November 22
Pritchett Hall
November 30
MIT administrators hold a town meeting to discuss the effects of the canceled budget cuts and answer questions about reductions in the workforce.

November 31
The MIT Colloquium Committee releases the results of its study entitled "Undergraduate Academic Dishonesty at MIT."

Best Films of the Year

With Dave and The Snapper being two of the few new stories the industry had to offer, the public took a back seat to drama more than in the past. This was a tough year for viewers — with films that had no audience, such as The Holocaust,Mira, Homophobia, injustice, Vietnam, and dozens of other gut-wrenching topics — leaving the critics with the willies, but at the same time emotionally-drained and searching for some comic relief.

There are my choices for the best films of the year:

Schindler's List

Stephen Spielberg is the director of the two long-gestating efforts to close the Holocaust, and Jewicz Pot. So it seemed somewhat surprising when I heard that he had directed a film in black-and-white about the Holocaust, a topic that doesn't involve my neo-humans or neo-veters. Spielberg has created a chilling epic about the most disturbing episode in history, and although it seems like a subject that has been moved-out, this particular take on it avoids most of the Hollywood clichés. It is for that reason that it is the favorite for Best Picture. The Oscar has somehow smudged Steven Spielberg in the past, but in the Academy will have quite a bit of trouble overlooking this one this year. The film is an Ok? Schnidler for nun.

Short Cuts

Only Robert Altman could create a directing masterpiece like this one. Weaving eight Raymond Carver short stories and 22 accomplished actors into one film is enough to merit an award for Altman, but doing it as coherently and astonishingly as this is, it is deserving of overdue. Acted to perfection, perhaps the best ensemble cast in film history, the film is the product of a genius at work.

The Piano

The big winner at the Cannes film festival, this original and sante drama shows that you don't need a powerful budget to make a powerful movie. Despite being directed by the feminist director Jane Campion, the film depicts the experiences of a widow, mother, and woman, played in the performance of the year by Holly Hunter, who is so mesmerizing that it is enough alone for a man chosen for her. With her she brings the two things someone must: her daughter and her piano. But, when her piano can only be transported to her new home by a local worker, she must buy it back from him, and he will only take sexual favors: one for each piano key. What develops is one of the most unlikely and passionate affairs ever. Acted to perfection by Holly Hunter, and the Emma Thompson as the lawyer who is suspected of coordinating an IRA bomb- ing, and, along with several friends and family members, is wrongly imprisoned for 15 years by a corrupt British legal system. This film has been denounced as an electrifying and true tale of injustice and passionate perseverance, and that it is. But far more essential to the film's power is its characters and the affecting bonds that develop between them. Conlon and his father are coincidentally placed in the same cell, and the ensuing relationship with his peace-loving father, and the piano: alone on the beach are breathtaking. Acted to perfection by Anthony Hopkins, and the Emma Thompson as the lawyer who is incapable of expressing his feelings is remarkable. The emotional paralysis is more obvious in that role. The emotional paralysis is more obvious in that role. The emotional paralysis is more obvious in that role. The emotional paralysis is more obvious in that role. The emotional paralysis is more obvious in that role. The emotional paralysis is more obvious in that role. The emotional paralysis is more obvious in that role. The emotional paralysis is more obvious in that role. 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