Students Protest Tuition Hike During Traditional Annual Riot

By Jordan L. Chang

A rowdy bunch of approximately 30 students turned out last Wednesday afternoon to participate in the "Nth Annual Spontaneous Tuition Riot." Earlier this week, MIT announced a 3.6 percent increase in tuition and total costs for the 1999-2000 academic year. With much ballyhoo, the group set forth from a rendezvous point in the Great Hall in front of Building 54. Armed with trumpets, trombones, and a megaphone, the group headed down the Infinite Corridor towards 77 Massachusetts Ave. Their march also included a stop directly in front of the president's office.

"It looks like a lot of fun," said another bystander.

Bacow admitted to having participated in a number of tuition riots in his years as an undergraduate, but that this was "the first in which I have been the object," he said, noting that students at his first annual spontaneous tuition riot thought that "$2,150 [was] too damned much." Ingebrit R. Schmidt '01, who joined a crowd of seven other students, stepped forward to address the crowd.

"I could afford tuition if tuition were less." Bacow then moved on a more serious note, pointing out several unintentional bystanders.

A rowdy bunch of approximately 30 students turned out last Wednesday afternoon to participate in the "Nth Annual Spontaneous Tuition Riot." Earlier this week, MIT announced a 3.6 percent increase in tuition and total costs for the 1999-2000 academic year. With much ballyhoo, the group set forth from a rendezvous point in the Great Hall in front of Building 54. Armed with trumpets, trombones, and a megaphone, the group headed down the Infinite Corridor towards 77 Massachusetts Ave. Their march also included a stop directly in front of the president's office.

"It looks like a lot of fun," said another bystander.

Bacow admitted to having participated in a number of tuition riots in his years as an undergraduate, but that this was "the first in which I have been the object," he said, noting that students at his first annual spontaneous tuition riot thought that "$2,150 [was] too damned much." Ingebrit R. Schmidt '01, who joined a crowd of seven other students, stepped forward to address the crowd.

"I could afford tuition if tuition were less." Bacow then moved on a more serious note, pointing out several unintentional bystanders.

A rowdy bunch of approximately 30 students turned out last Wednesday afternoon to participate in the "Nth Annual Spontaneous Tuition Riot." Earlier this week, MIT announced a 3.6 percent increase in tuition and total costs for the 1999-2000 academic year. With much ballyhoo, the group set forth from a rendezvous point in the Great Hall in front of Building 54. Armed with trumpets, trombones, and a megaphone, the group headed down the Infinite Corridor towards 77 Massachusetts Ave. Their march also included a stop directly in front of the president's office.

"It looks like a lot of fun," said another bystander.

Bacow admitted to having participated in a number of tuition riots in his years as an undergraduate, but that this was "the first in which I have been the object," he said, noting that students at his first annual spontaneous tuition riot thought that "$2,150 [was] too damned much." Ingebrit R. Schmidt '01, who joined a crowd of seven other students, stepped forward to address the crowd.

"I could afford tuition if tuition were less." Bacow then moved on a more serious note, pointing out several unintentional bystanders.
IGNORING ADMINISTRATION fears about the impact on Kosovo peace talks, Clinton put his House members on notice of a declared standoff opposition Thursday to sending U.S. peacekeeping forces beyond the cease-fire agreement is reached.

A close vote was expected late Thursday night on a nonbinding proposal to support the use of U.S. troops to enforce the agreement, a vote that would signal widespread Republican misgivings about the mission and warn that the military aid is stretched too thin. 

"There is simply no vision to the mission, no timetable, no strategic game plan — symbolic of the lack of direction of our entire American foreign policy," said House Majority Whip Tom DeLay of Texas, one of President Clinton's most vociferous critics.

"We're simply saying that you're going beyond American troops anywhere for any reason but no consistent goals to tie all of these missions together," he said.

But Democrats argued that President Clinton's promise to include 4,000 American troops in the NATO force is critical to stopping the separatist Serb province's ethnic violence.

Pope, Khatemi Call for New Muslim-Christian Dialogue

STAFF METEROROLOGIST

iranian President Mohammad Khatami shook hands with Pope John Paul II at the Vatican on Thursday and called for a spirit of reconciliation as the relationship between religious and people increased, according to a Vatican statement. He also expressed hope for a "victory" by those who believe in a Single God, "together with peace and reconciliation."

Justice Said to Be Near 'Final Decisions' on Tobacco Probe

WASHINGTON

Amid signs that the Justice Department task force that has been investigating the tobacco industry is gradually being dismantled, a senior official said Thursday that the department is near making "final decisions" about the future of the five-year probe.

Deputy Attorney General Eric Holder said Justice Department officials "are getting close to, I think, a time when we're going to have to make some final decisions" on whether to seek indictments of tobacco officials "are getting close to, I think, a time when we're going to have to make some final decisions" about the future of the five-year probe.

Deputy Attorney General Eric Holder said Justice Department officials "are getting close to, I think, a time when we're going to have to make some final decisions" on whether to seek indictments of tobacco officials "are getting close to, I think, a time when we're going to have to make some final decisions" about the future of the five-year probe.

But other sources confirmed that the size of the tobacco task force appeared to be dwindling with the reassessment of key lawyers and some FBI agents to other tasks, including the federal bribery investigation of the Los Angeles city government, the management of the Los Angeles Dodgers, the Los Angeles Rams, the Los Angeles Lakers and the Los Angeles Kings.

Deputy Attorney General Eric Holder said Justice Department officials "are getting close to, I think, a time when we're going to have to make some final decisions" on whether to seek indictments of tobacco officials "are getting close to, I think, a time when we're going to have to make some final decisions" about the future of the five-year probe.

Meanwhile, a senior officials familiar with the negotiations said Thursday. "We expect to have the final papers signed (Friday) or over the weekend."

The formal announcement is expected Monday morning, when announcing the final documents are signed by all the parties, which include the city government, the management of the Staples Center and the host committee, a private group of leading Los Angeles Democrats. But plans are firm enough that on Tuesday, officials connected with the effort were debating similar minor points as who will attend the news conference, according to sources close to the talks in both Washington and Los Angeles.

On Thursday, Clinton defended his administration's efforts to expand contacts with China through engagement on a broad array of issues. "Our efforts to have an honest and open policy with China, so that they don't think that we have made a decision in advance to try to contain and limit them in their economic growth and their development as a nation, has paid dividends," he said.

As evidence, Clinton cited China's signing of the international agreement restricting chemical weapons and another banning nuclear tests, the Comprehensive Test Ban Treaty. Nor, he said, would they have restrained their transfer of "dangerous materials" — nuclear technology and missiles — to Iran and Pakistan "if we had not been constructively engaged with them." "I do not believe that that evidence justifies an isolated no-contact relationship with China when we have gotten the benefits not only to ourselves, but to the rest of the world of our engagement policy," Clinton added.

Clinton aides have bristled at the suggestion that they were less than thorough in investigating, or that they let concerns about diplomacy or trade influence their actions, which they learned in April 1996 of the alleged spying at Los Alamos.

On Thursday, Clinton defended his national security adviser Samuel "Sandy" Berger, and rejected calls by several Republicans for Berger's resignation.

"The record is that we acted aggressively," Clinton asserted. "Mr. Berger acted appropriately." On Monday, the University of California accused to a request by Energy Secretary Bill Richardson and lured Wen Ho Lee, a computer scientist on a UC contract at Los Alamos, after he was twice interviewed by the FBI. At least some of the questions, and two polygraph tests, apparently focused on his contacts with Chinese officials during a seminar in 1988.

Neither Lee nor anyone else has been arrested or charged in the case.

Sending U.S. Troops to Kosovo

WASHINGTON

The Democratic National Committee has selected Los Angeles as the site for its presidential nominating convention in 2000, an event that local leaders say will enrich the economy and symbolize the city's recovery from the troubles of the early 1990s. "There are no major glitches," one person familiar with the negotiations said Thursday. "We expect to have the final papers signed (Friday) or over the weekend."

The formal announcement is expected Monday morning, when announcing the final documents are signed by all the parties, which include the city government, the management of the Staples Center and the host committee, a private group of leading Los Angeles Democrats. But plans are firm enough that on Tuesday, officials connected with the effort were debating similar minor points as who will attend the news conference, according to sources close to the talks in both Washington and Los Angeles. By one leading Los Angeles Democrat. But plans are firm enough that on Tuesday, officials connected with the effort were debating similar minor points as who will attend the news conference, according to sources close to the talks in both Washington and Los Angeles. According to one prominent Democrat, officials were under way to enlist California Gov. Gray Davis, as well as Sens. Diane Feinstein and Barbara Boxer to appear at Monday's announcement as a show of party unity. A spokespeople for Davis said Thursday that the governor plans to be in Los Angeles for the announcement.

Despite reports that the agreement is all-but concluded, Los Angeles Mayor Richard Riordan, a Republican who nevertheless has pushed hard for the Democratic convention in the city, has had little to say about the prospects for winning the convention.

The agreement to bring the convention to Los Angeles has been widely anticipated in recent weeks, especially since Thomas Menino, the mayor of Boston, publicly announced his city had been dropped from the running. At the time, DNC officials confirmed that Los Angeles was the frontrunner.
Congress Gives States Flexibility
For Spending Federal School Aid

By Helen Dewar and Linda Perlstein
WASHINGTON

The House and Senate Thursday overwhelmingly approved legislation to give states more flexibility in spending federal school money, kicking off a highly politicized debate over the federal role in education.

The vote to approve the Education Flexibility Partnership Act, or "ed-flex" bill, was 330 to 90 in the House and 98 to 1 in the Senate, reflecting its bipartisan sponsorship and relatively minor impact on the broader political debate over the federal role in educ-

Republicans scheduled early votes on the legislation to burnish the GOP's education image and demonstrate their ability to pass legislation with bipartisan sponsorship. But just as the Democrats attempted to do in connection with the ed-flex bill, they will likely attempt to roll out big-ger and more contentious education issues as next year's elections approach.

Although the ed-flex measure was the first bill to pass both houses, differences must be resolved by a House-Senate conference before the measure goes to President Clinton, who has endorsed the general concept of the legislation although not all of its details. The Senate approval of the measure followed mostly party-line votes to defeat several Democratic amendments aimed at implementing Clinton's education agenda, including his $1.4 billion plan to hire 100,000 teachers nationwide over the next six years to help reduce class sizes.

At the behest of Republicans, the Senate also voted to chip away at Clinton's initial victory on the teacher hiring issue by allowing states to use for other educational purposes a $1.2 billion downpayment that Congress approved last year to hire more teachers. They would be allowed to spend it on spe-
cial education for disabled students.

The investigation of Bakaly stems from a Jan. 31 New York Times article reporting that Starr had concluded that he had the con-
stitutional authority to seek a crimi-

nal indictment against Clinton while the president was still in office. The article cited "several associates of Mr. Starr" as sources for the infor-
mation.

The article was published at the height of Clinton's impeachment trial, just two weeks before the Senate acquitted him. Although the Times did not say whether such a move was being actively contempl-
ated by Starr's office in expecta-
tion of Clinton's acquittal, leading politicians of both parties chose to interpret the report as a signal of Starr's intentions.

Independent counsel Kenneth W. Starr asked the Justice Department Thursday to consider criminal charges against his spokesman for allegedly leaking a report damaging to President Clinton and then lying about it to investigators, officials said.

The spokesman, Charles G. Bakaly III, abruptly resigned Thursday and his attorney said in a statement that Bakaly would coop-
cerate with the Justice Department inquiry "in every way."

The Justice Department announced Thursday night that it had not received the investigative materials that formed the basis for the referral from Starr and no deci-
sions had been reached as to how to proceed.

The potential criminal investiga-
tion of a top member of Starr's staff comes as Starr himself is battling Justice over how it will conduct a separate disciplinary inquiry into the independent counsel's alleged mis-
conduct in the investigation that led to Clinton's impeachment.

The already tense dealings between Starr and the Justice Department reached a new level of rhetoric Thursday as Deputy Attorney General Eric H. Holder Jr. angrily dismissed as "crap" accusa-
tions by one of Starr's former deputies that the disciplinary action against Starr was designed to dis-
rupt Starr's investigation of Clinton.

China Pledges to Keep
Yuan's Value Stable

WASHINGTON

China is trying to assure renewed fears that China plans to devalue its currency, the country's top banking official reiterated Thursday that the yuan will remain stable.

"This year we will have a stable renminbi," which is commonly called the yuan, Daisaid at a news conference in Beijing's Great Hall of the People, where the National People's Congress is holding its annual session. "As governor of the People's Bank of China, I have never asked other people to study and I have never studied myself a timetable for the devaluation of the renminbi."

Dai's assurance that the yuan will not be devalued follows weeks of renewed speculation over the currency's stability as the Asian financial crisis drags on. Commenting on the central bank governor in January, which suggested that the yuan would remain at about 8.27 to the dollar only so long as China's balance of payments and exports remained healthy, were interpreted by some outsiders as a softening of Beijing's repeated assertions against devaluation.

FBI: Missing Sightslees Likely
Victims of Violent Crime

LOS ANGELES TIMES

A trio of sightseers who mysteriously vanished outside Yosemite National Park three weeks ago "almost certainly," were the victims of a violent crime at or near the rustic Sierra lodge where they were staying, an FBI official said Thursday.

"After this length of time, it would be a miracle if we recovered the victims alive," FBI special agent M.J. Maddocks said during a news conference at a agency's command post in a downtown Modesto hotel.

But the families of the threesome continue to hold out hope for Carole Sund, 42, her daughter and teen-age friend from Argentina. Francis Carrington, the Eureka woman's father, said he and others "still think there's a good chance" their loved ones might somehow be alive. "I just hope and pray we get some answers in the next cou-
ples of days."

Maddocks cautioned that, short of a surprise break in the case, the probe could take some time. "It could well be a long-term investiga-
tion," he said, declining to elaborate on any evidence that might have been found. "I expect it will be."

The FBI has focused its hunt on El Portal, the tiny town outside Yosemite where Sund and the two young women were last seen. El Portal has only a handful of businesses and about 650 residents.
OPINION

Boycott Dining Services

For a decade now, MIT and the Department of Housing and Food Services have had the opportunity to reform the dining situation at MIT. The Tech has thrice in the past denounced the lack of competition in Aramark’s contract and called for a one-day symbolic boycott of MIT Dining Services.

The Institute renewed Aramark’s contract for one year to give the committee time to work, promising that dining reforms would be imminent. The following year, however, Aramark’s contract was once again renewed. If it is the case that MIT is unable, then there is a larger issue at hand, and students need to demonstrate that the administration must place more trust in the community.

The committee on Campus Dining was created in response to numerous complaints about the status of dining at MIT. A survey at that time showed that only 4 percent of students were satisfied with the current dining situation.

The MIT administration has shown its disregard for student opinion once again with its recent decision to extend Aramark’s monopoly for three more years. It is clear that symbolic protests and changes in the dining situation are of no importance to the real decision-makers at the Institute. To bring about real change in the dining situation, it is necessary for the MIT community to provide a long-term boycott of MIT Dining Services.

The MIT administration has thrice in the past denounced the symbolic boycott of MIT Dining Services. It is time for the students to demonstrate that their opinions do matter.

The problem with Aramark’s monopoly is illustrated by the difficulty of a sustained boycott. Many students, especially those with financial aid, rely on dining services that accept the MIT Card. There are some alternatives that accept the card that are not run by Aramark — the Coffeehouse, Dominos, and the Baker and Burton-Comer snack bars. There are also many other dining alternatives on or near campus, such as the food trucks, Laverde’s, and the new Star Market. The lack of choice in on-campus dining is indicative of the need for change and is exactly the reason the Tech recommends an open competition.

The only way to enact change in the dining situation is to boycott Aramark food services until the administration responds to dining concerns on campus, as students strongly indicated they desired such competition.

Hitting ‘Em Where It Hurts

Joash Bittker, Ryan Ochlyshi, and Naveen Sunkavalli

The MIT administration has shown its disregard for student opinion once again with its recent decision to extend Aramark’s contract and call for a one-day symbolic boycott of MIT Dining Services.

The MIT administration has thrice in the past denounced the symbolic boycott of MIT Dining Services. It is time for the students to demonstrate that their opinions do matter.

The problem with Aramark’s monopoly is illustrated by the difficulty of a sustained boycott. Many students, especially those with financial aid, rely on dining services that accept the MIT Card. There are some alternatives that accept the card that are not run by Aramark — the Coffeehouse, Dominos, and the Baker and Burton-Comer snack bars. There are also many other dining alternatives on or near campus, such as the food trucks, Laverde’s, and the new Star Market. The lack of choice in on-campus dining is indicative of the need for change and is exactly the reason the Tech recommends an open competition.

The only way to enact change in the dining situation is to boycott Aramark food services until the administration responds to dining concerns on campus, as students strongly indicated they desired such competition.

Letters and cartoons must bear the authors’ signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be published with more than one writer’s name. Express prior approval of The Tech. The Tech reserves the right to edit or condense Letters or cartoons. If a letter or cartoon is not published, all letters become property of The Tech, and will not be returned. The Tech makes no commitment to publish all the letters received.

To Reach Us

The Tech’s telephone number is (617) 253-1541. E-mail is the easiest way to reach a member of our staff. Visit our website at http://tech.mit.edu and it will be directed to the appropriate person. The Tech can be found on the World Wide Web at http://the-tech.mit.edu.

The MIT Tech is the student-run newspaper of the Massachusetts Institute of Technology. It is the official voice of the student body. The Tech is managed by an elected student editorial board, with the advice of the faculty editor. The Tech is not a forum for advertising or sales. Letters and cartoons must bear the authors’ signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be published with more than one writer’s name. Express prior approval of The Tech. The Tech reserves the right to edit or condense Letters or cartoons. If a letter or cartoon is not published, all letters become property of The Tech, and will not be returned. The Tech makes no commitment to publish all the letters received.

To Reach Us

The Tech’s telephone number is (617) 253-1541. E-mail is the easiest way to reach a member of our staff. Visit our website at http://tech.mit.edu and it will be directed to the appropriate person. The Tech can be found on the World Wide Web at http://the-tech.mit.edu.
Advertising Image

Veena Thomas

Advertising is so precious that companies pay millions of dollars to advertise in such high-profile venues as Abercrombie & Fitch. Why are teenagers and twentysomethings paying such a high price for America’s most successful companies? And why do this makes them popular?

1. Abercrombie & Fitch

Abercrombie & Fitch is one of the most successful companies in the clothing industry. The company is known for its high-end clothing and its distinctive advertising campaigns. The company’s success is due in part to its ability to attract a younger audience and to create a brand image that resonates with consumers.

2. The Cultural Impact of Abercrombie & Fitch

Abercrombie & Fitch’s advertising campaigns have had a significant impact on popular culture. The company’s ads have featured models without shirts on, and have been noted for their focus on young, attractive people who embody the Abercrombie & Fitch brand.

3. The Impact of Abercrombie & Fitch on Society

Abercrombie & Fitch has been criticized for its advertising campaigns, which are often seen as promoting unrealistic body images and promoting a culture of conformity. The company has also been criticized for its high prices, which are often seen as exclusionary.

4. The Future of Abercrombie & Fitch

Abercrombie & Fitch is expected to continue to grow in the future, as it expands its reach into new markets and continues to innovate with its advertising campaigns. However, the company will need to continue to carefully consider the impact of its advertising on consumers and society at large.

Far from Full Circle

Julia Lipman

"Don't trust anyone over thirty," the 60s adage goes. I'm not sure whether reporter Julia Lipman would trust anyone over thirty, but she would likely avoid the...
Ani DiFranco is one of those artists who make even her long-time fans find something new to do or say, volunteering ideas and taking part in formats. The tension that is integral to a good performance release was in a half and hour of misbehaviour and mayhem (and, given the last couple of Roadkill shows I've seen, surprising-ly few sexual indiscretions). If you haven't been to a show lately, forget what you think you know about comedy and go be a part of a Roadkill performance. What they do is remarkable - and rewarding. It was a long evening, but it didn't feel that important. Some may find indulgent and overlong, but which is winningly. Even the first line is sputaneous of poetry and song lyrics: "in walked, a man's the mill of a man/holding a hat shaped hat."
A study of MIT, I have found that one should consider the nature of an ice cream cone when deciding what kind of ice cream to eat. The reason for this is that different flavors of ice cream may affect the overall taste experience in different ways. For example, a crispy cone with a hard shell may help to accentuate the flavor of a creamy ice cream, while a soft cone may help to smooth out the sharpness of a tangy or fruity ice cream. Therefore, when choosing an ice cream cone, it is important to consider the nature of the ice cream that will be served. The AHP (Analytic Hierarchy Process) method can be used to help make this decision. This method involves assigning a numerical value to each factor that affects the overall taste experience of an ice cream cone and then multiplying these values by the percentage of time that each factor is present in the cone. The result is a weighted average of the factors that determines the overall taste experience of the cone. For example, a crispy cone with a hard shell may have a numerical value of 5, while a soft cone may have a value of 2. If the crispy cone is present 80% of the time, the weighted average of the factors would be 5*0.8 + 2*0.2 = 4.4. This method can be used to help make a more informed decision when choosing an ice cream cone. It is important to remember that different people may have different preferences and may not agree on the same numerical values for the factors. Therefore, it is important to consider the preferences of others when making a decision. The AHP method can also be used to help make decisions about other aspects of an ice cream cone, such as the shape and size of the cone, the color of the ice cream, and the type of topping. The results of this method can be used to help make a more informed decision when choosing an ice cream cone.
**MOVIE REVIEW**

**Cruel Intentions**

By Roy Rodenstein

*Staff Review*

1999, 1 hr 33 min

Directed by Roger Kumble
Written by Roger Kumble, Chocolatier de Lutte ("Les Liaisons Dangereuses")
With Sarah Michelle Gellar, Ryan Phillippe, Reese Witherspoon, Selma Blair

F rom the director of *National Lampoon's Senior Trip* comes a new adaptation of *Les Liaisons Dangereuses* with a fresh-faced cast. Ryan Phillippe, Sarah Michelle Gellar and Selma Blair have appeared in recent teen studies such as *Know What You Did Last Summer* and *Can't Hardly Wait*. Reese Witherspoon, on the other hand, has been critically well-regarded, from her 1991 debut in *The Man in the Moon* to the recent *Pleasantville*. Together they battle a hot-and-cold script which alternates between exploiting and the audience.

*Cruel Intentions* is the story of two young Manhattan socialites with parental or monetary limits to get in their way. Kathryn (Gellar) and Sebastian (Phillippe) are cold, calculating life-suckers whose lives revolve around what to deflower, who to take sexual revenge on, and generally how to maintain their reputation as lords of their social scene. They are very good at what they do and thus suck the life out of themselves as well, experiencing continual dissatisfaction even though they accomplish everything they attempt.

The victims the movie selects to let Kathryn (Gellar) and Sebastian (Phillippe) play with are quite different. On the one hand there is Cecile (Blair), whose innocence Kathryn loathes because it often ends up attracting her jaded boyfriends. On the other there is Annette (Witherspoon), who has declared her intention to remain a virgin until she finds true love. Along with these two targets there is a supporting cast of victims ranging from therapists, to parents, to music teacher. The main conflict involves a bet for Sebastian to deflower the challenging Annette. If he succeeds, he can do with Kathryn as he pleases. If he loses, Kathryn gets his vintage car (which really is handsomely). The ensuing warfare is at times energetically dull and offensively ludicrous, and that's before the last half hour.

The movie's premise and setup are workable. Phillippe and Gellar almost always have a great rapport as dueling sadists, although when the dialogue falls flat, it's rather than those infinite planes from physics class. Immundo, as direct or rude as the situation may call for, is a constant, and similarly at times is cleverer but usually a snooze. Like the rest of the cast, Annette is decimated emotionally by the contrast, but it's more like a *Saturday Night Live* sketch than a well-executed comedy on the big screen. Even scenes clearly meant as comedy are trouble. What's worse, theIssa's musical teacher. The main conflict involves a bet for Sebastian to deflower the Annette. If he succeeds, he can do with Kathryn as he pleases. If he loses, Kathryn gets his vintage car (which really is handsome). The ensuing warfare is at times energetically dull and offensively ludicrous, and that's before the last half hour.

The movie's premise and setup are workable. Phillippe and Gellar almost always have a great rapport as dueling sadists, although when the dialogue falls flat, it's rather than those infinite planes from physics class. Immundo, as direct or rude as the situation may call for, is a constant, and similarly at times is cleverer but usually a snooze. Like the rest of the cast, Annette is decimated emotionally by the contrast, but it's more like a *Saturday Night Live* sketch than a well-executed comedy on the big screen. Even scenes clearly meant as comedy are trouble. What's worse, the

The victims the movie selects to let Kathryn (Gellar) and Sebastian (Phillippe) play with are quite different. On the one hand there is Cecile (Blair), whose innocence Kathryn loathes because it often ends up attracting her jaded boyfriends. On the other there is Annette (Witherspoon), who has declared her intention to remain a virgin until she finds true love. Along with these two targets there is a supporting cast of victims ranging from therapists, to parents, to music teacher. The main conflict involves a bet for Sebastian to deflower the challenging Annette. If he succeeds, he can do with Kathryn as he pleases. If he loses, Kathryn gets his vintage car (which really is handsome). The ensuing warfare is at times energetically dull and offensively ludicrous, and that's before the last half hour.

The movie's premise and setup are workable. Phillippe and Gellar almost always have a great rapport as dueling sadists, although when the dialogue falls flat, it's rather than those infinite planes from physics class. Immundo, as direct or rude as the situation may call for, is a constant, and similarly at times is cleverer but usually a snooze. Like the rest of the cast, Annette is decimated emotionally by the contrast, but it's more like a *Saturday Night Live* sketch than a well-executed comedy on the big screen. Even scenes clearly meant as comedy are trouble. What's worse, the

The victims the movie selects to let Kathryn (Gellar) and Sebastian (Phillippe) play with are quite different. On the one hand there is Cecile (Blair), whose innocence Kathryn loathes because it often ends up attracting her jaded boyfriends. On the other there is Annette (Witherspoon), who has declared her intention to remain a virgin until she finds true love. Along with these two targets there is a supporting cast of victims ranging from therapists, to parents, to music teacher. The main conflict involves a bet for Sebastian to deflower the challenging Annette. If he succeeds, he can do with Kathryn as he pleases. If he loses, Kathryn gets his vintage car (which really is handsome). The ensuing warfare is at times energetically dull and offensively ludicrous, and that's before the last half hour.

The movie's premise and setup are workable. Phillippe and Gellar almost always have a great rapport as dueling sadists, although when the dialogue falls flat, it's rather than those infinite planes from physics class. Immundo, as direct or rude as the situation may call for, is a constant, and similarly at times is cleverer but usually a snooze. Like the rest of the cast, Annette is decimated emotionally by the contrast, but it's more like a *Saturday Night Live* sketch than a well-executed comedy on the big screen. Even scenes clearly meant as comedy are trouble. What's worse, the

The victims the movie selects to let Kathryn (Gellar) and Sebastian (Phillippe) play with are quite different. On the one hand there is Cecile (Blair), whose innocence Kathryn loathes because it often ends up attracting her jaded boyfriends. On the other there is Annette (Witherspoon), who has declared her intention to remain a virgin until she finds true love. Along with these two targets there is a supporting cast of victims ranging from therapists, to parents, to music teacher. The main conflict involves a bet for Sebastian to deflower the challenging Annette. If he succeeds, he can do with Kathryn as he pleases. If he loses, Kathryn gets his vintage car (which really is handsome). The ensuing warfare is at times energetically dull and offensively ludicrous, and that's before the last half hour.

The movie's premise and setup are workable. Phillippe and Gellar almost always have a great rapport as dueling sadists, although when the dialogue falls flat, it's rather than those infinite planes from physics class. Immundo, as direct or rude as the situation may call for, is a constant, and similarly at times is cleverer but usually a snooze. Like the rest of the cast, Annette is decimated emotionally by the contrast, but it's more like a *Saturday Night Live* sketch than a well-executed comedy on the big screen. Even scenes clearly meant as comedy are trouble. What's worse, the
Dan Emery Mystery Band

Sentiment and silliness

By Fred Chol

E ven once in a while you get the urge to buy a random CD because there's just something about that front cover, the title, the appearance of an old note, and the artistic light, perhaps. The mysterious, haunting expression of the girl in the cover faux saxinity of the guy leaning against the wall wearing a black t-shirt and jeans, and the depth of feeling and meaning, somehow encapsulating all of the world's emotions in a single 4 by 5 picture. Only once in a while does such a disc come along. You have to find that the CD case, with its visionary art which you just paid 16 bucks for, contains a CD that is equally as interesting. Such a CD, each song, each note, each soundwave's amplitude, period, and frequency, and the tears flow, without shame. The laughter comes, unforeseen. Hidden are the problem spots that are set elsewhere tomorrow. Time is the pain of pining, the need for food or drink, the libido. There is only the music, that washes over you like a wave, the rippling, the passing, over you protectively, like a mother does to her newborn. Only once in a life-time, if you are among the lucky few in this world, do you happen to cross paths with an album, an album that makes you realize that all things are possible, that life isn't futile, that the world is a beautiful, beautiful place.

love and advertising is not that album. But it comes close. It's simply impossible to ignore the front cover of The Dan Emery Mystery Band's debut release, love and advertising, especially if you're a college student with a one-track mind. How to describe it? Quite simply, it is of a young couple making love, with the former chimpanzees kissing in the French manner. Some of these pictures, from primatologist Frans de Waal's Good Natured, are to be memorable in a strange way. Yes, it's mystifying, it's kind of funny, but more than that, it's just plain funny. And amazingly enough, after contemplating it for awhile and seeing the image over and over, you find that it may also be stirring something deep within our soul, the innocent beauty perhaps reminding us of the sight of young children staring grinning crackers and watching Teletubbies videos.

The same can be said for the music. Sure there are bands like They Might Be Giants, Front Porch Fracas, and The Dead Milkmen playing in every T station in Boston, but very few combine their silliness with the charming honesty that the Mystery Band somehow conjures up out of nowhere. A classic example is the ballad, 'Her Favorite Bra,' given by her grandmother, the kind that everyone needs, 'to support them in what they're going through.' The conclusion to this song is obvious and corny, but the music makes it poignant too. After the hearers, the narrator sits 'thinking about bras' and coming to the conclusion, 'I want to be a bra for you.' She wants to be a bra of whatever you're going through, firm, strong, that you can depend on.

This odd combination of sentiment and silliness is the strength behind many of the songs on this album. Most are told in a personal, narrative style, which lends credibiity to the band's self-categorization as being a type of modern folk music. This puts them in such unlikely company as Jewel, Bob Dylan, and Ami DiFranco, but their punk rock sound, combined with unassuming ease of proses make their songs more immediately appealing. In the wonderfully hectic "The Only One Who Loves You," the narrator paints a cyrstal clear tableau of mass-marketing in the center of it all. In "The Girl in the Lion's Cage," the narrator relates a situation so true to life it will be familiar to many listeners. He is the unfortunate person who has seen the beautiful stranger in the laundromat, and she is never able to say "hi." This is especially tragic because they had "a lot in common." They both put their laundry into the dryer, and each in the center of the theme develops. In them, both stood up and watched the clothes go, "Round and round and round.

Although the song could easily be banal and hokey, the candordess of the band makes it convincing.

Songs that are more substantially focused on the attention more on the music and less on the lyrics. Although not as engaging as the narrative songs, The Mystery Band doesn't disappoint. However, the song, "(One Good Reason To) Shake Your Booty" makes the listener want to get up and dance, with its rhythmic guitar and piano-playing perfectly complementing the drumming's sound. The song "Student Loans" sounds a bit like a summer camp song and conjures up a nostalgic smile. However, the power songs tend to get lost among the attention-grabbing, faster songs ("Her favorite bra" being the major exception because of the interesting analogies). But on closer inspection these songs, while weakly lyrical, are rather pleasant. The fairly serious songs, "I Just Want To Live" and "Alone on the Moon" have nice, melodic melodies and are worth listening to.

To. Although the inclusion of an acoustic piano in the band immediately brings comparisons to Ben Folds Five in mind, the similarities are mostly incidental as the piano is more integrated in The Mystery Band's sound.

The Dan Emery Mystery Band is definitely headed towards some sort of fame. Their debut album is strong and although it is immature in some places, one may place them just a click away for their strong initial performance and the fact that they are still young.

ON CAMPUS

Good sound but unsound sight

By Amrita Ghosh

50th Anniversary Pre-Spring Concert

John Corley, conductor
Robert Russell Bennett, assistant conductor
Richard Appin, guest conductor

Upon entering Kresge, I pick up a copy of the program for tonight's performance of the band. It's a presentation of such moderen, ones that find a seat close to the stage. Lucky for me, there are an ample number of seats from which to choose. "Tonight's performance doesn't disappoint, however. The song, "(One Good Reason To) Shake Your Booty" makes the listener want to get up and dance, with its rhythmic guitar and piano-playing perfectly complementing the drumming's sound. The song "Student Loans" sounds a bit like a summer camp song and conjures up a nostalgic smile. However, the power songs tend to get lost among the attention-grabbing, faster songs ("Her favorite bra" being the major exception because of the interesting analogies). But on closer inspection these songs, while weakly lyrical, are rather pleasant. The fairly serious songs, "I Just Want To Live" and "Alone on the Moon" have nice, memorable melodies and are worth listening to.

Nervously she adjusts her stand, but once she begins, her tone is warm and calm. And she keeps one eye on the conductor and one eye on the music, the Broadway musical-like piece brings you through The Garden Gate, and through to the next waltz-like theme of Carolina (with Rose), and its variations. The music builds up in every T station in Boston, but very few listeners have played to more bodies ..

And even though Corley does a good job of keeping the various players together, the Band lacks unity.

The second piece, "Rose Variations," by Vincent Persichetti, is a "piece constructed from a single germinating harmonic idea." It begins a bit shaky, with lukewarm tones, but works together. But the band is able to overcome their first impression with its blending sound that the band pulls into the piece. Nice sounding timbres build, and a loud, low thunder by the timpani and cymbals, fills the auditorium. Parts of the music pull at the thread of an emotional, cosmic even, while other parts just sound like parts. At times, they have trouble sustaining the sound between phrases.

The third piece, "The Girl in the Lion's Cage," was his last. He begins to conduct.

The piece, "Psalm for Band, Op. 53," by Vincent Persichetti, is a "piece constructed from a single germinating harmonic idea." It begins a bit shaky, with lukewarm tones, but works together. But the band is able to overcome their first impression with its blending sound that the band pulls into the piece. Nice sounding timbres build, and a loud, low thunder by the timpani and cymbals, fills the auditorium. Parts of the music pull at the thread of an emotional, cosmic even, while other parts just sound like parts. At times, they have trouble sustaining the sound between phrases.

The fourth piece, "Rhapsody," and the patriotic sounds in "The Girl in the Lion's Cage," were both written in "New England Triptych," and are also worth being played.

At times, they interrupt the continuity of their music and add to the audience's noise. But it comes close.

The Celtic tune of "I Was A Child," a "Celtic Rhapsody," and the patriotic sounds in "The Girl in the Lion's Cage," and the Headband "Rhapsody," are also provided for a younger man to step out onto the podium. The music is being conducted by guest conducting his own "Introduction, Saltarello and Affandence." From the very beginning, his music almost makes you want to dance. And even though Corley does a good job of keeping the various players together, the Band lacks unity.

And even though Corley does a good job of keeping the various players together, the Band lacks unity.

The second piece, "Rose Variations," by Vincent Persichetti, is a "piece constructed from a single germinating harmonic idea." It begins a bit shaky, with lukewarm tones, but works together. But the band is able to overcome their first impression with its blending sound that the band pulls into the piece. Nice sounding timbres build, and a loud, low thunder by the timpani and cymbals, fills the auditorium. Parts of the music pull at the thread of an emotional, cosmic even, while other parts just sound like parts. At times, they have trouble sustaining the sound between phrases.

Nervously she adjusts her stand, but once she begins, her tone is warm and calm. And she keeps one eye on the conductor and one eye on the music, the Broadway musical-like piece brings you through The Garden Gate, and through to the next waltz-like theme of Carolina (with Rose), and its variations. The music builds up in every T station in Boston, but very few listeners have played to more bodies ..

And even though Corley does a good job of keeping the various players together, the Band lacks unity.

The second piece, "Rose Variations," by Vincent Persichetti, is a "piece constructed from a single germinating harmonic idea." It begins a bit shaky, with lukewarm tones, but works together. But the band is able to overcome their first impression with its blending sound that the band pulls into the piece. Nice sounding timbres build, and a loud, low thunder by the timpani and cymbals, fills the auditorium. Parts of the music pull at the thread of an emotional, cosmic even, while other parts just sound like parts. At times, they have trouble sustaining the sound between phrases.

The fourth piece, "Rhapsody," and the patriotic sounds in "The Girl in the Lion's Cage," were both written in "New England Triptych," and are also worth being played.

At times, they interrupt the continuity of their music and add to the audience's noise. But it comes close.

The Celtic tune of "I Was A Child," a "Celtic Rhapsody," and the patriotic sounds in "The Girl in the Lion's Cage," and the Headband "Rhapsody," are also provided for a younger man to step out onto the podium. The music is being conducted by guest conducting his own "Introduction, Saltarello and Affandence." From the very beginning, his music almost makes you want to dance. And even though Corley does a good job of keeping the various players together, the Band lacks unity.

And even though Corley does a good job of keeping the various players together, the Band lacks unity.

The second piece, "Rose Variations," by Vincent Persichetti, is a "piece constructed from a single germinating harmonic idea." It begins a bit shaky, with lukewarm tones, but works together. But the band is able to overcome their first impression with its blending sound that the band pulls into the piece. Nice sounding timbres build, and a loud, low thunder by the timpani and cymbals, fills the auditorium. Parts of the music pull at the thread of an emotional, cosmic even, while other parts just sound like parts. At times, they have trouble sustaining the sound between phrases.

The fourth piece, "Rhapsody," and the patriotic sounds in "The Girl in the Lion's Cage," were both written in "New England Triptych," and are also worth being played.

At times, they interrupt the continuity of their music and add to the audience's noise. But it comes close.
Yossele Solovey - work of genius

Elkies' opera, which opened Wednesday night at Lowell House, Harvard, provides extraordinary insight into the human condition through music at once powerful, sensitive, and subtle. It is a work of genius that brings bridge between the genres of musical theatre and opera as moving beyond the expressive limits of so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

By Jonathan Richmond

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.

**OPERA REVIEW**

The piano also plays an essential role — playing solo for many of the darker and most emotional moments. The piano dances with the native Yossele with music on the piano, in a magical passage that has parallels to the usual theatrical, even feminine. In this one, where emotional changes are more than from one human to another. Yossele begins singing solo in the form of a song, which shows delight in the love of God, yet moves to songs in words with his temtress, with her words, with her heart and her feelings singing to each other until they come together. Shmulik the father comes to the piano, and the music conveys the passion and the love that are so many "serious" music composers. The piano provides a voice for the music and the love that is so much music written for Broadway, while providing an audience accessibility lacking in the work of so much similar "serious" music composers. The libretto is written by Jeremy Dauber, and the conducting is by Joel Bard.
**Save tonight** for Paradise

**By Michael K. Dowe**

I'm from Virginia, where cigarettes and trailer homes are cheaper, but the fes$e is. paf® on occasion to float free and the solo playing of Denise Gar was a delight. The brass section not only performed with great accuracy but was full of spirit. And Noam Elkies held command of the orchestra in an animat- ted rendition of Bob Marley's "Exodus," From the force of the crowd, I'm sure heads in Kenmore Square can hear the screams of "Jah people." The concert has a few new songs, including "Heaven," the story of a disas- terous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

7:57 p.m.: I bought the first cold beer, and we tried to find a lagert and ale crazed city, a pint sure is expensive up here. oning to hear his hit, "Save Tonight," but that it's no wonder why the audience is pretty fired up. Mead is your man. Eagle-Eye comes out again to play a few more songs, including "Heaven," and the story of a disas- terous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

10:33 p.m.: Eagle-Eye Cherry and his band take the stage, and the audience is pretty fired up. Mead is your man. Eagle-Eye comes out again to play a few more songs, including "Heaven," and the story of a disas- terous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

Eagle Eye Cherry performs his mix of jazz, funk, and blues.

**Landmark world premiere probes deeply into human soul**

**Opera, from Page 10**

laughs. Perleè's servant, Berl-Iscas was bright- ly sung and smartly acted by Jesse Hawkes.

John Whitley's part of the Goldilocks Bass, the impresario. His depiction of this time. Whitley's also sang the part of the cant- or Petzi — whose choir Yossele joins before attaching himself to Bass — and I loved the way he showed Petzi's self-adorening reveling in his own voice as the cantor leads the choir. David Howie nicely depicted the unfeeling Reb Alter, being concordant in a way that follows the script at Muchalik as the latter suffers on account of his son.

Joel Bard — who recently completed his PhD in Molecular and Cellular Biology — was the evening's Music Director and achieved aston- ishing success in keeping a stu- dent orchestra for an intense and difficult new work. He was doubtless helped by the presence of some wonderful musicians, with no sign of weakness in any parts of the orchestra. String playing was rapturous, with none more so than that of Sarah Sinke whose cello part was so important to the develop- ment of the opera. Sinke's tone was very special- ly clear, handling of every nuance profound.

Woodwind scoring is often dark and dense, but Eagle-Eye's ability is to occasion to float free and the solo playing of Denise Gar was a delight. The brass section not only performed with great accuracy but was full of spirit. And Noam Elkies held command of the orchestra in an animat- ted rendition of Bob Marley's "Exodus," From the force of the crowd, I'm sure heads in Kenmore Square can hear the screams of "Jah people." The concert has a few new songs, including "Heaven," the story of a disas- terous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

10:33 p.m.: Eagle-Eye Cherry and his band take the stage, and the audience is pretty fired up. Mead is your man. Eagle-Eye comes out again to play a few more songs, including "Heaven," and the story of a disas- terous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

Eagle Eye Cherry performs his mix of jazz, funk, and blues.

**Landmark world premiere probes deeply into human soul**

**Opera, from Page 10**

laughs. Perleè's servant, Berl-Iscas was bright- ly sung and smartly acted by Jesse Hawkes.

John Whitley's part of the Goldilocks Bass, the impresario. His depiction of this time. Whitley's also sang the part of the cant- or Petzi — whose choir Yossele joins before attaching himself to Bass — and I loved the way he showed Petzi's self-adorening reveling in his own voice as the cantor leads the choir. David Howie nicely depicted the unfeeling Reb Alter, being concordant in a way that follows the script at Muchalik as the latter suffers on account of his son.

Joel Bard — who recently completed his PhD in Molecular and Cellular Biology — was the evening's Music Director and achieved aston- ishing success in keeping a stu- dent orchestra for an intense and difficult new work. He was doubtless helped by the presence of some wonderful musicians, with no sign of weakness in any parts of the orchestra. String playing was rapturous, with none more so than that of Sarah Sinke whose cello part was so important to the develop- ment of the opera. Sinke's tone was very special- ly clear, handling of every nuance profound.

Woodwind scoring is often dark and dense, but Eagle-Eye's ability is to occasion to float free and the solo playing of Denise Gar was a delight. The brass section not only performed with great accuracy but was full of spirit. And Noam Elkies held command of the orchestra in an animat- ted rendition of Bob Marley's "Exodus," From the force of the crowd, I'm sure heads in Kenmore Square can hear the screams of "Jah people." The concert has a few new songs, including "Heaven," the story of a disas- terous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

10:33 p.m.: Eagle-Eye Cherry and his band take the stage, and the audience is pretty fired up. Mead is your man. Eagle-Eye comes out again to play a few more songs, including "Heaven," and the story of a disas- terous love affair, "Misfortune," which Eagle-Eye dedicates to Billy the Pimp and Monica. He also explained that "Desireless," the last track on the album, was written by his father, making the track a moving, if not haunting piece that I definitely suggest people look out for.

David Mead opens for Eagle Eye Cherry at the Paradise Rock Club Monday.

Eagle Eye Cherry performs his mix of jazz, funk, and blues.
The following movies are playing this weekend at local theaters. The Tech suggests visiting http://www.boston.com/arts for a complete listing of reviews and showtimes.

### Excellent
- **Life is Beautiful (****)**

This movie is a powerful experience. It is a story of hope, survival, and love in the face of unimaginable hardship. The acting is superb, and the direction is masterful. A must-see for anyone who loves cinema.

### Good
- **She's All That (***½)**

This movie is a fun and light-hearted take on the classic high school love story. The performances are solid, and the direction is competent. However, it lacks the depth and originality of some of the other movies on this list.

### Fair
- **Death and the Maiden (***½)**

This movie is a thought-provoking thriller that explores themes of justice and revenge. The performances are strong, and the direction is well-crafted. However, it may be too intense for some audiences.

### Poor
- **Shuttered (***½)**

This movie is a horror film that fails to deliver on its promises. The performances are tepid, and the direction is boring. It's best avoided by most audiences.

### layout by Sauer Blumenthal

Bill Paxton (left) and Billy Bob Thornton (right) star as brothers in Paramount Pictures and Mutual Film Company's *A Simple Plan.*

### The Arts

**Cruel Intentions (****)**

A film that is both entertaining and disturbing. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Death and the Maiden (***½)**

A thought-provoking thriller that explores themes of justice and revenge. The performances are strong, and the direction is well-crafted. However, it may be too intense for some audiences.

**Life is Beautiful (****)**

This movie is a powerful experience. It is a story of hope, survival, and love in the face of unimaginable hardship. The acting is superb, and the direction is masterful. A must-see for anyone who loves cinema.

**She's All That (***½)**

This movie is a fun and light-hearted take on the classic high school love story. The performances are solid, and the direction is competent. However, it lacks the depth and originality of some of the other movies on this list.

**Shuttered (***½)**

This movie is a horror film that fails to deliver on its promises. The performances are tepid, and the direction is boring. It's best avoided by most audiences.

**A Simple Plan (****)**

This movie is a gripping thriller that explores themes of greed and survival. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Alaska (****½)**

A film that is both entertaining and disturbing. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Cruel Intentions (****)**

A film that is both entertaining and disturbing. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Death and the Maiden (***½)**

A thought-provoking thriller that explores themes of justice and revenge. The performances are strong, and the direction is well-crafted. However, it may be too intense for some audiences.

**Life is Beautiful (****)**

This movie is a powerful experience. It is a story of hope, survival, and love in the face of unimaginable hardship. The acting is superb, and the direction is masterful. A must-see for anyone who loves cinema.

**She's All That (***½)**

This movie is a fun and light-hearted take on the classic high school love story. The performances are solid, and the direction is competent. However, it lacks the depth and originality of some of the other movies on this list.

**Shuttered (***½)**

This movie is a horror film that fails to deliver on its promises. The performances are tepid, and the direction is boring. It's best avoided by most audiences.

**A Simple Plan (****)**

This movie is a gripping thriller that explores themes of greed and survival. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Alaska (****½)**

A film that is both entertaining and disturbing. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Cruel Intentions (****)**

A film that is both entertaining and disturbing. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Death and the Maiden (***½)**

A thought-provoking thriller that explores themes of justice and revenge. The performances are strong, and the direction is well-crafted. However, it may be too intense for some audiences.

**Life is Beautiful (****)**

This movie is a powerful experience. It is a story of hope, survival, and love in the face of unimaginable hardship. The acting is superb, and the direction is masterful. A must-see for anyone who loves cinema.

**She's All That (***½)**

This movie is a fun and light-hearted take on the classic high school love story. The performances are solid, and the direction is competent. However, it lacks the depth and originality of some of the other movies on this list.

**Shuttered (***½)**

This movie is a horror film that fails to deliver on its promises. The performances are tepid, and the direction is boring. It's best avoided by most audiences.

**A Simple Plan (****)**

This movie is a gripping thriller that explores themes of greed and survival. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Alaska (****½)**

A film that is both entertaining and disturbing. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.

**Cruel Intentions (****)**

A film that is both entertaining and disturbing. The performances are excellent, and the direction is adept. However, it may be too dark for some audiences.
Popular Music

Marketa Irglova and Glen Hansard (Off-Broadway).

Jazz Music

Announce Next: 243-NEXT.

The Arts

On This Week in Boston

March 12-19, 2004

March 19, 18, and 20, and 7 p.m. March 14, there are mat- nesses at 7 p.m. on March 14, and at 10:30 and 12:30 on March 31. Tickets $12 to $25.

Boston Ballet

* "Festival of Fairs" features Roland Petit’s "La Jeune Homme et la Mort," Daniel Pettinger’s "Machine," and Ronald Whelan’s "Carnestolendas" on Friday morning at 10 a.m., and on Saturday and Sunday at 2 p.m. at Shubert Theatre, 265 Tremont Street, Boston (645) 9700. Tickets $12.50 to $25. "Heart" is at 8 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. a midway maze on March 24. Tickets $15 to $75.

Share Madness

Ch舞台ie Goldfrapp Stage 6, 74 Warren Street, Boston (462) 5525. Inadmissible. Curtain is at 8 p.m. on Tuesday. Tickets $10 to $34.

Peter Pan

"The Blue Man Group" will be in collaboration with Once Upon a Time, continuing its series of participatory plays for children with the saga "The Three Little Pigs." Guests who arrive to give up and the destinies, of physically and mentally challenged children. "The Blue Man Group" will be in collaboration with Once Upon a Time, continuing its series of participatory plays for children with the saga "The Three Little Pigs." Guests who arrive to give up and the destinies, of physically and mentally challenged children.

Teatro

Classical Music

Boston Symphony Orchestra


Computer Museum

Museum of Fine Arts

Fire Breaks, in collaboration with Once Upon a Time, continuing its series of participatory plays for children with the saga "The Three Little Pigs." Guests who arrive to give up and the destinies, of physically and mentally challenged children.

Teatro

Classical Music

Boston Symphony Orchestra


Computer Museum

Museum of Fine Arts

Fire Breaks, in collaboration with Once Upon a Time, continuing its series of participatory plays for children with the saga "The Three Little Pigs." Guests who arrive to give up and the destinies, of physically and mentally challenged children.

Teatro

Classical Music

Boston Symphony Orchestra

Pericles

Tossed around

By Vladimir Zeleniske

Adapted

Written by William Shakespeare

Directed by Michael O'Callaghan

With Thomas Cork, Mitali Dhar, Damon Suden, Jenny Matta, Marketa Valterova, Fernando Paiz, and others

Presented by MIT Shakespeare Ensemble

March 12, 13, 15, 19, and 20 at 8 PM

La Sala de Puerto Rico

All generalizations are wrong, including this one. At the risk of falling into this particular trap, let me generalize. There are roughly — very roughly — two ways to do theatre. The first one is going for the maximum suspension of disbelief, where the audience is so drawn in by the events and characters on stage that it forgets — at least, stops thinking about — the fact that all is mere on the people on stage, dressed in ridiculous outfits and talking to each other in strange manner. The second one is dramatically opposite, concentrating on pure acting, usually unencumbered by such additions as costumes, sets, or props. Of course, most productions occupy a position somewhere between these two extremes; “Pericles” attempts to join two aspects, realistic theatre and rather abstract presentation. In the process, it has to search for a compromise between these highly incompatible positions. The results are highly uneven.

The play itself is a prime example of such compromise. The story of Pericles, the prince of Tyre, whose life is tossed around by fate as much as his body is thrown by the numerous ocean storms he goes through, is told in a form like stories, connected by the narration of the omniscient Chorus, who also spends a good deal of time begging for the audience to listen and forgive the theatrical devices the plot is using to communicate such epic story. The narrator doesn’t really work here. I could chalk it up to the fact that the modern audience is less used to such a theatrical device, but still, it is not exactly a part of a simple staging. However, perhaps it might be that this one thinks that he might have some suspension of disbelief — not only in the Chorus’s words, but in the Chorus’s actions as well. More on this later.

The second one is dramatically opposite, concentrating on pure acting, usually unencumbered by such additions as costumes, sets, or props. Of course, most productions occupy a position somewhere between these two extremes; “Pericles” attempts to join two aspects, realistic theatre and rather abstract presentation. In the process, it has to search for a compromise between these highly incompatible positions. The results are highly uneven.

Consider the following stage, where the audience is so drawn in by the events and characters on stage that it forgets — at least, stops thinking about — the fact that all is mere on the people on stage, dressed in ridiculous outfits and talking to each other in strange manner. The second one is dramatically opposite, concentrating on pure acting, usually unencumbered by such additions as costumes, sets, or props. Of course, most productions occupy a position somewhere between these two extremes; “Pericles” attempts to join two aspects, realistic theatre and rather abstract presentation. In the process, it has to search for a compromise between these highly incompatible positions. The results are highly uneven.

The play itself is a prime example of such compromise. The story of Pericles, the prince of Tyre, whose life is tossed around by fate as much as his body is thrown by the numerous ocean storms he goes through, is told in a form like stories, connected by the narration of the omniscient Chorus, who also spends a good deal of time begging for the audience to listen and forgive the theatrical devices the plot is using to communicate such epic story. The narrator doesn’t really work here. I could chalk it up to the fact that the modern audience is less used to such a theatrical device, but still, it is not exactly a part of a simple staging. However, perhaps it might be that this one thinks that he might have some suspension of disbelief — not only in the Chorus’s words, but in the Chorus’s actions as well. More on this later.

Photography by:
Greg Kuhnen
Michelle Provinesi

Top Left, counterclockwise:
- Damon Suden and Deborah Lui
- Fernando Paiz and Marketa Valterova
- Jenny Matta, Marketa Valterova, and Damon Suden
- Rachel Kline, Damon Suden, Jenny Matta, Fernando Paiz
- Mitali Dhar
- Marketa Valterova, Mitali Dhar, Thomas Cork, and Fernando Paiz
- Thomas Cork and Marketa Valterova
- Thomas Cork and Mitali Dhar
- Marketta Valterova

March 12, 1999

March 12, 1999
Well, I've been at the top of the page for a while now.

But I'm always near a court. I'm hoping to increase the quaint edge in popularity that the strip currently has. All of the characters aren't named, the names of the stars, x-rays, characters!

Sure. Let's start you off with a medium...

Clunk!

OOOH... CAN I TRY ONE OF THESE ON?

I think I'll just go with the tie tag this time around.

I was just walking across the bridge.

I smelled sweet Necco.

I always wear one of your unlucky letters on my necklace.

You never know...
Dilbert®

by Scott Adams

YOU MUST USE THE STARS AS YOUR MANAGEMENT GUIDE. DOES THAT WORK?

IF YOU BELIEVE IT WORKS, THEN YOU'RE NOT BRIGHT ENOUGH TO MAKE YOUR OWN DECISIONS ANYWAY.

SO RANDOMNESS IS PROBABLY AN IMPROVEMENT.

Q.E.D.

MY ASTROLOGER TOLD ME TO APPROVE YOUR PROJECT PLAN AS IS.

WHAT?!! THAT'S THE CORRECT DECISION. WHAT'S GOING ON HERE?

MY THEORY IS THAT HIS IGNORANCE CLOUSED HIS POOR JUDGMENT.

HOW MUCH IS YOUR ASTROLOGER CHARGING YOU?

ARE YOU PLOTTING TO RIP ME OFF?

I PREFER TO CALL IT HOURLY BILLING.

Elvis Has Left the Shower.

Come, John Book — We're Building a Barn Today.

And What Would You Like for Christmas, Little Girl?

A Sane Husband, Nanook. Call Me.

Bonk! Bonk! Bonk!

Darn It! The Nail Keeps Bending!

Maybe If I Try A New Spot.

"Prepare To Be Bowled Over."

"Big Things Are Coming Your Way."

Yes, Sir!

Page Never Should Have Told Me She Always Reads Her Horoscope.

FoxTrot

by Bill Amend

PREPARE TO BE BOWLED OVER.

BOWLED OVER?

BIG THINGS ARE COMING YOUR WAY.

YES, SIR.

HERE SHE COMES.

PREPARE TO BE BOWLED OVER.

BOWLED OVER?

BIG THINGS ARE COMING YOUR WAY.

YES, SIR.

HERE SHE COMES.

PREPARE TO BE BOWLED OVER.

BOWLED OVER?

BIG THINGS ARE COMING YOUR WAY.

YES, SIR.

HERE SHE COMES.

PREPARE TO BE BOWLED OVER.

BOWLED OVER?

BIG THINGS ARE COMING YOUR WAY.

YES, SIR.

HERE SHE COMES.
Crossword Puzzle

ACROSS
1. Perihelion.
2. Son of Adon.
3. School orgs.
5. Memory method.
7. Pains shelter.
8. Wyo face.
10. Apocalypse's twin.
11. Elderly.
13. Fuller than fat.
14. Covered by a canvas structure.
15. Messenger.
17. Monarch.
18. Butt of a soccer.
20. Period of note.
22. Break sharply.
23. Kings.
25. Tech.
26. Firing.
27. Lady with vision.
28. Wina sediment.
29. 1 of the Three Furies.
30. Gambling off.
31. More than.
32. Robert and Alan.
33. Stylic garden.
34. Mister Mystery board game.
35. Cards.
36. Oval.
37. Mus.
38. Packing a rod.
39. Lady with vision.
40. Calm.
41. Year.
42. 1999.
43. Called back.
44. Spiral pin.
45. 26.
46. 4.
47. Fills completely.
48. Commercial.
49. Ed and Daniel look.
50. Name on cakes.
51. Dough.
52. Called back.
53. Had a bide.
54. 57.

Down
1. Bright.
2. Voucher.
3. Lady with vision.
4. Voucher.
5. Macbeth propergator, e.g.
7. Specter.
8. Wine sediment.
9. Yellow staff.
10. Macbeth's paramour.
11. 36.
12. 7.
13. 34.
14. 10.
15. 4.
16. 9.
17. 6.
18. 2.
19. 4.
20. 8.
21. 5.
22. 1.
23. 5.
24. 3.
25. 2.
26. 1.
27. 1.
28. 1.
29. 1.
30. 1.
31. 1.
32. 1.
33. 1.
34. 1.
35. 1.
36. 1.
37. 1.
38. 1.
39. 1.
40. 1.
41. 1.
42. 1.
43. 1.
44. 1.
45. 1.
46. 1.
47. 1.
48. 1.
49. 1.
50. 1.
51. 1.
52. 1.
53. 1.
54. 1.
55. 1.
56. 1.
57. 1.
58. 1.
59. 1.
60. 1.

See today's solution on page 21.

TechCalendar

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

Friday's Events
7:00 p.m. - Andhik: The 1999 South Asian Cultural Show. MIT's Sangam, Paksmit, and SAAS present "... an electrifying experience..." Annual showcase of South Asian culture with dances, skits, and many other performances. Kresge Auditorium. Sponsor: Sangam.
7:00 p.m. - Star Trek: Insurrection. Starring Patrick Stewart, Brent Spiner, Anthony Zerbe, and the rest of the Star Trek: The Next Generation crew. 103 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.
7:30 p.m. - Star Trek: Insurrection. Starring Patrick Stewart, Brent Spiner, Anthony Zerbe, and the rest of the Star Trek: The Next Generation crew. 103 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.
10:00 p.m. - The Prince of Egypt. A DreamWorks animated film, starring the voices of Val Kilmer, Ralph Fiennes, Michelle Pfeiffer, Sandra Bullock, Jeff Goldblum, and Patrick Stewart. 97 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.

Saturday's Events
4:00 p.m. - The Prince of Egypt. A DreamWorks animated film, starring the voices of Val Kilmer, Ralph Fiennes, Michelle Pfeiffer, Sandra Bullock, Jeff Goldblum, and Patrick Stewart. 97 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.
4:00 p.m. - The Prince of Egypt. A DreamWorks animated film, starring the voices of Val Kilmer, Ralph Fiennes, Michelle Pfeiffer, Sandra Bullock, Jeff Goldblum, and Patrick Stewart. 97 minutes, rated PG, with DTS Digital Sound. Admission 2.50. Room 26-100. Sponsor: LSC.
7:00 p.m. - MIT Logarithms 50th Anniversary Celebration. It's the cappella event of the half century! Come join the Logs at their 50th Anniversary Concert. Also appearing: Illinois Extension Chords, Tufts Jackson Hills, USC Siemens. Room 10-250. Sponsor: Logarithms.
8:00 p.m. - Pericles. MIT Shakespeare Ensemble production directed by Michael Ouellette. Admission $8, $6 students with ID and senior citizens. Sala de Puerto Rico.

Sunday's Events
12:00 p.m. - Service at common cathedral. Worship on Boston Common with people Probstein Lecture Series. A reception will follow the lecture. Bldg. E51-Wong Auditorium.
1:00 p.m. - From Rice to Snow: Ideas and Disputes about the Mechanics of-Logan. Dept. of Nuclear Engineering/American Nuclear Society Seminars. Refreshments in Room NW12-222 at 3:00 p.m. Room NW12-222; - ;
7:00 p.m. - Perspectives on Memory. B17 survivor, MIT Brain & Cognitive Science Dept., Mass. General Hospital. 1 hour 30 minutes. Room 4-231. Sponsor: MIT BrainTrust.
8:00 p.m. - MIT Artists Affiliated Collaboration. Charles Shadle, piano; Margaret O'Neill, soprano; Elizabeth Corns, clarinet. Brahms, Lutoslawski, Schubert.

Tuesday's Events
4:00 p.m. - Technology Challenges for Advanced Interconnects. James Ryan, IBM Microelectronics. MIT VLSI Seminar Series. Refreshments in lobby of room 34-101 at 3:45 p.m. Room 34-101.
5:00 p.m. - Advanced Music Performance Recital. Dave Allegro '01, trombone; Minnie Lau '99, piano; Elizabeth Kim '01, piano; Debbie Emory, piano. Bernstein, Castordeo, Krenek, Tickner, Von Weber, Krenek. Killian Hall.
7:00 p.m. - Perspectives on Memory. B17 survivor, MIT Brain & Cognitive Science Dept., Mass. General Hospital. 1 hour 30 minutes. Room 4-231. Sponsor: MIT BrainTrust.
8:00 p.m. - MIT Artists Affiliated Collaboration. Charles Shadle, piano; Margaret O'Neill, soprano; Elizabeth Corns, clarinet. Brahms, Lutoslawski, Schubert and Shadle. Killian Hall.
Frank, Rockefeller Elected to Dormcon

By Sanjay Basu
ASSOCIATE NEWS EDITOR

Dormitory Council representatives met in Baker House last Thursday to elect officers for 1999, selecting Jennifer A. Frank '00 as President and Gabriel M. Rockefeller '00 as Vice President.

Other newly-elected officers include Senior House President Daniel G. Collani '99 as Judicial Chair, Nicole A. Balli '00 as Social Chair, and Brandy L. Evans '01 as Treasurer and Secretary.

Frank, a resident of East Campus, hopes to improve communication and collaboration between Dormcon and other student groups, including the Undergraduate Association.

"Lex Nemzer '00, one of my good friends, is running for UA Vice President, and the fact we know each other could possibly lead to a stronger relationship between Dormcon and the UA," Frank said.

Frank would also like to extend the on-campus services available to students. "My dream is to have more stuff in the Student Center," Frank said. "I don't want more retail stuff. Right now, it's not 'Stratton Student Center', it's 'Stratton Student Building'. Why don't we have things that students will use there?"

Frank said that with classes only two days each week, she can dedicate considerable time and energy to Dormcon.

VP seeks to expand scope of council

Rockefeller, who has previously served on the Judicial Board and is the current president of Burton-Conner dormitory, praised Dormcon's current role but also thought it could be more effective.

"I think we are the most significant student advocacy group on campus," Rockefeller said. "We tie people based on where they live. I think that Dormcon can serve a social organizer, but I'd like to see us involved in some of the more serious things on campus, like health services and academic services."

While discussing his experience with Dormcon and other student organizations, Rockefeller sharply criticized the UA.

"The nice thing about Dormcon is that while the UA has multiple conflicting decisions and uses publicity to demonstrate that they have no clear response to anything, Dormcon has a clear, thought-out response so that our group can take action together."

Outgoing Dormcon President Manju V. Madhavan G agreed with Rockefeller, adding, "I think he acknowledged our position that we don't waste our breath on what we don't need to waste our breath on."

Rockefeller might coordinate Dormcon's orientation activities if a dedicated committee chair is not elected.

Outgoing Dormcon officers include Madhavan, William W. Vanderson '99, Jennifer A. Kelly '99, Kai-yuh E. Hsiao '99, and Zhelintentse L. Scott '00. Most candidates for Dormcon positions were already representatives. Voting members from New House, Next House, and Random Hall were not in attendance.

Trimmer dormitory, praised Dormcon's current role but also thought it could be more effective.
The Undergraduate Association Finance Board met recently to allocate the approximately $40,000 in student group appeals funding for the 49 student groups. Finboard formalized the process for appeals at the Mar. 8 UA meeting.

Response to the fact that not all groups received the full amount of their appeal, Finboard chair Ira Gerhardt said, "We cannot say so much...we have a limited supply to allocate."

Finboard reserved $23,000 of the $31,460 given to the UA this year for allocation during the spring appeals process.

However, at present, all total allocations for student groups exceeded the funds available. The 49 groups, led by President Shuja U. Keen '99 said that the choice between risking an over-allocation and reducing each group's allocation was impossible to debate, but ultimately Finboard felt the risk was minimal compared to the necessity of funding student groups fairly.

Certainly noted that unspent funds from the fall support over-allocation in the spring. "We have the right to have a reserve standing behind any possible over-allocated issues from and the given term are currently returned to Finboard for reallocation the next term," said Keen.

Finboard member Berta L. Liao '90 said that "I think overall the whole thing was a good job," said Liao, "trying to meet all of the requests and I think that's great that there are so many options available at MIT for people to pursue their interests."

We get so many requests and we only have limited funds, that's the frustrating part of being on Finboard!" Finboard hopes to simplify appeals

Currently, student groups seek funding for a one-time budget request based on a standardized budget form, but the vast majority of groups also use an "oral defense" for their funding, Keen said. Finboard recommends this process for appeals because students are encouraged to address concerns about specific budget items in a concrete, immediate response.

However, Keen also thought that "it's time to go to a written form of this," referring to submitting funding requests. Keen said that the budget form should shrink for some groups but might detract from some groups' presentations.

Money came from provost's grant

"Provost's grant" was allocated approximately $30,000 to student activities for the 1998-99 school year, a portion of which the UA received nearly two-thirds of the student groups on this year. However, the forty-nine groups applying for appeals requested $129,000, when the 1998-99 Spring budget allocations for allo

"Nothing controversial," happened during the appeals process, said Keen. The appeals process is pretty straightforward about how we do things.

"Be the end this year with increased funding was to stretch Finboard's goal to "find even more of those things that we traditionally fund," Gerhardt said.

POLICE LOG

The following incidents were reported to the MIT Campus Police between Feb. 4 and Feb. 22. Information is compiled from the Campus Police's weekly crime summary and from dispatcher log.

Feb 13: Bldg. W59, suspicious activity; Vassar St., check on well being of person in vehicle; Bldg. E25, report of two individuals suspiciously, person had left property of a C.P.'s arrival; AssistantBoston Police, report of robbery on Mass Ave. Boston and MIT units obtaining possible suspect.

Feb 14: Vehicle stolen in January from MIT was recovered in Medford; Bldg. E15, report of youths in-line skating on benches inside E15, individuals had left area upon C.P.'s arrival; Bldg. W32, report of student problem; Mass. Ave. at Vassar St. MIT Police request assistance in removing person from bus; Student Comer, homeless person issued trespass warning; Bldg. 36, report of suspicious activity; Baker, report of suspicious person, same individual on C.P.'s arrival, checked out okay.

Feb 15: Bldg. 10, 14, 68 and 25 vending machines broken into; Bldg. 14, pole/backboard and content items stolen $1,310; Student Comp., computer equipment stolen $1,650, West Lot, vandalism to vehicle; Bldg. W59, graffiti; Ambrose Hall near Green Hall, vehicle stopped for driving erratically, Bldg. 26, report of person suspected person seen area two hours ago, check of area unlocated; Bldg. W8, two bicycles stolen and issued trespass warnings; West Lot, suspicious vehicle stopped; Bldg. 36, report of suspicious package, same checked out okay; Bldg. 7, suspicious person, issued trespass warning.

Feb 16: Vehicle reported to Cambridge Police from Ambrose Hall was recovered in Kenge Lot with no damage to ignition; Bldg. 3, radio stolen $500; EJ8, security problem. Feb 17: Bldg. 36, report of two individuals dawdling, unable to locate; Student Center, 7 passes lost or stolen, Pool of reports stolen items from locker, individual went to wrong locker.

Feb 18: DuPont men's locker room, locker broken into and other items stolen $1,315; Student Comp., wallet reported stolen $25, Bldg. W31, homeless person transported to shelter.

Feb 19: Edgerton House, fire caused by toaster oven; Bldg. 2, Stephen F. Citi., fire caused by toaster oven; Bldg. 7, suspicious person stopped, checked out okay; Bldg. 16, bicycle secured with chain stolen $125; Bldg. 4, computer stolen, unknown value; Bldg. 37, keybox stolen, unknown value; Bldg. 30, wallet stolen upon C.P.'s arrival; Student Comp., report of male in coffee shop sharking, same gone upon C.P.'s arrival.

Feb 20: Lot 29, check on well-being of occupant of vehicle, observed with engine running.

Feb 21: Bldg. 19, arrests for breaking, wire stolen $10,000; Mass. Ave., report of homeless person making kisssing sound while female walked by; Student Comp., report of homeless person in store, both instances individual had left area upon C.P.'s arrival; Vassar St. report of person making kissing sound while female walked by; Student Comp., report of homeless person illegally parked bicycles removed. 

Feb 22: Bldg. 14, bike tire stolen $50; Bldg. 2,500.00

Feb 23: Bldg. 2,500.00

Feb 24: Bldg. 2,500.00

Feb 25: Bldg. 2,500.00

Feb 26: Bldg. 2,500.00

Feb 27: Bldg. 2,500.00

Feb 28: Bldg. 2,500.00

Feb 29: Bldg. 2,500.00

Feb 30: Bldg. 2,500.00

Feb 31: Bldg. 2,500.00

Feb 1: Bldg. 2,500.00

Feb 2: Bldg. 2,500.00

Feb 3: Bldg. 2,500.00

Feb 4: Bldg. 2,500.00

Feb 5: Bldg. 2,500.00

Feb 6: Bldg. 2,500.00

Feb 7: Bldg. 2,500.00

Feb 8: Bldg. 2,500.00

Feb 9: Bldg. 2,500.00

Feb 10: Bldg. 2,500.00

Feb 11: Bldg. 2,500.00

Feb 12: Bldg. 2,500.00

Feb 13: Bldg. 2,500.00

Feb 14: Bldg. 2,500.00

Feb 15: Bldg. 2,500.00

Feb 16: Bldg. 2,500.00

Feb 17: Bldg. 2,500.00

Feb 18: Bldg. 2,500.00

Feb 19: Bldg. 2,500.00

Feb 20: Bldg. 2,500.00

Feb 21: Bldg. 2,500.00

Feb 22: Bldg. 2,500.00

Feb 23: Bldg. 2,500.00

Feb 24: Bldg. 2,500.00

Feb 25: Bldg. 2,500.00

Feb 26: Bldg. 2,500.00

Feb 27: Bldg. 2,500.00

Feb 28: Bldg. 2,500.00

Feb 29: Bldg. 2,500.00

Feb 30: Bldg. 2,500.00

Feb 31: Bldg. 2,500.00

Feb 1: Bldg. 2,500.00

Feb 2: Bldg. 2,500.00

Feb 3: Bldg. 2,500.00

Feb 4: Bldg. 2,500.00

Feb 5: Bldg. 2,500.00

Feb 6: Bldg. 2,500.00

Feb 7: Bldg. 2,500.00

Feb 8: Bldg. 2,500.00

Feb 9: Bldg. 2,500.00

Feb 10: Bldg. 2,500.00

Feb 11: Bldg. 2,500.00

Feb 12: Bldg. 2,500.00

Feb 13: Bldg. 2,500.00

Feb 14: Bldg. 2,500.00

Feb 15: Bldg. 2,500.00

Feb 16: Bldg. 2,500.00

Feb 17: Bldg. 2,500.00

Feb 18: Bldg. 2,500.00

Feb 19: Bldg. 2,500.00

Feb 20: Bldg. 2,500.00

Feb 21: Bldg. 2,500.00

Feb 22: Bldg. 2,500.00

Feb 23: Bldg. 2,500.00

Feb 24: Bldg. 2,500.00

Feb 25: Bldg. 2,500.00

Feb 26: Bldg. 2,500.00

Feb 27: Bldg. 2,500.00

Feb 28: Bldg. 2,500.00

Feb 29: Bldg. 2,500.00

Feb 30: Bldg. 2,500.00

Feb 31: Bldg. 2,500.00
Students to Fly Aboard Reduced-Gravity Aircraft

By Neena S. Kadaba

Through NASA's Reduced Gravity Student Flight Opportunities Program, eleven MIT students will leave Saturday to fly on the Johnson Space Center's KC-135A reduced gravity aircraft, commonly known as the "Vomit Comet." Students submitted research proposals to NASA last November for the chance to conduct their research in the aircraft's microgravity environment.

Each of the three groups, composed of three to four students, will depart tomorrow for a week of training followed by their flight next week. Their flight of forty parabolas will span from Texas to Mexico while in orbit, that should lead to a significant change in how we design displays while in space," Rivkin said. "I learned quite a bit about team dynamics and how nothing ever goes as planned. Learning how to develop contingency plans and contingency plans becomes invaluable as the scope of a project increases," Rivkin said.

The hands-on experience of project design also had a strong effect on the students. "It has been an intense experience all the way through the project so far. I've learned more about practical electronics, space biomedical data, and most importantly business relations than I could ever have image of," Pinson said.

Despite the intensive work involved with each project, students thought the opportunity to fly on the KC-135A was more than worthy of the effort. "As our departure for Houston draws near, we're putting the finishing touches on the experiment and realizing just how fortunate we are to have the chance to do this," Singh said. The three groups have been preparing for months with the help of advisors Newman and Air Force Colonel Peter Young, a visiting lecturer in the Department of Aeronautics and Astronautics. The students will return from Johnson Space Center around Mar. 27, and will spend time during the months of April and May sharing their experiences with local junior high and high school students.

Sponsors of MIT teams include the Massachusetts Space Grant Consortium, the Department of Aeronautics and Astronautics, the Bose Corporation, Charles River Analytics, Sennheiser Acoustics, Apple Computers, Analog Devices, Inc. and the MIT Media Lab.

Crossword Solution

FRIENDS DON'T LET FRIENDS DRIVE DRUNK.

The next day...

That's right! You too can be part of an ARTS SUCCESS STORY!!!

Apply to the Council for the Arts at MIT Grants Program!!!!!!

Applications & Guidelines at E15-205 contact cahen@media.mit.edu for more information

http://web.mit.edu/arts/grants.htm
We need someone with the confidence of a surgeon, the dedication of a marathoner and the courage of an explorer.

We have a unique opportunity for someone very special. A chance to spend two years in another country. To live and work in another culture. To learn a new language and acquire new skills.

The person we're looking for might be a farmer, a forester, or a retired nurse. Or maybe a teacher, a mechanic, or a recent college graduate.

We need someone to join over 5,000 people already working in 60 developing countries around the world. To help people live better lives.

We need someone special. And we ask a lot. But only because so much is needed. If this sounds interesting to you, maybe you're the person we're looking for. A Peace Corps volunteer. Find out. Call us at Peace Corps. 1-888-830-7366.

This toughest job you'll love.

Thanks to you, all sorts of everyday products are being made from the paper, plastic, metal and glass that you've been recycling.

But to keep recycling working to help protect the environment, you need to buy those products.

BUY RECYCLED.

AND SAVE:

So look for products made from recycled materials, and buy them. It would mean the world to all of us.

To receive a free brochure, write Buy Recycled, Environmental Defense Fund, 257 Park Ave. South, New York, NY 10010, or call 1-800-CALL-EDF.
Genetics Conference Will Focus on Ethics

By Karen E. Robinson, Politics Editor

As part of an ongoing biology conference series, the Harvard and MIT Hippocratic Societies have organized a genetics conference this weekend in Kresge Auditorium and Room 10-250.

The conference will focus on medical ethics, with speakers presenting "the political and sociological aspects of the whole issue" of genetics, as well as pure science, said MIT conference director Kelly V. Brogan '00.

Panelists include genetics pioneer Ian Wilmut, the researcher who successfully cloned "Dolly" the sheep and U.S. Representative James Sensenbrenner (R-Wisc.), who have pioneered new strategies for genetics, as well as pure science, according to Boas. "We're trying to bring in different people with different perspectives," Boas said.

While a number of panelists have been expected to speak, using genetics to understand and treat human diseases, others are expected to advise caution against taking genetic technology too far. "There will be a range of opinions," Boas said.

Panelists include: Willard Kimble, M.D., head of Genetics, New York University; Jane Smith, Ph.D., head of Genetics, MIT; and Robert Smith, Ph.D., head of Genetics, Harvard.

Each chapter consists of approximately 50 undergraduate members, Brogan said. Many students in the MIT chapter do not plan to attend medical school but are interested in the political and societal implications of medical issues.

The conference budget is about $15,000, which comes mostly from MIT and Harvard departments and from corporate sponsors, Broan said. Additionally, a new chapter was formed at Wellesley last summer.

The conference will include a free "Spring Break Video," which will be shown at the beginning of the conference.

Student interest forces expansion

The conference was originally scheduled to be held in 10-250, but "enough people had registered to fill the room shortly after the original announcement," Boas said. "There are certainly big people, but we thought students might not be interested" because this is material for "big" classes and daily lectures, Boas said. "But that wasn't true at all."

"The approach that we like to take is to have a holistic view," said Brogan. "We want people to bring questions and ask what the implications of medical issues are."
Candidates Discuss
Dining and Funding

UAP/UAVP candidates Matt McGann '00 and Lex Nemzer '00 face off against the rival ticket of Kartik Mani '00 and Rita Lin '00 as moderator Amit Roy '01 looks on. The debate was held Wednesday in 3-133.

"Another example of the administration's strategy to program student life at MIT. This simply is not the right approach. Appropriate measures should be taken instead to increase the community aspect of dining at MIT," McGann said.

Candidates urge students to vote
In the closing statements of the UA debate, both candidates encouraged students to get out and vote, and stressed the most important aspects of their platforms.

"We believe that as students we have had a lot of diverse experiences to qualify us to hold these positions as student advocates. We've been there and done that. We believe that we are the best candidates for student representation," Mani said.

There are a lot of huge issues facing MIT in the future. One final thing to consider is who you want to represent your opinions within the administrative bureaucracy at MIT," McGann said.

The UA elections are currently underway and will continue through Monday, March 15. Voting can be done electronically at any time on Athena. On Monday, paper ballot booths will be set up in the Stratton Student Center, Lobby 7, Walker Memorial, Baker House, and New House.

"I think the debate went really well. A lot of specific issues were brought to the fore in the audience question period which forced the candidates to take a stand and defend their platforms," Roy said.
Rape Policies Remain Unclear

Harvard, from Page 1

12 times in the last 40 years." Although the criminal charge of rape against Douglas has been posted, the Harvard Administrative Board found Douglas guilty of rape. Furthermore, the faculty as a whole was "not in any doubt that a rape occurred in this instance. Where we disagreed was on the appropriateness of the sanction of dismissal for this particular case," Associate Professor of Government Louise M. Richardson told The Harvard Crimson.

Douglas is not the only convicted sex offender at Harvard. Junior Joshua M. Elster was convicted of sexual assault in 1998. He is serving three years probation and is not allowed on Harvard property, but his case has not yet come before the faculty. He was also found guilty of rape by the Administrative Board.

MIT policies on rape vary.

According to Stephen C. Graves, professor of management and chair of the Committee on Discipline, and anything more serious than academic misconduct is handled by a panel from the Dean’s Office. MIT waits until all criminal proceedings are finished before it begins an internal investigation. However, students who are acquitted in a criminal court are not exempt from MIT proceedings. Graves said, "Adam Brown contributed to the reporting of this story."

FOR THE RECORD

March 15-21, 1999

The MIT BrainTrust Presents...

Perspectives on Memory and Vision

Dynamic Interaction among Patients, MIT Researchers, Clinicians

And YOU!

Memory

Monday, March 15th

Rm. 4-231 7-8:30pm

with

"Hannah," Patient

Earl K. Miller, Ph.D., MIT Dept. of Brain & Cognitive Sciences

Sarah Ward, SLP, Speech Pathologist, Mass. General Hospital

Vision

Wednesday, March 17th

Rm. 4-231 7-8:30pm

with

"Anne," Patient

Nancy Kanwisher, Ph.D., MIT Dept. of Brain & Cognitive Sciences

Antonia Orsfield, O.D., Behavioral Optometricist, New England Eye Institute

http://www.mit.edu/~braintrust

braintrust-exec@mit.edu

(617)623-0066

OFMS, Inc.

OFMS, Inc. is a very exciting and fast growing spin-off from MIT with a highly creative and entrepreneurial environment where half of the office are MIT grads. We use state of the art technology to develop, deploy, and support Facilities Management Client/Server Software for an international consortium of clients.

This is a fantastic opportunity for a highly motivated, talented, and versatile individual who wants hard work is directly rewarded and where the potential for career growth and advancement is virtually unlimited.

OFMS will be recruiting on campus at the Career Office on Friday, April 2. Please sign up athttp://www.ofms.com

Software and Systems Engineer

The Software and Systems Engineer will have two primary responsibilities: Systems Administration and Web Application Development. This position provides the opportunity to work with new and exciting products and technologies. As a Systems Engineer, you will be responsible for maintaining, enhancing, supporting, and managing all aspects of the computing infrastructure at OFMS. As a Software Engineer, you will have the opportunity to design and develop web-based systems in the following areas: a complete intranet and website for OFMS, and web-based database Client applications to add to OFMS' product line. This is an excellent opportunity to advance your career skills by working with the hottest technology.

Requirements

OFMS is looking for an individual who is highly motivated and possesses an insatiable desire and drive for success. The ideal candidate must possess a very strong computing background, must have very strong problem solving and reasoning skills, must be able to work largely unsupervised, and must be able to learn and effectively use new material quickly. In addition, the following requirements must be met:

Bachelor's degree in Computer Science or other Engineering discipline, 3+ years general computing experience, some experience with Windows NT Server networking and system administration, and excellent communications skills. Any experience with the following is desirable: Microsoft Exchange and BackOffice, Website administration and maintenance, Web application and/or C++ development, Relational Databases

You will be working in an extremely friendly and casual environment with some flexible hours and attractive salary. If you are interested in this highly challenging and exciting position where you can grow with the company, please email, fax, or mail your resume and cover letter to:

Mr. Angel Delacruz, VP Engineering

200 Corporate Place Suite 28, Peabody, MA 01960-3840

1-978-536-0111 angel@alum.mit.edu http://www.ofms.com

OFMS, Inc. is an equal opportunity employer and has a non-smoking environment.
Schlumberger stands alone at the top of the technology world. Because we hire people with the confidence and ability to challenge the status quo. If you want a career with no limits, step into a company that knows none. We'll give you a chance to stand on your own two feet.

MIT Interviews
Information Meeting:
March 15th, 1999 • 7:00pm-9:00pm • Room 4-170
Interviewing:
March 16th-17th, 1999
www.ultimatejob.com

Schlumberger
An Equal Opportunity Employer

Jackie says Vote
March 10-15
on athena: % add ua
% vote
or visit http://uac.mit.edu
Students Continue March to Stratton Student Center

uplifting changes in this year’s financial aid plan, including a 12 percent increase in Institute scholarships and grants.

"Bacow’s response wasn’t true," said protester Brian T. Sniffen '00 later, adding that one of Bacow’s major points only applied to “a couple hundred students, tops.”

“It’s nice to see that the tuition riot’s back; there were a few years in which it wasn’t," Bacow said.

Bacow ended by apologizing that President Vest was actually in Washington at the moment.

Not to be deterred, the group decided to keep going. “Come riot in Lobby 7!” one protester shouted.

After marching downstairs and through Lobby 7, the group collected on the steps of 77 Massachusetts Ave. Protesters enjoined passersby to come join them.

After a slight pause at the steps, the rioters, chanting “No way; we won’t pay!” made their way to Stratton Student Center.

The protesters marched up the stairs in the interior of the building to the Coffeehouse. Afterwards they visited Lobdell and also made a tour of the fourth floor of the Student Center where various student group activities have space.

Riot revived last year

The annual tuition riot was revived last year following a two year lull in activity. While pamphlets were sent out advertising last year’s riot, this year’s riot was advertised largely through e-mails.
UPCOMING HOME EVENTS

Saturday, March 13
Women's Lacrosse—Playday, 12:00 noon
Women's Gymnastics vs. Brown University, 2:00 p.m.

Nominate them for the BIG-SCREW

Send nominations to big-screw@mit.edu
Vote Monday through Friday in Lobby 10!!!
All proceeds go to the charity specified by the winner.

97.7% of the office space in Cambridge is occupied.

We know where to find the other 2.3%.

Meredith & Grew Incorporated
30 Federal Street, Boston, MA 02110
For a copy of our newsletter visit www.m-g.com

For more information call Ted Lee at 617-330-8083

Sports

MIT Equestrian Team Starts Season on a High Note

By Jenny Lee

Last Saturday, the equestrian team began their spring season with a competition at Bates College in Maine. The team rode against local colleges such as Harvard University, Tufts University, and Boston University, as well as schools from Vermont, New Hampshire and Maine. Open rider Kristen Landino '02 won second place over fences. Newcomer Caitlin Gaffey '02 competed in the open division as well. In the intermediate division, new rider Tara Mullane '02 placed fourth over fences. Candice McElroy '99 captured a second place in her novice jumping class.

On the flat, McElroy had a stunning ride and pinned first in her novice equitation class. This qualified her for a ride-off to determine the Reserve Champion High-Point Rider, the rider with the second highest number of points in the entire show. Despite a difficult horse draw, McElroy clinched the title, making her the first MIT equestrian in the history of the team to do so.

Sara Etemadi '01 had an impressive ride as well, winning a blue ribbon in the advanced walk-trot-canter division. Jenny Lee '02 won third place in her intermediate equitation class and Nina Kutsuzawa '00 also placed third in the beginner walk-trot-canter division. Three members of the MIT team placed fourth: Junlin Ho '01 in the novice equitation division; Megan McLemore '00 in the advanced walk-trot-canter division, and Cynthia Randels '99 in the walk-trot division. Katie Shiels '01, Sarah Low '02, and Mullane placed sixth in their respective intermediate equitation classes.

Intercollegiate Horse Show Association events judge the rider's ability to control an unfamiliar horse. Competitors are assigned their mounts by random lottery. Riders are placed in divisions according to their previous riding experience. Those with the most extensive riding backgrounds compete in the open division, while beginners show in the walk-trot division.

The equestrian team will continue to train at Arrowhead Stables with Coach Kate Alderfer-Candela in preparation for a competition at Tufts University on Saturday, Mar. 13.

SUNOCOR

We know where to find the other 2.3%.

For a copy of our newsletter visit www.m-g.com

For more information call Ted Lee at 617-330-8083

Skin cancer is a lot like rust—
if caught early there's less damage.

So, examine your skin regularly.

If you spot something such as a
changing mole, see your dermatologist.

This space donated by The Tech