

Sonic Youth Will Come to Institute

By Garlen C. Leung
CHAIRMAN

Sonic Youth will kick off this year's Spring Weekend with a concert on Saturday, April 22 in the Johnson Athletic Center.

The Student Center Committee, which organizes the annual concert, expects the band to sign the contract soon, according to Jonathan A. Allen '96, SCC concert chair.

Sonic Youth is a "noisy, thrashy band ... with a 'grunge' sound," said Christopher S. Schnyer '96.

"I was pretty excited ... because I like their earlier experimental and noisier stuff," said Russell A. New '96. "They're an influential and significant band."

"We're not sure of an opening act. We're still working on that," New said.

The Boston-born band Morphine has declined an invitation to be the opening band, Allen said. The

choice of who will open the concert "is still up in the air," Allen said, though Sonic Youth will probably suggest a band.

Indigo Girls, others declined

Before Sonic Youth accepted the invitation to play, SCC had tried to contact Ministry and Offspring, but both groups were on tour outside of the United States, Allen said.

SCC approached the Indigo Girls next, Allen said. Although MIT "had a higher bid and a bigger venue," the group chose to play at Skidmore College in Saratoga Springs, N.Y., he said. Skidmore "was one of the original 'Seven Sisters' schools, and [the group] found that [Skidmore] was more representative of women's rights and issues."

Sonic Youth will cost SCC "a

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SHARON N. YOUNG PONG—THE TECH

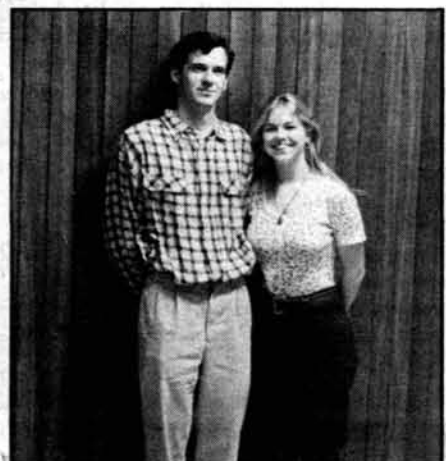
In a scene from the Shakespeare Ensemble's performance of *The Three Sisters*, Irina (Portia L. Vesclo '96) accepts a present from her brother-in-law (Sean P. Ningen '95) while the Baron (Robert J. Pensalfini '96) looks on. This naturalistic play about three Russian sisters in the early 1900s opened yesterday in La Sala de Puerto Rico.

Muh, Balsley Seek A More Effective UA

By David D. Hsu
ASSOCIATE NEWS EDITOR

Over the past year, Undergraduate Association Council meetings have become bogged down by questions of parliamentary procedure, administrative details, and committee jurisdiction, said Carrie R. Muh '96.

To combat that perceived weakness, Muh and Erik S. Balsley '96, candidates for UA president and vice-president, seek to make the UA "more effective and more efficient," Muh said.



JUAN P. VERNON—THE TECH

Carrie R. Muh '96 and Erik S. Balsley '96.

Muh and Balsley want to make the UA smaller and let the Executive Committee, a committee of UA members, decide on administrative details. The UA could vote on the committee's suggestions in one large motion, allowing the UA to "spend its time actually working to improve undergraduate life rather than wasting its time running the UA," Muh said.

The candidates also would like the Association of Student Activities to work with Finance Board in deciding allocations for student groups, Muh said. "We think it's very important because the ASA represents the student groups. ... We definitely want to increase ASA membership on the Finance Board," she said.

The candidates intend to work with the administration to hire more women and minority professors and administrators, Muh said. "Very often when people come here, they don't see any professors or administrators they can relate to."

"Part of [the UA's action] would entail creating or strengthening a support system for women. Many women I've spoken to have said there isn't enough of a support structure for women," Balsley said.

Muh and Balsley also hope that increased contact with student groups will make the

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Myrie, Johnson Stress Multiculturalism

By Sarah Y. Keightley
NEWS EDITOR

"I believe there's a lot of cultural ignorance going around on campus, and once we learn to remedy [that] cultural ignorance, we can work to unify the student body," said Sheldon W. Myrie '95, a candidate for Undergraduate Association president.

Multiculturalism and "network dynamism" are the two main focuses of Myrie and Jennifer K. Johnson '98, Myrie's running mate. The other goals of the UAP/VP candidate team are to reorganize the UA and to increase student enthusiasm, Myrie said.

"We feel multiculturalism is important because MIT is a very diverse university," Johnson said. "Part of going to MIT is learning about these different people and learning to work with different people," she said.

One way the team plans to promote multiculturalism is to co-sponsor events with different cultural organizations, Johnson said. Also, "I would be interested in holding a lot of events for undergraduates as a whole so different people will come, interact, and get to know each other," she said.

"When Carrie [Muh] talked about multiculturalism in her platform, I noticed that this is a new thing, because at the [elections] study break in Burton-Conner [House] it wasn't there," Myrie said. He views her interest "as a good thing because if either

one of us wins, it's more or less like we all win," he added.

Myrie distinguished himself from Muh by noting that he has already talked to members of many of the cultural organizations on campus, as well as with deans that deal with cultural issues.

Network dynamism involves keeping the student body informed about available resources, Myrie said.

Students should be "comfortable with

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JUAN P. VERNON—THE TECH

Sheldon W. Myrie '95 and Jennifer K. Johnson '98.

Hollywood and Pinson Focus on Communication

By Sarah Y. Keightley
NEWS EDITOR

John S. Hollywood '96 and Jennifer A. Pinson '98 could be on a "world tour" stopping at your living group next fall.

If elected Undergraduate Association president and vice president in next week's elections, the team plans to go on tour to improve communication between the student body and the administration, Hollywood and Pinson said.

The two main goals of the team are to serve as a bridge for communication between undergraduates and the administration and to restructure the UA, Hollywood said.

"The job of the UA is to act as a representative of the student body to MIT agencies," Hollywood said. Held next fall, the "world tour" would send UA representatives

to living groups to ask students what they think about MIT and what things they would like to be changed.

We would then lobby for that change, Hollywood and Pinson said.

Communication between the students and the administration is needed, since currently there is "no means of communication between the two except for [through] a few selective individuals," Pinson said.

Another way to keep students informed is to use UA advertisements in *The Tech* for regular bulletins, rather than for publicity, Pinson said. For example, information on the search for the new dean for undergraduate education and student affairs could be provided to students, she said.

UA needs restructuring

To realize the team's other main goal,

restructuring the UA, Hollywood said he would like to "make it much more informal, like a service organization."

Hollywood said streamlining committees and cutting budget excesses are among the team's ideas for improving the organization.

"A lot of the committees are pretty much extraneous," Hollywood said. Several current committees could be merged into one committee, he said.

As for cutting the budget, the team hopes to save money by doing away with the UA copying machine, the UA Athena contract, and the refreshments at council meetings.

"With all the streamlining and reduction of some of the budget excesses, you would have a lot more capital left over for doing more effective and helpful things for the



JUAN P. VERNON—THE TECH

John S. Hollywood '96 and Jennifer A. Pinson '98.

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WORLD & NATION

Fuhrman Completes Testimony

LOS ANGELES TIMES

LOS ANGELES

Los Angeles Police Detective Mark Fuhrman, completing a grueling and high-stakes cross-examination at the hands of one of O.J. Simpson's lawyers, left the witness stand in the murder trial yesterday after the lead prosecutor crisply tried to establish that the policeman knew almost nothing about the case at the time when defense lawyers allege he was planting a key piece of evidence.

Simpson lawyer F. Lee Bailey finished his cross-examination yesterday morning by broaching just a few new topics with the detective, who had been on the stand since last week. When Bailey finished, Deputy District Attorney Marcia Clark consulted with her colleagues and then posed a short series of questions to the detective, asking him how much he knew about the June 12 slayings when he went looking for the source of mysterious thumping noises at Simpson's estate.

Brian "Kato" Kaelin, Simpson's house guest, described those noises to Fuhrman in the early morning hours of June 13 and said he had heard the thumps at about 10:45 p.m. the night before; the detective went in to search, he testified, primarily because he was afraid another victim might have collapsed behind the house.

Instead, Fuhrman testified that he found a bloody glove, a key piece of evidence in the slayings of Simpson's former wife, Nicole Brown Simpson, and her friend Ronald Lyle Goldman.

'39 Pact Casts Pall on 50-Year Anniversary of Nazis' Fall

LOS ANGELES TIMES

MOSCOW

Like a boorish relative disrupting a lavish wedding, an exhibit of the secret protocols of the 1939 German-Soviet non-aggression pact is inflicting a moment of embarrassment in this season of celebrations marking 50 years since Nazi Germany's defeat.

Perhaps the most dastardly documents penned by dictator Josef Stalin during his three-decade reign of terror: The supplements to the non-aggression pact split Eastern Europe into "spheres of influence," setting up the Nazi invasion of Poland and Soviet annexation of the Baltic states.

The original non-aggression pact concluded between then-Soviet Foreign Minister Vyacheslav M. Molotov and his Nazi counterpart, Joachim von Ribbentrop, is being shown to the public for the first time in its 56-year history in the "Documents of the Great War" exhibit at Moscow's premier art venue, the Tretyakov Gallery.

While the Molotov-Ribbentrop pact disclosure was surprising in itself, it is the long-denied protocols and an accompanying map outlining the dictators' divvying up of whole nations that has cast a spiritual pall over the exhibit and the rare sense of national pride felt by Russians as the half-century anniversary of their triumph approaches.

Cisneros' Payments Had No Effect On Confirmation, Senators Said

THE WASHINGTON POST

WASHINGTON

Late last year, in an effort to head off an investigation into payments he made to a former mistress, Henry Cisneros obtained assurances from two key senators that he would have been confirmed as Secretary of Housing and Urban Development even if the full extent of the payments had been known.

The letters, from Sens. Donald W. Riegle Jr. (D-Mich.), and Alfonse M. D'Amato (R-N.Y.), bolstered Cisneros's contention to the Justice Department that the misstatements were not criminal because they would not have actually affected his appointment to the Cabinet.

His lawyers believed that there would be no case if they could show that Cisneros had done nothing that would have influenced his selection as HUD secretary.

The strategy did not work. On Tuesday Attorney General Janet Reno asked for an independent counsel, concluding that Cisneros had made "false statements" to the FBI that could have been "material" to his confirmation — and therefore criminal.

WEATHER Gray Expectations

By Marek Zebrowski
STAFF METEOROLOGIST

Slow-moving weather patterns are an unfortunate tradition that plagues our region in springtime. Once again we are in a blocking situation, between the rising heights in central Canada and a stalled trough over the western Atlantic and, as a result, there isn't much hope for an improvement for several days to come.

On Friday an upper low will drift over us, gradually bringing in colder air, as the airflow becomes more northerly. Meanwhile a small surface storm system will develop and strengthen just to the east of Cape Cod and, as it moves by, will introduce maritime moisture into colder, unstable air, causing snowfall in higher elevations which will gradually approach the coast. For Sunday some gloom relief, but only briefly — for a cold high pressure is likely to move northeast and yield to another coastal storm, this one possibly providing a white welcome to spring!

Today: Overcast with occasional rain, drizzle and areas of fog, especially near the coast. High 44°F (6°C) with light southeasterly winds gradually picking up and veering to northeast.

Tonight: Cloudy with some rain, temperatures falling to 35°F (2°C) in the city and near 30°F (-1°C) well to the west and north with snow in higher elevations of central and northern New England.

Saturday: Cloudy with leftover drizzle and perhaps and instability-type shower. Cool with highs only near 41°F (5°C).

Sunday outlook: Becoming fair and cool with lows near 30°F (-1°C) and highs only in the low 40s (4-6°C).

House GOP Begins Slashing Budget with \$17 Billion Cut

By Richard A. Serrano
and Edwin Chen

LOS ANGELES TIMES

WASHINGTON

House Republicans began their promised assault on the federal budget in earnest yesterday by approving \$17.1 billion in cuts to current domestic spending and recommending another \$100 billion they want to slash over the next five years.

The House voted 227-200, largely along party lines, to approve \$17.1 billion in cuts to the budget already approved for this fiscal year, which ends Sept. 30. The package drew an immediate threat of veto from the White House, with President Clinton complaining that it "cut too much people and not enough pork."

The House Budget Committee voted yesterday to recommend a list of \$100 billion in future reductions, saving money through steps as diverse as replacing paper dollars with coins, privatizing the Corporation for Public Broadcasting, cutting National Institutes of Health research funding and phasing out the Legal Services Corporation,

which provides legal assistance to the poor.

And the committee also suggested saving another \$91 billion by lowering the amount that certain government programs are allowed to grow each year.

"You ain't seen nothing yet," said Budget Committee Chairman John R. Kasich (R-Ohio), who pledged that Republicans will come up with even more cuts in May. Together, the targeted reductions began a long march toward the Republican goal of balancing the federal budget by the year 2002, Kasich said.

The Republican euphoria was marred yesterday, however, as GOP lawmakers tangled among themselves and with Democrats over whether the \$17.1 billion in savings from the current budget would go to reduce the deficit or pay for a tax cut.

An hour before the floor vote, however, Kasich announced in his committee that most of the money would be used to help pay for Republican-sponsored tax cuts over the next five years. As the floor vote approached, Rep. David R. Obey

shouted that Republicans had "lied in order to pass a bill."

The uncertainty cost the support of at least a dozen fiscally conservative Democrats who had been expected to vote for the bill. Only six Democrats voted for the measure.

The bill now goes to the Senate, where its prospects are uncertain. It would reduce funding for an array of federal programs, including assisted housing, home heating aid, youth summer jobs and Clinton's national service initiative. The initiative, known as Americorps, would lose \$416 million over the next two years, all but ending a program that received \$370 million last year.

Also hit hard was the Corporation for Public Broadcasting, which lost about \$141 million over the next two years — half of what it is receiving from the government this year.

The national endowments for the arts and for the humanities were each cut \$5 million, although Democrats defeated an amendment yesterday that would have taken another \$10 million from the \$168 million arts endowment.

Justice Drops Pena Inquiry, Nixes Independent Counsel

By Pierre Thomas
and Don Phillips

THE WASHINGTON POST

WASHINGTON

Attorney General Janet Reno yesterday dropped a Justice Department inquiry that could have led to the appointment of an independent counsel to investigate Transportation Secretary Federico Pena.

The department's criminal division had been investigating Pena's ties to the recently opened international airport in Denver, where he once served as mayor. Justice criminal division lawyers also examined what role, if any, Pena played in the awarding of a Los Angeles transit system contract to his former investment firm.

The justice probe had begun on Feb. 15 after the Transportation Department's inspector general advised justice officials that "recent media reports about ... Pena suggested he might have violated federal criminal law." Under the independent counsel law, Reno had 30 days to determine if there was a specific allegation of criminal wrong doing from a credible source.

In a press release issued yesterday, Justice Department officials concluded "the criminal division has found no specific and credible evidence of any violation of federal criminal law. Accordingly, the matter has been closed."

Pena issued a brief statement saying, "I have always maintained the highest level of integrity in my life. I am pleased, but not surprised, that the Justice Department has found no evidence of wrongdoing in this matter. My focus has been and remains on serving the president and the American people as secretary of transportation."

Reno's action comes on the heels of a decision earlier this week to seek an independent counsel to investigate whether Housing and Urban Development Secretary Henry Cisneros lied to FBI agents during his background interview prior to confirmation. The action against Cisneros marked the third independent counsel Reno had sought. Independent counsels are already investigating the Whitewater affair and former agriculture secretary Mike Espy. Pena's probe was

one of two pending inquiries that could have led to another independent counsel. Department officials are currently conducting a 90-day preliminary investigation of Commerce Secretary Ron Brown's financial dealing.

The Pena review stemmed at least in part from a Los Angeles Times report that Los Angeles transit officials had shifted management of some pension funds to Pena's former Denver firm, Pena Investment Advisors, when it became clear that Pena would become transportation secretary.

The Transportation Department at that time was in the middle of a multimillion dollar project to help build the new Los Angeles Red Line subway.

Pena said he had already severed ties with the firm by then, selling his stock at a loss. He noted that if the officials thought they were gaining favors, they wasted their effort because Congress had long ago earmarked funds for the project. He said that at one point, he withheld funds until local officials made management changes in the project.

'Kontakt!': First U.S. Astronaut Visits Russian Space Station Mir

By Sonni Efron

LOS ANGELES TIMES

KALININGRAD, RUSSIA

After a flawless docking, astronaut Norman E. Thagard floated aboard the Space Station Mir yesterday, the first American to visit the nine-year-old Russian facility.

As Thagard steered his weightless body through the hatch into the Mir, cosmonaut Yelena V. Kondakova wrapped her arms around him in a big Russian bear hug and kissed him on the cheek.

Cheers and laughter broke out in the Russian mission control center where American and Russian dignitaries celebrated the resumption, after a 20-year hiatus, of joint space exploration by the Earth's two major space-faring powers.

"I'm almost speechless at the historical significance of this, when you consider how many years we

bumped our heads together," said Robert L. "Hoot" Gibson. Gibson will command the U.S. Space Shuttle Atlantis mission that will fly to the Mir in June to bring Thagard and his two Russian crew mates home.

Thagard, 51, who has been on five space journeys, flight commander Vladimir N. Dezhurov, 32, and engineer Gennady M. Strekalov, 54, blasted off Tuesday from the Baikonur Cosmodrome on the arid steppe of Kazakhstan atop a Soyuz rocket.

In a meticulously choreographed space ballet, the Soyuz capsule caught up with the Mir about 250 miles above the Baikonur launch pad, but stopped a little less than 500 feet from the space station. The two spacecraft flew in tandem at an orbit speed of about 17,500 mph.

Then, traveling on auto pilot at the seemingly impossibly slow rate

of less than an inch per second, the Soyuz glided toward the Mir.

"It's amazing how accurate you have to be to dock," said cosmonaut Valery N. Kubasov, a veteran of the 1975 Apollo-Soyuz mission, when American and Russian astronauts met for the first time in space. "This is just a fairy tale," Kubasov said as a giant television screen showed the Soyuz slide gracefully onto the bulls-eye of the docking pad.

"Kontakt!" announced Russian mission control as the spacecraft mated.

Ninety-two minutes and one orbit of the Earth later, after the pressure between the two capsules had equalized, Thagard popped the hatch. In keeping with Russian traditions of hospitality, the American guest was ushered into the space station first, followed by the Russian flight commander.

Rapper Eazy-E Says He Has AIDS

LOS ANGELES TIMES

LOS ANGELES

Rap artist Eazy-E, a founding member of the group N.W.A. and a major figure in the commercial development of "gangsta" rap, has AIDS, his record company announced Yesterday.

Eazy-E, co-founder of the rap group N.W.A., is one of the first major music performers to announce he has AIDS. Health experts and AIDS activists said his declaration forces the public face of AIDS into another community.

At a Hollywood news conference, Ron Sweeney, the rapper's friend and attorney, said the singer learned two weeks ago that he has AIDS and is now recovering from surgery in a hospital intensive care unit.

As Tomika Wood, the musician's wife, stood by crying and clutching the hands of relatives, Sweeney read a statement from Eazy-E, whose real name is Eric Wright.

"I'm not religious but wrong or right, that's me," said Wright, 31. "I'm not saying this because I'm looking for a soft cushion wherever I'm heading. I just feel I've got thousands and thousands of young fans that have to learn about what's real when it comes to AIDS."

Wood and Wright were recently married and have a 1-year-old son. Sweeney said both Wood and the child have tested negative for HIV, the virus that causes AIDS.

Wright — a self-described ex-gangster and former drug dealer — did not say how he had contracted the AIDS virus. But in his statement, he indicated he had a number of sexual partners.

U.S. Renews Pressure on Japan Over Auto Trade Barriers

LOS ANGELES TIMES

WASHINGTON

The White House has quietly begun to step up pressure on Japan to reach an agreement to open its auto market to U.S. companies, and summoned the Japanese ambassador Yesterday to emphasize the importance of the issue.

Negotiators have made "zero progress" in their attempt to break down Japanese barriers to imports of U.S. autos and auto parts, a senior Clinton administration official said.

While the administration is holding back from specific threats of trade sanctions or from setting specific deadlines, it might try to move up to next month a September deadline the two countries set for reaching an agreement.

"We will not wait forever," said the official, speaking on the condition of anonymity. "The time for serious negotiations and resolution of this issue is now."

The renewed effort comes shortly after the administration turned a corner in another troublesome trade relationship — reaching a copyright piracy agreement with China — and at a time when negotiations with European nations have been put on hold as a result of the dispute over naming the first chief of the World Trade Organization.

Graduate Student Council

Office of the Dean for Undergraduate Education and Student Affairs

*Invite all interested
to attend an open
meeting on...*

The Future of Graduate Housing at MIT

Tuesday, March 21

7 - 8:30 pm 50-222

This meeting will be the start of discussions to address the third housing issue identified by the administration in the process of formulating long term housing plans.

WHAT'S GOING ON IN THE UA?

Issues:

- **GRADING** - The UA Council held a forum on Monday night to discuss the proposed plus/minus grading system. Professor Nigel Wilson and other members of the Committee on Academic Performance attended. About 50 students attended the forum. If you have any comments on the grading policy, please email them to ua-comments@mit.
- **FOOD** - The MIT Food Service contract with ARA is coming up for renewal. The UA is planning on forming an advisory committee with undergraduates, graduates, faculty, and staff to evaluate food service at MIT. Some possibilities include re-opening dormitory dining halls for dinner or having Lobdells franchised out to various restaurants. If you have an idea for food service at MIT or just any random comments, please email them to ua-food@mit.
- **HOUSING** - Ashdown will be used temporarily to alleviate overcrowding. The Sigma Kappa sorority will probably occupy the undergraduate spaces in Ashdown.

Social:

- Pick up the SOCIAL SCENE, the weekend guide to social events around campus. You can pick them up in the bulletin boards on the infinite corridor, Lobdells, Networks, Walker, or in any major lecture hall. Don't be in the dark about what's going on this weekend. If you would like to have your event advertised in the Social Scene, please send the event information to ua-social@mit.
- The UA has sponsored the Princeton Review to offer review sessions for the MCATs and other standardized tests on campus. All MIT students will receive a discount. Look out for signups in the near future.
- **Coming Soon.** April 9: The UA Barbeque for all undergraduates. And in May (dates to be determined): The Battle of the Classes, a band concert on the steps of the student center, and the R-rated hypnotist. Keep checking this ad every Friday for more info.

REMINDER: UA ELECTIONS, WED, MARCH 22
PLEASE VOTE!!

OPINION

Plus-Minus Scheme Doesn't Make the Grade

The Committee on Academic Performance's intermediate grades proposal has prompted an important campus debate. While intermediate grades may increase the equity of grading or

Editorial

allow for better self-evaluation, we believe they will detract from MIT's learning environment by increasing the focus on grades and correspondingly, the stress on students. The faculty should not adopt the intermediate grades proposal.

The current "coarse resolution" reflects the difficulty in making grades an accurate reflection of a student's learning or effort. Coarse resolution also "corrects" for the very real grading differences between departments, between B-centered and BC-centered classes, and between humanities subjects and science subjects. By increasing the resolution of grades, the faculty will send a false signal about how accurately grades measure performance and effort.

Intermediate grades will also increase the stress on students. With more grade boundaries to fight for, more people will fight for them. Grade-grubbing will become more common, something that both faculty and students should be concerned about. MIT will lose some of its emphasis on learning as each point becomes more important. Furthermore, the pace and pressure on students already takes a serious toll. The focus on grades itself will only increase this pace and pressure.

More grade divisions could also lead to less cooperation among peers. Will students help each other out in mastering tough concepts if a small change in the class average would lower their grade?

The new grading scheme will be difficult to implement, and the CAP has yet to produce a lucid, cogent plan for doing so.

Whether current students will be "grandfathered," and whether the graduate school supports this proposal are significant questions to be considered. Furthermore, different departments already have widely disparate grading policies and practices.

Given the objections to intermediate grades, why should MIT change? Proponents of the scheme have argued that it will be more equitable. Yet this argument seems insignificant considering the problems intermediate grades will create. Students are willing to accept the "inequity" of the current system, given the tradeoff with other concerns. The absence of a ground swell of faculty support, to put it mildly, makes it doubtful that professors will apply the new system in a coherent and equitable fashion. This is particularly a concern when they are not enthusiastic about it to begin with.

Promoters of the CAP proposal also suggest that intermediate grades would help students evaluate themselves and would help professors, advisers, and the CAP evaluate a student's progress. Another way of improving evaluations would be to implement intermediate grades on an internal basis only, or to allow professors to give comments on the grade reports sent to students. Students and advisors could evaluate performance without leaving a needless blemish on a transcript, or raising stress for all students. In any case, it seems that there are other alternatives for better student evaluation that need to be explored and considered.

Intermediate grades will create more problems than they will solve. They will be inaccurate, difficult to implement, and create more stress. The CAP should concentrate on considering other viable options that will allow for self-evaluation without these problems, and MIT should concentrate on learning, not on grades.



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Institutional Wisdom Watch

by The Tech editorial board



- Carrie Muh:** The high-profile candidate with the no-profile campaign. If elected, promises to spend time in UA office.
- Sheldon Myrie:** Who is he, and what is he doing? Trashes IWW. If you can't take the heat, get out of the kitchen.
- John Hollywood:** Can't work the microphone; flops the debate. "Strategic Food Committee" stalls campaign, reeks of UA paper-pushing.
- UAVP candidates:** Johnson touts UA record. Balsey touts "outsider" status. Hollywood's cheerleading "team" touts Hollywood.
- UA Elections:** If you run them this badly, no wonder the winner gets less votes than UMOC.
- Deutch:** Old wisdom: Staying at DoD smart move. New wisdom: Spook-central can only gain from head-on collision with MIT. Next wisdom: MIT presidency?
- Condiments:** Keep them off the Lobby 10 floor.
- Epsilon:** Seen everywhere.
- Bad Taste:** Next year, try leaving off "taste" for accuracy's sake.

Letters To The Editor

Writer of GAMIT Article Did Not State Relevant Facts

It is our understanding that in journalism a journalist should take special care in writing and thoroughly investigating the story on which he is reporting. In the case of the article entitled "GAMIT Booth Struck with Ketchup, Mayo," [March 14] we do not believe that this ideal of journalism was attained or attempted.

In the article, the writer discusses the incident very thoroughly, and also lays out several allegations surrounding the case. However, the article seems to have some underlying tones and implications that are unnecessarily

biased.

The main dispute with this article is that Mr. Stevenson interviews everyone except those that are implicated. He called several fraternities and even the Interfraternity Council Judicial Committee chair, yet failed to call anyone or talk to anyone from Sigma Alpha Epsilon.

Mr. Stevenson failed to state some relevant information. Whether he knew this information or not, he left out several facts. It was his responsibility as a reporter and journalist to research and include any relevant facts in his article.

First of all, SAE has not been involved in any Gays, Lesbians, Bisexuals, Transgenders, and Friends bigotry or hate crimes for nearly 20 years. And, although there are no SAE

brothers who are members of GAMIT, we respect them as an organization, and to our knowledge, have no disputes with them.

Secondly, in the flyers GAMIT handed out on Wednesday, March 15 to promote their response to the apparent bigotry, they described the alleged attacker as "white male, blond hair, medium height and build ... and was wearing a fraternity cap." We would like to note that, when wearing a hat, no brother of any fraternity with medium height and build can necessarily be distinguished as having certain hair color since a baseball cap often covers noticeable hair.

Therefore, we would like to ask that in future reporting, instead of printing a story as

Letters, Page 5

Opinion Policy

Editorials, printed in a distinctive format, are the official opinion of The Tech. They are written by the editorial board, which consists of the chairman, editor in chief, managing editor, executive editor, news editors, and opinion editors.

Dissents, marked as such and printed in a distinctive format, are the opinions of the signed members of the editorial board choosing to publish their disagreement with the editorial.

Columns and editorial cartoons are written by individuals and represent the opinion of the author, not necessarily that of the newspaper.

Letters to the editor are welcome. They must be typed, double-spaced and addressed to The Tech, P.O. Box 397029, Cambridge, Mass. 02139-7029, or by interdepartmental mail to Room W20-483. Electronic submissions in plain text format may be mailed to letters@the-tech.mit.edu. All submissions are due by 4:30 p.m. two days before the date of publication.

Letters and cartoons must bear the author's signatures, addresses, and phone numbers. Unsigned letters will not be accepted. No letter or cartoon will be printed anonymously without the express prior approval of The Tech. The Tech reserves the right to edit or condense letters; shorter letters will be given higher priority. Once submitted, all letters become property of The Tech, and will not be returned. We regret we cannot publish all of the letters we receive.

To Reach Us

The Tech's telephone number is (617) 253-1541. Electronic mail is the easiest way to reach any member of our staff. Mail to specific departments may be sent to the following addresses on the Internet: ads@the-tech.mit.edu, news@the-tech.mit.edu, sports@the-tech.mit.edu, arts@the-tech.mit.edu, photo@the-tech.mit.edu, circ@the-tech.mit.edu (circulation department). For other matters, send mail to general@the-tech.mit.edu, and it will be directed to the appropriate person.

UA Effectiveness Reflects What Student Body Wants

Guest Column by J. Paul Kirby

Now is obviously the time when all good undergraduates abandon their problem sets to focus on the impending doom that elected student government could very soon bring to their lives, unless of course, they act decisively to elect the right set of candidates, in which case life will be happy for yet another year.

Some have written over the past few weeks that the lack of interest in last year's election was due to rigorous campaign restrictions, somehow keeping back the flood of zillions of interested candidates. I just don't understand this; certainly students being devoted to academics or otherwise apathetic to student government kept far more students from wanting to run than campaign restrictions kept willing candidates locked out, and so I must disagree with these writers.

Indeed, these people who rise from their coffins every February and March to bemoan the unrepresentative and ineffective Undergraduate Association are most curious creatures, for in so doing they suggest that student government should be powerful, representative, active, and potentially highly regulative of their daily lives — the exact opposite of what it is now. I disagree with them, as do

most students, who I think should be quite content with the UA as a mostly harmless organization.

Some have proclaimed the UA elitist and exclusionary, but these people (invariably candidates seeking UA "power") seem to forget that the pace and pressure of MIT's coursework demands that the UA, like other student activities, recruit and recruit and recruit and take anyone who is interested. The UA, like every other student activity, could not survive with exclusionary policies.

Some have attacked the UA Council for being unrepresentative and ineffective, but this has almost always been so and won't substantially change no matter whom the student body votes for. The work the UA gets done (when it gets any done at all) is almost never done by the Council, but by committees like the Finance Board, the Nominations Committee, the Student Life Committee, and other ad hoc committees that respond to specific issues. These committees, which sometimes go nowhere fast but sometimes are pretty impressive, are a far cry from the Council, whose effectiveness has always been a function of how threatened the student body perceives itself.

When a "really dangerous administration

proposal" surfaces (usually once or twice every five years), students reluctantly become active in student government to advocate their interests, an ad hoc committee is formed, and the UA Council becomes just effective enough to represent and advance those interests. When the crisis subsides, so does the Council's effectiveness.

Those who argue that the Council should be active and effective even when there is no crisis, I think, argue for a far more invasive form of government than most students would prefer. Should the UA Council set tuition, hear disciplinary cases, or send out patrols to ensure that students comply with MIT policy (or ... gasp... UA policy)? More important, should it begin to get powerful enough to contemplate such things?

I for one am quite happy to have the UA Council idle for most of the time. Whenever something important has come up, more students have gotten involved and have brought the UA what is in fact an impressive, if sparse, record of defeating administration proposals (Report of the Faculty's Freshman Housing Committee, 1985-6; Pass/Fail, 1986-7) and implementing student services (the Course Evaluation Guide, 1979 and 1985; Safe Ride, 1990). The UA has more than earned its keep

and in its present structure remains quite able to attract undergraduates into effective service should another crisis arise.

The Council, only one part of the UA, is not "unrepresentative" and "ineffective": it is bored, and therefore harmless, and that's just fine with me. I don't mean to say, though, that the election is unimportant; there is every reason to go out and vote. The more people that vote, the less the chance that a small corrupt minority will win. And good people are needed in the UA, not to make the Council better, but to focus on specific issues and projects that may or may not be in the limelight.

You might expect a former "UA insider" like me to disagree with candidates who belabor how ineffective the UA is, and I do. But I wouldn't respond by simply saying that the UA is effective; I'd say that those candidates shouldn't just talk about what they can do to make the UA more effective, but also about why it should even be so effective in the first place.

J. Paul Kirby '92, Director, UA Information Services Group, is a former Undergraduate Association vice president; UA Alcohol Policy Committee chair; UA Finance Board Review Group chair; and UA Judicial Review Board chair.

Letters To The Editor

Letters, from Page 4

quickly as possible to deliver just what the public would like to hear, please respond with accuracy and journalism of professional quality.

Nicholas Bollweg '95, President
Christopher M. Yanney '97, Vice President
and the 60 brothers of Sigma Alpha Epsilon.

Excessive Postering Unfair to Others

I am writing to express my concern over an incident which took place last night (March 14) in the Infinite Corridor. As I was walking down the corridor, I observed an individual stapling

orange posters to the various bulletin boards.

This would not normally catch my attention except that this individual was covering fairly large areas of some of the boards with his posters, apparently in complete disregard for any other posters he was covering up. The posters having caught my attention, I read one and discovered it was announcing GAMIT's protest of the alleged incident of assault with ketchup.

I turned to the individual doing the postering and politely reminded him he was in violation of the Institute's postering policy. This policy allows only one poster per event per board and does not allow the covering of other posters. He replied, "Lot's of people violate the postering policy when they put up moving notices."

While the alleged assault against GAMIT's Lobby 10 table is completely unacceptable, and while I fully support GAMIT's right to hold a protest "action," and while I also fully support GAMIT's right to advertise this event, frankly I find such blatant disregard for Institute policy to be troubling. The postering policy is meant to assure equal and fair access to the limited space available to all members of the MIT community.

It is true that many people do violate the postering policy and thus infringe on others' rights to be heard via their posters. However, this is the first time I have ever actually seen someone in the act of violating the policy. More importantly, it seems extremely hypocritical to me that anyone in the very act of protesting an infringement of their rights

would blatantly infringe on the rights of others to any degree.

This is not to suggest that covering up a poster is of the same caliber as physical assault. However, I would suggest that both acts spring from the same callous mind set, a disregard for others' rights. Until a basic respect for others' rights — whether personal, property, or otherwise — is instilled into each member of society, we cannot hope to eliminate the myriad of problems that stem from its absence.

In closing I would like to ask the posterer I met to rethink his justification for infringing on others' rights to be heard. I certainly hope that just because "lot's of people" are bigoted that doesn't make bigotry right.

Charles C. Hardy '95

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THE ARTS

Time wears down all in Chekhov's despondent *Sisters*

THE THREE SISTERS

MIT Shakespeare Ensemble.
Directed by Kermit Dunkelberg.
Written by Anton Chekhov.
La Sala de Puerto Rico.
March 17-19 and 24-26, 8 p.m.

By Scott Deskin

ARTS EDITOR

The impinging sense of gloom that permeates Anton Chekhov's play *The Three Sisters* is inherent in the material, not just in the dim stage lighting. Representative of its period (early 1900s) and theatrical style (naturalism), the production is filled with questioning glances and pregnant pauses, and the dialogue doesn't crackle with wit or enthusiasm. More often, this story of three fatherless sisters and their weak-willed brother translates to a cry of desperation than an affirmation of hope in the future, the nominal upshot of events in the play.

The play begins with sisters Olga (Anne Dudfield '95), Masha (Monica Gomi), and Irina (Portia Vescio '96), preoccupied with their lives in the present. Olga, the eldest, remarks to Irina how young and beautiful she is, while she sees her own life teaching high school students being robbed of its youth and vitality. Masha initially seems despondent, then awakens from a self-imposed melancholia when guests arrive. They are Russian military officers, friends of the family through a deceased general and father, one year past.

One officer, Baron Tuzenbach (Robert Pensalfini '95), reflects on the future in a humorous fashion, alluding to an ominous cloud of "laziness, snobbery, and prejudice against work" that threatens society's foundations. Another officer, Vershmin (Eugene Chiang '95) is more cautious and contemplative of the future of mankind: Several times in the play he philosophizes about an evolution of the human spirit to the point, say in two or

three centuries, where man will be set free from the chains of suffering and will truly know what it means to be happy.

The other sibling in the family, Andrei (Fernando Paiz '98) is somewhat of a black sheep and he knows it. Even with his college education, he can't seem to escape mediocrity, either in professional or romantic life: His soon-to-be wife Natasha (Elizabeth Stoehr '96) is a selfish and domineering woman. The crises that arise when she moves under the family roof is only one sign of the household coming apart at the seams.

The Baron is wooing Irina, to no avail, with the jealous, brash officer Solyony (Steven Yang '98) waiting in the wings; Vershmin is wooing Masha, a married woman; and Olga must offer consolation to the members of her family while at the same time maintaining her own mental health. Add one aging neurotic doctor (Marcus Sarofim '96) to the mix, and the characters will reach a collective boiling point.

The problem is that no one is willing to commit their feelings strongly enough to each other, and time erodes their passions when they are in such close contact with one another. Each act signals the passage of time, at first undetectable, then painfully realized. Day becomes night; the light of hope and the promise of a new beginning ebbs away and reappears only for the final act, just in time for the characters to come to their senses about their relationships and take measures to remedy them with calculating precision, unable to recover emotions that have long since been lost.

The acting is adequate. Most noteworthy are Pensalfini and Chiang as the soldiers who seek the love of two of the sisters: Pensalfini's droll humor

and Chiang's grave manner seem to balance each other out. Also, Sean Ningen '95 as Kulygin, Masha's schoolteacher husband, appropriates just the right amount of pomposity to cloud his emotional sight of his dissatisfied, strung-out wife. The actresses playing the three sisters are best in their scenes with one another, when they cohere as a unit. No major fault can be found with the remainder of the cast, except to say that the projection of emotion seems a bit rote and overly-managed.

The play itself is an effective exercise in naturalistic drama. Without flowery or propulsive dialogue (as in, say, a Shakespeare piece), the material is dry and often self-referential, which can get a little tiring. But the

story itself is well-structured and interesting.

When the sisters look for some sign of renewal outside, in the light, all they find is the same old town, layered with the same faces and opportunities. The constant ideal of Moscow as a city to live in once again is never achieved — one gets the feeling that none of the characters will be truly happy in their lifetimes. Juxtaposed with a joyful fanfare of a band playing for departing soldiers, Olga remarks to her sisters that we don't really have a choice in life but to keep on living, if not for us then for future generations.

In the end, it's the sisters who come out ahead of their male counterparts: less prone to self-pity and more open to one's fate as a prisoner on earth.



Vershmin (Eugene Chiang '95) tells his memories to the three sisters in the Shakespeare Ensemble performance of *The Three Sisters*.

Anxiety, verve mark Perrone's ebullient performance

MIT AFFILIATED ARTIST SERIES

Eleanor Perrone, piano.
Works by Bach, Shapero, Chopin, Schubert.
Killian Hall; March 14, 8:00 p.m.

By Craig K. Chang

STAFF REPORTER

Eleanor Perrone plays the piano with a quirky sort of verve. Perhaps it is the way she attacks difficult passages, or merely the way she anxiously inflects all of her phrases. Her Bach tends to speak its need to break out of any presumptions about steadiness or grace. It is playing full of hur-

dles, some not always necessary. Consuming dense and dirty passages with such aplomb, Perrone unfortunately makes me wish she were a more complete pianist.

On stage, Perrone capitalized on this capacity to face up to technical and dramatic demons. Kinetic drive feels most at home with bold, contemporary pieces. Likewise, Perrone exhibited her strengths best with Harold Shapero's *Sonata No. 2*. In this realm, her big technique tackled neo-classical ferocity unharmed.

Chopin's *Scherzo in C Sharp Minor* is a daring and unexpected roller coaster through

madness, though its palette is by no means limited to impetuosity. Even though Tuesday night's restless pianist laced her falling arpeggios with shimmering beauty, she also let her enthusiasm run away with herself in the spaces between phrases — the most difficult areas to handle.

Perrone's excitement lent her playing so much energy, making incidents of every phrase. And still, a strain of impatience seemed to drown her performance of Schubert's *Sonata in A, D. 959*, a piece that thrives on incidental development. Overwhelmed by the over-exalted opening of the first move-

ment and the bat-out-of-hell pace of the third movement's Scherzo, I wished for delicacy and poetry, natural melody that seizes the imagination. I waited for Schubert's landscape to express itself.

Instead, we experienced ground swells about to burst — both impatience and unbridled energy. At the concert's end, I remembered how Perrone created a perfect frenzy in the coda of the Chopin Scherzo, literally taken as fast as possible. And then I wished she would approach the totality of her music with the same brash, technical confidence.

Royal Trux draws inspiration from Stones, blues rock

THANK YOU

Royal Trux.
Virgin Records.

By Scott Deskin

ARTS EDITOR

The major-label debut of Royal Trux isn't simply another underground band breaking through to an open-armed mainstream. Instead, Royal Trux is content to wallow in its own murky glory, and on *Thank You*, the band lovingly executes its blues-rock riffs and, at the same time, isn't afraid to display its musical influences in its own songs. Thanks to a resurgence in the popularity of 1970s bands, more bands are willing to step forward and claim their FM-radio rock roots.

The band draws inspiration most notably from the Rolling Stones: Ragged-voiced Jennifer Herrema previously covered the Stones' *Exile on Main Street* album with her former band Pussy Galore. The band works efficiently to consolidate the gains of early '70s Stones while throwing some Lynyrd Skynyrd and perhaps even Neil Young into the mix. It should then not be terribly surprising that Young's album producer, David Briggs, brings his expertise into the studio for this album. The rhythm section is solid and persistent like Young's backing group Crazy Horse, yet it retains some of the gloss that recalls the Stones and nicely complements Neil Hagerly's grunge-influenced, post-Kent Richards guitar work.

The tuneful hooks that permeate the album are constant. The distinctive, rapid-fire drums of "The Sewers of Mars" combine with urgent

lyrics that mesh with the ascending guitar riffs of the refrain. "Ray O Vac" slows things down a bit, with the lyrics only slightly less indecipherable than before: "Gotta build your rock on the Ray O Vac" in the song's refrain is oddly enjoyable. "Map of the City" and the bass-driven "Granny Grunt" are subdued exorcisms of love and disaffection.

If the songs on the first half of the album hook the listener, the second half drives the mission of Royal Trux home. "You're Gonna Lose" typifies the alienation and indecision associated with living and "leaving behind childish things."

The final track, "Shadow of the Wasp," is a minor departure from the rest of the album in terms of sheer feel: It initially sounds like a murky version of a Black Crowes' ballad, but before the album draws to a close, Herrema's voice and Hagerly's voice clash once again to leave an impression of a band refusing to go down without a fight. Herrema intones in that last song the phrase "trying to get hooked on a feeling" (from an older song of the same name), as if neither the medium nor the message of grunge-like rock has changed very much in the past 20 years.

As much as I've mentioned the individual songs here, I'd be lying if I said that there were any that were totally memorable with respect to a popular music vein: The songs aren't meant to be sing-alongs. The real pleasures are to be found in the music, which itself is a clever recycling of rock, blues, and funk — it's best to sit back and let the music carry you in its retrospective groove. Unlike the Black Crowes, whose last album *America* seemed to have sunk under its own self-con-

sciousness of the same tradition, Royal Trux isn't hampered by commercial loyalties or bygone popularity.

Some may find Royal Trux a bit grating and discomforting, but that may be part of the band's goal. From a Virgin Records press release, Hagerly said that "if we get bad reviews now, I think that's great. Grand Funk

[a prominent '70s arena-rock band] use to get dumped on, and we hope to write songs that mean as much to people as theirs did."

For those seeking any signs of life from the indie-rock scene, Royal Trux and their contemporaries offer a proud, unposed, and straightforward product that won't disappoint.



"Grand Funk used to get dumped on": Royal Trux pays homage to the '70s

ON THE SCREEN

— BY THE TECH ARTS STAFF —

★★★★: Excellent
★★★: Good
★★: Average
★: Poor

★★★★ Before the Rain
This movie tries too hard to be everything for everyone. While director Milcho Manchevski scores big by beginning his movie in a Dostoyevski-era Russian Orthodox cathedral, he ultimately teases the audience by beginning an innocent love story and then shooting holes in the leading lady. Because the movie is about war, its violent content is to be expected; but Manchevski's move to switch the emphasis from a mute monk to a Pulitzer Prize-winning photographer without finishing his original story could be construed as sneaky. However, the film is filled with stunning images, with an intricate structure that ties three separate stories together under an artistic exploration of life and death. If you like artsy political statements, this film's for you. —Teresa Esser. *Sony Nickelodeon.*

★★½ Before Sunrise
This movie is for all hopeless romantics who fantasize of acting on a chance encounter with an ideal soulmate. The characters are Jesse (Ethan Hawke), an American, and Celine (Julie Delpy), a French student. Jesse prompts Celine to get off the Eurail and accompany him on an all-night stroll through Vienna before his plane departs for the States the next day. The movie is dominated by conversation, predominantly pop-culture philosophizing, that interrupts the short-term lovers' base flirtations. Director Richard Linklater pares down the cast to the two lovers, which is a novel and impressive contrast to his earlier efforts. But, despite engaging performances by the two leads, the long conversations become tiresome and the film makes you beg for the requisite sexual encounter. It's a good date movie, but it's pure fantasy. —Scott Deskin. *Sony Harvard Square.*

★★ Boys on the Side
A lesbian woman, played by Whoopi Goldberg, searches for love and instead finds friendship in another woman (Mary Louise Parker) during a cross-country road trip. Drew Barrymore joins the group as a woman trying to escape her past with an abusive husband. It's very confusing until one sifts through the garbage to discover the warmth between two people discovering instead of falling into each other's love. —Craig K. Chang. *Sony Copley Place.*

★★★ The Brady Bunch Movie
The film version of the (in)famous sitcom avoids the mistake of the TV-reunion movie, *A Very Brady Christmas*, by recasting the entire Brady family and by playing on '70s nostalgia in a '90s setting. Shelley Long is surprisingly convincing as Florence Henderson's concerned, loving mother Carol, and Gary Cole emulates Robert Reed's Mike Brady, often giving confusing lectures that the children accept as gospel. The film is enlivened by several cameo appearances, from Michael McKean as the Bradys' scheming next-door neighbor to RuPaul as Jan's high school counselor; the Monkees (Mickey Dolenz, Peter Tork, and Davy Jones) also turn up. Yet the funniest scenes are either parodies of the source material, to campy send-ups of the Brady mystique, as seen in a singing parade around a Sears store. The film crumbles under any critical analysis, but is an unqualified success, especially when compared to the likes of *The Beverly Hillbillies* and *Coneheads*. —Rob Wagner. *Sony Cheri.*

★★★ Bullets Over Broadway
Woody Allen's latest film deals with the Mafia, the theater, and trademark comic escapades in Roaring '20s-era New York City. It's a terrific, light-hearted portrait of playwright David Shayne, played by John Cusack, who struggles to resist the commercialism of show business during the film's time frame. His latest theater work, funded by Mafia boss Nick Valenti (Joe Viterelli), proceeds under the condition that the boss' speakeasy-dancer girlfriend (Jennifer Tilly) gets a lead role. Another actress, Helen Sinclair (Dianne Wiest), seduces Shayne into rewriting the script for her and her eccentric, over-the-hill career. Chazz Palmintieri also adds a strong presence as the Mafia hood who develops a knack for rewriting Shayne's script. The comic entanglements on screen are balanced by the splendid set design of Allen's set designer, Santo Loquasto, and the jazz soundtrack definitely adds to the film's general presence. —Carrie Perlman. *Sony Copley Place.*

★★½ Forrest Gump
If you haven't seen this film by now, you've at least been aware of the hype surrounding it and the subsequent backlash against its stealthy conservative agenda. Basically, it tells the story of a Southern simpleton (Tom Hanks) who, through the infinite grace of his mother (Sally Field), the love of a childhood friend (Robin Wright), and extraordinary pile of luck, becomes happy, wealthy, and

wise. The performances are finely crafted (especially Gary Sinise, as Forrest's commanding officer in Vietnam), and the people at Industrial Light and Magic expertly blended Tom Hanks' character into newsreel footage with four U.S. presidents, John Lennon, and many others. But the whole production reeks of sentimentality, and the continuous flow of pop songs throughout the film has "hit soundtrack album" written all over it. Metaphorically, it's as tender and lightweight as the feather that graces the beginning and end of the film, and not very substantial. —SD. *LSC Saturday; Sony Copley Place.*

★½ Just Cause
This recent potboiler combines the stalest elements of those films which it tries to duplicate: *In the Heat of the Night*, *Cape Fear*, and *The Silence of the Lambs*. Sean Connery plays Paul Armstrong, a Harvard law professor whose humanistic stand against capital punishment is put to the test: He's called upon to help a convicted murderer on Death Row (Blair Underwood) who swears he's innocent. Once Armstrong and his wife (Kate Capshaw) are in Florida, they discover that the local townspeople aren't eager for an outsider to open an eight-year-old case; Armstrong runs afoul of police detective Tanny Brown (Laurence Fishburne), a cop who swears that he arrested the right man. Once the primary issue of clearing the convict's name is resolved, the formulaic "twists" of the film kick in and stretch any remaining credibility in the audience. Add one overheated performance by Ed Harris as a psychotic convict with evidence relating to the case (à la Hannibal Lecter), and you have a superficially adequate murder-mystery that gives way to crude sensationalism, especially in its final sequences. —SD. *Sony Cheri.*

★★★ Man of the House
Though this movie was not especially made for a college audience, it certainly can be appreciated by all. Divorced mom Farrah Fawcett wants to marry attorney Chevy Chase, but her son (Jonathan Taylor Thomas) doesn't want their life to change. He tries to get Chase out of the picture. The film has the right balance of silliness and seriousness to entertain and educate younger members of the audience. —Kamal Swamidoss. *Sony Copley Place.*

★★★½ Outbreak
Dustin Hoffman and Rene Russo are government doctors trying to find the antibody for a highly infectious, absolutely fatal disease.

Donald Sutherland and Morgan Freeman round out the leads as Army officers working from their own agenda. Their objectives and mutual interactions form the plot to this entertaining suspense-action film. It's mostly a plot movie, but what a plot! If you accept the opening premise, then everything that follows is plausible. As a suspense film, there are lots of crucial moments where Hoffman must "do the right thing" whereas Sutherland, as the bad guy, pulls off his role quite well. —KS. *Sony Cheri.*

★★★★ Pulp Fiction
Winner of the *Palm d'Or* at this year's Cannes Film Festival, this movie combines standard plots of hit men, junkies, and criminals, with an amazing facility with storytelling. The plot consists of three principle stories: First, the daily experiences of two hit men (John Travolta and Samuel L. Jackson); second, Travolta's character involved with his gangster boss' wife (Uma Thurman) as an escort; and third, the plans of a boxer, who has been paid off to take a dive in the ring, instead choosing to win the fight and take off with the money and his girlfriend. Although these *film noir* concepts may seem a bit clichéd, writer-director Quentin Tarantino infuses his characters with crackling dialogue and a sense of purpose (e.g., Jackson's hit-man character quoting Bible verses as a prelude to execution). Tarantino's career may still be young, beginning with the cult hit *Reservoir Dogs* (1992) and recently surfacing in his scripts for *True Romance* and *Natural Born Killers*, but his latest film confirms his mission to shake up the current course of cinema. —Rob Marcato. *Sony Copley Place.*

★★★ Shallow Grave
The idea behind this film isn't new: Three friends find their new flatmate dead of a drug overdose with a suitcase of money under his bed. But those expecting a British version of *Weekend at Bernie's* will be surprised. Once the roommates decide to keep the money and bury the potent-smelling corpse, their friendship is tested by the money itself and the task of dismembering the corpse before burial, which drives one of the roommates toward paranoia and insanity. Throw in a couple of gangsters, searching for the missing cache, and the police, who eventually discover the remains of an apparent homicide, and the plot really begins to thicken. Director Danny Boyle shows a devious knack for dissecting the dark, violent episodes in the film with bold observation and razor-sharp wit. —RW. *Sony Nickelodeon.*

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Classical Music

MIT Advanced Music Performance Series

Killian Hall, 160 Memorial Dr. Mar. 17, 12 noon. Information: 253-2826. Arley Kim '95, clarinet; Andrew Newberg, piano. Program: works by Finzi, Debussy, Stravinsky, and Brahms.

Wellesley College Concert Series

Wellesley College. Information: 283-2028. Mar. 17, 12:30 p.m. Houghton Memorial Chapel. An introduction to the Fisk Meantone Organ. Assistant Professor of Music Jay Panetta will discuss the instrument's design, history and repertoire. Mar. 17, 8 p.m. Jewett Auditorium. Student Ensembles: Prism and Yanvalou. Mar. 18, 8 p.m. Houghton Memorial Chapel. Harald Vogel in recital on the Fisk Baroque organ. Mar. 22, 8 p.m. Jewett Auditorium. The Wellesley College Chamber Music Society presents works of Milhaud and Schubert.

Boston Symphony Orchestra

Symphony Hall, Boston. Admission: \$21-59; \$11.50 tickets sold for Open Rehearsal at 10:30 a.m.; Rush tickets (limited) available for Tue./Thu. evening and Fri. afternoon for \$7 (one per customer) beginning at 9 a.m. on Fri. and 5 p.m. on Thu. Information: 266-2378 or 266-1492. Mar. 16-18: Thu. & Sat., 8 p.m.; Fri., 1:30 p.m. Valery Gergiev, conductor. Program: Shostakovich, *Symphony No. 7, "Leningrad"* — performance commemorates the 50th anniversary of the end of World War II. Mar. 23, 25, 28: 8 p.m., Mar. 24, 1:30 p.m., Mar. 22, 7:30 p.m. (open rehearsal with a pre-rehearsal talk at 6:30 p.m.) Austrian conductor Hans Graf makes his Boston Symphony debut with this all-Mozart program. The program includes *Piano Concerto No. 15 in B-flat, K.450*, with piano soloist Imogen Cooper; the Masonic Funeral Music; ballet music from *"Idomeneo"*; and the *Symphony No. 41, "Jupiter."*

Longy School of Music

Edward Pickman Concert Hall, 27 Garden St., Cambridge. Admission: \$10, \$5 for students/seniors (unless noted). Information: 876-0956 x120. Mar. 17, 7 p.m. Master class with violinist Bayla Keyes. Mar. 18, 7 p.m. Information: 876-0956 x130. Kobe Benefit Concert — A concert to benefit the children, teachers, and administration of KOBEKKO LAND, a children's music school, and the music department of Kobe Women's College. Performances include the Longy Children's Choral, faculty and staff solo performances, and Jo Ha Kyu, a group of musicians and dancers who will perform a traditional Japanese Court dance from circa A.D. 700. Mar. 19, 3 p.m. (free). Early Music Sunday — Chamber music performed by students in Longy's Early Music Department. Mar. 19, 7 p.m. (free). Sunday at Seven Series presents a duo recital by Mark Smith, viola, and Andrew Mark, cello, featuring Howard Frazin's *The Monkey Who Had No Arms*. Mar. 21, p.m. Master class with soprano Karol Bennett.

All Newton Music School

321 Chestnut St., West Newton. Free Admission. Information: 527-4553. Mar. 17, 8 p.m. Richard Shaughnessy, clarinet, in Recital with Timothy Steele, piano. Program includes works by Mozart, Debussy, Saint-Saëns, Rachmaninoff. Admission: \$15, seniors/students: \$10. Information: 527-4553. Mar. 19, 4 p.m. Benefit Concert Series — *L'Histoire du Soldat*; Ronald Knudsen, conductor.

Cantata Singers and Ensemble

Jordan Hall, New England Conservatory, 30 Gainsborough Street, Boston. Mar. 17, 8 p.m., Mar. 19, 3 p.m. (Pre-concert talk by Charles Fussell, one hour prior to performance in the Keller Room). Admission: \$32, \$20, \$12; students \$7; seniors, \$2 discount. Information: 267-6502. Directed by David Hoose, the Cantata Singers & Ensemble will perform the *Solemn Vespers* of Mozart and *Specimen Days*, a portrait of Walt Whitman in his own words by the Boston-based composer Charles Fussell and librettist Will Graham.

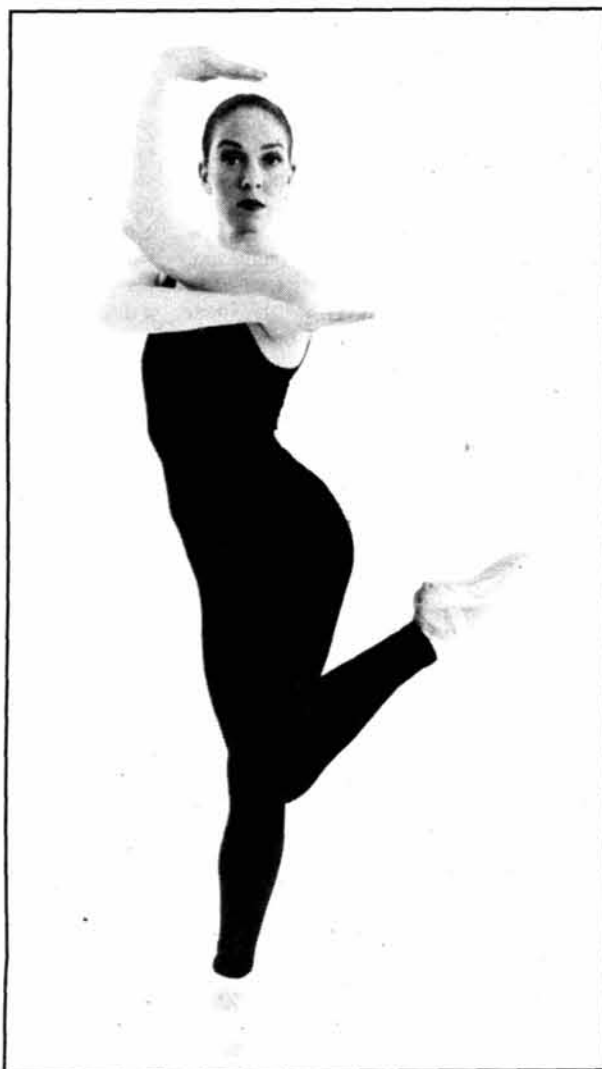
Isabella Stewart Gardner Museum

280 The Fenway, Boston. Both concerts begin at 1:30 p.m. Admission (additional to museum admission): \$4, \$2 members. Information: 734-1359. Mar. 18: Young Artist Series — Robert Olivia, clarinet; Marc Peloquin, piano. Mar. 19: Sunday Concert Series — Christophers Nomura, baritone; John Gibbons, fortepiano. Schubert, *Die Shöne*

On The Town

A weekly guide to the arts in Boston
March 17 - 23
Compiled by Scott Deskin and Evelyn Kao

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



Kyra Strasberg of the Boston Ballet.

Müllerin.

Bank of Boston Celebrity Series

Jordan Hall at New England Conservatory, 30 Gainsborough St., Boston. Mar. 18, 8 p.m. Admission: \$30, \$33, \$27. Tickets: 536-2412 (Jordan Hall box office) or 482-6661 (Celebrity Charge). The Juilliard String Quartet in their annual concert in Boston. Program: Mozart, *Quartet in B-flat Major, K. 458, "The Hunt"*; Hindemith, *Quartet No. 2*; Beethoven, *Quartet in C Major, Op. 59, No. 3, "Rasumovsky."*

Harvard University Department of Music

Music Building, Harvard University. Free Admission. Information: 496-6013. John Knowles Paine Concert Hall: Mar. 18, 8 p.m. The Harvard Group for New Music presents the Gregg Smith Singers. Davidson Room: Mar. 20, 4:15 p.m. Colloquium Series: Richard Crawford, University of Michigan, "Writing the History of Music in the USA." John Knowles Paine Concert Hall: Mar. 21, 8 p.m. Admission: \$5, free for students. The Consortium: The New Jersey Percussion Ensemble, directed by Raymond DesRoches, Peter Jarvis, and Gary Van Dyke. Program: Henry Cowell, *Ostinato pianissimo*; Robert Pollock, *Chamber Symphony*; Carlos Chavez, *Toccata*; Arthur Krieger, *Caprice*; David Olan, *Prism*; Edgar Varese, *Ionisation*.

The Boston Players

Tsai Performance Center, Boston University, 685 Commonwealth Avenue. March 19, 3 p.m. Admission: \$15, \$7.50 for students/seniors. Tickets: 353-8725 or 931-2000 (TicketMaster). Violinist Joel Smirnoff of the Juilliard Quartet will perform with clarinetist Charles Neidich and Jonathan Shames in a concert honoring the life and music of Bela Bartok. Program: *Rhapsodie, Op. 1* and *Sonata No. 1* for Violin and Piano.

Musicians of the Old Post Road Faneuil Hall, Boston. Mar. 21, 8 p.m. Admission: \$15.

students/seniors: \$9. Information: 648-4824. A Bach Birthday Party! The ensemble Musicians of the Old Post Road will celebrate the 310th birthday of Johann Sebastian Bach with a program of two Bach cantatas — *The Coffee Cantata* and *The Peasant Cantata*. Distinguished vocal soloists will be soprano Suzanne Ehly; and William Hite, tenor; Paul Guttry, bass-baritone.

Federal Reserve Bank of Boston Spring Concert Series

Bank Auditorium, 600 Atlantic Ave., Boston. Mar. 23, 12:30 p.m. Information: 973-3453. The New England Conservatory of Music presents violinist Jason Horowitz.

MIT Contemporary Music — An Evening with Steve Reich

Kresge Auditorium, 84 Massachusetts Ave. Information: 253-4003. Mar. 22, 8 p.m. 1995 Abramowitz Lecture by composer Steve Reich. Concert of four compositions by Reich performed by Reich, MIT faculty and students. Reich, foremost 20th-century minimalist composer, will perform in *Music for Pieces of Wood*. Question-and-answer session moderated by John Harbison to follow. (see also under **Lectures**, "A Discussion with Steve Reich").

MIT Chapel Concert Series

MIT Chapel, across the street from 77 Massachusetts Ave. Information: 253-2906. Mar. 23, 12 p.m. Michele Pinet, harp. Program: works by Handel, Donizetti, Debussy, Salzedo and Pinkham.

Popular Music

Druid Pub-Restaurant

Inman Square, Cambridge. Weekly: Tue., 9 p.m.; Fri.-Sat., 5 p.m.; Sun., 4 p.m. Information: 497-0965. Authentic Irish Pub setting, with antique oak woodwork highlighted by original works of Celtic art. Traditional live Irish music sessions.

Kendall Cafe

233 Cardinal Medeiros Way, Cambridge. Admission: varies. Information: 661-0993. Each week will feature local and national artists including contemporary singer-songwriters, unplugged rock acts, blues and traditional folk.

The Middle East

472/480 Massachusetts Ave., Cambridge. Some shows have age limits. Unless otherwise noted, doors open at 8:30 p.m. for all downstairs shows and 9 p.m. for upstairs ones. Admission: varies; tickets may be purchased in advance at Strawberies, the In Your Ear Northampton Box Office (1-800-THE-TICK), and the Middle East Box Office (Mon.-Sat., 10 a.m.-6 p.m.; call 492-5162 to charge tickets). Information: 497-0576.

Mar. 17: Skavengers, Flo, Jayyuh, Scamp [Upstairs, 19+, \$6]; A La Modal (Jazz) [Bakery]. Mar. 18: Pure Polyester (play) [Upstairs, 18+, 6-9 p.m., \$5]; Skud Mountain Boys, Push Kings, The Veronica Cartwrights, Architectural Metaphor [Upstairs, 19+, 9:30 p.m., \$6]; Ross Robinson, Blue Pearl (blues) [Bakery].

Mar. 19: Blue Moon Poets [Up, 1-3 p.m.]; Dance & Music Jam [Up, 4-6 p.m.]; The Ghost of Tony Gold, Glyn Styler, The Ray Corvair Band [Up, 9 p.m., 19+, \$6]; Willy Sardo (fr. Flor De Caña), Sonabo [Down, 8 p.m., 19+]; Maniacal Pop Showcase: Black Snake Moon [Bakery].

Mar. 20: Off the Wall Films, Grief, Dog [Up, 10 p.m., 19+, \$5]; Mon. Performing Arts Series Out Loud Theater presents: Dinner [Down, 6 p.m.]; So What, Sahar & Jim (Dancers) [Bakery].

Mar. 21: Best of the Bakery — Universal You, Baboon Hear, Spek, Noctis [Up, 19+, \$5]; Book Cellar Cafe in the Bakery w/ Bill White [Bakery].

Mar. 22: Cheap Date Night [Up, 19+, \$3]; Prickly, Car, Weeping in Fits & Starts [Up]; Belly Dancing w/ Ophelia, Najmet & Sahar [Bakery].

Mar. 23: Band of Susans, Dis-33%, The Vehicle Birth [Up, 19+, \$7]; The Authority, Daddys, Moon Boot Lover [Down, 19+, \$7/\$8]; The Darlings (Roots Rock Country) [Bakery].

The Green Dragon Tavern

11 Marshall St., Boston. Free admission every Wed. and Thu. night with a college ID. Information: 367-0055.

Sounds of Concord

Concord-Carlisle Regional High School. Mar. 18, 1:30 p.m. and 7:30 p.m. Admission: \$10, \$15 seniors: \$8. Information: 944-9810. Some of the best in a cappella music will be featured on the Sounds of Concord's 25th anniversary show, "Seems Like Old Times." Women of Note, The Malden High School Concert Choir, River City All-Stars, and The Real Deal will perform.

The Folk Song Society of Greater Boston

First Parish Church, 35 Church Street, Watertown. Mar. 18, 8 p.m. Admission: \$9, Members \$7.50. Information: 969-5152. The Folk Song Society presents The Short Sisters. Over the years, The Short Sisters have delighted audiences with their offbeat rounds, musical curiosities and chorus songs, songs about work, family and love, Sacred Harp hymns, and ballads.

World Music

Drummers of the Burundi

Sanders Theatre, Boston. Mar. 19, 4 p.m. Admission: \$22, \$18. Tickets: 876-4275 (World Music), 496-2222 (Sanders Theatre), 931-2000 (TicketMaster). Information: 876-4275. The Drummers of Burundi is a mesh of intricate

rhythms intertwined with leaps over waist-high drums and exotic movements that mime African animals. The 17 master drummers who play are from a long ancestral line of drummers.

Film

Lecture Series Committee

77 Massachusetts Ave., Rm. 10-250 and 26-100. Admission: \$2; \$3 for admission to LSC Classic plus one regular film (good for the weekend). Information: 258-8881. Mar. 17: Barcelona (Whit Stillman, 1994); 7 & 10 p.m. [26-100]. LSC Classic — The Fearless Vampire Killers (Roman Polanski, 1967); 7:30 p.m. [10-250]. Mar. 18: Forrest Gump (Robert Zemeckis, 1994); 7 & 10 p.m. [26-100] & 8:30 p.m. [10-250]. Mar. 19: Buffy the Vampire Slayer (Fran Rubel Kuzui, 1992); 7 & 10 p.m. [26-100].

List Visual Arts Center

Bartos Theater, 20 Ames St. Information: 253-4400. Continuing film/lecture series presented in conjunction with "The Masculine Masquerade" exhibit (see "Exhibits" below). **Male Identities.** Mar. 19, 3 p.m.: *Unforgiven* (Clint Eastwood, 1992); *Posse* (Mario van Peebles, 1993). Panel discussion which concludes this film series will be held on Mar. 25, 2 p.m.; moderated by Henry Jenkins, associate professor of literature at MIT.

MIT Women's Studies Program

77 Massachusetts Ave., Rm. 6-120. Information: 253-8844. "The New Women Warriors: A Festival of Cutting Edge Media by/about Asian and Asian American Women," program running through Mar. 22. Mar. 22, *Two Lies* (Pam Tom, 1989); *Memories from the Department of Amnesia* (Janice Tanaka, 1991); *Be Good My Children* (Christine Chang, 1992).

Boston Public Library

Rabb Lecture Hall, Central Library, Copley Square, Boston. Information: 536-5400. Mar. 20, 6 p.m.: *Dark Passage* (Delmer Daves, 1947); part of "The Look: Lauren Bacall," a film and video series featuring eight Bacall films of the 1940s and 50s.

Brattle Theatre

40 Brattle St., Harvard Square, Cambridge. Admission: \$6 for all shows; \$4 for Brattle members; \$3 for seniors/children under 12. Information: 876-6837.

Special Engagements. Mar. 17: *The Adventures of Priscilla, Queen of the Desert* (Stephan Elliott, 1994); 4:15, 7:50 p.m. *Pink Flamingos* (John Waters, 1972); 6, 9:40 p.m. Mar. 18: *The Adventures of Priscilla*; 3:45, 8 p.m. *Ed Wood* (Tim Burton, 1994); 1:15, 5:30, 9:45 p.m. **Beyond the Wild Bunch.** Mar. 19: *Ride the High Country* (Sam Peckinpah, 1962); 3:35, 7:45 p.m. *Pat Garrett and Billy the Kid* (Peckinpah, 1973); 1:15, 5:25, 9:30 p.m. **Oscar Noir.** Mar. 20: *All About Eve* (Joseph Mankiewicz, 1950); 3, 7:30 p.m. *Suspicion* (Alfred Hitchcock, 1941); 5:30, 9:55 p.m. **Tarkovsky Returns.** Mar. 21: *The Sacrifice* (Andrei Tarkovsky, 1986); 7:50 p.m. **Recent Raves.** Mar. 22: *Heavenly Creatures* (Peter Jackson, 1994); 4, 6, 8, 9:55 p.m. **Three Chinese Directors.** Mar. 23: *Raise the Red Lantern* (Zhang Yimou, 1991); 3:30, 7:40 p.m. *Red Sorghum* (Zhang Yimou, 1987); 5:50, 10 p.m.

Coolidge Corner Theater

290 Harvard Ave., Brookline. Through Apr. 8; Sat., 12 noon. Admission: \$6, single admission; \$10, double feature; \$50, series pass (12 films). Information: 491-5877. "Hong Kong 5," a salute to modern Hong Kong action films. Mar. 18: *From Beijing With Love*

(Directed by Steven Chow); *Better Tomorrow 2* (Directed by John Woo).

French Library and Cultural Center, Ciné Club

53 Marlborough St., Boston. Admission: \$5, \$4 for members. Information: 266-4351. Mar. 16-17, 8 p.m.: *Danton* (Andrej Wajda, 1982); Mar. 23-24, 8 p.m.: *May Fools* (Louis Malle, 1990). Videotheque — free screening, Mar. 22, 1:30 p.m.: *Haiti Dreams of Democracy* (Directed by Jonathan Demme);

Museum of Fine Arts

465 Huntington Ave., Boston. All films screened in Remis Auditorium. Unless otherwise noted, admission is \$6.50, \$5.50 for MFA members/students/seniors. Information: 267-9300.

1. All listings are part of the **Asian American International Film Festival.** Mar. 18, 12:30 p.m. (Parts 1-2); Mar. 17, 7:30 p.m. and Mar. 18, 3 p.m. (Parts 3-4): *The Buddha of Suburbia* (Roger Michell, 1993). Mar. 23, 6:50 p.m. and Mar. 25, 11:30 a.m. *Broken Journey* (Sandip Ray, 1994). **Women's Shorts.** Mar. 17, 5:45 p.m. Program includes *Red, White, Blue & Yellow* (Angela De Chou, 1993); *White Monkey* (Alena Tam, 1992); *I'm British But...* (Gurinder Chadha, 1990); *Acting Our Age* (Gurinder Chadha, 1994). **Comedy Indian Style.** Mar. 23, 5:30 p.m. *What Do You Call an Indian Woman Who's Funny* (Gurinder Chadha, 1990); *Corner Store Blues* (Kaizad Gustad, 1993). **Men's Shorts.** Mar. 23, 8:40 p.m. Program includes *Thick Lips, Thin Lips* (Paul Lee, 1994); *White Christmas* (Michael Mag-naye, 1993); *Hysterio Passio* (Quentin Lee, 1993); *Stolen Ground* (Lee Mun Wah, Linsey Jang, 1993). 2. **Back by Popular Demand.** Mar. 18, 11 a.m. *Twitch and Shout* (Laurel Chiten, 1994).

Wang Center for the Performing Arts

268 Tremont St., Boston. Through Apr. 10: Mon., 7:30 p.m. Admission: \$6. Information: 482-9393. The Wang Center presents its Classic Film Series, featuring favorite films on the largest screen in New England. Mar. 20: *Jaws* (Steven Spielberg, 1975). Mar. 27: *Lawrence of Arabia* (David Lean, 1962). Apr. 10: *Mary Poppins* (Robert Stevenson, 1964).

Theater Openings

"The Three Sisters"

La Sala de Puerto Rico, 84 Massachusetts Ave. Mar. 16-18 & 24-26, 8 p.m. Admission: \$7; \$5, students. Information: 253-2903. The MIT Shakespeare Ensemble presents Chekhov's naturalistic play about three Russian sisters in the early 1900s.

"Hannah Free"

Triangle Paramount Penthouse Theater, 58 Berkeley St., Boston. Mar. 22-Apr. 15: Wed.-Sat., 8 p.m., Sun. 3 p.m. Admission: \$15, students: \$10. Information: 426-3550. "Hannah Free" is set in a nursing home where Hannah now lives, bedridden after a life of obsessive wandering; Rachel her off-again, on-again lover of some 60 years, lies a few doors away on life-support. It is a play that addresses issues of aging and love.

"The Bacchae"

Studio Theatre, 69 Brimmer St., Boston. Mar. 22-26: Wed.-Sat., 8 p.m., Sun., 2 p.m. Admission: \$10, \$7 for Pro-Arts Consortium students. Information: 578-8780. Emerson Stage presents Euripides' *The Bacchae*, a tragic drama focusing on the conflict between reason and religious excess. Directed by Ron Jenkins and Balinese theatre artist I Nyoman Catra, this production will feature Asian theatre traditions.

"What Goes Around, Comes Around"

Strand Theatre, 543 Columbia Road, Dorchester. Mar. 16-18, 8 p.m.; Mar. 18 & 19, 3:30 p.m.; Mar. 19, 7:30 p.m. Admissions: \$15.50-\$21.50. Information: 282-8000. David E. Talbert's hit play premieres in Boston for a weekend of "Hot-rageous & Sensational" comedy. Audiences will be in hysterics as the play's female protagonist, Doreen, played by Cheryl Pepsy-Riley, turns the tables on her unfaithful lover.

"The Berlin Wall/The Iron Curtain Between Private & Public"

Mobius, 354 Congress Street, Boston. Mar. 23-25, 8 p.m. Admission: \$10, \$8.

students/seniors. Information: 542-7416. A new performance piece by Czech emigre and member of the Czeck underground, Milan Kohout and American performance artist Mari Novotny-Jones. The two performance artists, representing both sides of a divided world will use stories both collective and personal, in an interactive structure that mimicks the reality to the Cold War.

Ongoing Theater

"Candide"

Boston Lyric Opera, 114 State St., Boston. Mar. 17 & 19. Call for times and admission. Information: 248-8660. Based on Voltaire's satire, Leonard Bernstein's musical production features a well-loved overture; lyrics by Richard Wilbur, Stephen Sondheim, and others. It tells the story of two children and their cousin who blindly accept their tutor's philosophy that everything happens for the best; but, after a series of catastrophes and perilous adventures, the group reunites for a more realistic point of view.

"School for Wives"

Emerson Stage, Brimmer Loft Theatre, 69 Brimmer St., Boston. Through Mar. 19: Fri.-Sat., 8 p.m.; Sun., 2 p.m. Admission: \$5; seating is limited, theatre capacity is 50 seats. Information: 578-8727. Emerson Stage performs Moliere's comic French classic; student-directed by Christina Lovita.

"Henry V"

Loeb Drama Center, 64 Brattle St., Cambridge. Through Mar. 25: Tue.-Sat., 8 p.m.; Sun., 7 p.m.; Sat. & Sun., 2 p.m.; Wed. matinees (Feb. 22-23), 2 p.m. Admission: \$19-45. Information: 547-8300. William Shakespeare's classic play that describes the young king's saga to unify his country and a climactic battle against France, in which he must prove his worth both as soldier and as statesman.

"A Face with a View"

Boston Baked Theatre, 255 Elm St., Davis Square, Somerville. Through Apr. 1: Thu.-Sat., 8 p.m. Admission: \$15; senior and student discounts available; preview performance Mar. 15, \$10. Information: 628-9575. Boston native and stand-up comedienne Maria Falzone stars in this one-woman comedy/drama that details her eccentric upbringing in Sicilian culture and her effort to keep ties to her family while pursuing a life of her own.

"Hearts Beating Faster"

Coyote Theatre, Boston Center for the Arts, 539 Tremont St., Boston. Through Apr. 2: Thu.-Sat., 8 p.m.; Sun., 7 p.m. Admission: \$15.25; \$18.25 for Saturdays. Information: 695-0659. A passionate play by Ralph Pape about an alluring drifter who irrevocably alters the course of a young woman's life. Jeffrey Mousseau, artistic director.

"The Guardsman"

Huntington Theatre Company, 264 Huntington Ave., Boston. Through Apr. 9: Tue.-Sat., 8 p.m. (excluding Mar. 19 at 7 p.m.); Sat. & Sun. matinees, 2 p.m. Admission: \$12-39; students/seniors, \$5 discount. Information: 266-0800. Production of Ferenc Molnar's theatrical contest in which two leading married actors struggle with jealousy and infidelity, and love perhaps prevails. Jacques Cartier directs a translation by Frank Marcus.

"Someone Who'll Watch Over Me"

New Repertory Theater, 54 Lincoln St., Newton Highlands. Through Apr. 9. Admission: \$14-26. Information: 332-1646. Nominated for Best New Play of last year's Broadway season, a tale of triumph of hope and humanity that involves three hostages who struggle through brutal differences to forge bonds of love and companionship.

Dance

Dance Umbrella

Emerson Majestic Theatre, 219 Tremont Street, Boston. Mar. 22-25: Wed.-Thu., 7 p.m.; Fri.-Sat., 8 p.m.; Sat., 2 p.m. Admission: \$30, \$25, \$20. Information: 492-7578. Performance artist Michael Moschen explores the theatrical art of juggling. Called the "Nijinsky of juggling," Moschen uses his mastery of balance and timing to transform simple objects into beautiful sculptures in motion.

Boston Ballet

Wang Center, 268 Tremont St., Boston. Mar. 23-Apr. 9. Admission: \$12-52. Student Rush tickets are available. Tickets: 931-ARTS. Information: 695-6950. "American Festival II" features three decidedly different ballets by three choreographers whose visions embody the spirited individualism of the American dream. Eliot Feld's *Contra Pose* is set to excerpts from C.P.E. Bach's *Symphonies No. 2, 3, and 5*. Twyla Tharp's *Waterbaby Bagatelles* is set to an inventive mix of music. *Who Cares?* is the result of Balanchine's affinity for American popular music, and his particular admiration of composer George Gershwin.

Comedy

Boston Baked Theater

255 Elm St., Davis Square, Somerville. Sat. evenings, 10:30 p.m. Admission: \$10; \$5, students. Information: 396-2470. The improvisational comedy group Guilty Children performs weekly on the stage.

ImprovBoston

Back Alley Theater, 1253 Cambridge St., Cambridge. Ongoing: Fri.-Sat., 8 p.m.; Sat., 10:30 p.m. Admission: \$10; \$5 with college I.D. Information: 641-1710. The area's longest-standing improvisational comedy group (12-years old) continues with a new season, composed of funny, energetic, creative performers who create scenes, dialogue, and characters on the spot, based entirely on audience suggestions.

The Comedy Project

Hong Kong Restaurant, third floor, 1236 Massachusetts Ave., Cambridge. Ongoing: Fri.-Sat., 9 p.m. Admission: \$10. Information: 247-1110. "The Big-Time Comedy Project Show"; dinner and dancing available. Now playing through Apr. 1: Fri.-Sat., 8 p.m. "Confessions of a Happily Married Man," a new romantic comedy starring Chris Zito, who examines the plight of being a young family man in a not-so-family oriented America. **Note:** On Mar. 17, "Confessions" will be interpreted for the deaf and hard-of-hearing.

Poetry

An Evening of Contemporary Chinese Poets

Fairbank Center, 1737 Cambridge Street, Cambridge. Mar. 23, 7:30 p.m. Free Admission. Information: 731-5907. A two-part performance featuring the writing of four major poets. The first half will be readings by Bei Dao and Zhang Zhen. Bei Dao is the founder of *Jintian (Today)* the first unauthorized literary magazine in the People's Republic of China. Zhang Zhen is perhaps the most forceful woman poet to emerge in the younger generation of Chinese writers. The second half of the evening consists of a reading of *The City*, Gu Cheng's last poem and of several poems by Xie Ye.

Lectures

Boston Area New Jewish Agenda

Bunting Institute, 34 Concord Avenue, Cambridge. Mar. 19, 3:30 p.m. Information: 623-1921. A public forum entitled "Israel/Palestine: Where Are We? Where Do We Go From Here?" Professor Hergert C. Kelman, professor of Social Ethics at Harvard University, and Professor Elaine Hagopian, a Sociology professor at Simmons, will discuss the current status of Israeli/Palestinian peace negotiations.

The Ford Hall Forum

Information: 373-5800. 1. Blackman Auditorium, Northeastern University, 360 Huntington Avenue, Boston. Mar. 19, 7 p.m. U.S. Congressman Barney Frank and Massachusetts State Senator Dianne Wilkerson look at the uncertain future of civil rights under the Republican-controlled Congress. 2. Old South Meeting House, 310 Washington Street, Boston. Mar. 23, 7 p.m. Controversial scholar Charles Murray discusses the findings of his book *The Bell Curve: Intelligence and Class Structure in American Life*.

Human Rights Program

Harvard Law School, 1536 Massachusetts Ave., Pound Hall Room 401, Cambridge. Mar. 21, 12:30 p.m. Information: 495-3107. "In Quest of Inter-civilizational Human Rights": Yasuaki Onuma, Professor of International Law, University of Tokyo.

Kennedy Library Public Forums

John F. Kennedy Library, Columbia Point, Boston. Mar. 21, 5:30-7:15 p.m. Free Admission. Limited Attendance. Reservations: 929-4571. Information: 929-4554. "The Gun Problem in America: Pushing the Debate Beyond the Issues of Crime, Politics and the Constitution."

MIT Women's Studies Events and MIT Japan Program

292 Main St., Building E38, 7th Floor, Cambridge. Mar. 21, 5:30 p.m. Free Admission. Information: 253-2839. "The Impact of Gender and Academic Status on Young Japanese Women's Career Choices" an informal talk by Dr. Carol Kinney, Dept. of Sociology, University of Michigan.

Special Lectures at MIT

Bartos Theater, 20 Ames St., Cambridge. Mar. 21, 8 p.m. Free Admission. Information: 253-4003. "The Cave: A Discussion with Steve Reich." Featuring discussion and film clips of the groundbreaking multi-media work by Steve Reich and pioneering video artist Beryl Korot.

MIT Program in Women's Studies

Bartos Theater, 20 Ames St. Mar. 18, 8 p.m. Admission: \$6; \$5, students/seniors. Information: 422-1716. Screenings of provocative new films/videos on the following themes: "Mothers/Madness/Morals/more." Part of the "(mal)ADJUSTMENT" Performance/Media Series This performance is part of a month-long series of new performance, film/video events and discussions exploring women's psychological and political realities on the brink of the 21st century.

Women's Studies Around Boston

Colloquium Room, Bunting Institute, 34 Concord Ave. Cambridge. Information: 495-8212. Mar. 21, 7:30 p.m. "Women and Money: The Psychological Role of Money in a Woman's Sense of Herself and in Her Coupled Relationships." Natalie Low. Mar. 22, 4 p.m. "She's All That: One Young Girl's Life in the South Bronx." Adrian Nicole LeBlanc, Nonfiction Fellow.

MIT Sloan International Language Tables

38 Memorial Dr., E56 Penthouse, 4th floor, Cambridge. Mar. 22, 12-1:30 p.m. Admission: \$10 (catered lunch); \$5 (no lunch). Reservations: 621-9894. French Ambassador tot he U.S. Jacques Andreani to speak. Q & A session and informal reception to follow.

Boston Public Library

Uphams Corner Branch, 500 Columbia Road, Dorchester. Mar. 23, 5:45-7:30 p.m. Information: 265-0139. Writers' "Works in Progress" Readings. Lolita Parker, Jr. who earned a BFA in film writing from the University of Southern California will serve as facilitator for the workshops, which will emphasize works of fiction — such as novels, short stories, and children's stories. Writers of all ages are invited to share their works.

American Repertory Theatre

Loeb Mainstage, 64 Brattle Street, Cambridge. Mar. 23, 8 p.m. Free Admission. Information: 495-2668. A symposium to discuss director Ron Daniel's staging of Shakespeare's *Henry V*. The panel will be moderated by Robert Brustein, and will include Marjorie Garber, Professor of English at Harvard University, Derek Pearsall, Gurney Professor of English Language and Literature, Bill Camp, Company actor playing the role of King Henry, and Ron Daniels.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. Mar. 23, 6:30 p.m. Admission: \$7, students/seniors \$5. Reservations: 278-5102. "Eye of the Beholder" lecture series presents Marty Ehrlich, musician and composer.

Exhibits

MIT Museum

265 Massachusetts Ave. Tue.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Free to members of the MIT community, seniors, and children under 12. For all others there is a requested donation of \$3. Information: 253-4444.

"Holography: Artists and Inventors." The Museum of Holography Moves to MIT.

"Light Sculptures by Bill Parker '74." Vivid interactive light sculptures, each with its own personality and set of moods.

"Math in 3D: Geometric Sculptures by Morton G. Bradley Jr." Colorful revolving sculptures

based on mathematical formulae. "MathSpace." Hands-on exploration of geometry is the theme as visitors tinker with math playthings. Ongoing.

"MIT Hall of Hacks." Reopening of the exhibition which chronicles MIT's rich history of wit and wizardry, featuring historic photographs and a fascinating collection of artifacts, including props used in the recent police-car-on-the-dome hack. Ongoing.

Compton Gallery

"AIDS: The Challenge to Educate." Opening of the photographer Loel Poor's critically-acclaimed series of 150 black-and-white images describing the lives of people with HIV/AIDS. Through Mar. 17.

Strobe Alley

Ongoing. Information: 253-4444. "Optical Alchemy." Full-color fluorescent photographs of corals and anemones by Charles H. Mazel SM '76, a research engineer in the Department of Ocean Engineering, taken at night during underwater dives. Matched pairs of images offer a comparison between the subject under "normal" reflected-light photography and under illumination with ultraviolet light.

Hart Nautical Gallery

55 Massachusetts Ave. Ongoing. "Course 13, 1893-1993: From Naval Architecture to Ocean Engineering." Exhibition includes historic photos, models, and computer graphics and highlights a sampling of current research including that performed by the department for Bill Koch's '62 successful America's Cup campaign with *America3*. "Permanent Exhibition of Ship Models." Models which illustrate the evolution of ship design from the 16th century through the 20th century.

The Dean's Gallery

Sloan School of Management, 50 Memorial Dr. Hours: Mon.-Fri., 8 a.m.-5 p.m. Information: Michelle Fiorenza, 253-9455. "Works from a Small Studio." This series of small acrylic paintings by Tina Dickey explores the architectonic and emotional possibilities of color light with respect to landscapes around us. Mar. 20-May 10; Opening reception held Mon., Mar. 20, 4-5 p.m.

List Visual Arts Center

20 Ames St. Hours: Tue., Thu. and Fri., 12 noon-6 p.m.; Wed., 12 noon-8 p.m.; Sat.-Sun., 1-5 p.m. Information: 253-4680. "The Masculine Masquerade: Masculinity and Representation." This exhibit explores several male archetypes of the postwar era, including father-son relationships, sexual identities, issues of power and aggression, and narratives surrounding cultural difference. Through Mar. 26.

Bromfield Gallery

107 South St., 3rd Floor, Boston. Hours: Tue.-Fri., 12-5 p.m.; Sat., 11 a.m.-5 p.m. All exhibits running through Apr. 1. Information: 451-3605. "Recent Paintings," by Robert Baart; "Recent Work," by Katy Schneider; and "Weighing the Options," by Susan Gartrell.

Kaji Aso Studio

Gallery Nature & Temptation, 40 St. Stephen Street, Boston. Mar. 16-30: Tue.-Sat. 1-8 p.m.; Sun., 1-6 p.m. Information: 247-1719. "Turkish Objects of Art" Exhibition of art pieces, silver jewelry, textiles and gift items. Reception held Mar. 18, 7-9 p.m.

French Library and Cultural Center

53 Marlborough St., Boston. Hours: Tue., 12 noon-8 p.m.; Wed.-Thu., 10 a.m.-8 p.m.; Fri.-Sat., 10 a.m.-5 p.m. Information: 266-4351.

"Wood Already Touched by Fire is Not Hard to Set Aight," an exhibition of Haitian metalwork sculpture and paintings, featuring artists Fontenel Pointjour, Emmanuel Pierre-Charles, Joseph Guignard, and Ayla Gavins. Through Mar. 31.

Boston Public Library

Copley Square, Boston. Hours: Mon.-Fri., 9 a.m.-5 p.m. Information: 536-5400 x425.

"To Preserve the Union," an exhibition of books, prints, photographs, and military memorabilia from the BPL's "20th Massachusetts Regiment Civil War Collection will be displayed. Through Mar. 31.

"Places of Remembrance," a exhibition of 20 hanging banners originally created by Renate Stih and Frieder Schnock in Bayerische Viertel, as part of their "Memorial for Jews Living in Berlin from 1933 to 1945," represent a dark and significant historical period. Through Apr. 9.

Museum of Science

Science Park, Boston. Through April 1995: shows hourly most days, call for showtimes. Admission: \$7; \$5, children (3-14)/seniors. Combination exhibit/theater tickets available: \$11; \$8, children/seniors. Information: 723-2500. Through April at the Mugar Omni Theater: *Africa: The Serengeti* (George Casey, 1994), narrated by James Earl Jones. "Psychology: Understanding Ourselves, Understanding Each Other." This new minds-on exhibit about everyday psychological processes allows visitors to "race" toward a lower stress level, spin "faces" to explore emotions, and examine language and thought through puzzles and activities. Through Apr. 28.

Boston Public Library

Wiggin and South Galleries, Copley Square, Boston. Hours: Mon.-Thu., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Information: 536-5400 ext. 281. "Boston's Art of the Poster" and "Posters by Ethel Reed," exhibits that explore the flourishing art of the poster in Boston during the 1890s, independent works of arts tied to the publishing trade, touching art exhibitions and advertising alike. Through Apr. 30.

Museum of Fine Arts

465 Huntington Ave., Boston. Information: 267-9300.

"Emil Nolde: The Painter's Prints" and "Nolde Watercolors in America." Emil Nolde, known best for his vibrantly colored oil paintings and watercolors, will be the focus of the first major U.S. show of the artist considered one of the greatest modern German artists. The first exhibit reveals his print-making activity through more than 150 etchings, woodcuts, and lithographs. The second exhibition is made up of Nolde's watercolor images of flowers, fantasy portraits, landscapes, and animal subjects. Through May 7.

"Dennis Miller Bunker: American Impressionist." Bunker was one of the most talented young American painters of the late 19th century. Featuring 50 of his finest works, this will be the first comprehensive exhibition accompanied by an extensive catalogue to examine Bunker's life and art. Completed by an exhibit at the Isabella Stewart Gardner Museum. Through June 4.

"The Renaissance Print: France and Italy." Largely from the permanent collection, this exhibition presents a provocative dialogue between French And Italian graphic works from the 16th century. In France the promotion of Italian Renaissance style began not only by importing artworks by Raphael and Michelangelo but also such artists as Rosso and Primaticcio. Through June 25.

"The Taste for Luxury: English Furniture, Silver, and Ceramics 1690-1790." This exhibition explores the influences of stylistic developments in the decorative arts throughout the 18th century and examines stylistic parallels among the different mediums. Masterpieces of English silver and soft-paste porcelain and pieces of English furniture will illustrate the artistic currents of this period. Through July 25.

"Degrees of Abstraction: From Morris Louis to Mapplethorpe." This exhibit presents paintings, sculptures, and photographs, by over 30 artists who make use of abstraction is a familiar concept but it continues to provoke a wide range of responses from artists, critics, and viewers. Artists include: Morris Louis, Robert Mapplethorpe, Andy Warhol, Ellsworth Kelly, Robert Rauschenberg, as well as many Massachusetts resident artists. The exhibition will also display quotations by Jackson Pollack and Robert Rosenberg. Through Oct. 22.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. Open Tue.-Sun., 11 a.m.-5 p.m. Admission: \$6, \$5 for students/seniors, \$3 youths (ages 12-17), free for members and children under 12; Wed. \$3 for students with current ID. Information: 566-1401.

"Dennis Miller Bunker and His Circle." This exhibit highlights the work of Bunker, an artist at the forefront of the American Impressionist movement in the late 19th century. More than thirty works by Bunker, including portraits of his patrons and innovative landscapes, will be displayed alongside works by those whom he inspired and influenced and who influenced him. Complemented by an exhibit at the Museum of Fine Arts. Through June 4.

The museum, itself an example of 15th-century Venetian palaces, houses more than 2,000 arts objects, including works by Rembrandt, Botticelli, Raphael, Titian, and Matisse. Ongoing.

Museum of Our National Heritage

33 Marrett Rd., Lexington. Admission and parking for the museum is free. Hours: Mon.-Sat., 10 a.m.-5 p.m., Sun., noon-5 p.m. Information: 861-6559.

"Fixed in Time": Dated Ceramics of the 18th, 19th, and 20th Centuries." In celebration of their 60th anniversary, the Boston China Students' Club presents an exhibition featuring works from the members' collections. The ceramics, 80 items in all, are displayed to give a feeling for their historical context. Through May 14.

"Gathered at the Wall: America and the Vietnam Veterans Memorial." This exhibit is designed to provide visitors an opportunity to examine the continuing impact of the Memorial on the generation of Americans who lived through the conflict. More than 1,000 items have been selected to represent the diversity of the Vietnam Veterans Memorial Collection, and award-winning photographers will further enhance the event with pictures. Through June 4.

"The Women They Left Behind." In this poignant and moving photography exhibition, photojournalist Larry Powell chronicles the experience of the women who journey to the Vietnam Veterans Memorial to pay tribute to loved ones the have lost. Presented in conjunction with the "Gathered at the Wall" exhibition. Through June 4.

"American Diner: Then and Now." The most ubiquitous example of eateries — rich in the history and lore of American life — is the subject of this interactive exhibit. Through photographs, works of art, and diner artifacts presents the impact these roadside fixtures have had on the landscape and the American psyche. Through July 30.

"Marble Dust and Magic Lakes: American Sandpaper Paintings from the Collection of Randall and Tanya Holton." Largely ignored or overlooked in the study of American folk art, sandpaper paintings were produced by the thousands in mid-19th-century America. More than 75 sandpaper paintings give visual explanation of the dramatic power possible with charcoal and chalk, capturing the thematic range of the media and include biblical, historical, memorial, and allegorical scenes. Through Oct. 1.

"Let It Begin Here: Lexington and the Revolution." Explore the causes and the consequences of the American War for Independence as seen through the eyes of typical New England men and women. The exhibit begins with an introductory audiovisual presentation about the events on Lexington Green. Ongoing.

The Computer Museum

300 Congress St., Boston. Hours: Tue.-Sun., 10 a.m.-5 p.m. (closed Mondays). Admission: \$7, \$5 for students/seniors, free for members and children four and under; half-price, Sun. 3-5 p.m. Information: 423-6758 or 426-2800 x310.

The Computer Museum has converted some exhibits to Spanish. They include "Spend a Million Dollars," "Eliza," "Just How Fast Are Computers?," "Outline and Organize," and "Wedding Planner." Call for details.

"Robots & Other Smart Machines." See how "smart" robots and computers are in this exhibit focusing on artificial intelligence and robotics. Over 25 hands-on computer stations illustrate advances in creativity, games, problem-solving, and communication, including a chance to meet Robot-in-Residence "R2-D2" from the *Star Wars* movies. Ongoing.

"Tools & Toys: The Amazing Personal Computer." Over 35 interactive stations illustrating many leading-edge applications enable you to experience virtual reality, pilot your own DC-10 flight simulator, record music, and do much more. Ongoing.

"The Walk-Through Computer." The world's largest and only two-story model of a personal computer allows you to climb on a giant mouse, operate a larger-than-life keyboard, and watch the actual flow of information within the machine. Ongoing.

"People and Computers: Milestones of a Revolution." Travel back through computing history via "time tunnels" and trace today's personal computers back to their giant ancestors of the 1940s and 1950s, with the help of touchscreen video displays and interactive computing stations. Ongoing.

"The Networked Planet: Traveling the Information Highway." In one hour, visitors learn how vast "invisible" networks move and manage the flow of information and dollars all over the world. An animated ride down a phone line shows visitors what the information highway looks like on the inside. Ongoing.

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**The deadline for submissions is
FRIDAY, APRIL 7, 1995**

Former Dean's Harassment Case against MIT Is Dismissed

By Christopher L. Falling
ASSOCIATE NEWS EDITOR

On Feb. 3, the Massachusetts Commission Against Discrimination dismissed the harassment case filed about a year and a half ago against the Institute by former Associate Dean for Residence and Campus Activities James R. Tewhey, finding it to be without probable cause.

Tewhey has since appealed the decision.

MCAD, a state agency that hears harassment and discrimination cases, "has totally misunderstood the facts," Tewhey said. "They claim that I have not filed any written complaints when the record shows that there are two written grievances with MIT. The decision

they came to is supported by neither legal theory nor the facts; that is why I appealed it," he said.

In a copy of a letter sent to Tewhey from Personnel Director Joan F. Rice and printed in *The Tech* on Nov. 30, 1993, Rice said "that there was not sufficient basis for MIT to go forward and process the grievance."

Responding to MCAD's recent dismissal of his case, Tewhey provided a short note requesting an appeal in mid-February, he said. "I will send a memorandum of law to MCAD sometime next week."

Tewhey's appeal will be evaluated by an investigating commissioner not yet assigned, said Jane Brayton, a spokesperson for MCAD.

"My guess is that a hearing for the appeal will not be scheduled for another four-to-five weeks," Tewhey said.

First charges filed in 1993

In April 1993 a Newton court placed a restraining order on Tewhey, barring him from coming within five yards of Katherine M. Nolan, a financial aid administrator with whom he had an 18-month-long affair.

Tewhey and Nolan had filed harassment charges against each other within MIT and secured restraining orders against one another. On April 16 of that year Tewhey and Provost Mark S. Wrighton decided that his position was untenable after the Newton court extended Nolan's restraining order for six months.

Wrighton announced that Tewhey had resigned on April 20, 1993, but Tewhey never signed a letter of resignation and officially left MIT that October.

Charges that Tewhey was a poor manager and that he harassed students surfaced. As a result of some of those charges, J. Paul Kirby '92 filed a complaint against Sharon P. Shea, a staff accountant who worked with the Undergraduate Association Finance Board. Kirby charged Shea with spreading malicious rumors about Tewhey and him.

MIT's investigation of Shea concluded that "no further action is called for in processing [Kirby's] grievance," Wrighton wrote in a letter to Kirby. Wrighton also concluded that Shea had shown poor judgment concerning "rumors about [Kirby and Tewhey]," he wrote.

After MIT's investigation concluded, Tewhey and Shea turned to MCAD to determine if they should proceed to trial.

Tewhey filed the charges on Aug. 17, 1993. Shea filed her MCAD complaint against MIT on Nov. 2, 1993, charging she was denied a promotion and her workload was reduced because of her suit against Tewhey and Kirby's suit against her. Her MCAD complaint is still under investigation.

"I think that MCAD has done a awful review of the record," Tewhey said. "They have never investigated my charges against Sharon Shea or claims of retaliation," he said.

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Tutoring Service Room Offers Academic Support

By Angela Liao
STAFF REPORTER

"It's exciting and fun working with students and all the great people," said new Office of Minority Education Director Leo Osgood of the OME's Tutoring Service Room. The TSR has been offering free tutoring services to all MIT students

who need academic support, particularly to minority students, for the past eight years.

"The TSR is the product of MIT students' labor," said OME Assistant Director Ruben Morfin-Ramirez, director of the TSR.

And to judge by the numbers, its contribution has been notable: Last term, 427 students used the student-staffed TSR and the tutors offered more than 2,000 hours of service.

"It is the students who do all the tutorial and most of the administration. The quality [of the service] depends on the students' interest and dedication," Morfin-Ramirez said.

Currently, 30 undergraduates work part-time under the direction of Morfin-Ramirez to keep the TSR open 50 hours a week. In choosing tutors, the TSR looks for undergraduates or graduate students with a minimum of a B average in subjects they are tutoring, he said.

"We ask for a 48-hour turnaround time for us to find an appropriate tutor," Morfin-Ramirez added. The current practice is that one of the TSR workers calls tutors until one is found to accommodate the request.



Fritz Francis from the Office of Minority Education tutors a student.

RAYSHAD OSHTORY—THE TECH

Training for tutors includes an instructional video. Tutors are also introduced to ways of making students of different race and gender feel comfortable working together, Morfin-Ramirez said.

In addition to being led by students, the TSR tries to guide itself by the needs of those students who need tutoring. "Students dictate what we do. Our task is to find someone [to help students] at the convenient time," Morfin-Ramirez said.

To help keep those students provided for, the TSR maintains a computer database of all the tutors and times available.

Student input valued

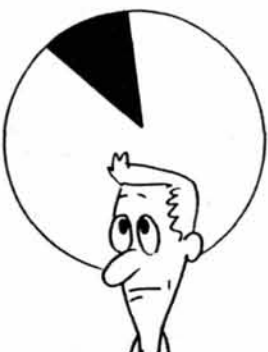
The current system is sophisticated and serves the purpose well, but there is always room for improvement, Morfin-Ramirez said.

Last term, students electronically mailed evaluations of the program. In general, students were positive but were not specific in their responses.

This term, the TSR is asking students specific questions regarding the hours, the efficiency of tutor requests, and areas of service.

"The question is how good of a job we are doing and it should be answered by the MIT community at large," Morfin-Ramirez said.

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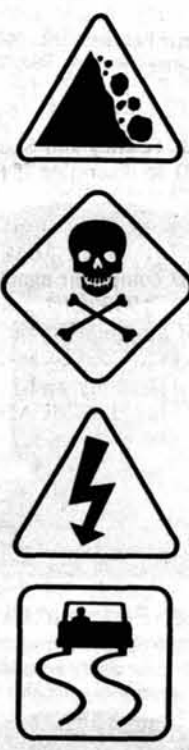
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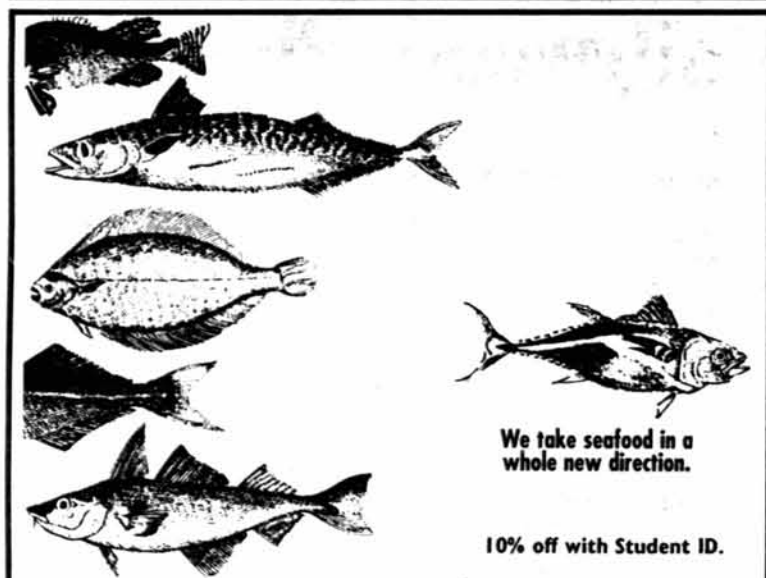
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Myrie, Johnson Will Emphasize Communication, Restructuring

Myrie, from Page 1

bringing their problems to the UA," Johnson said.

With money from the Bush Fund, a fund set aside for UAP discretionary spending, the team would create an "idea consulting database" that would address students' ideas, Myrie said.

The database is meant to help students plan events by pointing them to the right contacts, Myrie said. The database could refer the student to the records of other people who have attempted the same event, "this way it's sort of like a progression of ideas or a progression of development, because we

can learn from other people's mistakes when they try to address the same issues," Myrie said.

Johnson will focus on restructuring the organization because with her experience as UA vice chair this year and her perspective as a freshman, she "sees the problems of structuralism from a different light," Myrie said. "She can see things that people who have already been in a bureaucracy can't see," he said.

"We want to redefine the structure of the UA to make it more efficient," Johnson said. "The way I would change the UA would be to change the structure of the Executive Committee so that they handle the bills and the bylaws, the issues

that we talk about at UA meetings that are very long and boring," she said. Then at council meetings, student groups can come in, increasing "efficiency as far as getting things done for the students."

Myrie feels that his enthusiasm and thoughtfulness would be useful in leading the UA. He has no previous UA experience.

"I really like the Institute, I want it to be the best it can be," Johnson said. As a freshman, "I'm not really beaten down by the Institute and I have a lot of energy I can bring to the UA," Johnson said.

"That's why I think we're a good team, because we have these qualities combined," Johnson said.

To: MIT Faculty, Students, and Staff
From: The Advisory Committee to the Provost
on the Selection of the Associate Provost for the Arts

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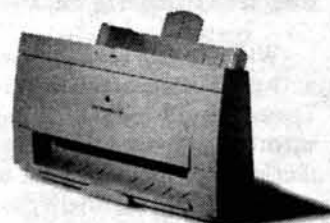
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Muh, Balsley Will Make UA 'Gateway to Administration'

Muh, from Page 1

UA more relevant to student life, they said.

A more approachable UA

The UA will "facilitate better communication between students and groups on campus," Balsley said. This includes monthly meetings with student groups like the Interfraternity Council, Dormitory Council, and ASA, Balsley said. With this increased visibility, the UA will be more approachable to the undergraduate population, Muh said.

As UAP and UAVP, Muh and Balsley will establish a UA World-Wide Web page with the UA constitution and information on UA meetings, Muh said. Student groups will also be able to post information on upcoming student events, she said. "The Web page is just one step" to make the UA more publicly available, Balsley said.

Muh hopes the increased publicity will result in more students getting involved.

The UA will continue to distribute *The Social Scene*, a weekly bulletin of athletic, cultural, and social events taking place every weekend on campus, Muh said. *The Social Scene* was initiated by Muh and allows "students to know about anything that happens on campus" Muh said.

The UA should serve as a "gateway for students to the administration," Balsley said. The UAP and UAVP will work closely with the deans, especially with the new dean for undergraduate education and

student affairs, Muh said.

If elected, Muh and Balsley would also publish a "Who's Who Guide to the Administration," Balsley said. With this guide, students would know the appropriate administrator to contact for different situations, Balsley said. In addition, the UA would be able to direct students with problems to specific administrators, Muh said.

Mix of experience and new ideas

"We both have a lot of good ideas we want to implement," Muh said. One of the ticket's strengths in implementing their plans is "the combination of experience and new ideas," she said.

Muh has served as UAVP this school year and has been on class council.

Because of her experience as UAVP, "I know how to best go about making changes," Muh said. She also has a "good working relationship with the administration," she said.

Balsley has served on the Senior House East Campus Action Committee, which was formed in response to the Strategic Housing Planning Committee's suggestion to move all undergraduates to west campus.

Despite no past UA involvement, "I have experience dealing with bureaucracy," said Balsley, a member of the crew team who has also served on the Lecture Series Committee. "I am prepared to make a commitment to the UA."

Hollywood, Pinson Plan to Cut Budget

Hollywood, from Page 1

undergraduate student body," Pinson said.

This budget reduction could save several thousand dollars, Hollywood said.

Actively involving students

Hollywood said that a professor's remarks to him during his freshman year prompted his interest in student government. The professor had spoken of how the students and the administration are separated, and how the administration is made up of two kinds of people: those who care about students and those who care about their jobs and reputations, Hollywood said.

The conversation helped Hollywood decide that he wanted to "see the students actively involved in running MIT — at least the parts of MIT that affect students." Past issues that could have used more student involvement include the Physics I (8.01) revisions and the Strategic Housing Planning Committee's work, he said.

To show that students can be involved in "running MIT," Hollywood summarized some of the

results of his UA committee's report on housing. The report recommended renovations for certain dormitories, and now Senior House and Baker House are scheduled to be done soon, he said. The report concluded that students wanted to be more informed when requesting dormitory transfers, and now Residence and Campus Activities is working to improve their communication with rooming chairs, he said.

Another result of the housing report is that the booklet on undergraduate residence life which is mailed to the freshmen before they come will now include more information on rush, Hollywood said.

"All these were things students were heavily involved with," Hollywood said.

Hollywood's past experience with the UA includes serving as the current chair of the Committee on Student Life, the chair of the Committee on Housing and Residence and Orientation last year, and a representative for his living group before that.

Pinson is a member of the Committee on Student Life.

Spring Concert Will Feature Sonic Youth

Students split on choice to bring the band to MIT

Concert, from Page 1

"The more" than last year's band did, Allen said. SCC paid \$10,000 for last year's spring concert featuring the group Belly.

Allen said preliminary ticket prices will be \$10 for MIT students in advance and \$12 at the door, the same prices as last year.

"We're expecting [the concert] to be sold out," Allen said. About 2,000 people attended last year's concert.

It will be "interesting to see the turnout," Allen said. "It should be a really interesting concert. ... [Sonic Youth] puts on a great live show."

Other Spring Weekend events include Alpha Tau Omega's casino night and the Women's Independent Living Group's Mr. Spring Weekend competition.

Students split on choice

While some students interviewed

last night did not care for Sonic Youth too much, others were very excited about the group coming to MIT.

"I don't know anything about them," said Jennifer L. Tsuei '95.

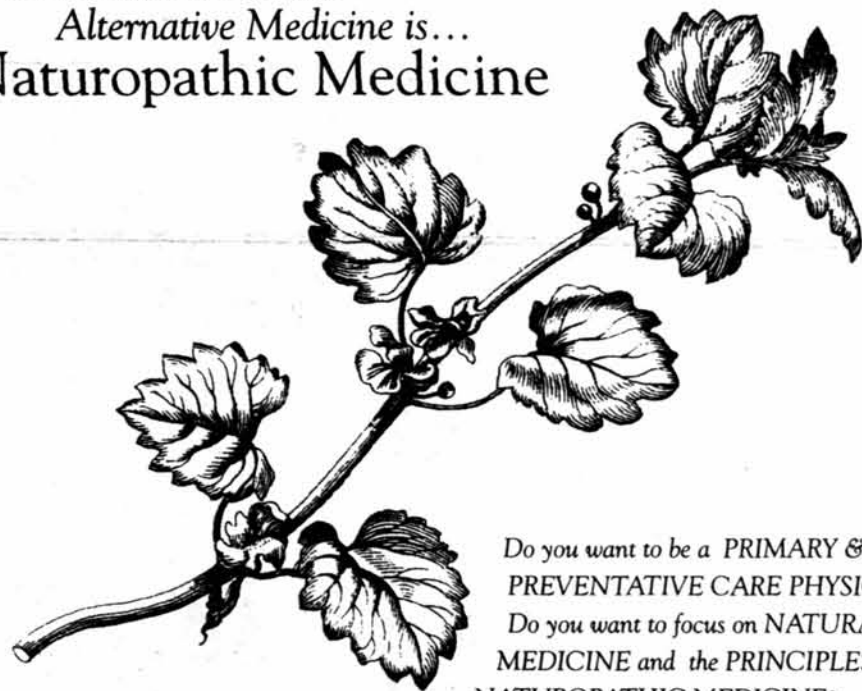
Matthew R. Conway G agreed. "I may have heard their music, but I don't know the name," Conway said.

Eric L. Durieux '95 said, "I actually haven't been to a Spring Concert before. This is the first year that I like the group."

"I think it's great. ... It's a nice change from the Belly and They Might Be Giants sound," said Jennifer L. Stinn G. They Might Be Giants played at the 1993 Spring Concert. Sonic Youth "appeals to a whole different group of people," Stinn said.

Past spring concert performers have included the Violent Femmes, Jesus Jones, Squeeze, and R.E.M.

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The Boston Audio Society, a forum for audiophiles, schedules guest lecturers, publishes a newsletter, meets locally every third Sunday to hear & discuss audio developments: 259-9684 or PO Box 211, Boston, MA 02126.

■ **Announcements**

A Memorial Service will be held for Mr. William H. Ramsey, '51, former Executive Director, Engineering Special Programs of the School of Engineering. Date: Thursday, March 23, 1995. Time: 3:00pm-3:45pm Memorial Service, 3:45pm-4:15pm Reception, W11. Place: MIT Chapel, W15

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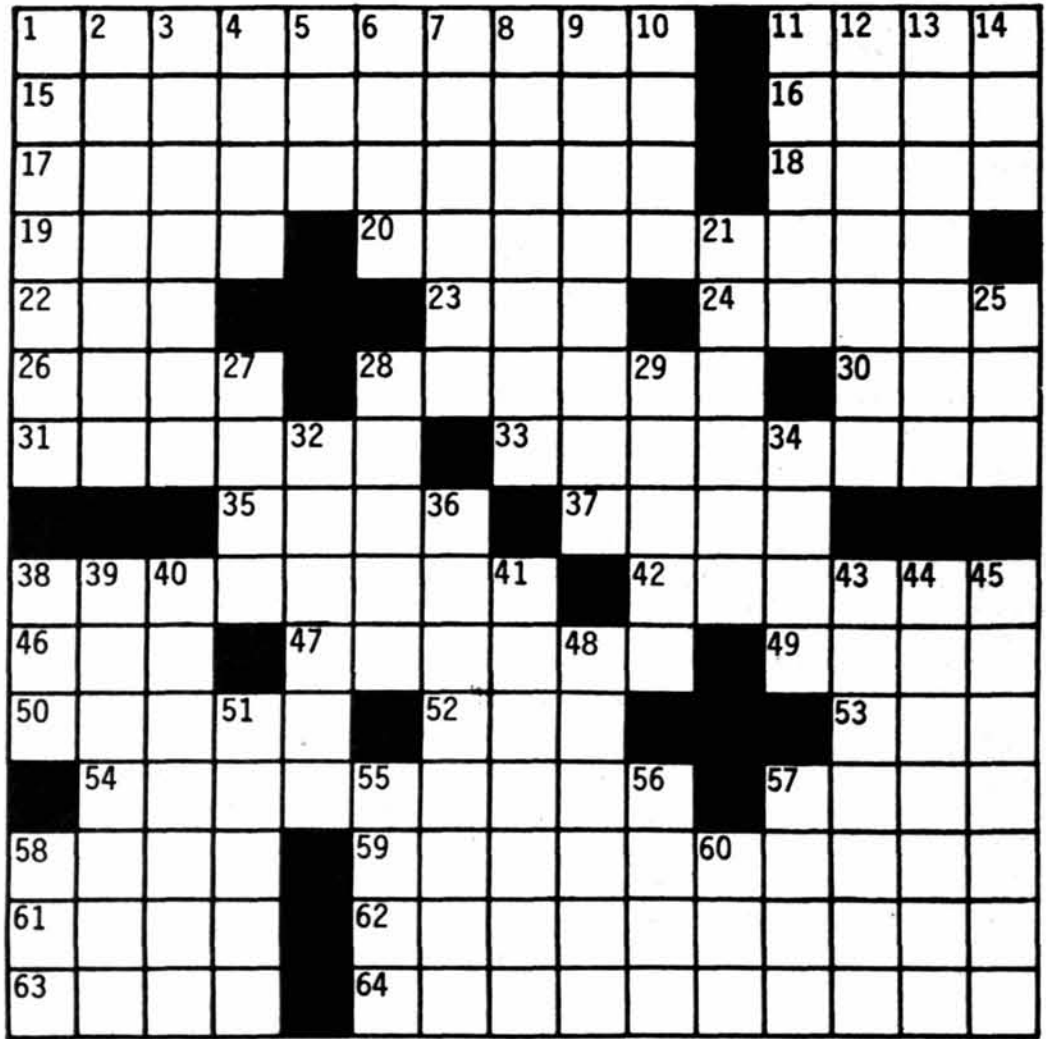
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- ACROSS**
- 1 Lower back
 - 11 Highest point
 - 15 Fear of heights
 - 16 Discomfort
 - 17 Circus performers (2 wds.)
 - 18 Mass. — of Tech.
 - 19 Wedding words (pl.)
 - 20 German city
 - 22 Mr. Scully
 - 23 Never: Ger.
 - 24 Type of soup
 - 26 Actor Roscoe —
 - 28 Man's name
 - 30 John or Jane
 - 31 Medicinal substances
 - 33 One named after another
 - 35 Rests
 - 37 Italian coin
 - 38 Hugh Hefner bunny
 - 42 Hard worker
 - 46 Poetic term
 - 47 Ads
 - 49 Alaskan city
 - 50 NFL team, — Bay
 - 52 Play on words
 - 53 — mask
 - 54 1965 baseball MVP, Zoilo —
 - 57 1492 ship
 - 58 — Japanese War
 - 59 Fiendish
 - 61 City in Oklahoma
 - 62 Expect
 - 63 Moslem potentates
 - 64 Abstainer
 - 14 Suffix for differ
 - 21 Bullfighter
 - 25 Born
 - 27 Eastern group of colleges (abbr.)
 - 28 "Such — for the course"
 - 29 Leaves out
 - 32 Argentine plains
 - 34 Spahn's teammate
 - 36 Part of an intersection (2 wds.)
 - 38 Go to —
 - 39 Departing
 - 40 Region of Asia Minor
 - 41 Try to equal or surpass
 - 43 Sound
 - 44 Come forth
 - 45 Secondhand dealer
 - 48 12½ cents (2 wds.)
 - 51 Urges
 - 55 Malay law
 - 56 Brazilian heron
 - 57 Palm drink
 - 58 Red, Black, or Yellow
 - 60 Ignited
- DOWN**
- 1 Aids to digestion
 - 2 Sourness
 - 3 Rudy Vallee, e.g.
 - 4 Actors Ely and Howard
 - 5 Make a choice
 - 6 "If — a Hammer"
 - 7 Arthur Miller family
 - 8 Spanish or Portuguese
 - 9 U.S. military decoration (2 wds.)
 - 10 Peggy or Mama
 - 11 Relating to bees
 - 12 G.B. Shaw play
 - 13 Recognized incorrectly

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PUZZLE SOLUTIONS FROM LAST ISSUE



Intercollegiate Volleyball Club A-Team Earns Trophy

IVC, from Page 16

rage of powerful jump serves by Klemas against NU. IVC-A ended pool play with a perfect 9-0 record.

Elimination rounds

In the quarterfinal match, IVC-A again faced WPI. IVC-A quickly disposed of the overmatched WPI team to enter the semi-finals.

In the semis, IVC-A met the first team from the University of Massachusetts at Amherst who had finished fourth in pool play. Although the Engineers did not play to its potential, they pulled out the victory by a score of 15-10, 15-9, earning them a berth in the finals.

The finals pitted IVC-A against the University of Connecticut. The two teams had met once before in a preseason tournament at Boston College last November. At BC, MIT pulled out both games, in a hotly contested match. Knowing the

potential of the UConn team, MIT finally showed its true colors playing a flawless match in the finals.

Incredible defense and a relentless offense kept the potentially dangerous UConn team at bay. After a series of points by MIT had built a commanding lead, UConn called timeout to set up a play for a much needed sideout.

On the play following the timeout, the UConn setter gave their outside hitter a quick "shoot" set which left the MIT blockers still rooted to the ground. Seeing an opportunity to kill the ball on the open net, the UConn hitter cranked on the ball.

However, a great defensive play by Parry J.R. Husbands G saved the point for MIT as he dug the ball seemingly effortlessly right into the hands of setter Koji Asari '96 who set Klemas for the kill and yet another point for MIT.

The great number of similar

plays where a good UConn attack was stopped and converted into MIT points frustrated and demoralized the UConn team who dropped the first game to MIT-A 15-2.

IVC-A continued its good play in game two shutting down UConn's potent offense with good blocking by middle blockers Sorenson and Brian Vanden Bosch '93. When UConn would finally sideout and serve, MIT would quickly get the serve back, denying UConn any points. Husbands came alive on offense and defense with a number of good digs and hard kills on confused and scattered UConn blocks. MIT won the second game decisively 15-3, thus earning the championship.

IVC-B team's performance

Meanwhile, IVC's B-team started off pool play against the Wentworth Institute of Technology. Both

games were closely contested as the teams split. IVC-B dropped the first 12-15 and won the second 15-13. IVC-B then went on to defeat Bates College twice, improving their record to 3-1.

Its third opponent was UMass-Amherst. IVC-B played extremely well with good blocking by middle hitters Phil Le '95 and A.J. McFarland G. Scrappy defense and lots of hustle earned IVC-B a win against a strong UMass team. Good play continued for the Engineers in their second game against UMass with strong blocking from Kurt Zala '95 and relentless defense from outside hitter Gene Van Buren G.

However, it was not enough to beat UMass, as IVC-B dropped the game. IVC-B split the next two pool play matches leaving it in a situation where it needed to win its last pool play game to qualify for the playoffs.

The team faced UMass again in a do-or-die situation. Playing up to the challenge, IVC-B led UMass 13-11. However, a surging UMass team left IVC-B with a painfully close loss. All was not lost however, since IVC-B and WIT still had the same record.

They were to play a one game tie-breaker to determine who would advance to the playoffs. Still a bit flustered after the close loss to UMass, IVC-B started the game off slowly letting WIT build a commanding lead before IVC-B started its comeback. It proved too little too late as IVC-B sustained yet another close loss by the score of 15-10.

The tournament was a good showing for the IVC A-team, who took home the trophy, and for the B-team, who although a bit inconsistent, showed that it could play with the best.

Women's Gymnastics Posts Seventh Place Finish at Nationals

Gymnastics, from Page 16

compete in, served still to be a struggle for the Engineers as Miles, Carmel, and Kaye all suffered falls. Miles and Kaye, however, managed excellent scores despite their difficulties and scored 8.4 and 8.15.

Chiarenza put her disappointments from bars behind her, managed two beautiful back-hand-springs in a row and her trademark Kushanova jump (the only such maneuver performed in the meet) for her season's highest score of 8.6. Solod was "rock-solid" for the team as she put two switch-leg leaps, a back handspring, and amazing straddle jumps behind her for a score of 8.55.

Rocchio was the last MIT competitor on the balance beam and as she stuck her first acrobatic series, a back-handspring back layout, her teammates knew that an exciting finish for their teammate was on the horizon. Rocchio landed her full-tumbling dismount to the applause of the excited crowd and a score of 9.0.

Talent shown in floor exercise

Floor exercise showed off the top talents that this MIT team had to offer.

Dow and Kaye began the event with routines that combined athletic jumps with innovative connections between acrobatic tumbling runs, while Chiarenza and Miles were both precise and graceful for scores of 8.05 and 8.45, respectively. Solod, as usual, had her best performance on the floor exercise as she scored an 8.95 and missed qualifying into the finals event by only 0.1.

Rocchio landed a powerful double back somersault in her first tumbling run and finished with her triple

pirouette in a straddle split position. Rocchio's score of 9.4, when combined with her scores from the three other events, totaled a 36.3, a sum which later that evening, identified her as the 1995 National Champion.

Rocchio successful in finals

During the next day's finals competition, Rocchio, despite being hindered by a sore left elbow from an injury she sustained during vaulting warm-ups the previous day, did not miss a single routine.

Final standings, as determined by adding the score from the previous day's competition to the score earned during the finals meet, found Rocchio in second place overall on vaulting after she added another 9.25 to her collection for landing a beautiful front-front vault.

Balance beam and floor exercise were also on target for Rocchio as she scored an 8.95 and a 9.35 for performances just as smooth and enthusiastic as they had been the evening before. Uneven bars was the only event that Rocchio struggled with as her straddle-back to handstand was not quite vertical and 0.6 was deducted from her score to end with a 7.9 for the performance.

Rocchio's excellent performances during the finals competition underscored her amazing win of the previous evening and earned her three additional All-Americans for balance beam, floor exercise, and vaulting.

At the end of the 1995 season, Rocchio now holds four out of five MIT gymnastics records. The only record that eludes her is held by teammate Chiarenza on the uneven bars.

3 Wrestlers Named to Scholar-Athlete Team

Sports Shorts, from Page 16

Wrestling Coaches Association Scholar-Athlete team at the recently completed NCAA Division III Championship Tournament.

Drew Rideout '95 in the 126 lbs. class, Aaron Reichl '96, who wrestles at 150 lbs., and heavyweight Ben Hellweg '97 were each named to the squad.

Women's Basketball

Basketball player C.J. Doane '95 was selected to play in the 1995 England Women's Basketball

Association Senior All-Star Classic. Doane played in the game this past weekend at Brandeis University.

Women's Water Polo

The MIT Women's water polo club will host an invitational tournament this coming weekend.

On Friday MIT will play Harvard University at 5:00 p.m., and Amherst College at 8:00 p.m. Saturday, the Engineers play Dartmouth College at 1:00 p.m., while on Sunday they will compete against Wellesley College at 10:45 p.m.

NBA Needs a Statesman and Jordan Is the Perfect Choice

EA Sports, from Page 16

NBA Insights

This just in: Michael Jordan was reportedly seen leaving the Bulls practice facility with Elvis, leading to Middle East peace.

Unless you have been locked away in a lab for the past week, you know by now that His Airness has officially retired from baseball and is contemplating resuming his basketball career. To get an idea of how important this is to our media colleagues, *USA Today* had an article on Tuesday's front page about Jordan's impact on the stock market: Good grief!

As usual, the media has blown this thing way out of proportion. Although Jordan is the second greatest hoopster of all-time (we think Magic is the greatest), the world does not revolve around him. On the other hand, the NBA does.

Jordan's return will have a significant impact on the NBA. As Wayne Embry, the Cavs GM, stated last week, "He is exactly what this league needs." The league desperately needs a statesman, somebody who is not only a tremendous player on the hardwood, but is

also a class act off the court.

When we were kids, Dr. J and Magic were the league's great statesmen. These were guys who were highly respected by their NBA colleagues. Rookies would take after their examples. Jordan naturally assumed that position after Erving and Johnson retired.

Currently, there are very few players in the league that command the respect of not only their colleagues, but the fans as well. Instead, we have guys like Pippen who refuse to play if the game-winning play does not go to him. Jordan, Magic, Dr. J, and Bird would never pull anything like that.

There are exceptions to the current trend, though. Sir Charles, David Robinson, and newcomers like Grant Hill are "good guys". Barkley, however, is the only player close to having the charisma and fan appeal of a Magic Johnson.

Contrary to popular opinion, Shaq is not a great statesman for the league. He's a good player, but he has absolutely no personality and an ego that is as big as George Steinbrenner's. How can you respect a guy like Shaq who did not have to work to gain his superstar status and

who also has a kung-fu game named after him.

Michael, please come back. The league needs you.

Trivia Question

What was Michael Jordan's highest single-game scoring performance, and who was it against? Send answers, comments, and a list of every fraternity at MIT whose letters end in "epsilon" to: esp@the-tech.

Answer to last week's question: nobody won a free hockey puck because nobody could tell us that Northern Michigan beat Harvard 8-7 in the 1991 NCAA hockey final.

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SPORTS

Rocchio Wins 1st at Gymnastics Championships

By Catherine Garrett
TEAM COACH

The women's gymnastics team returned home this past weekend from competing last Friday and Saturday at the Division III National Gymnastics Championships held in St. Paul, Minn.

The team posted its best ever finish on the national level placing seventh overall, with a team score of 136.85 — based upon the top four scores earned in each event.

Teams from Hamline University, Gustavus Adolphus College, State University of New York at Cortland, SUNY Brockport, Winona (Minn.) State University, and Ithaca College all qualified for the competition, as well as team champion University of Wisconsin at

LaCrosse.

MIT not only performed superbly at its national debut but also claimed one of its own national championships. Sheila Rocchio '97, a two-time 1994 All-American winner, doubled those awards at this year's performance as she became MIT's first-ever national champion gymnast, winning first place overall in the all-around with a new MIT record score of 36.3.

Rocchio was the only athlete at this year's championships to qualify into the finals competition in all four events, of which she took home medals and All-American awards on three. Earning a silver medal on vaulting, a bronze on the floor exercise, and fifth place overall on the balance beam, Rocchio now

becomes the most successful gymnast in MIT's history.

Team opens with vault

The team began the meet on vaulting where Sandy Dow '96 stuck a clean handspring vault while Valentina Sequi '97 and Michelle Miles '98 had beautiful 1/2 on, full-twist off vaults for scores of 8.1 and 8.2, respectively.

Tasi Chiarenza '97 landed her vault with a full-twist in the pre-flight phase to a disappointingly lower score than expected of 7.9. Team captain Janet Sollod '96 showed a new vault, a handspring with 1 1/2 twists during the post-flight phase, and scored impressively with an 8.7. Rocchio nailed her landings on both front handspring 1

1/2 rotating front somersault vaults and earned a 9.25.

Pressure on uneven bars

Uneven bars unleashed a little more pressure on the first-time nationals competitors, but Erica Carmel '96 cleanly finished her entire set that included a free straddle back over the low bar. Sollod had her best ever turning uprise to 1/2 twist overshoot despite under-rotating her 1 1/2 somersaulting dismount.

Miles pulled out a nice set that include two free-hip to handstands with a 1/2 pirouette on the high bar for a score of 8.25. Alli Christenson '98, despite competing with a torn anterior cruciate ligament in her knee, scored 8.05. Her fantastic rou-

tine could have scored better if she did not receive a deduction for having to omit her dismount.

Rocchio had her strongest set of the season as she popped her straddle-back over the low bar strongly to a handstand and stuck her 1 1/2 somersaulting dismount for an 8.65.

A severe disappointment for the team was the score of 8.25 for returning uneven bars All-American Chiarenza. Chiarenza's routine score was lowered 0.6 due to a technical issue that was protested to no avail by the coaches, and her hopes for defending her All-American status were dashed.

As the evening wore on, balance beam, the most difficult event to

Gymnastics, Page 15

Men's Gymnastics Breaks Team Record

By David Golombek
TEAM MEMBER

Last weekend's Eastern College Athletic Conference Men's Gymnastics Championship saw the MIT men's team continuing to break team and personal records.

The meet showcased most of the best teams on the East Coast, including Temple University and University of Massachusetts at Amherst, ranked sixth and 14th respectively in last week's national standings.

While MIT did not come close to beating such powerhouses, it once again came close to beating Division I ranked University of Vermont. With nationals still to come this year, MIT has one more chance to beat this close rival.

The Engineers brought the team score up to a new record. Now at 181.50 points, this team record is up over 10 points from the first meet of the season. And though only the top four scores count for every event, MIT would have set a record for a five-man team with 215.7, as scores were recorded in previous years. Rob Cooper '97 had a strong meet, once again coming close to breaking the Institute individual record.

MIT started off the meet in its strongest event, the still rings. Geoff Phillippe '95 started off the round, performing his best routine of the season, as did Andrew Lobban '97 who followed him. The two scored a 7.45 and 8.4 respectively. They were followed by Rob Cooper and Scott Lazerwith '95. Chris Ellefson '95 finished off the event with an excellent routine, scoring a 9.0 to tie his personal best in the event.

Pommel Horse, next on the rota-

tion, also went well for the team. Andy McCraith '98 and Van Van '97 started off the event with good routines. Ellefson, Lobban, and Cooper followed, all posting excellent individual scores. MIT's strong showing in these first two events put them over a point ahead of Vermont at this point in the meet.

David Golombek '98 started off floor exercise for the team, followed by Van, Art Shectman '95, and Ellefson. All four threw clean routines to help get the event started.

Cooper finished off the round, setting a personal best with his 9.0 scoring routine. Unfortunately, UVM regained the lead slightly by this mid-point of the meet and held on to it till the end.

Golombek and Van led the parallel bars team, followed by Lazerwith who scored a personal best of 7.50. Cooper, Lobban, and Ellefson finished off the event in good form.

High bar followed, with Van, Shectman, Ellefson, Cooper, and Lobban all swinging very clean routines. Cooper set a personal best of 7.9 on the event.

MIT finished meet on a high note on the vault, with Shectman, Phillippe and Golombek all throwing handsprings for good scores. McCraith and Ellefson also threw excellent handsprings, scoring 8.4 and 8.45 respectively, approaching perfect scores for that trick. Cooper finished off the event with a handspring front, scoring a 8.55.

This was the final regular season meet of the year for the men's gymnastics team, but still to come are nationals in Texas. The championships will be held after spring break.

Intercollegiate Volleyball Club Teams Play Well in MIT Tourney

By Koji Asari
TEAM MEMBER

Last Sunday MIT hosted the annual New England Collegiate Volleyball League's Open tournament.

The tournament was originally scheduled for Feb. 5, but was postponed due to snow. Due to the revised date, many teams were not able to attend. This resulted in relatively small tournament of only 16 teams instead of the 30 teams that usually attend the Open.

The MIT Intercollegiate Volleyball Club fielded two teams with the A-team seeded first in the tournament. It started off the day by playing Amherst College. IVC-A continued its tendency of getting off to slow starts with a less than impressive performance in the first game.

A lack of aggressiveness and continuous errors in passing, setting, and hitting by IVC-A made it a close game. In the end, MIT barely squeaked by with a 17-15 win to start off the tournament. MIT also won the second game against Amherst.

IVC-A's next opponent in pool play was the second team from Northeastern University. The Huskies' second team proved to be no match for the Engineers as MIT had already beaten NU's first team decisively a few weeks earlier in a regular season match.

In this game, outside hitter Tom Klemas G was able to exploit the small block of NU's setter by continuously pounding the ball down the line over and around the block. IVC-A won both games easily.

MIT-A next faced the team from the Worcester Polytechnic Institute. Solid offense out of the middle from Kent Sorenson G helped IVC-A to two more victories in pool play.

In a unique pool play format, the round robin was to be repeated, with the teams playing only one game this time instead of two. As a result, MIT-A faced Amherst College again. Having already been warmed up from the previous games, Amherst no longer posed a threat to IVC-A's undefeated pool play record. IVC-A won the game and improved its pool play record to 7-0.

Northeastern II and WPI fell to IVC-A in similar fashion, highlighted by 9 straight points off of a bar-

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From Fencing to Water Polo, MIT Athletes Qualify for Nationals

By Roger Crosley
SPORTS INFORMATION DIRECTOR

Several MIT athletes have qualified or are alternates as individual competitors for national championships.

In fencing, Keith Lichten '95 has qualified in the epee, while Merideth Rising '98 is the second alternate in the women's epee.

In pistol, Lina Chen '97 and Jane Sohn '98 have qualified in the Ladies Air Pistol and the Ladies Sport Pistol, respectively. Alice

Wang '97 is an alternate in the Ladies Air Pistol, as is Sohn.

On the men's side, John Novak '96 and Steve Shaw '95 are qualifiers in the Standard pistol. Robert Ristroph '96 will compete in the free pistol. Ben Leong '97 is an alternate.

Men's Track and Field

MIT returned from last weekend's National Collegiate Athletic Association Division III indoor track national championships with two All-America honorees.

Ethan Crain '95 grabbed a second place in the 1,500 meters. Crain covered the distance in a personal

best time of 3 minutes, 54.41 seconds, .4 seconds slower than the event's champion. Crain had been seeded sixth entering the meet.

In the weight throw, John Wallberg '96 rallied from seventh place entering the finals to finish fourth. Wallberg set a personal best with a throw of 55 feet, 3 1/2 inches. The Engineers finished tied for 10th place as a team.

Wrestling

Three MIT wrestlers were named to the National Division III

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Jordan Spotted in Michigan Burger King with Elvis

Column by Bo Light and Brian Petersen
SPORTS COLUMNISTS

With the NCAA basketball tournament in full swing (hopefully, our Final Four picks haven't lost yet), most of America might forget that other sports still make news. Don't worry, we at EA Sports are keeping on top of the sports world, so you don't have to.

O.J. Simpson Trial Update

This week on "E!", defense attorney F. Lee Bailey began cross-examination of Detective Mark Fuhrman. Bailey attempted to discredit Fuhrman's testimony by establishing, among other things, that Fuhrman made racially insensitive remarks at some point in the mid-80's; that he had motive to frame Simpson for the murders of Nicole Brown Simpson and Ronald Goldman, that Fuhrman's tie did not match his socks; and that he may have been responsible for a condiment-throwing incident recently.

We will bring you more updates as the trial progresses.

NFL Report

The Big News in the NFL this week is, of course, the report of six potential draftees, including Miami defensive tackle Warren Sapp, testing positive for marijuana and/or cocaine use at a scouting combine in Indianapolis. The league has since stated that reports of Sapp's testing positive for cocaine were "erroneous," although they made no mention of the more widely-reported marijuana charge. You know, if they'd just legalize it, they wouldn't have these problems.

At the owners' meetings in Phoenix, the Rams' move to St. Louis has been put on hold while the owners discussed supposedly important issues relating to the move. At the heart of the arguments: money (as if we couldn't guess).

Apparently, Rupert Murdoch and the Fox network, which broadcasts NFC games, are not happy about having a team move from the second-largest market in the nation to

the 18th-largest market.

Our advice to Fox: don't worry. Los Angeles, St. Louis, nobody watches the Rams anyway.

On the Ice

Pittsburgh and Quebec continue to be the best teams in the NHL, as their battle for supremacy in the Northeast division has left the rest of the Eastern Conference far behind.

However, in the Western Conference, the Detroit Red Wings are surging into contention for the league's best record, with 34 points, four behind the Penguins. The Wings, long known for their potent offense, also sport a much-improved defense, including the best goaltending in the league (2.17 goals-against average).

Right behind Detroit in the Central are Chicago and St. Louis, also with tip-top defenses and excellent goaltending. With defense and goaltending becoming more and more a factor in the playoffs, the ex-Norris division looks like the hot division this sea-

son.

With the focus on goaltending this season, there is no better time to mention the latest rookie phenom in the net, Washington's Jim Carey. The rookie from Wisconsin University and local Catholic Memorial High School has run his NHL record to 6-0-1 with an amazing 1.26 goals-against average since being called up from the AHL Portland Pirates two weeks ago.

Carey, who left Wisconsin as a sophomore and will turn 21 on May 31 (making him younger than either member of this column), has led Portland to the best start in professional hockey history at 14-0-3 (he was in the net for all but one of those games), has helped the Caps more than double their point total in just two weeks, and starred in the megahit movies *Ace Ventura: Pet Detective* and *The Mask*. Okay, he wasn't really in the movies, but we just wanted to illustrate what great star material this boy is.

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