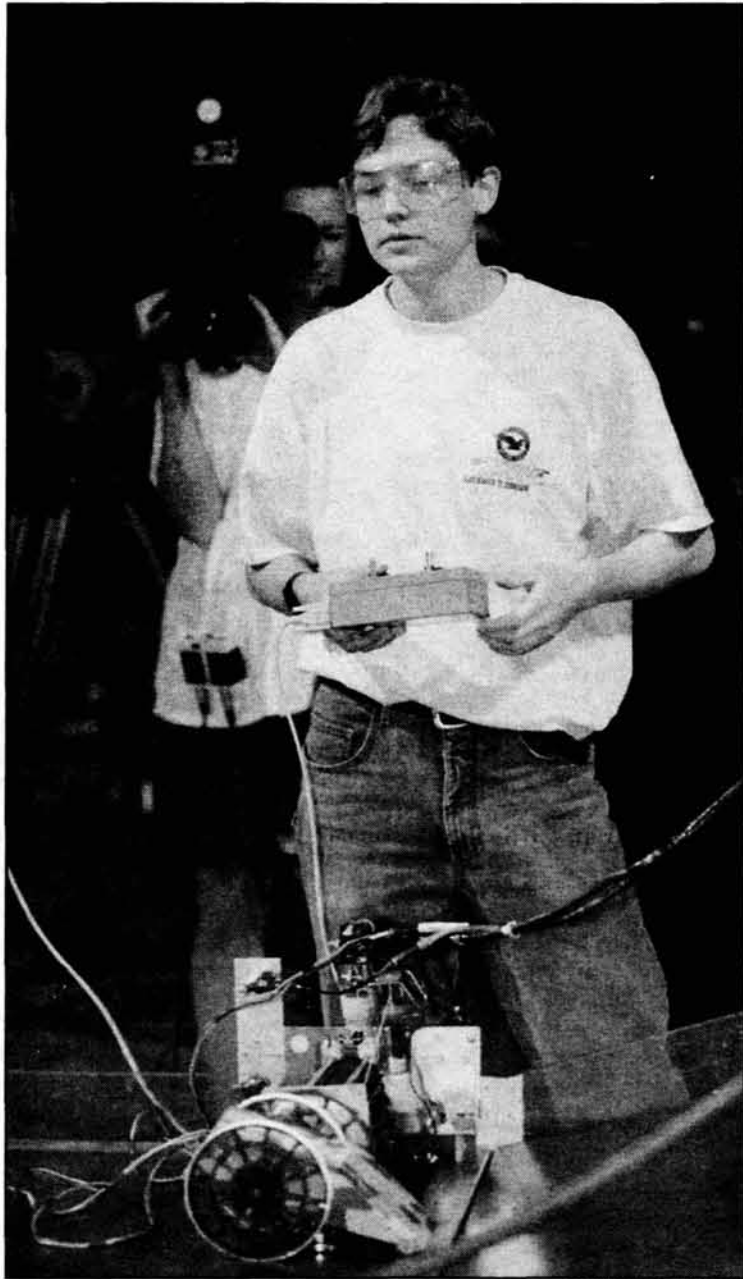
McKenney attributed his place to the fact that he "kept it simple" as well.

"I love this class; it was great," Aguelles said.

McKenney agreed that the class was "lots of fun."

Of the contest runs, Aguelles said "it was really scary until the finals," when he saw that everything was working. "I'd only driven the trailer twice," he said.

Justin W. Weir '01 helped Aguelles practice driving his robot "nearly every day last week," Weir said.



ANNIE CHOI—THE TECH

Patrick A. Petri '01 battles his opponent in the semi-finals of this year's 2.70 competition, Mech Everest.

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Coop Student Board Election Update

The following student Coop members have been elected as student members of the Board of directors for the 1999-00 academic year.

M.I.T. Undergraduate Students:
 Oreoluwa Adeyemi George Berkowski

M.I.T. Graduate Students:
 John S. Hollywood Larry Sass

Harvard Undergraduate Students:
 Amanda G. Brown Daniel Shapiro
 Elena Schoenberger

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 Carlos Lopez Tiziana C. Dearing
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Any ring not delivered on the cruise can be picked up in Lobby 10 from May 10-13.

You may also order a ring on those dates.

Gay Students Face Continued Exclusion

ROTC, from Page 1

was apparent that the attendance during IAP was mainly due to the cap we placed on students. We didn't overbook like most IAP activities, so we only offered spots to 30 students."

The new Sloan course was well-received by officers in all three divisions of ROTC, Rooney added. "Merging the three services into one course really provides a better interface for the cadets."

At the faculty meeting, McKersie said that the Sloan School had been particularly receptive to the proposal.

No changes in ROTC policy

The proposal of the new Sloan course has revamped debate on the conflict between MIT's non-discrimination policy and the military's stance against homosexuals.

The military currently prohibits the promotion of outwardly homosexual students to positions as commissioned officers in the military through its "don't ask, don't tell" policy. As a result, homosexual students involved in ROTC are not allowed to participate in field activities at MIT or training operations at Camp Edwards.

MIT policy, however, prohibits discrimination based on sexual orientation—creating a conflict between MIT and the national law.

Homosexual students can take ROTC courses, but are excluded from what Rooney described as "anything that could involve issuing them uniforms." These students do not qualify for the monthly stipend that other ROTC students receive, primarily because they do not participate in field activities.

"Because we can't commission them, it's a liability to have them in field exercises," Rooney said. "They could be hurt out there, and you'd have to ask, 'Why are you

doing this if you can't even commission them in the end?'"

Rooney said that the introduction of the new course was not a conscious effort to resolve the conflict between MIT policy and U.S. law by providing homosexual students with an avenue to participate in more ROTC activities.

Rather, he said, the introduction of the class was unrelated to that issue and was an attempt to bring ROTC ideas to the mainstream MIT curriculum.

At the faculty meeting, however, McKersie introduced the proposal for the new course by saying, "We have under consideration the conflict between national rules on discriminatory policy with regard to sexual orientation and MIT's policy of non-discrimination." McKersie did not further elaborate on his comment.

"I think the gay-lesbian issue with regards to the congressional law has been in conflict and still is in conflict [with MIT policy]...but until Congressional Law changes, MIT can only do what it can without violating the law," Rooney said.

ROTC has history of strife

In 1990, the faculty voted to condemn the then-ROTC policy, which they found violated MIT's policy of non-discrimination. A five-year working group was later created to review the problem.

In 1996, the faculty called for a modified ROTC program that would be open to all MIT students, regardless of their sexual orientation, as well as a supplemental financial aid package for those who lose their ROTC funding as a result of their sexual orientation.

Early in 1998, MIT filed a friend of the court brief in a case which sought to turn over the military's "don't ask, don't tell" policy. However, the policy has not been overturned as of yet.

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