

Vest Answers Questions about Re-engineering

By Jeremy Hylton
and Sarah Y. Keightley
STAFF REPORTERS

At a town meeting on Wednesday, President Charles M. Vest and other senior administrators reviewed the progress of the Institute's re-engineering effort and answered questions from employees in attendance.

The re-engineering effort was started about two years ago to correct the Institute's growing budget deficit. Re-engineering is intended to simplify and improve the Institute's administrative and support efforts and to reduce the cost of these programs.

Most of the questions at Wednesday's meeting related to employees' concerns about how re-engineering will be implemented — and how and where the Institute will reduce its workforce to reduce the

budget deficit.

The meeting, held from noon to 2 p.m. in Kresge Auditorium, began with prepared remarks from Vest, Senior Vice President William R. Dickson '56, and Vice President for Information Systems James D. Bruce ScD '60, project manager for re-engineering.

Provost Mark S. Wrighton also served on the panel of administrators.

Dickson described re-engineering as the fundamental rethinking of what the Institute does, a radical redesign of support services, and an opportunity to achieve dramatic improvements.

Questions about downsizing

The most pointed questions of the afternoon came during the morale and personnel discussions. Audience members asked how

many jobs would be eliminated as a result of re-engineering and where and when cuts would come.

Vest said that more than 600 jobs would probably be eliminated during re-engineering, based on reports from individual re-engineering teams. Vest had originally estimated that about 400 jobs would be cut, but at Wednesday's meeting he emphasized that the original estimate had been rough.

The cuts will come over a three to four year period, Vest said, but he could not be more precise about when and where the cuts would come.

However, Tuesday's announcement that the Office of Laboratory Supplies will close on July 1 seems to be an indication that cuts will be made as they are identified by re-engineering teams.

Despite the closure of OLS, "It's



FILE PHOTO

William R. Dickson '56

unlikely that entire operations will go away," Dickson said. "It's an unusual case."

"I don't know where" the cuts will come, Dickson said. "If I did, then we could stop all of this and



EDWARD MCCLUNEY

Charles M. Vest

just do it."

Vest also noted that changes in research funding could have an effect on the size of the staff that

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Deutch Poised to Become CIA Head

By Stacey E. Blau
ASSOCIATE NEWS EDITOR

Institute Professor John M. Deutch '61 is poised to become director of the Central Intelligence Agency. The Senate Select Committee on Intelligence voted unanimously on Wednesday to recommend Deutch's confirmation as director.

A vote before the full Senate is expected in the next few days.

Deutch, currently the deputy secretary of defense and provost of MIT from 1985 to 1990, will likely be sworn in as director and assume his new duties sometime next week.

"John Deutch is extremely well prepared to take on the job of directing the CIA," said President Charles M. Vest. "It is very important that this agency have a clarified mission and carry it out appropriately in this post-Cold War era. John has the stature, command of geopolitical issues, and decisiveness to accomplish this."

In March, Deutch accepted Clinton's nomination for the position after the previous nominee, retired Air Force General Michael P. C. Cams withdrew his name from con-

sideration in response to the findings of an FBI background check. The position of director has been left vacant since the resignation of R. James Woolsey in December.

Clinton raised the CIA director's post to cabinet rank and gave it policy-making powers as incentives for Deutch to take the job.

Deutch had unofficially been Clinton's first choice to become director in December when Woolsey resigned. Published reports said that Deutch declined the offer, saying that he was satisfied with in his position as second in command at the Pentagon.

It was also rumored that Deutch was concerned that working as CIA director might jeopardize his chances of one day becoming president of MIT.

In addition to running the Central Intelligence Agency, Deutch will oversee the rest of the nation's intelligence agencies, including the National Security Agency, which conducts electronic surveillance, the National Reconnaissance Office, which builds spy satellites, and the

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Three Dormitories Select New Housemasters

By Jennifer Lane
STAFF REPORTER

Three of the five dormitories looking for housemasters recently settled on new faculty members who will start this summer. With vacancies filled at Burton-Conner, MacGregor, and Senior Houses, only New House and Random Hall are in need of housemasters.

Associate Professor of Electrical Engineering and Computer Science Munther A. Dahleh and his wife Jinane have accepted the housemaster position at MacGregor.

The Dahlehs will replace Stephen J. Lippard PhD '65 and his wife Judith who have been housemasters at MacGregor for four years. The Lippards will leave in July when Stephen Lippard takes over as head of the Department of Chemistry.

The Dahlehs "hope to improve the quality of life for the students by creating a 'homey' environment at MacGregor," Munther said. They plan to have an open-door policy and to encourage students to interact with them, he said.

Dahleh plans to have more house-wide activities that will "enrich the students' living experience and contribute to the unity of the dorm," he said.

Overall, Munther and Jinane Dahleh speculate that they will find the experience of living with students quite enjoyable.

Associate Professor of Literature Henry Jenkins and his wife Cynthia have accepted the housemaster

position at Senior House, Jenkins said.

They will replace Associate Professor of Chemical Engineering Paula T. Hammond PhD '84 who is leaving to "run the race for tenure," she said.

Jenkins said he decided to take on the housemaster position partly because of encouragement from other housemasters. During talks with other faculty housemasters, especially the Orme-Johnsons at Bexley Hall, "the idea stuck in my head that this was a place where an energetic and creative faculty member might make a difference in the life of the campus and might find a community that facilitated his own growth and learning," Jenkins said.

Jenkins chose to be housemaster at Senior House because, "the energy, creativity, and yes, reputed 'unruliness' of Senior House excited me," he said. "There was a good mix between my own unorthodox and irreverent tendencies and the students at Senior House."

Jenkins has had the opportunity to have many Senior House students in his classes, and finds them to be the most open-minded and flexible thinkers he has encountered at MIT, he said.

Jenkins plans to be very active with the remodeling and renovation plans. He plans to use electronic communication to encourage debate, communication, and exchange with all the students, he said.

Jenkins would like to "foster an environment of

Housemasters, Page 15

Tang Center Will Accommodate Expanded MBA Program



INDRANATH NEOGY—THE TECH

The new Tang Center, at corner of Amherst and Wadsworth streets, will open this fall.

By Shang-Lin Chuang
ASSOCIATE NEWS EDITOR

The Sloan School of Management's new 45,000-square-foot Tang Center connected to Building E51 is scheduled to open this fall, according to Director of Planning Robert Simha MCP '57.

The construction of the center will have taken an estimated 24 months from its initial design until the Sloan School begins using it.

Located at the corner of Amherst and Wadsworth Streets, the three-story center will include a 298-seat lecture hall, lounge, student activity suite, and corporate resource center.

The Tang Center is built in response to the 33 percent increased enrollment of the MBA program at Sloan. It was built in order to meet the growing demand for classrooms and meeting rooms.

"The new building will give us the added space and facilities we need to maintain the quality of a Sloan education while expanding the class," said Lawrence S. Abeln, director of Sloan's master program.

The Tang Center is connected to building E40, E52, and E53 through existing bridges and is directly connected to building E51.

The facilities of the Tang Center

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INSIDE

■ *The Bicycle Thieves* is one of the jewels of Italian neorealism.

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■ *Ride for Your Life* resembles a video game more than a movie

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WORLD & NATION

Ritual Marks Kent State Shooting

THE WASHINGTON POST

KENT, OHIO

By now, 25 years after the event, the rituals that commemorate the terrible 13 seconds are well established.

They began late Wednesday night when about 1,000 people holding candles gathered on the Commons of the Kent State University.

There the candlelight vigil continued until 12:24 p.m. Thursday. Then the "Victory Bell" in the Commons was rung again to recall the 13 seconds of gunfire from a phalanx of Ohio National Guard troops on a ridge overlooking the parking lot, four students shot dead — William Schroeder Jr., Allison Krause, Jeffrey Miller and Sandra Scheuer — and nine others wounded.

Thursday, the students of the 1990s sprawled on the steep slope of Blanket Hill. The Victory Bell tolled 15 times, once for each of the Kent State casualties and for two Jackson State University students who were killed at a protest 11 days later in Mississippi.

The prelude to the killings was the invasion of Cambodia, ordered by Richard Nixon. Student protests erupted on various campuses. On May 2, the Kent State ROTC building was destroyed by fire.

Ohio Gov. James A. Rhodes (R) ordered the National Guard to the campus. On May 4, in a haze of tear gas fired to disperse an anti-war rally, Guardsmen on the right flank suddenly wheeled, aimed and fired. More than 60 shots were fired in the direction of students.

GOP Senators Disagree on Foster

LOS ANGELES TIMES

WASHINGTON

Prospects for confirmation of surgeon general nominee Dr. Henry W. Foster continued to appear uncertain Thursday, as leading Republican senators disagreed over whether the issue should be put to the full Senate.

Sen. Nancy Kassebaum, R-Kan. — who heads the committee considering the nomination — said she believes he deserves full consideration by the Senate. But Senate Majority Leader Bob Dole, R-Kan., indicated he would not budge from his threat to keep it from a vote.

Kassebaum, chairwoman of the Senate Labor and Human Resources Committee, predicted the nomination would survive the committee, but acknowledged that Foster's Senate opponents could tangle up the nomination for months.

Dole indicated Thursday in a letter to Senate Minority Leader Tom Daschle, D-S.D., that he had not changed his mind about preventing a vote.

The panel, which is dominated 9-7 by Republicans, is expected to vote within several weeks. It could send the nomination to the floor with a favorable recommendation, with an unfavorable recommendation or with no recommendation, or it could send the nomination back to President Clinton, in effect killing it.

Simpson Team Says Blood Tainted

LOS ANGELES TIMES

LOS ANGELES

Turning to the central accusation in the O.J. Simpson legal team's police-conspiracy theory, a defense lawyer attempted Thursday to show that enough of Simpson's blood sample is missing to have allowed officers to taint evidence in the case.

At the same time, the attorney accused Gregory Matheson, an assistant director and chief forensic chemist at the Los Angeles Police Department's crime lab, of misreading test results that could point to another suspect in the June 1994 murders.

After reviewing LAPD records and acknowledging that a Police Department nurse said he drew about 8 milliliters of Simpson's blood on the day after the murders, Matheson said the records do not account for what happened to about 1.5 milliliters.

If blood was used to taint swatches and someone substituted them for the ones collected at the scene of the crimes and other locations, it would compromise any later DNA test results. Matheson said Simpson Lawyer Robert Blasier's computations exaggerated the amount of blood that cannot be accounted for because they did not track blood lost when it is transferred from one vial to another.

Prosecutors also intend to rebut the defense's allegation of tainted evidence by presenting results of other tests that they say will show that the test tube of Simpson's blood could not be the source of stains sent to the laboratories.

WEATHER

May Be Colder!

By Marek Zebrowski
STAFF METEOROLOGIST

A low pressure system will move off the NJ coast on Friday, deepen as it passes to the south and east of us on Saturday, and slow down as it becomes caught in a huge trough extending from the polar regions of Eastern Canada to the Atlantic waters off Nova Scotia. With such a feature just to our north and east, New England will experience (let's hope) the last arctic blast of the season, shipped directly from the Hudson Bay region on the wings of northwesterly gales. A blustery weekend with a chance of sprinkles near the coast and some rain in down-east Maine may also feature a scattering of flurries over the hilltops to our north and west. Alas, "New England Spring" is but a state of mind!

Today: Thickening clouds with some sprinkles and light rain developing in the afternoon, especially from Boston area south. High about 60°F (16°C) with onshore winds.

Tonight: Cloudy with some rain likely. Winds shifting to north-west after midnight. Low 46°F (8°C).

Saturday: Clouds breaking in the morning, becoming windy and blustery with sunnier breaks as well as a chance of an isolated shower. High only near 60°F (16°C).

Sunday outlook: Continued partly cloudy, breezy and chilly with morning lows near 40°F (5°C) in the city, mid 30s (2-4 °C) in the suburbs and highs generally in mid to high 50s (12-15 °C).

Fingerprints, Videos Enable Authorities to Identify Victims

By Karl Vick

THE WASHINGTON POST

OKLAHOMA CITY

About half of the corpses pulled from the Alfred P. Murrah Federal Building here have been identified by their fingerprints, the other half by their dental records. But baby teeth are not marked on a chart, and so since April 19 investigators have been going to the homes of the small children listed among the dead and missing and lifting fingerprints from favorite toys.

"There was one of those big inflatable beach balls that he had in his bedroom that he liked to chase up and down the hall," recalled Oklahoma State Bureau of Investigation specialist Bruce R. Spence, of the smooth, reflective surface that yielded the latent prints confirming the identity of an 18-month-old boy killed in the debris of the America's Kids child care center.

At another home Spence lifted a vivid set of a child's prints from the laminated cardboard sleeve of a Lion King video. "It's real smooth, shiny," he said. "Nobody touched it. That was his tape and the rest of the family just better not touch it."

Searchers sifting through the rubble Thursday recovered 11 more bodies, bringing the death count to 155 — 16 of them children — with 13 people still categorized as missing. Officials said the crews, who earlier this week suspended 24-hour operations, would work through the night to finish.

Most of the remaining bodies are believed to be in the first floor Social Security office, now pancaked into the basement, although the total includes three infants last seen in the day care center above it. All but the most recently recovered of the dead have been identified.

Work proceeded "amazingly quickly" in the area Thursday, a fire

department spokesman said. In the morning officials said any bodies under rubble thought by engineers to be holding up the building could not be recovered. By afternoon, however, family members were being told the building was safer than previously thought.

The recovery procedure works like this: A hydraulic claw lifts concrete from the interior where human rescuers do not go for safety reasons. When lookouts stationed on the upper floors spot a body, rescue crews make their way in, lift the remains into a body bag and carry it to the nearby temporary morgue.

The body is then driven the two miles to the office of the state's chief medical examiner, where in almost every case final identification has been made in a matter of hours.

The process, like the visits to the children's bedrooms, combines forensic science with the most poignant details of everyday life with an intensity that tests the decorum of the men and women who deal with death as a profession. Ron Young has been visiting homicide scenes for 16 years as a lead criminalist for the state bureau. He does not recall hugging anyone at one until the assignment that had him lifting a fingerprint from a Barney the Dinosaur book.

The parting he has settled on — "We'll do everything we can to help bring this to a close" — rings true to everyone involved. No one is more anxious for final word than the last two dozen families. Family members greet the fingerprint expert at their door with the same blend of apprehension and appreciation with which they answered earlier requests for photographs, medical records and for descriptions of what the missing person was wearing when she or he left the house 17 mornings ago.

"In all honesty, in spite of the tragedy that was involved, this was one of the most heartwarming and enriching experiences that I have had," said John Long, on the steps of the Oklahoma City church where he had waited, with hundreds of other relatives, every day since the explosion. "Everyone that showed up here treated us with dignity and compassion and love."

His mother, Rheta Long, 60, was a secretary at the U.S. Department of Agriculture. She had been on the fifth floor office facing the blast at 9:02, and her body was identified on Sunday. By then Long had been coming to the First Christian Church for 11 days, facing the uncertain with an equanimity he said he learned from his six-year-old son Thomas, who died of cancer in December. "My son taught me that," Long said. "My son taught me about life and death."

At First Christian Church, a volunteer wears a teddy bear clipped onto one hip and a pager onto the other. If, when word arrives from the medical examiner's office, the counselors do not find the survivor among the 200 or so people still keeping vigil, someone phones the home and asks that they come in.

The official process of identification proceeds from clothing, to the contents of their pockets, to personal touches such as a ring and the inscription inside it, which the radiologists can read by x-ray.

Photos often help, particularly a family snapshot that shows complexion candidly, rather than a professional's airbrushed portrait. The conclusive ID comes by fingerprint or medical record not only to spare loved ones the trauma of a required viewing, but because, especially after a disaster, visual identification is considered among the least reliable.

Lawmakers' Warnings Influence Change in Clinton's Cuba Policy

By Ann Devroy
and Daniel Williams

THE WASHINGTON POST

WASHINGTON

After Sen. Bob Graham, D-Fla., and Rep. Peter Goss, R-Fla., returned from a trip to Guantanamo Bay, Cuba, six weeks ago, they warned the Clinton administration of a crisis in the making: Thousands of Cuban refugees detained in Guantanamo were living in a "tinderbox" that could explode into rioting.

Thousands more Cubans could well be planning to take to boats and head to sea this summer as they did a year earlier to escape the Communist-ruled island, they added.

The warnings set off what officials called "serious alarm bells" in the White House, partly because the administration was poised to enter a critical and enormously tricky domestic policy stretch that could well define the 1996 presidential race.

The result was secret talks with Cuba that led to this week's change in Cuban refugee policy. The 21,000 refugees at Guantanamo will be let into the United States. Refugees of the future will be sent back to the island.

Therein lies the dramatic change, one that has broad implications for how the administration regards Cuba. For 35 years, fleeing Cubans were greeted as victims of oppression desperately seeking freedom, the way West Germany treated refugees from East Germany. For-

ing them back home was unthinkable.

Now, forcing them back is policy. Refugees who set to sea trying to make it to Florida will be intercepted and handed over to Cuban naval or coast guard officials — or a U.S. ship might dock at Havana harbor to unload them. The deal, made with Havana, fulfills a longtime wish of Cuban President Fidel Castro that the United States stop welcoming his people as automatic refugees. The old policy embarrassed his government and, in his view, created periodic unrest as Cubans headed to sea.

Changing the refugee policy throws into question the overall policy of isolating Cuba, especially through the longstanding, strict ban on U.S.-Cuban trade. The isolation strategy has been based on a determination that the Castro regime sought to "export" revolution, slavishly served the Soviet Union and repressed its people. With the Cold War's end, the first two pillars fell away. Denying Cubans automatic political asylum suggests that the repressiveness of the regime is no longer as much of an obstacle as before.

But seeking rapprochement with Castro, as Washington has done with other non-democratic leaders, is an object of conflict within the administration. Doves, led by Undersecretary of State Peter Tarnoff and National Security Council staff member Morton Halperin, regard the embargo as a relic of a bygone era to be discarded.

In reaching the decision to repatriate Cubans, U.S. policymakers weighed the possible political costs of offending Cuban-Americans against several factors: the specific threat of a refugee crisis, pleas from the Pentagon to empty Guantanamo, and the general anti-immigration mood across the country. The route of least resistance was to change refugee policy.

The domestic aspect of administration thinking was reflected in talks with officials from Florida. Goss said he got a call from Halperin soon after his return from Guantanamo.

Goss said he was worried about reports that Cubans were planning to set sail for another exodus. The Cuban government was warning that GOP proposals to tighten the economic embargo would lead to another outflow. The State Department knew of the warning from a report through cables from its representatives in Havana; sensitive to the possibility of an exodus, however, department spokesman Nicholas Burns publicly denied newspaper reports that the Cubans had said any such thing.

Tarnoff and Halperin saw the crisis over refugees as a way to remove an obstacle to changes in Cuba policy, senior officials said. To ease Cuba's concerns, Tarnoff offered to repatriate future refugees. Such a measure would also placate Reno, who wanted to relieve the Immigration and Naturalization Service of having to deal with a recurring problem, a senior official said.

Clinton Plans to Urge Yeltsin To Drop Nuclear Sale to Iran

By Susan Page
NEWSDAY

WASHINGTON

At their summit in Moscow next week, President Clinton will share "very sensitive" U.S. intelligence information with Russian President Boris N. Yeltsin in an last-ditch effort to persuade him to scuttle the Kremlin's \$1 billion sale of nuclear reactors and technology to Iran.

Secretary of State Warren Christopher said Thursday the United States might also offer Russia additional aid to develop its own peaceful nuclear program if Yeltsin backs out of the deal, which Clinton argues could enable the Tehran

regime to build nuclear weapons.

The nuclear-reactor sale is one of several issues — the bloody war in Chechnya and Moscow's continued opposition to NATO expansion are others — that threaten to make Clinton's three-day visit to Moscow the most contentious and least productive of any U.S.-Russian summit since the end of the Cold War.

The White House made it clear that the Iranian nuclear sale was at the top of the agenda. Of concern is the sale of a gas centrifuge that could enable the Iranians to produce weapons-grade uranium.

When Russian officials argued that the reactor posed no danger of

weapons development, Defense Secretary William Perry disagreed. "From my background, that is exactly the danger," he told them.

U.S. officials said Clinton would use intelligence data to try to convince Yeltsin that Iran intended to use the technology for weapons. Iran has denied any such intention.

Moscow has rejected U.S. entreaties to stop the sale, with some Russians speculating that the United States is simply trying to protect its own business interests in the nuclear field. That was one reason Clinton announced Sunday he would impose a total trade embargo against Tehran, costing U.S. compa-

Wilson Criticized for Alien Maid

By Dan Balz
THE WASHINGTON POST

California Gov. Pete Wilson, R, came under fire from opponents Thursday for revelations that he and his former wife employed and failed to pay Social Security taxes for an undocumented housekeeper 16 years ago, but his aides said the episode would not deter him from making illegal immigration a key issue in his presidential campaign.

Wilson returned to Sacramento Thursday after a three-day trip to the East Coast, but for the second day did not respond in public to reporters' questions about the hiring of the part-time housekeeper. He is recovering from throat surgery.

But Wilson aides attempted to head off any criticism from rivals for the 1996 Republican nomination or from Democratic opponents by claiming that the governor had dealt

forthrightly with a politically embarrassing revelation.

"The woods are full of politicians who try to bury things like this but, characteristically, Pete Wilson has taken it head-on," Craig Fuller, Wilson's campaign manager, said in a statement.

Wilson's other Republican rivals, quietly enjoying seeing Wilson squirm, decided not to comment on his situation.

The embarrassing revelation, coming two weeks before Wilson's formal entry into the 1996 race, could complicate his efforts to get his campaign moving forward. But his aides said illegal immigration would remain a centerpiece of Wilson's candidacy.

"Pete cannot allow himself to be distracted from representing the passions of people around the country (on the issue of) granting special

favors for people who are here in violation of the law," said adviser Ken Khachigian. "That would be criminal. That would mean he's allowed himself to be silenced by criticism that is frankly not valid."

Another senior Republican, who asked not to be identified, said the fact that it wasn't illegal in the late 1970s to employ an undocumented worker and because the incident happened many years ago would minimize the impact.

In California, however, Democratic Party officials leaped on the revelation, even going so far as to ask Attorney General Janet Reno for a federal investigation.

"I really think this is an outrage to all the law-abiding citizens of the state of California," said California Democratic chairman Bill Press.

Senate Blocks Lawsuit Bill

THE WASHINGTON POST

WASHINGTON

A rebellious Senate Thursday blocked passage of legislation to limit punitive damages in all civil lawsuits, dealing a stunning blow to Republican efforts to overhaul the nation's civil litigation system.

Republicans vowed to salvage some of the bill but conceded they may have to settle for curbs on product-liability awards, as proposed before they expanded the legislation to cover civil litigation.

In a defeat for Majority Leader Robert J. Dole, R-Kan., Republicans fell 14 votes short of the 60 needed to cut debate on the measure and force a vote on final passage. They failed even to get a majority, losing by votes of 46-53 and 47-52 in back-to-back rollcalls.

As originally introduced, the bill, cosponsored by Sens. Slade Gorton, R-Wash., and John D. Rockefeller IV, D-W.Va., proposed only to limit punitive damages in cases against manufacturers of faulty and dangerous products, a goal pursued by many lawmakers over the past decade.

But it was broadened in several ways during two weeks of debate, including approval Wednesday of a proposal by Dole to limit punitive damages in all civil cases to twice the level of other awards, including lost wages, medical bills and pain-and-suffering.

Orange County Is Ground Zero Of Privatization Craze

LOS ANGELES TIMES

SANTA ANA, CALIF.

Seeing green in Orange County's river of red ink, home-grown entrepreneurs and some of the nation's largest enterprises aim to provide home care for the elderly, defend impoverished defendants in court, and care for those locked up in jail. Some seek to buy county departments whole, including those that issue building permits and oversee redevelopment.

Orange County is ground zero of a national privatization craze.

Government agencies have toyed for years with the idea of selling off assets and farming out services to private business. But Orange County — desperate for cash after last year's collapse of its investment fund, distrustful of government, and deferential toward business — may well turn out to be the United States' most willing guinea pig.

Having slashed its operating budget by nearly half, adopted plans to lay off 11 percent of its work force and reduced the salaries of its highest-paid employees, the county is considering every offer, no matter how impractical or far-fetched it seems.

Political leaders can scarcely see the bottom of the black hole left by the December failure of the county's investment pool. With \$1.7 billion in losses spread among cities, schools, special government districts and the county itself, privatization and asset sales are viewed by officials as critical ingredients in an odd stew of possible solutions.

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Immigrants Do Create Jobs

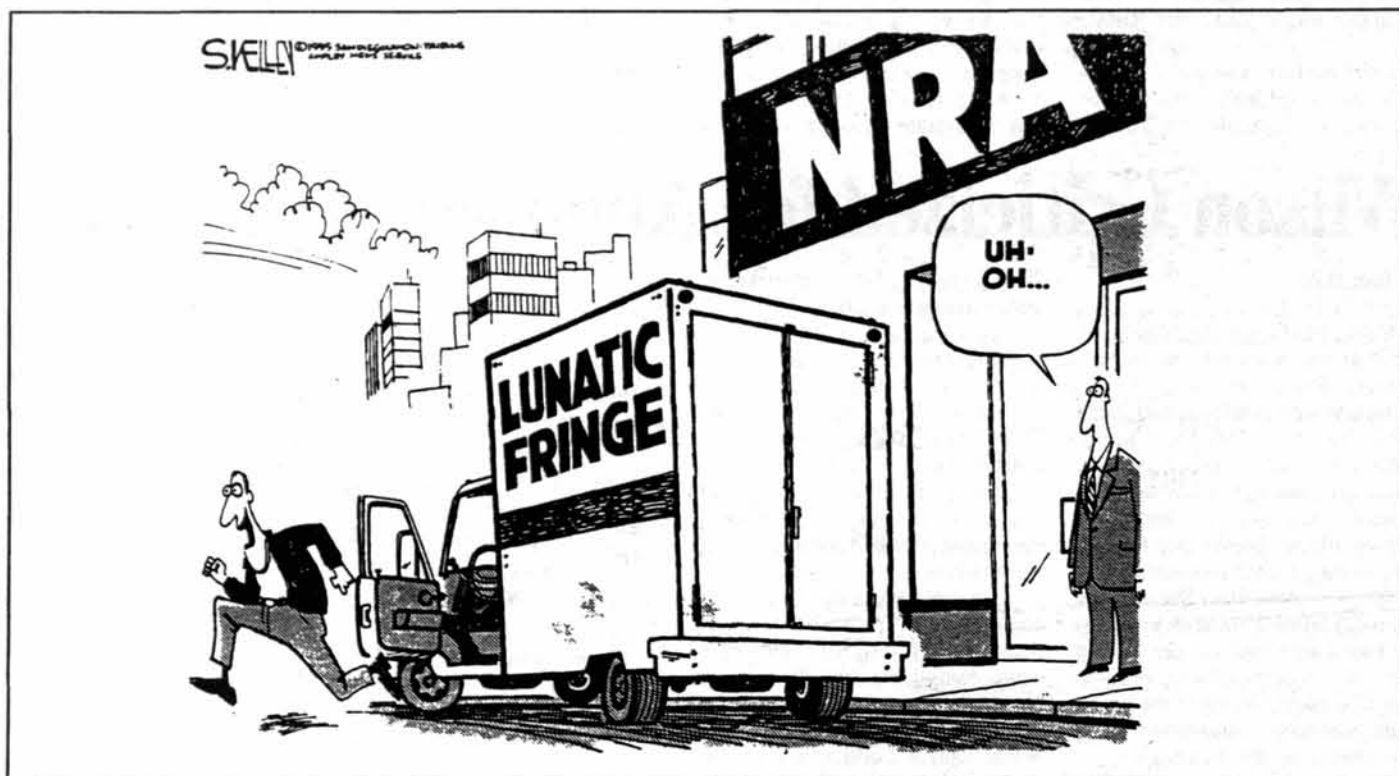
The letter from John A. Modzelewski '98 ["Bad Arguments Skew Good Column," May 2] criticizes a guest column [Kristen K. Nummendor, "GOP Is Not Just Problem for Queers," April 28] because it is based on emotional rhetoric rather than reasoned argument and facts, a generally desirable goal in most circumstances. But, sadly, Modzelewski's letter is also full of emotional rhetoric, and seemed quite divisive and argumentative to me.

One case in point is his statement: "I was not aware, as were many others not aware, that the 'so-called logic' is that 'non-white immigrants are supposedly sapping our economy.' This entire statement is based on opinion and not on fact." This is not quite true, as numerous studies have shown that immigrants create more jobs than they consume; basically, immigration makes good economic sense

for everyone. I can't say whether the author of the original column was aware of these studies, but they do contradict the common perception that immigration is harmful to the economic well-being of established residents.

Thus, this "opinion" — and it certainly is worded as an opinion — is fairly close to the facts. In contrast, Modzelewski's comments are not informed by fact, and their sarcastic tone does little to promote the ideal of reasoned argument that he claims to uphold.

Christopher P. Hanson '80



What Does *The Tech* Write about, And Why?

By Daniel C. Stevenson

EDITOR IN CHIEF

Two recent incidents caused me to think hard about why *The Tech* prints what it does. The editor of the Washington University in St. Louis *Student Life* criticized me in a column for trying to get the scoop early on the story about Provost Mark S. Wrighton's appointment to be WashU's next chancellor. And earlier this week, I had to decide whether or not to run a story about a sensitive incident involving an MIT student.

So what does *The Tech* write about, and why? A recent examination of the front pages turns up the typical fare: the winner of the Big Screw, a re-engineering town meeting, and a successful Spring Weekend. We do our best to cover those kinds of news events, such as new housemasters, new Athena workstations, or new living groups.

But look behind and beyond: Controversy over the letters of a new fraternity chapter, a prefrish "stolen" by a living group, and the future of the Lowell Institute School. These kinds of articles, the extra work, the look ahead, are what makes *The Tech* worth the paper it's printed on. We are not Woodward and Bernstein wannabes, we're just trying to answer the question, as one recent source suggested, "Whassup?"

The editor of the WashU paper criticized me for wanting to "scoop" the MIT News Office by getting a special edition of *The Tech* out about the Wrighton appointment. I was more interested, he charged, in making a name for *The Tech* and myself than observing protocol. The techniques I employed to confirm the news — "tricks of the trade," he called them — are not illegal, he observed, but deceiving.

To him I make no excuses for *Tech* reporters, myself included, being persistent or persuasive. I try to maintain my cool, and be tactful and polite at all times. But, this is journalism, or at least journalism MIT-style. People have information we feel the public has a need to know. There are many ways of obtaining information — a small pause, a side comment, or a random letter can have far larger repercussions than a big press conference or glitzy release. But an implicit confirmation or anonymous tip can also bring the news from the provost's office to page one.

Last year, we found out about a quasi-secret administration housing committee. A whole series of stories were written; some readers were bored, some didn't read the articles, but a few did. They spoke out at house meetings. They formed "action" groups. They asked tough questions of the administration, they demanded concessions, and for the time being, they have succeeded.

Does *The Tech* deserve credit for the continued undergraduate presence at Senior House or the surge in dormitory activism on the east side of campus? Certainly not — several hard working students are the real champions here — but a story or two in this paper helped get the ball rolling. And behind that was an attitude that, tactics aside, we wanted to get the information into a readable and usable form on the front page of the paper, for all to see and judge.

We didn't ask, going into those stories, "Is this something the administration doesn't want us to know?" or "Should we wait until they announce it formally?" or "Should we try to pressure people to talk?" Experience shows those techniques only result in spineless, and useless, news articles.

We didn't wait. We pushed ahead, we grabbed what we could, and we used those tricks of the trade with, I would argue, overwhelmingly positive results. We weren't out to dupe or hurt anybody, or to make a big name for our gonzo reporters. We wanted to get the information, get the scoop, and get it out to the people for which it mattered as soon as we could.

Are there ever legitimate reasons not to run a story? It's all very subjective and explosive, and often hard to decide. I never thought much about what we don't or won't write about until this past week: A student was involved in an incident with the police, there was an arrest. We had police and court records, and the usual official interviews. Everything was ripe for a first story to break on the front page: The student's name, the charges, the anonymous sources, even a photo if we wanted: the whole shebang.

But behind those dry facts lay a deeper story — a story that prompted me to decide that the incident did not bear news, at least for that issue, at that early a stage. Something *The Tech* didn't write about, something that was not news suited for this paper.

No story ran in that issue. Will we write about this situation someday? As we find out more, or circumstances change, we may well. And we'll continue to look for all those stories: the dean search shortlist, the next provost, the story behind re-engineering, and the student arrested for a crime.

That's what we write about. Useful, responsible reporting of the news is what we're striving for — a field for plain, honest work.

Daniel C. Stevenson, a sophomore majoring in physics, is Editor in Chief of *The Tech*.

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.

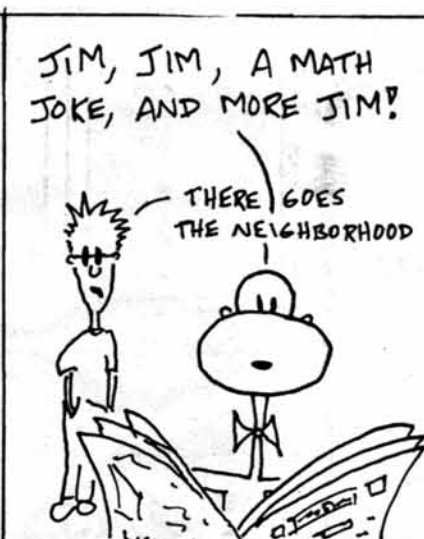
Jim's Journal

by Anders



Firehose Tavern

By Mark P. Hurst



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THE ARTS

Bicycle Thieves is a poignant neorealist work**THE BICYCLE THIEVES (LADRI DI BICICLETTE)**

Directed by Vittorio de Sica.

Written by Cesare Zavattini.

Starring Lamberto Maggiorani and Enzo Staiola.

LSC Classics Friday.

By Stephen Brophy

STAFF REPORTER

Have you ever watched people on the street and tried to decipher them from the clues your eyes gather, to make up life stories for them? At the beginning of *The Bicycle Thieves* a man emerges from a crowd of unemployed workers, and after we have contemplated his working-class tragedy, he blends back with the masses as the movie comes to its end.

Antonio (Lamberto Maggiorani) is one man among thousands trying to find a way to survive with his young family in the chaos of post-war Rome. He is offered a job hanging posters as the movie begins, but to keep the job he will have to get his bicycle out of hock. To do this, his wife Maria — a fiercely

protective proletarian madonna — offers to pawn some bed linens that comprise her dowry.

Their happiness and security don't last long. One day while Antonio is struggling to smooth out a poster of an impossibly nubile Rita Hayworth on a rough stone wall, a shift-eyed passerby jumps on his bike and rides it away. Antonio and his young son Bruno (Enzo Staiola) begin a desperate odyssey through the neighborhoods of Rome to find the bike, without which he will lose his job.

While his father is the protagonist of this story, Bruno serves as its moral center. At first he seems prone to be one of those insufferably perky little monsters who populated so many Hollywood movies of the 1930s and '40s. But Bruno endures a lot through the course of this film, and when Antonio has completed his descent into hell, it is Bruno who takes him by the hand and leads him back out.

The Bicycle Thieves is one of the crown jewels of neorealism, the post-war Italian philosophy of filmmaking that permanently reinvigorated our world of cinema. Rejecting

the illusory glamour and set-bound artificiality of conventional filmmaking, neorealism took its stories from the struggles of the working class, went out into the streets to record them, and used non-professional actors to tell them. This style borne of scarcity is also typified by a grainy, almost documentary cinematography, and frequent use of hand-held camera.

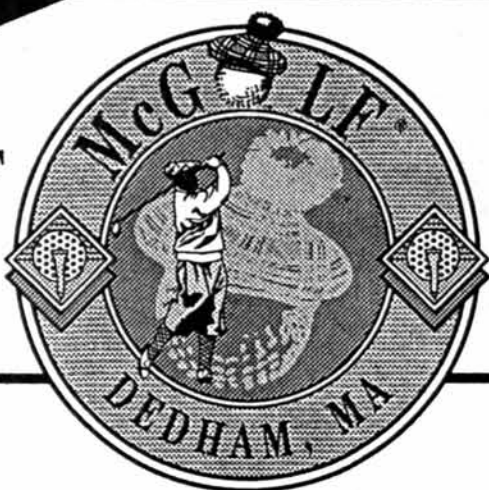
Cesare Zavattini, the script writer for *Bicycle Thieves*, was the most important theoretician of neorealism. He wrote his screenplay in just four days after watching an attempted theft while sitting at an outdoor Roman cafe. "My fixed idea is to deromanticize the cinema," he said. "I want to teach people to see daily life with the same passion they experience in reading a book." A committed Marxist, he spread his ideas in polemical essays and critiques as well as in many screenplays and collaborations with Vittorio de Sica and other directors.

Vittorio de Sica, director of *The Bicycle Thieves*, was also an accomplished actor. The courtly graciousness and romantic tenderness of his characters in the films of other artists

like Rossellini or Ophüls reveal both the strengths and the weaknesses of his style of filmmaking. At its best his work is suffused with a tender love for his characters, which overrides the melodrama to which he is a little too prone. He has also made too many films full of empty stylishness and very little else. *The Bicycle Thieves* holds a secure place among his finest accomplishments.

This movie was released in Italy with the title *Ladri di Biciclette*, which is a plural construction. For American release it was given the simplified singular title, *The Bicycle Thief*, which is the way most people in this country now know it. Recently there has been a movement among serious writers about film to use the more correct plural, a movement in which I am a participant.

Other LSC movies this weekend include: *Six Degrees of Separation* on Friday; Walt Disney's *Aladdin* on Saturday; and the beloved classic *Casablanca* on Sunday. A \$3 Classics Double Bill ticket will get you into both *The Bicycle Thieves* and any other one of these excellent features.

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Brown University's Foxiest Graduate

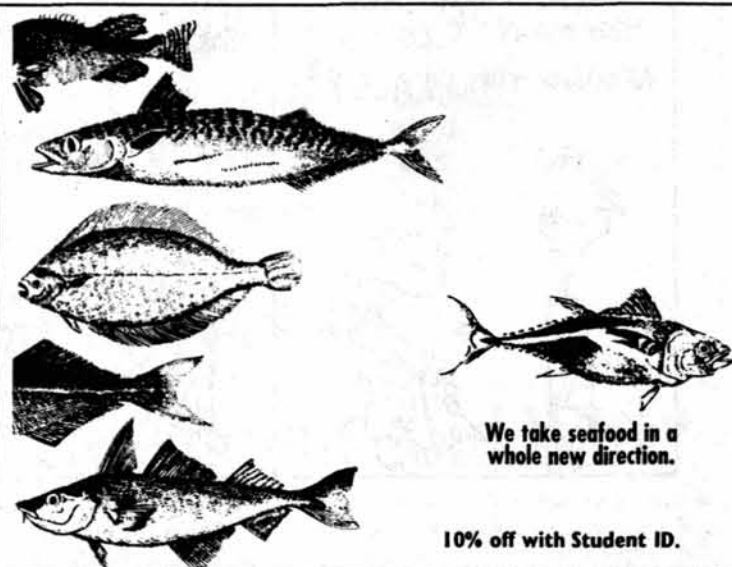
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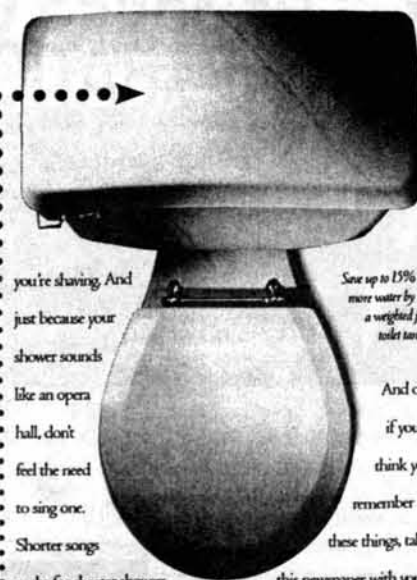
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New technology exploits kids in *Ride for Your Life*

RIDE FOR YOUR LIFE

Directed by Bob Bejan.

Written by Bob Bejan and Tracy Fullerton.

Starring Adam West, Betty Buckley, Tyrone Henderson, Matthew Lillard, and Amy Hargreaves.

Sony Copley Place.

By Rob Wagner

STAFF REPORTER

Ride for Your Life is a bad early attempt at what might turn into an Orwellian nightmare. The third of an unfortunately growing series of interactive movies, *Ride* shows signs of Bradburyesque entertainment.

Ride presents itself as more of a video game than a movie. The plot is not unlike that of many video games. The earth is on the brink of invasion by an alien race, and if the audience does not win the game, the aliens will enslave all of humanity. This plot would be fine for a video game, because in a video

game, the player might blast the aliens to oblivion or else lose the game.

In *Ride for Your Life*, however, the audience is forced to make an additional leap of faith: Whether the aliens invade the earth and enslave all of humanity depends on the outcome of a bicycle race. This race is between the two fastest bicycle messengers in Manhattan, one of whom is allied with the aliens.

Not even a stunning performance by Adam West (Batman from the 1960's TV series of the same name) could save this flick. West brilliantly portrays Monty Oliver, President of BigCorp., the world's largest communications company, who has a vested interest in the outcome of this bicycle race.

The principle of an interactive movie, in which the audience decides the outcome of the movie, has some problems. One problem with this film is that it has a PG rating, so the voting options the audience has to choose from do not include the popular choices of beheadings or murders. Instead, the choices

involve only left turn versus right turn, or showing Adam West versus showing some boring character. Another problem is that it is just plain bad.

Whether all of humanity is enslaved also depends on active participation by the audience. At times, the audience has to press as many buttons as possible to score the most points possible. These points help toward saving the earth. Attempting to win the game, a viewer often has a tired arm.

The method used for tallying up the votes is the raw number of votes. Thus, a voter may vote several times on the same question to emphasize his choice. This utilitarian method, where intense voters press buttons frantically, results in several tired arms.

The technology also includes a new feature: that of a Most Influential Voter. The computer surveys who has voted the most times, and that voter is given total control of the movie at a few points in the movie. With audience members vying for that position,

they again have tired arms.

"What makes *Ride for Your Life* so different is that [it is] unlike a branching interactive movie where the audience simply chooses which door to open or which path to choose," says Bob Bejan, director and co-writer. "*Ride* delivers a true cinematic game — something that you have to play and get better at to win." Some viewers, however, might seek entertainment, and might not care about winning the game.

The technology, however, is not bad. The computer that controls the film is impressive. There is no delay between the voting and the outcome of the voting. Once the votes are cast, the result appears on the screen immediately. The sooner the audience could see Adam West, the better.

The target audience for this film is definitely young. One happy young viewer commented, "It was pretty cool, especially when we got to push the buttons." Perhaps that viewer would be just as entertained by a Kevorkian machine.

PJ Harvey album deftly fuses new pop and old blues



Polly Jean Harvey appropriates old blues formalism on *To Bring You My Love*.

TO BRING YOU MY LOVE

PJ Harvey.

Island Records.

By Scott Deskin

ARTS EDITOR

I remember the first time I saw Polly Jean Harvey: a couple of years ago in an issue of *Ray Gun*. Back then, her band PJ Harvey released *Rid of Me*. Although I haven't heard that album in its entirety, the band's latest release *To Bring You My Love* at first may seem like a calculated move into the mainstream: The blues derivatives are probably more marketable than the harsher vocals and British indie-influenced melodies on the first album. One secret to the mellower approach is the use of multiple overdubs, which took many weeks in the studio, to sweeten the sound of the tracks.

The title track borrows its rhythmic thrust from any number of old blues numbers. Harvey's voice in this song settles into low growl as a direct melodic analog of the repetitive bass line. After awhile the guitar buzzes in at

a slow crawl, and Harvey's voice buzzes into the chorus with the erotic menace of "To bring you my love."

"Down by the Water" and "C'mon Billy," the first two singles from the album, are bold extrapolations of Harvey's evident basis in the blues. "C'mon Billy" is a fairly standard take on sexual longing and emotional yearning, but it gains additional weight on the strength of Harvey's vocals, earnestly claiming that her Billy is "the only one."

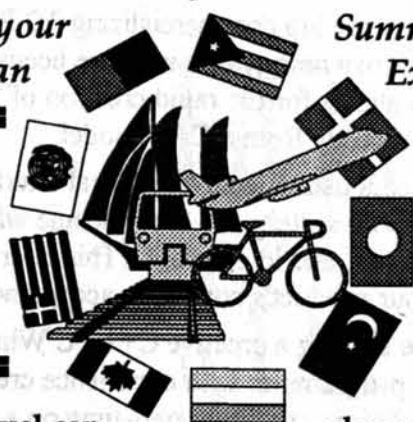
On "Down by the Water," Harvey's voice takes on a couple of different personalities: First, as a narrator in a cautionary tale of "blue-eyed girl become blue-eyed whore"; and second, as the eerie recurring voice in the song's coda, "Little fish, big fish / Swimming in the water / Come back here, man / Gimme my daughter." Also, the maracas that flesh out the last third of the song typify just one of the "little things" that make a song memorable. Some people have called the song annoying, but this "Water" has already got me hooked.

Harvey, Page 9

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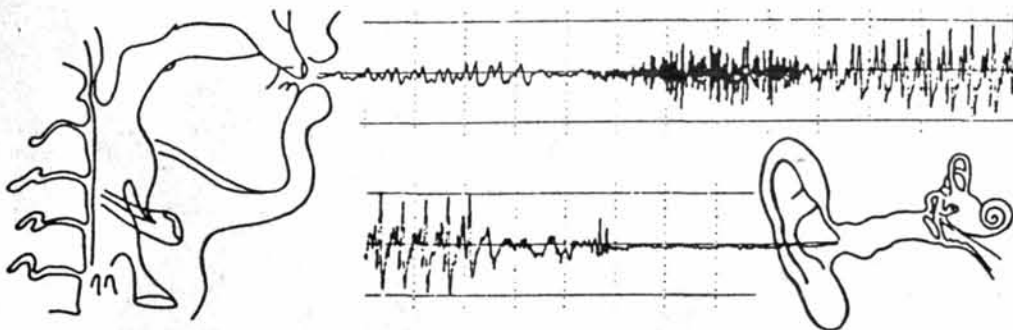


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ON THE SCREEN

— BY THE TECH ARTS STAFF —

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

★★★★ Aladdin

Never less than enormously entertaining, Disney's animated delight is a hilarious musical adventure based loosely on the Arabian Nights tale of a peasant boy and a magical lamp. Thanks to the vocal talents of comedians Robin Williams and Gilbert Gottfried and clever animation by Disney artists, this is probably the funniest animated film ever, but it never loses sight of the exuberant sense of wonder that permeates all of Disney's best works. And with a breakneck pace and an abundance of wonderful images, only a sec-

ond viewing reveals most of the background gags and beautiful artistry that went into producing this absolute pleasure. *LSC Saturday.*

★★★ Bad Boys

Miami Narcotics Detectives Mike Lowrey (Will Smith) and Marcus Burnett (Martin Lawrence) are assigned to protect a beautiful material witness (Tia Leoni) from the bad guys. Smith and Lawrence work well together. *Bad Boys* is a great film with the right qualitative balance of action and comedy. This balance is filmed with skill by director Michael Bay. You get caught up in the action; it's of such quality that you become part of it. The direction adds an altogether new dimension to the pleasant combination of action and comedy. The one thing that takes away from

the film is the lousy editing. The scene transitions are sometimes annoyingly noticeable, giving the feeling that a lot of material that aided continuity was cut out. However the interesting story, fast pace, and in-sync comedy make this a great action film which only increases my anticipation for the summer film season. —Kamal Swamidoss. *Sony Cheri.*

★★ Circle of Friends

This romantic trifle from Ireland bears the earmarks of a formulaic lighthearted Hollywood coming-of-age drama. College student Bennie (Minnie Driver) vies for the attention of Jack (Chris O'Donnell), star rugby player and all-around sensitive guy, between her two friends: faithful, trustworthy Eve (Geraldine O'Rawe) and seductive, beautiful Nan (Saffron Burrows). From first glance, we know that Jack and Bennie are made for each other, with sophomoric ideals and hearts of gold, but they are kept apart by the tyranny or jealousy of others, namely Sean (Alan Cumming), a local serpentine villain, and Bennie's own overprotective parents. When tragedy eventually strikes, it comes as no surprise: The plot devices can be seen a mile away. The movie relies on its simple-minded charm and fresh performances to win over audiences, but it comes up short. —Scott Deskin. *Sony Copley Place.*

★½ Destiny Turns on the Radio

Campy, offbeat films like *The Blues Brothers* and *The Rocky Horror Picture Show* achieve cult status by preserving a manic intensity of the actors to transcend trashy source material; *Des-*

tiny Turns on the Radio is a lame attempt to make the most of its sci-fi-action-romance-comedy basis. Julian (Dylan McDermott) is an escaped convict who seeks out his old flame Lucille (Nancy Travis) in Las Vegas, who now — three years later — is the girlfriend of a vain casino boss (James Belushi). Along the way, he meets up with Harry (James LeGros), his partner in a bank heist who lost the money and became the proprietor of a strange motel, and Johnny Destiny (Quentin Tarantino, in an obvious, "hip" casting move), a supernatural caretaker of all the luck in the city of sin. Tarantino performs with a light touch, but only James LeGros retains any shred of identification with the audience through his lax attitude. The other actors don't add anything to the incredibly dumb and banal dialogue. It's likely this film's destiny is for the video shelves, if not oblivion. —SD. *Sony Copley Place.*

★★½ Kiss of Death

Ex-con Jimmy Kilmartin (David Caruso) has problems getting his life back in order with his wife (Helen Hunt) and infant daughter, as well as reconciling his past with his cousin Ronnie (Michael Rapaport), who pulls Jimmy back into the game of larceny and, eventually, back in jail. When Jimmy is released and finds that Ronnie has destroyed his life, he vows revenge on Ronnie and mob boss Little Junior (Nicholas Cage). Jimmy acts as a confidential informant for the police (represented by Samuel L. Jackson) in a joint effort with the district attorney's office to put Little Junior away. The film is a breed apart from most other mob films in that it explores the obstacles faced by a man trying to escape his dark past by taking one last plunge into the crime world. And the inner workings of justice are well-represented. *Kiss of Death* is probably a must-see for fans of the *Godfather* films and *Goodfellas*, but it can't live up to those films because of an empty, anticlimatic ending that negates the rest of the film. —Matthew E. Konosky. *Sony Cheri.*



Robin Williams steals the show as the genie in Walt Disney's animated blockbuster *Aladdin*, showing Saturday at LSC.

Screen, Page 9

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ON THE SCREEN

— BY THE TECH ARTS STAFF —

Screen, from Page 8

★★★ Muriel's Wedding

This funny but superficial look at life in the small town of Porpoise Spit, Australia nonetheless manages to touch on such heavy issues as grand larceny, paraplegia, adultery, and parental suicide. Unfortunately, P.J. Hogan's first film lacks character development. Muriel's obsession with the rock band ABBA and her wig-and-satin karaoke act are all too reminiscent of the last big film from Down Under: *The Adventures of Priscilla, Queen of the Desert*, but her antics provide insight into the Australian psyche. In all, Muriel's Wedding is a funny, touching look at one woman's struggle to overcome obesity, poverty, insecurity, and friendlessness to come into her own. Watch it. —Teresa Esser. *Sony Nickelodeon*.

★★★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;" Sutherland, as the bad guy, pulls off his role quite well. —KS. *Sony Copley Place*.

★★★½ Six Degrees of Separation

Will Smith (from TV's *Fresh Prince of Bel Air*) stars as a young man who cons his way into the ritzy apartment of an upper-class, New York couple (Donald Sutherland and Stockard Channing) by pretending he is the friend of their child's college friend and the son of Sidney Poitier. Not the combination of *Dirty Rotten Scoundrels* and *Different Strokes* that the plot suggests, *Six Degrees* is a witty, sophisticated satire. Adapted from John Guare's hit Broadway play, this movie has been described as "a comedy of manners," "a drama of ideas," and "a rich, funny, and disturbing parable of life in the morally wormy Big Apple." For audiences used to modern movies, which are lucky to have one main message, this film's multiplicity of themes could be overwhelming. But whether you love or hate this ambiguity, you'll find it hard to stop thinking about this film and its haunting, dazzling style. *LSC Friday*.

½ Top Dog

For better or for worse, Chuck Norris is back. However, *Top Dog* fails miserably in

that it is neither the typical Norris kickfest nor the children's dog movie as advertised. On the one hand, the violence is too unrealistic even by Norris movie standards, and on the other hand, a PG-13 rating requires one significant target audience to be accompanied by a parent. Reno, the title character police dog, though cute at times, does not make up for an idiotic plot about an inane white supremacist movement. Perhaps it would be more entertaining and less expensive to buy a gallon of paint, remove the lid, and wait. —SD. *Sony Copley Place*.

★★ The Underneath

The basis for this film is simple. Michael Chambers (Peter Gallagher) returns home and finds things different from when he left after a prolonged absence. His brother is still upset by Michael's evil doings in the past, and his ex-wife, Rachel (Alison Elliott), is now involved with Tommy Dundee (William Fichtner), a man whom no one dares cross. His plans for an armored car heist are botched in an attempt at a big score, and he is eventually kidnapped by Rachel and Tommy in a less-than thrilling conclusion. Director Steven Soderbergh (*sex, lies, and videotape*) uses flashbacks extensively, which often confuses the storyline; however, this isn't half as annoying as the hard-boiled, predictable drama that pro-

pels the characters. —MK. *Sony Nickelodeon*.

★★½ While You Were Sleeping

A romantic comedy with a lot of classic scenes. Sandra Bullock plays Lucy, a lonely Chicago Transit Authority worker who falls in love with Peter, a nice guy who rides the train to work every day. She's waiting for the right opportunity to meet him when one day, she saves him from a speeding train. He's at the hospital in coma, and through some misunderstandings, his family believes that she's his fiancée. Then she meets Peter's brother, Jack, and the plot thickens. The film is entertaining because from the starting situation, the story and characters evolve in a likeable way. It isn't jaded or cynical; it's a funny love story that your younger siblings, your girl/boyfriend, or your parents can enjoy. The play-like tone is set early in the film, and for some reason it helps the viewer overcome (even more than good direction in an action film) the looking-into-a-window effect that films generally give. Sandra Bullock performs well in both the romantic and comedic scenes. Overall, it's a nice date movie, or a movie to see with a bunch of friends. But I wouldn't see it for unique cinematic excellence, because it doesn't fully use the features of the film medium. —KS. *Sony Cheri*.

PJ Harvey gets a boost from the sex-and-blues tradition

Harvey, from Page 7

Lyricaly, *To Bring You My Love* is steeped with sex — pretty familiar territory for Harvey, with songs like "50 Ft. Queenie" under her belt. But although she may be as up front about the subject as Liz Phair, her feelings are more ambiguous: As she admits in the latest issue of *Spin*, "I'm a bit more old and jaded now." At age 25? By now, she's a full-fledged member of the alternative scene standing on the brink of the main-

stream, but it seems a bit early for her to swear off relationships in a purely sexual vein. However, that may give her a bit more perspective when dealing with pained young love experienced by the characters of her songs, served well by the appropriated blues medium.

I listened to this on a promotional cassette in lieu of a compact disc, so I'll speak briefly of the closing songs to "sides" one and two. "Teclo" features "Let me ride" as a refrain, while "The Dancer" features Harvey's moan-

ing on the off-beat of the song's final approach. Where the vocals of "Teclo" are offhand and resigned to the inevitability of sexual acts, Harvey lets loose on "The Dancer" with wails and moans of near-orgasmic intensity.

The question is: Will audiences get into the music rather than get put off by it? I think so, because the raw nature of Harvey's music, infused with her latest, red-satin-dress persona, is a weird and winning combination. Of course, it's possible that she could suffer

from overexposure in today's market of multi-platinum sales and rapidly-stale radio play lists. But Liz Phair hasn't made her commercial breakthrough yet, which just goes to show that the music industry will always need some artists at the edges of the mainstream to keep everyone from going soft.

To Bring You My Love is a worthy redefinition of pop-blues neoclassicism, and I can think of worse fates for Polly Jean Harvey than to end up on the cover of *Spin*.

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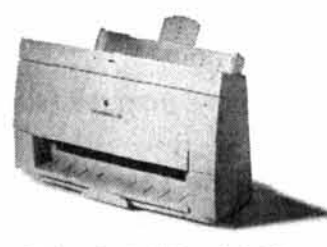
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*Photography
By Sharon N. Young Pong*



The International Fair

Presented last Friday by the International Students Association



Center:

This couple from the Mexican Club dances the Jarabe Tapatio.

Clockwise from top left:

Farnaz S. Haghesta '96 models as part of the Arab and Lebanese students' fashion show.

Genevieve R. Lada '98 and Roderick B. Diaz '95 from the Filipino student group do the Tinikling Dance.

Representing South Asian-American and Punjabi students, Seema H. Bajaria '97 performs a traditional dance.

Students from the Brazilian Students Association act out the Capoeira.

The Boston University Arab Students Club performs a Turkish folk dance.

Shiva S. Sandy '98 and Nameeta M. Dookeran '96 model for the Caribbean Club fashion show held in Lobby 7.

Karrie Karahalios G dances with the Hellenic Students Association.



Classical Music

MIT Performance Series

Killian Hall, 160 Memorial Dr. Free admission. Information: 253-2826. May 10, 12 p.m.: Leonard Kim '96, piano. All Beethoven Program: *Six Variations in D, Op. 76*, *Fantasy, Op. 77*, *Sonata in F#, Op. 78*, *Sonata in G, Op. 79*.

Classical Music at MIT

Kresge Auditorium, 84 Massachusetts Ave., Cambridge. May 5, 8 p.m. Admission: \$10. Information: 253-2826. Brahms' *German Requiem*, performed by the MIT Symphony and MIT Concert Choir. John Oliver, director; Kenneth Goodson '89, baritone; Kendra Colton, soprano.

Killian Hall, 160 Memorial Dr., Cambridge. May 7, 3 p.m. Free admission. Information: 484-8187. MIT Women's Chorale Spring Concert. Performing the *Stabat Mater*, works by Brahms, Copeland, and others.

Contemporary Music at MIT

Kresge Auditorium, 84 Massachusetts Ave., Cambridge. May 6, 8 p.m. MIT Concert Band. John Corley, director. Featuring the premiere of *Spin* by Elena Ruehr, MIT lecturer in music and theater arts.

International Music at MIT

Student Center Steps, 84 Massachusetts Ave., Cambridge. May 10, 12 noon. Information: 253-2826. MIT Gamelan Galak Tika. Community ensemble in residence at MIT founded for the purpose of studying and performing both traditional and modern Balinese music.

All Newton Music School

321 Chestnut St., West Newton. Information: 527-4553. **Con Brio** Performance Luncheon Series. Admission: \$8 performance \$10 lecture and lunch. May 5, 11 a.m.: Steven Ledbetter, BSO musicologist "Gilbert & Sullivan." May 5, 8 p.m.: "Cantorum Baroque Ensemble" includes *Sonata For Recorder and Continuo* by Marcello and Loeill, plus *Three Blake Songs* by Jonathan Lovenstein. May 7, 12:30 p.m.: Admission: \$25, \$15 students. "Midday Bouquet II" Champagne brunch and concert by artists in residence. Program includes: Mozart, Foote, David L. Post.

Tufts University Music

Alumnae Lounge, Tufts University, Medford. May 5, 8 p.m. Free admission. Information: 627-3564. Tufts Composers Concert directed by John McDonald.

Wellesley College Concert Series

Wellesley College, Wellesley. Free admission. Information: 283-2028. May 5, 8 p.m.: Jewett Auditorium. Prism and Yanvalou. May 6, 8 p.m.: Houghton Memorial Chapel, Collegium.

Longy School of Music

Edward Pickman Concert Hall, 27 Garden St., Cambridge. Free admission. Information: 876-0956 x120. May 5, 8 p.m.: Mark Goodman, pianist, performs Bach, Chopin, Messiaen, and Schumann. May 7, 4 p.m.: Young Performer Graduation Recital: Yukiko Sekino, piano. May 10, 8 p.m.: Early Music Department end-of-semester ensemble concert. May 11, 7 p.m.: Artist Diploma Candidate Louisa Sarkisian, viola, in the Wolfsohn Room. May 11, 8 p.m.: Artist Diploma Candidate Katrin Frauchiger, soprano, in recital. Lieder by Schubert, Brahms, and Debussy; arias by Mozart and Handel; and an original composition by Christoph Neidhofer.

The Boston Players

Tsai Performance Center, 685 Commonwealth Ave., Boston. May 7, 3 p.m. Admission: \$15; \$7.50, students/seniors. Information: 353-8725. Soprano Karol Bennett joins pianist Jonathan Shames in a concert of vocal and piano works of Schubert and Liszt.

Museum of Fine Arts

Remis Auditorium, Museum of Fine Arts, Boston. May 7, 3 p.m. Admission: \$17; \$14, MFA members/students/seniors; \$7, children. Information: 267-9300. "A Concert for Families: Selections from *The Seasons* by Vivaldi." Daniel Stepper and his string ensemble musicians will discuss their instruments and a selection of paintings depicting the four seasons will be shown. The short program is recommended for children eight and up.

Museum of Our National Heritage

33 Maret Rd., Lexington. May 7, 3 p.m. Admission: \$6. Information: 862-6541. Violinist Alexander Romanul. Program includes works by Schubert, Brahms, Franck, and Szymanowski.

On The Town

A weekly guide to the arts in Boston

April 5-11

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.

Federal Reserve Bank of Boston

600 Atlantic Ave., Boston. May 11, 12:30 p.m. Free admission. Information: Lisa Suslowicz, violist (of the Mandalas String Quartet) performs Bach's *Suite No. 6*.

Boston Baroque

Sanders Theatre, Cambridge. May 11, 8 p.m. Admission: \$10 for pre-concert lecture; \$15-28.50 for concert. Information: 641-1310. The Boston Baroque presents a concert performance of Gluck's revolutionary opera, *Orfeo ed Euridice*. Featuring Jeffrey Gall (countertenor), Marvis Martin (soprano), and Jayne West (soprano) as soloists; conducted by Martin Pearlman, Music Director. MIT Associate Provost for the Arts Ellen M. Harris gives a pre-concert lecture, "Gluck and the Revolution in Opera," at 6:30 p.m. in the Swedenborg Chapel, 50 Quincy St., Cambridge (across the way from the Sanders Theatre).

Popular Music

MIT A Capella Concert

77 Massachusetts Ave., Rm. 10-250, Cambridge. May 6, 7:30 p.m. Information: 536-4831. Logarithms Concert. MIT's all-male a capella ensemble performs.

Contemporary Music at MIT

160 Memorial Dr., Killian Hall, Rm. 14N-111. Information: 253-2906. May 5, 12 noon. "Music by Monk": Solomon Douglas '96 (piano), Raj Sodhi '95 (bass), and Michael Protz '96 (drums) perform a concert of music by Thelonious Monk. Kresge Little Theater, 84 Massachusetts Ave., Cambridge. May 11, 8 p.m. Information: 253-2906. The MIT Jazz Collective Concert: "Take your clothes off and jam!" David Alt '93 (tenor sax), Solomon Douglas '96 (piano), Josh Goldberg '96 (alto sax), Michael Protz '96 (drums), Raj Sodhi '95 (bass), and Janis Stipins '97 (trumpet) in a concert of original music.

Longy School of Music

Edward Pickman Concert Hall, 27 Garden St., Cambridge. May 9, 8 p.m. Free admission. Information: 876-0956 x120. The Longy Big Band, directed by Peter Cassino, featuring the music of Duke Ellington, Lenny Niehaus, Thad Jones, Sammy Nestico, Dizzy Gillespie, Don Menza, and Count Basie.

Club Passim

47 Palmer St., Harvard Square, Cambridge. May 6, 8:30 p.m. Admission: \$12. Information: 492-7679. Laszlo Gardony, jazz solo piano.

Federal Reserve Bank of Boston

600 Atlantic Ave., Boston. May 4, 12:30 p.m. Free admission. Information: 973-3453. Jazz vocalist Patrice Williamson, performing with piano, bass and drum.

The Green Dragon Tavern

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

Kendall Cafe

233 Cardinal Medeiros Way, Cambridge. Admission: varies. Information: 661-0993. Each week will feature local and national artists from 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.

May 6: Groovebutcher Reunion Party [Upstairs]; Mark Ribot, Queer [Downstairs].

May 7: John Zewizz and His Infamous Barbiturates [Up]; Planet Jumper, Groovasaurus, Chainsuck [Down]; Union Label, The Vic Morrisows, Brendon Murray [Bakery].

May 8: Chelsea on Fire, Felafel Boy, The Vic Morrisows [Up]; Brian Maes, James Anthony [Bakery].

May 9: Doc Hopper, Planet Re, Sirensong [Up].

May 10: Gravel Pit, Poundcake, Trona [Up]; Avant Jazz, Avant Rock Series w/ Painkiller [19+, Down].

May 11: 1/2 Japanese, DQE, Cricketer [Up].

World 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 high-

100 (unless noted). Admission: \$2. Classics ticket: \$3, allows admission to LSC Classic plus one other film the same weekend. Information: 258-8881. May 5: Six Degrees of Separation (Fred Schepisi, 1993); 7 & 10 p.m. The Bicycle Thief (Vittorio DeSica, 1948); 7:30 p.m. [Rm. 10-250]. Apr. 29: Aladdin (1992); 3, 7 & 10 p.m. Apr. 30: Casablanca (Michael Curtiz, 1942); 7 & 10 p.m.

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 Engagement. May 5-7: *Dallas Doll* (Ann Turner, Australia, 1994); Fri. 7:55, 10 p.m.; Sat. & Sun., 1:40, 3:45, 5:50, 7:55, 10 p.m. **Bogart!** May 8: *Casablanca* (Michael Curtiz, 1942); 3:30, 5:30, 7:30, 9:30 p.m. **New from Hong Kong.** May 9: *First of Legend* (Gordon Chan, 1994); 4, 6, 8, 10 p.m. **Recent Raves.** May 10: *Bullets over Broadway* (Woody Allen, 1994); 7:45, 9:45 p.m. **French Thrills.** May 11: *L'Enfer* (Claude Chabrol, 1994); 4, 6, 8, 10 p.m.

12 noon. May 6: *The Red Shoes* (Powell and Pressburger, 1948); 2:30 p.m. **Expressive Abstractions in Film.** May 5 & 19 (2-program series, admission \$10/\$9): "Spirit Stream Storm: 35mm Prints of Hand-Crafted Artists' Films" and "Dead Distortion"; both programs, 8 p.m. **New England Film and Video Festival.** May 11: *Listening to Children with Robert Coles* (Buddy Squires, 1994); 5:30 p.m. *Hello Photo* (Nina Davenport), w/ co-feature *Boy with Dog* (Robin Hessman, 1994); 8 p.m.

Theater Openings

"The Fontana Mix"

Mobius, 354 Congress St., Boston. May 5-6, 8 p.m. Admission: \$10, \$8 students/seniors. Information: 542-7416. A multimedia, music/theater performance. Works to be performed include Cage's *Fontana Mix*



ERIC LEVENSON

Charles Broderick and Cyrus Newitt star in *Later Life*, by A.R. Gurney. The show is being performed at the New Repertory Theatre in Newton Highlands.

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French-Language Music Festival

Tsai Performance Center, 685 Commonwealth Ave., Boston University, Boston. May 5, 7:30 p.m. Information: Le Centre National de la Chanson, UMass Boston, 287-2569. Final performance in series: Gala Double Concert. Kolo Mboka, from Zaire, and Marie-Paule Belle, from France, perform.

Tufts University Music

Aidekman Arts Center, Tufts University, Medford. May 6, 6 p.m. Admission: \$50. Information: 523-1764. "An Evening of the Arts": Jazz singer Rebecca Parris and Latin American and Caribbean band Sol y Canto. Visual arts exhibits. Cocktails and hors d'oeuvres served.

Film

Lecture Series Committee

77 Massachusetts Ave., Rm. 26-

French Library and Cultural Center, Ciné Club

53 Marlborough St., Boston. All screenings at 8 p.m., unless noted. Admission: \$5; \$4, members. Information: 266-4351. May 4-5: *The Devil Probably* (Robert Bresson, 1977). May 11-13: *A Tale of Winter* (Eric Rohmer, 1994); Fri.-Sat., 8 p.m.; Sun., 2 p.m. Videothèque — Free screening, 1:30 p.m. May 10: *The Double Life of Veronique* (Krzysztof Kieslowski, 1991).

Harvard-Epworth Film Series

Harvard-Epworth United Methodist Church, 1555 Massachusetts Ave., Cambridge. All films shown at 8 p.m. Contribution: \$3. Information: 354-0837. May 7: *The Light that Failed* (William Wellman, 1939).

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. May 5-6: *The Last Lieutenant* (Hans Petter Moland, 1994); Fri., 6 p.m.; Sat.,

(1958). *Solo for Voice 2* (1960). *Four/6* (1992).

"Playwrights-in-Performance"

Kresge Rehearsal Rm B, 84 Massachusetts Ave., Cambridge. May 11-13, 8 p.m. Admission: \$7; \$5 MIT/Wellesley students. Music and Theater Arts Section presents original student-written scripts from curricular playwriting class.

"The Meeting of the Grange"

Mobius, 354 Congress St., Boston. May 11-13; Thurs.-Sat. 8 p.m. Admission: \$8; \$6 students/seniors. Reservations: 542-7416. Performance artist Cathy Nolan will incorporate music and provoking images.

"Top Girls"

Boston Center for the Arts Theatre, 539 Tremont St., Boston. May 6-21; Thurs.-Sat., 8 p.m. Admission: \$15.25-18.25. Information: 695-0659. The Coyote Theatre stages Caryl Churchill's award-winning play. The main character, Marlene, celebrates her new promotion by inviting six women — leaders in legend or real life — to lunch.

"Sleeping Beauty"

Beigel Theater, Brandeis University, Waltham. May 6-7: 1 & 3 p.m.; May 8, 9:30 & 11:30 a.m. Admission: \$8; \$6 children. The beloved fairy tale about a sleeping princess under a wicked enchantment with Marionettes.

"American Footsteps: Jewish Souls"

Lyric Stage, 140 Clarendon St., Boston. Information: 267-1053. May 7, 14, 21, 7:30 p.m. or Jewish Theatre of New England, Newton. May 8, 15, 7:30 p.m., May 22, 3 p.m. A festival of three new plays by distinguished playwrights: Matthew Witten, Hindi Brooks, and Stephen Fife. The festival presents a view of the diversity in contemporary American-Jewish life.

Ongoing Theater

"A Winter's Tale"

Kresge Little Theater, 84 Massachusetts Ave. Through May 6: Fri.-Sat., 8 p.m. Admission: \$7, \$5 MIT/Wellesley students. Information: 253-2908. Dramashop production of Shakespeare play; directed by Michael Ouellette, lecturer, MIT theater arts.

"The Wild Land"

Tower Auditorium, Massachusetts College of Art, 621 Huntington Ave., Boston. May 5-6, 8 p.m. Admission: \$12-15. A Chinese period play produced by Asia On Stage and the Chinese Culture Institute. Set in early-20th century China, the play deals with the conflict between a mother-in-law and a daughter-in-law, an age-old problem in Chinese families.

"Demons"

Hasty Pudding Theatre, 12 Holyoke St., Cambridge. Through May 5: Fri., 8 p.m. Admission: Call for details. Information: 547-8300. World stage premiere of Robert Brustein's irreverent modern Faust play set in the Harvard Divinity School, in which a professor sells his soul to a pair of urbane and unlikely devils in order to communicate with his dead wife.

"The Accident"

Hasty Pudding Theatre, 12 Holyoke St., Cambridge. May 6, 8 p.m.; May 7, 2 p.m. Information: 547-8300. The American Repertory Theatre presents Carol K. Mack's play, directed by Marcus Stern. It is a fascinating, constantly unfolding mystery that probes the depths of the human psyche. A disoriented woman searches for her identity — wiped out by an "accident" she cannot remember, she finds herself in an unfamiliar rural household, where a man who claims to be her husband coaches her through a recovery of her memory.

"The Bible: The Complete Word of God (abridged)"

C. Walsh Theatre, Suffolk University, Boston. Through May 7: Fri.-Sat. 8 p.m.; Sat., 2 p.m.; Sun. 7 p.m. Admission: \$19-39. Information: 547-8300. The Reduced Shakespeare Company, under the the direction of Robert Brustein, romp through the Holy book, sparing nothing from Genesis to Revelation. A comic presentation of "begats," floods, pestilences, prophecies, and sermons.

"Romeo and Juliet"

Wheelock Family Theatre, 180 The Riverway, Boston. Through May 14: Fri.-Sat.: 7:30 p.m.; Sun.: 3 p.m. Admission: \$9-10. Information: 734-4760. Shakespeare's classic love story of two teenage lovers from feuding families. A contemporary interpretation.

"Open Studio Redux"

88 Room, 107 Brighton Ave., Allston. Through May 20. Wed. 5-8 p.m.; Sat. 12-5 p.m., and by appointment. Information: 562-0840. The second installment of a project by Boston-based artists' team *Dear Me Suz* which examines the odd cycle of behavior and interactions that occur between artists and audience during Boston's popular "open studio" events.

"The Wild Place"

The Black Box Theater, 539 Tremont St., Boston. Through May 20, 8 p.m.; ASL-interpreted Thu.-Fri., May 18-19. Admission: \$12. Information: 964-8918. Pilgrim Theater presents Boston playwright Jon Lipsky's work. It concerns the dreamscapes and thoughts of a woman on the verge of childbirth. Featuring MIT Theater Arts Lecturers: Kermit Dunkelberg, Stephen Elliott, Eve Lindi, Kim Mancuso, and Susan Thompson.

"Good Evening"

Lyric Stage, 140 Clarendon St.,

Boston. Through May 28: Wed.-Fri., 8 p.m.; Sat., 5 & 8:30 p.m.; Sun., 2 p.m. Thu. matinee (May 11 & 18) at 2 p.m. Admission: \$17-26. Information: 437-7172. Created by Dudley Moore and the late Peter Cook, this show pokes fun at unlikely objects.

"Later Life"

54 Lincoln St., Newton Highlands. Through May 28: Wed. 2 & 7 p.m.; Thu.-Fri., 8 p.m.; Sat., 5 & 8:30 p.m.; Sun., 3 & 7:30 p.m. Admission: \$16-26. Information: 332-1646. Directed by Michael Allosso, The New Repertory Theatre presents A. R. Gurney's play about two people who meet each other after 30 years.

"Beverly Kills 902 UH-OH"

Mystery Cafe, 11 Green St., Boston. May 5, 7-8, 11, 12, 26; June 3, 5, & 13. Call for times. Admission: \$26.50, dinner included. Information: 1-800-697-CLUE. Mystery spoof performed during a three-course meal.

"Les Misérables"

Colonial Theatre, 106 Boylston St., Boston. Through June 17: Tues.-Sat. 8 p.m., Sun. 7:30 p.m., Sat. & Sun. 2 p.m. Admission: \$15-65. Through May 7: Rush tickets are available at the Colonial Theatre box office one hour prior to the performance for \$15 with student ID. Tickets: 931-2787. Information: 426-3444. The musical based on Victor Hugo's novel, is an epic saga which sweeps through three turbulent decades of 19th century French history. It is also the story of fugitive Jean Valjean, who is pitted against police inspector Javert.

Dance

Boston Ballet

Boston Ballet, Wang Center, Boston. Through May 14: Wed. & Thu., 7 p.m.; other evenings, 8 p.m.; Sat. & Sun. matinees, 2 p.m. On Tue., May 9, a pre-performance lecture will precede the show at 7 p.m. Admission: \$12-52; student rush tickets available one hour prior to curtain for \$12. Information: 931-ARTS (TicketMaster). *The Taming of the Shrew*, Shakespeare's comic masterpiece, is combined with the elegance and pageantry of classic ballet. John Cranko's production translates the bard's prose into expressive choreographed movement.

Comedy

Roadkill Buffet

Hong Kong Restaurant (upstairs), Harvard Square, Cambridge. May 6, 8 p.m. Admission: \$10; \$8, w/student ID. Information: e-mail rkb@mit.edu. MIT's improv comedy troupe competes with three of Boston's best college comedy improv groups: the winner of this final round will have its own show produced on national television. Additional performance on May 12, 7-9 p.m. in Rm 66-110 entitled "The Last Supper: All you can eat."

Aunt Evy's Comedy Bee

Actors' Workshop, 40 Boylston St., Boston. May 5 & 6, 8 p.m. Admission: \$10, \$8 students/seniors. Information: 628-8428. A night of original sketch comedy, music and monologues.

Late Nite Catechism

The Theatre at the Church of All Nations, 333 Tremont St., Boston. Through May 28: Tue.-Fri., 8 p.m.; Sat., 5 & 9 p.m.; Thu. & Sun., 2 p.m. Admission: \$14-25. Information: 338-8606. An interactive comedy featuring Maripat Donovan.

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.

Naked Brunch

Lyric Stage, 140 Clarendon St., Boston. Admission: \$8. Information: 859-8163. Friday evenings through June 16: 10:30 p.m. The gay improv comedy troupe Naked Brunch returns to the Lyric Stage.

ImprovBoston

Inman Square Theater (formerly Back Alley Theater), 1253 Cambridge St., Cambridge. Ongoing: Thu.-Sat., 8 p.m.; Sat., 10:30 p.m.; Sun., 7 p.m. Admission: \$10; \$5, students (Thu.). \$12; \$10, students/seniors (Fri.-Sat., 8 p.m.). \$10; \$8, students/seniors (Sat., 10:30

p.m. and Sun., 7 p.m.). Information: 576-1253. 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. New Show: Most Thursdays are "Theatresports"; one Thu. each month is "Babe Night" (all-female show).

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.

Lectures

MIT Program in Women's Studies

MIT Student Center, 84 Massachusetts Ave., Rm. W20-400, Cambridge. May 10, 3:30-4:45 p.m. Information: 253-8844. Zelia Luria, Professor of Psychology at Tufts University, will deliver a talk entitled, "What Drives Gender Segregation? Forces That Keep Men's and Women's Roles Separate and Distinct." The talk, which will examine the structure and maintenance of male and female social roles.

MIT Film and Media Studies

77 Massachusetts Ave., Rm. 6-120, Cambridge. May 10, 7:30 p.m. Information: 253-3599. "Genduh Twouble: Bugs Bunny and Cartoon Queerness," an illustrated talk by Hank Sartin. Sartin discusses the legibility of "queerness" in the persona of Bugs Bunny and other animated characters, and what that might mean historically.

MIT Hillel Foundation

40 Massachusetts Ave., Bldg. W11, Cambridge. May 5, 8:30 p.m. Information: 253-2982. "Skeletons in the Closet: Examining German Resistance," an ecumenical discussion led by Ina R. Friedman, author of *Flying Against*

(Note: Free tickets are required for admission) *Graven Images* and *Divine Inspiration: Origins of Jewish Art*. Susan Shoobe, artist and master's candidate in art history, Tufts University. An introduction to Jewish art and architecture will analyze artistic production and the role of the artist in the Jewish tradition.

Isabella Stewart Gardner Museum

280 The Fenway, Boston. May 11, 6:30 p.m. Admission: \$7, \$5 members/students/seniors. Information and reservations: 278-5102. *Eye of the Beholder* lecture series. Michael Morgan, music director of Oakland East Bay Symphony, will give the talk entitled, "Art, Once Removed" that addresses the elevation of everyday objects to the level of untouchable art objects by museums.

Exhibits

MIT Museum

265 Massachusetts Ave. Tues.-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.

"From Louis Sullivan to SOM: Boston Grads Go to Chicago." Through drawings and artifacts, this exhibition explores the explosive growth of the city of Chicago in the last quarter of the 19th century and the contributions to this building boom by MIT and Boston architects. Through June 18.

"Sailing Ship to Satellite: The Transatlantic Connection". Exhibition documents the history of transatlantic communication. The story of the conquest of the barrier of the North Atlantic Ocean is the story of a grand collaboration between the North Atlantic nations, a compelling story that is documented, with rare photographs and artifacts. Through Sept. 3.

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

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 architectural and emotional possibilities of color light with respect to landscapes around us. Through May 10.

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. Leon Golub and Nancy Spero: "War and Memory," a dual career retrospective. Nancy Spero has created a new site-specific wall printing in the entrance to the List Center. Working in a figurative, expressionist mode, often outside the artistic mainstream, they have created two sustained and uncompromising bodies of work that explore themes of power and vulnerability. Through June 25.

Bromfield Gallery

107 South St., Boston. Tue.-Fri., 12-5 p.m., Sat. 11 a.m.-5 p.m. Reception held Sat., May 6, 4-6 p.m. Galleries One and Two: Tim Nichols - "Tit Willow: Paintings and Drawings, 1994-1995." Gallery Three: Cathy Wysocki - "Headed Out of Time: Masks and Wooden Panels." Through May 27.

Davis Museum and Cultural Center

Wellesley College, Wellesley. Both exhibits run through June 11. "For My Best Beloved Sister Mia: An Album of Photographs by Julia Margaret Cameron." Over 100 images by the Victorian portraitist and her contemporaries, assembled as a family album by Cameron. "Tender Buttons: Photographs of

the early 1940s and represent nine different Palestinian regions. Each region had its own highly distinctive dress style and colors, but the maker of the dress would embroider symbols indicative of the bride's own cultural and social heritage. Through July 2.

Jamaica Plain Arts Center

Gallery 6-5-9, Jamaica Plain Firehouse Multicultural Art Center. "Fiber Art" will feature fabric art by Jamaican Plain Artists Susan Thompson and Collette Bresilla, along with weavings by Janet Hansen, a faculty member at Mass College of Art, and quilts by Sylvia Einstein and Judy Becker. Through May 15.

Mobius

354 Congress St., Boston. May 10-27. Closing reception held Sat., May 27, 3-5 p.m. Hours: Wed.-Sat., 12-5 p.m. "Teens Show Teens Show," a visual art exhibition by Dorchester-area teens. The artwork ranges in media from photography and video to sculpture and puppetry, plus much more.

Newton Free Library

330 Homer St., Newton Center. Information: 552-7145. Through May 30: Betty Gross, "Works on Paper." Opening reception held Mon., May 8, 7-9 p.m.

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 great modern German artists. The first exhibition reveals his 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

son 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, 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 30 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., 12 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 they have lost. Presented in conjunction with the "Gathered at the Wall" exhibition. Through June 4.

"Hickey's Diner." In conjunction with the exhibition "American Diner" the diner will be on display. Established in 1938, the diner was one of four lunchwagons that served food nightly on the town common in Taunton, MA.

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.

"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.

"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.

Announcements

WMBR Radio Listings

MIT's radio station (88.1 FM) presents some of this week's programming. May 6, 2-4 p.m.: "French Kisses," a weekly bilingual program of French-language songs, interviews, and reports on Francophone culture. May 9, 8:30 p.m.: "Pipeline!" Bob Dubrow plays his pick of new tapes and CD's by local bands, and features a live band every week.



This piece, "101" Mosaic, is made up of 24,000 hand-cut tiles with silk-screened images. It is part of the display of Douglas Kornfeld's work at the Fuller Museum of Art in Brockton.

the Wind: The Story of a Young Woman Who Defied the Nazis. The discussion, preceded by a Sabbath dinner, is sponsored by MIT Hillel and the Tech Catholic Community.

MIT Communications Forum

Bartos Theater, MIT, E15, 20 Ames St., Cambridge. May 11, 4-6 p.m. Free admission. Information: 253-0008. The Interactive Television Tour: A Report from the Living Rooms of America's Digital Sofa Spuds." Speakers include: Evan Schwartz, Contributing writer, *Wired* magazine; Vincent Grosso, VP, ITV Services and Development, AT&T; Walter Bender, MIT Media Lab; Russell Neuman, Morrow Center, Tufts University.

Women's Studies around Boston

Andover Hall, Harvard University, Cambridge. May 11, 10 a.m.-1 p.m. Information: 235-5320. "Balancing with Intentionality: Being True to Myself As I Juggle Many Roles." Patricia Smith, Boston Globe Columnist.

Museum of Fine Arts

Museum of Fine Arts, Boston. Information: 369-3300. **Lectures.** May 10, 7:30 p.m. Admission: \$18, \$21. Our Town: Three Boston Architects Look at Their City. **Gallery Talks.** May 6, 12 p.m. The Mystical and Mysterious in 19th-Century Art. May 10, 6 p.m. Furnishings of a Traditional Japanese Home. May 11, 11 a.m. Bron of Earth: Zuni Pottery from New Mexico. **Free Programs.** Remis Auditorium. May 7, 2 p.m.

"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

Ongoing. Information: 253-4444. "Microscapes" Color photographs by AT&T photographer Charles Lewis using advanced techniques such as photomicrography, photomicrography, interferometry, thermography, and light polarization. Items such as microprocessor chips, glass fibers, crystals and magnetic bubbles are shot at speeds as fast as 1/720,000th of a second and magnified as much as a billion times. Through May 19.

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

Women's Domestic Objects by Rose Marasco" Maine artist photographs the domestic past to represent those spaces in women's lives where they have left traces of their activities.

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. Free Admission. Information: 266-4351.

"Saving Graces: An exhibition of Cemetery Photographs by David Robinson." This exhibition previews Robinson's new book. Through his photographs, Robinson seeks to demonstrate that cemeteries are repositories of hope and aspiration as well as of sorrow and loss. Through May 30.

Fuller Museum of Art

455 Oak St., Brockton. Hours: Tue.-Sun., 12 noon-5 p.m. Information: (508) 588-6000.

"Symbols Pathways to Damnation and Redemption." Artist-in-residence Douglas Kornfeld presents a number of works which use the computer as a major tool in the design, creation, and redefinition of objects. New pictures of the work-in-progress on the World Wide Web:

<http://www.ccae.org/CCAEE/Faculty/kornfeld/>. Through May 21, when there will be a reception and formal "unveiling" of the finished work.

"Threads of Tradition: Ceremonial Bridal Costumes from Palestine." The pieces date from the 1860s

sive exhibition accompanied by an extensive catalogue to examine Bunker's life and art. Complemented 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 Jack

Reducing Deficit Is Re-engineering's Primary Goal

Town Meeting, from Page 1

would be independent of re-engineering. For example, there were "two very significant down-scalings at Lincoln Laboratory because [federal] sponsors cancelled the programs," he said.

Though the size of the administration and support staff will shrink, Vest said that he did not expect to reduce salaries. "Over the past three years, we have tempered the cost of salaries and increases we have given. Those increases will continue to be modest at best," Vest said.

Questions on four issues

The question and answer part of the town meeting was organized around four major issues: finance, morale, personnel, and reputation. Questions came from audience members and from a collection of questions submitted before the meeting.

Vest answered most of the 18 or so questions, occasionally deferring to the other panelists. Victoria V. Sirianni, director of Physical Plant, served as moderator.

Several issues related to morale and personnel were discussed. In response to questions, Dickson explained that though much of the early re-engineering work has focused on operations and Physical Plant, each section of the administration and support staff would be studied.

Vest said that there were no plans to use early retirement incentives to reduce the workforce, and also explained that he did not believe that older employees would be more likely to be let go than younger employees.

In response to another question about personnel, Vest said that he remained committed to promoting diversity and pluralism within the Institute during downsizing. "It is in fact a deep concern of mine personally," Vest said.

"When we began this activity, the provost listed six points, one of which was that there would be no retreat from growing diversity," Vest said.

Vest said he did not know if re-engineering teams had been specifically charged to consider diversity,

"but if they aren't then, they are right now, at least as far as a word from the president goes."

Deficit cutting measure

Answering several questions about financial matters, Vest described the re-engineering process in greater detail. The primary goal of the re-engineering process is to bring the Institute's \$40 million budget deficit under control, Vest said.

Vest hopes that re-engineering will be the major contributor to reducing the deficit. But small decreases in the academic budget and a fund raising effort that has remained at the same level as during the strong Campaign for the Future funding drive have also had an effect, he said.

One complication in the budget process is that the Institute is currently reimbursing the government for overcharging indirect research costs in the late 1980s. Indirect research costs are costs associated with supporting research efforts that cannot be directly linked to a specific project; they range from electrici-

ty bills to library costs.

Indirect costs are billed to research sponsors as a percentage of the direct research costs. MIT's real rate will be about 63 percent next year, but it will charge the government on 58.5 percent to correct for the over-recovery, according to Wrighton.

The costs of re-engineering are currently being billed as indirect research costs, Wrighton said. "It is appropriate that our sponsors share in the cost of re-engineering during the down years as they will benefit" after re-engineering concludes, he said.

Dickson estimated that about \$6 million is being invested in the re-engineering effort, but these changes would save about \$1 million a year, making this a "sound investment."

MIT will recoup its investment some time in fiscal year 1998, Vest said.

The indirect cost rates in 1997-99 will be about 60 percent, Wrighton said. The change in the rate will be a function of finishing repayment for over-recovery and

finishing re-engineering.

Answering questions near the end of the meeting, Vest re-emphasized the Institute's commitment to re-engineering to reduce the deficit. "We will succeed," he said. "We have not talked about what to do if we do not succeed. We do not have Plan B in our hip pocket."

Earlier in the meeting, Vest also said he took personal responsibility for the re-engineering effort. "I feel very personally and directly accountable for its success," he said.

Vest also restated his goal of maintaining MIT's reputation as the world's premiere institution polarized around science and technology. "Our goal is very simple ... to maintain and enhance the excellence of MIT in a time of great change and financial restraint."

In addition, Vest remarked on MIT's many recent achievements: four Nobel Laureates in the past four years, several number one rankings of graduate departments, and cutting edge research. It is critical to "band together to keep the Institute viable in the future as it had been in the past," Vest said.

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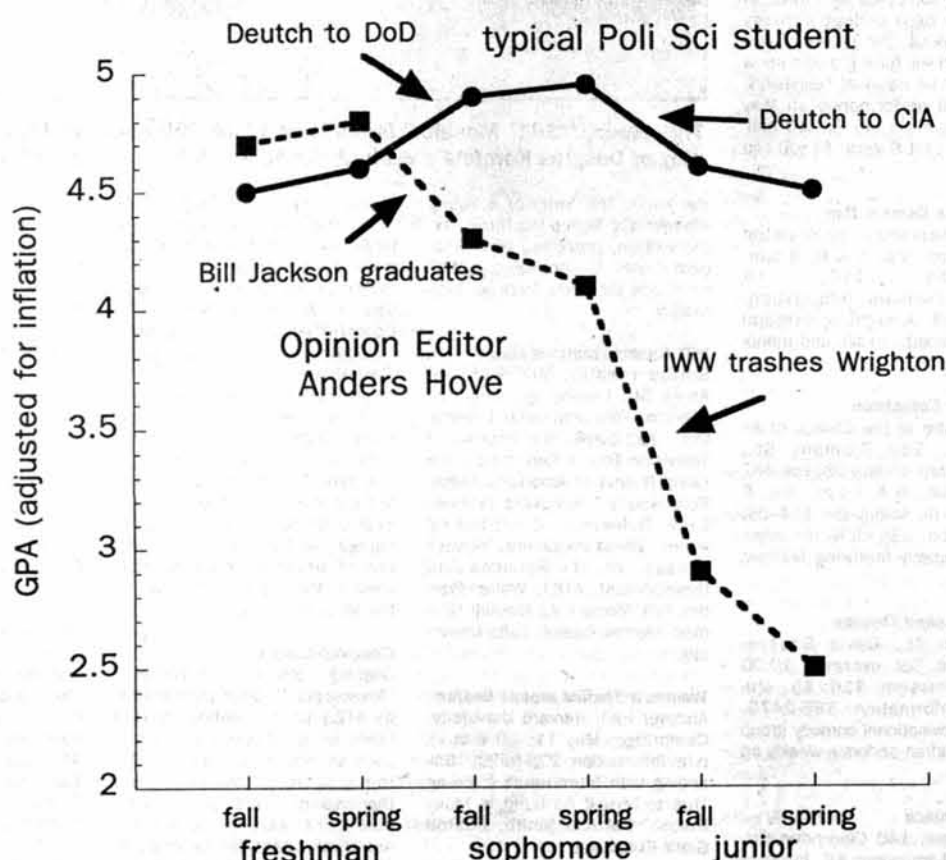
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Clinton Makes CIA Cabinet Level Post

Deutch, from Page 1

Defense Intelligence Agency, which organizes military intelligence.

Deutch to overhaul agency

Deutch will take over the CIA at a time when the agency has been plagued by accusations of mismanagement and corruption.

The mishandling of the Aldrich Ames espionage case prompted Woolsey's resignation, and the agency has been accused of providing funds to a Guatemalan military regime responsible for the killing of an American and the spouse of another.

Several female employees of the CIA have also strongly criticized the agency for mistreating women. Deutch has vowed that the CIA will not part in immoral, illegal, or incompetent intelligence activities.

In an editorial last Friday, *The New York Times* praised Deutch for his "emphatic commitment to cleanse and redesign" the CIA by dismissing those involved in or those who fail to report abuses or misconduct.

Tang Family Funds Second MIT Building

Tang, from Page 1

will be primarily used by Sloan, Simha said. However, they will also be open and available to other Institute departments upon request. Classes have already been scheduled in the classrooms for the fall term, Simha said.

Center named for MIT graduate

The center is named after Jack C. Tang '49, the son of Ping Yuan Tang '23. The third generation of the Tang family graduated from the Institute with Martin Tang '72.

In 1973, Jack C. Tang '49 dedicated a graduate resident hall to his

father, indicating that "in truth we are all members of the MIT family, and those of us who attended MIT have made it a point to remind others of this fact over the years."

A prominent business leader in Hong Kong, Jack C. Tang '49 is currently a member of the MIT Corporation Development Committee, and the chairman of the MIT Club of Hong Kong.

In addition to donating money to support Tang Hall, a graduate dormitory, and the Tang Center, the Tang family has established one of the largest undergraduate scholarship funds at the Institute.

Deutch also promised that he would resign from his post if Clinton ever asked him to violate his commitment to keep Congress abreast of all CIA activities.

But *The Times* criticized Clinton's plan to elevate Deutch's post to cabinet rank, saying that the move might cause intelligence operations to unduly influence policy decisions.

Deutch began his career in Washington during the Kennedy administration and has served in consulting positions for every administration since then except the Nixon administration.

Deutch came to MIT from Princeton University in 1970. He served as chair of the Department of Chemistry from 1976 to 1977 and dean of the School of Science from 1982 to 1985. He served as provost from 1985 to 1990 and was named Institute professor in 1990.

MacGregor, Burton, and Senior House Choose New Housemasters

Housemasters, from Page 1

mutual respect for the diversity which constitutes Senior House culture and a better understanding of the strengths of that culture," he said.

Jenkins will work to form a better alliance between East Campus and Senior House to work on common projects and problems, he said.

"First and foremost, I want to listen, to better understand what the students of Senior House want, and to try — as my hero Jean-Luc Picard would put it — to make it so," Jenkins said.

Taylor at Burton-Conner

Halston W. Taylor, head coach of the men's track and cross country teams, and his wife Cathy will be leaving Random Hall to be the new housemasters at

Burton-Conner. They will replace William L. Porter PhD '69 and his wife Lynn, who have been at Burton for four years.

The Porters are leaving Burton-Conner to avoid paying large capital gains taxes on a home they sold in Concord, Porter said.

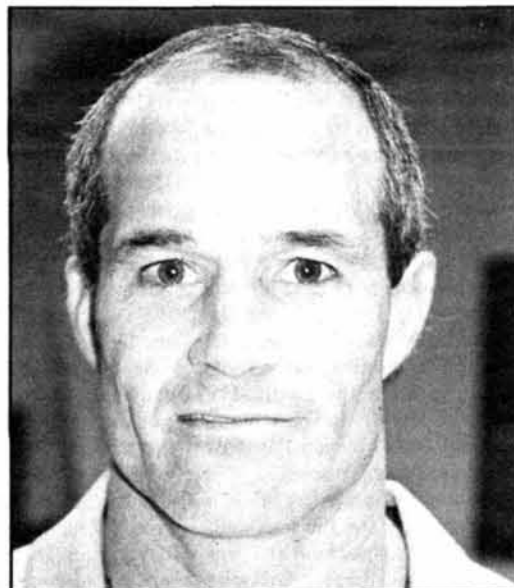
The Taylors will be leaving Random because they have a four-month old baby, and "with him, it makes this apartment too small," Taylor said.

"Most of the things we've done here at Random were to do and get things to the dorm, and we've done less with the students directly ... they're pretty independent here at Random," Taylor said.

"We're going to miss Random Hall, we've made a lot of friends here," Taylor said. "It's too bad we can't take some of them with us," he said.



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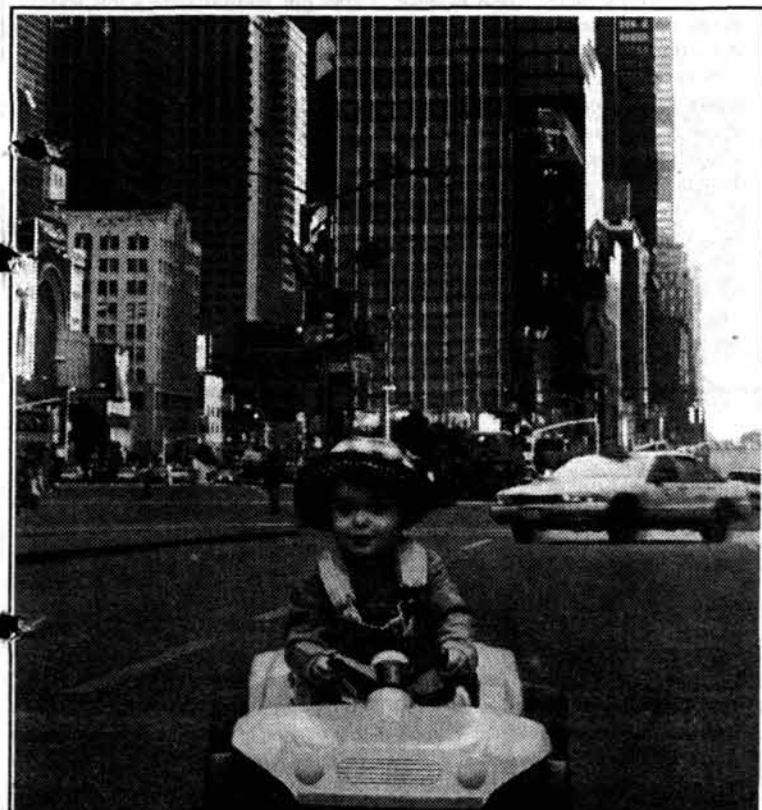
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EA Sports Gives Congratulations to MIT Athletes

Column by Bo Light
and Brian Petersen
SPORTS COLUMNISTS

In our attempt to offer more coverage of the local sports scene, we would like to extend our hearty congratulations to the MIT women's lacrosse team, who finished their season with an obscenely good record (something like 12-3, we heard) and a third-place finish in the New England Women's Eight Conference; and to the men's track team, who beat Springfield College last Saturday to earn their first undefeated season since the late '80s.

If you need proof that MIT students don't spend all their time locked in their rooms studying, look no further.

On the Ice

With the playoffs but days away, we wrap up our NHL review with the Northeast division, home of Quebec, Pittsburgh, and, of course, our local heroes, the Bruins. In fact, the Northeast might be the best division in the league, despite the presence of the hapless Ottawa Senators.

Much of the early season was spent watching Pittsburgh and Quebec battle for the league's best record. The battle may have already been won — by Detroit — but the race for the top seed in the East came down to the final game. This race, along with the explosive offenses of all of the Northeast teams, made this division the most exciting to watch this season.

Unfortunately, playoff goals are hard to come by, and the goaltending has been suspect on the top teams in the Northeast. Still, the home ice advantage should get Pittsburgh, Quebec, and Boston through the first round, and we can look for the Nordiques to continue

their Miracle Season right into the Stanley Cup finals, where they can be pummeled by a Western Conference team.

Next week: playoff predictions.

The Batter's Box

This is the first of a two-part preview of the 1995 Major League season.

We begin with a preview of the American League.

AL East

Once again, the AL East is the strongest division in baseball. The Yankees, Blue Jays, Orioles, and Red Sox all have a legitimate shot at the division title.

We think the Yankees will prevail in the end, though. They were in first place at the end of last season and have since added former Cy Young winner Black Jack McDowell to an already strong rotation which includes Jimmy Key, who finished last season with 17 wins and a 3.27 ERA.

The Yanks have also brought in former Expo John Wetteland, who will strengthen the bullpen. The Yankees will punish opponents offensively with an attack led by Don Mattingly, Wade Boggs, and last season's AL batting champ Paul O'Neil.

The Blue Jays still have the nucleus that helped lead them to the last two World Series crowns, led by Joe Carter and John Olerud, who is looking to come back from a disappointing 1994 season. The pitching staff, which failed the club last season, was shored up with the addition of '94 Cy Young winner David Cone, who is now on his second tour of duty with the Jays. If reliever Duane Ward makes a successful comeback from a shoulder injury that limited him to just three appearances in '94, the Blue Jays could very well finish in first place.

Pitching is the name of the game in Baltimore, as the Orioles have their strongest starting rotation since the days of Jim Palmer, led by Ben McDonald and 16-game winner Mike Mussina. However, the O's have plenty of holes on offense, although they are hoping that the preseason acquisition of the oft-injured Andy Van Slyke will bring power to the middle part of the batting order. Cal Ripken, who will break Lou Gehrig's consecutive game record on Sept. 6, must also have a big season, otherwise pennant fever will be non-existent in Camden Yards.

Which Red Sox pitching staff will show up more often this season: The one that has pitched two shut outs in the first six games or the one that gave up 17 runs to the White Sox last weekend?

We think the latter, as Roger Clemens is out until June with a shoulder injury and Aaron Sele is the only pitcher new coach Kevin Kennedy can consistently rely on. Fortunately, Sox fans, there will be plenty of offensive fireworks at Fenway this season with Jose Canseco, Mark Whiten, Mo Vaughn, and Mike Greenwell providing plenty of power in the middle part of the order.

We can only hope that the playoffs go through Boston next fall, unfortunately you need pitching. Look for Detroit to finish in the AL East cellar, unless Cecil Fielder and Travis Fryman can combine for 200 home runs.

AL Central

The White Sox lost out big during the off-season as Black Jack McDowell packed his bags for the Big Apple and Julio Franco defecting to Japan.

Fortunately there is enough talent to lead the Sox to the Central Division title. The starting rotation remains strong with Alex Fernan-

dez, Jason Bere (12-2 in 1994), Wilton Alvarez, and former Yankee Jim Abbott. The Big Hurt, Frank Thomas, will lead a solid line-up. The bullpen is full of question marks, and could lead to the Sox undoing in September, unless help is found.

Cleveland will likely give the White Sox a run for their money. Kenny Lofton has become the game's premier lead-off hitter (sorry Deion fans) and Albert Belle has become many a pitcher's worst nightmare (36 taters in '94).

Obviously, the Indians will have no problem scoring runs. The fate of the Indians is ultimately held by the pitching staff, which is considerably weaker than Chicago's. The starters are above average, however the bullpen is dismal, as the Opening Day roster had a combined 11 saves last season. The Indians must hope that rookie Paul Shuey, who had five of those saves, will develop into a prime-time reliever or make an attempt to trade for a solid closer.

Free agency took its toll on the Royals, as David Cone and Brian MacRae left town. Kansas City's hopes will ride on the shoulders of last season's Rookie of the Year Bob Hamelin, who hit 24 home runs, and pitchers Kevin Appier and Jeff Montgomery (27 saves in '94). Unfortunately a strong defense will not compensate for the Royals lack of offense.

The Brew Crew and the Twins will duke it out for the cellar, as both teams lack both pitching and hitting.

AL West

Seattle looks primed to win this one. Ken Griffey Jr. leads a potent offense that includes Jay Bruhner and Edgar Martinez. Flame thrower Randy Johnson (204 K's in '94) teams with reliever Bobby Ayala to help form the AL West's best pitch-

ing staff (We admit this isn't saying too much).

Oakland should finish second. There is plenty of veteran leadership here, including Mark McGwire, who is looking to regain his past superstar form. The A's need to pray that pitchers Steve Karsay and Todd Van Poppel will finally reach their potential this season. If they do, the A's could easily win the West.

Texas is hoping that super-egger Juan Gonzalez can return from a back injury. If he's not effective, there will be trouble in Arlington. Will Clark will pick up some of the slack, but not enough to compensate for a pitching staff that had a combined ERA well over five last season.

The Angels will finish dead last. Tim Salmon (.287, 23 HR, 70 runs batted in '94) and free agent signee Lee Smith (33 saves in 1994) will provide some excitement for Angels fans.

Playoff Teams: Yankees, White Sox, Mariners, Toronto

American League Champion: Yankees

AL MVP: Frank Thomas

AL Cy Young Winner: Jack McDowell

Trivia

When was the last baseball strike, and who won the World Series that year?

Send answers, along with comments and scripts to "Kids in the Hall" episodes, to easports@tech.

Answer to last week's question: The Detroit Pistons beat the Bulls in the 1990 Eastern Conference Finals, before going on to win their second consecutive NBA title. Congratulations to Marlo Kemp, Mark Ribick '96, Henry Huang '96, Brian Greenblatt '96, Hareendra Yalamanchili '97, Mark Hytros G, and David Hays '98, who all supplied the correct answer.

Grad Soccer Club Draws 2-2 Tie with Essex United

By Malcolm Quinn
and Josh Elliott
TEAM MEMBERS

The MIT graduate soccer club drew 2-2 on Saturday, playing away against Essex United.

A strong wind washed relentlessly down the field, making for an exhausting game for both sides. Though MIT played with the wind in the first half, they did not capitalize on this advantage as they should have, scoring only one goal.

MIT's first goal came from a splendidly worked and well-rehearsed move. With full knowledge of the Rich Stringfellow's G

capabilities in taking long throws, Grant Schaffner G found space behind the Essex defense. Schaffner dribbled the ball to the byline and swung in a low hard cross. The cross was expertly deflected into the net by Tony Diaz G with a deft touch.

In the second half, Essex, teaming with the imperturbable wind, dominated possession and exploited conditions much better than had MIT. Their tactic of keeping the ball in the air, and leaving the wind to do much of the work for them, paid dividends early.

A cross to the top of the MIT

goalbox caught the defense in transition, and left an Essex striker unmarked. The striker took up the challenge and pounded home Essex's first goal with an authoritative header.

MIT was quick to respond. A breakaway down the field led to a goalmouth melee at the Essex end, as players from both teams scrambled for the ball. Somehow, it popped free, rolling to the MIT midfielder, who launched the ball at the Essex goal, leaving the goalie only able to watch as the ball hurtled past his head. Clanging off the goal post, it fell to veteran Diaz who notched

up his second goal of the game, placing the ball past a still seemingly stunned Essex goalie.

Late in the game Essex knotted things up 2-2, another goal coming from their relentless wind-assisted bombardment of the MIT goalbox. Never gaining control of possession in the second half, MIT had to rely instead on breakaway opportunities, that started to come more frequently as both teams became tired. The most memorable of these came with only minutes remaining in the game, when Harry "the Hammer" Bingham G made a surging left wing run to the Essex goaline.

A weary Essex defense struggled to recover, but before they could, Bingham, working magic on the goal line had bulleted a low scorching cross on to the head of striker Grant Schaffner G.

Sadly for MIT, it ricocheted straight into the hands of the Essex keeper, who had no time to react and was fortunate not to be retrieving the ball from the back of the net. Essex supporters let out a collective sigh of relief on the sideline.

When the final whistle blew, the general consensus of opinion was that the match had been a good one.



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Newly-formed Grad Soccer Second Team Nearly Wins Match

By Josh Elliott
TEAM MEMBER

The MIT graduate soccer club is proud to announce the formation of a second team. This team will play in the Massachusetts Amateur Soccer League Second Division, its inaugural season, but is hoping to gain promotion to the first division by spring 1996.

In its first game, which took place on April 23, the second team was rudely awakened to the realities of playing against the high-caliber teams of the MASSL Second Division when they went down to a (albeit closely fought) 2-0 away defeat to Esquincla. This was a defeat, as Esquincla had also just arrived in the division, but in their case it was via relegation from the first division.

MIT's second game, last Sunday, resulted in a much more satisfactory 2-2 tie away at Club Deportivo Minero.

Great efforts were performed by all members of the MIT team in this game since due to severe injury problems, MIT was forced to play this game with 10 men from the start (rather than the usual 11).

The pattern of play was established early on as CD Minero's advantage in numbers was translated into territorial advantage for most of the first half.

However, MIT seemed to be "rolling with the punches" as in spite of their domination of possession, CD Minero couldn't convert this into goals. The towering defensive figures of Steffen Ernst G, Jonny Klepsvik G, and Husni Idris G were the rocks against which many of the early CD Minero attacking forays crashed.

Lloyd Johnston G, the MIT goalie, was able to assert domination of the penalty area especially for the long aerial balls that CD Minero lofted over the MIT defense. With half time rapidly approaching and MIT savoring the prospect of the strong wind at their backs in the second half, things looked less desperate for MIT.

Unfortunately, with five minutes until half time, CD Minero achieved the first breakthrough. A quickly taken free kick in the mid-field resulted in a free run on the defense by the CD Minero center midfielder. His long distance shot appeared to have been misshot, but the left winger didn't give up on it and flung himself at the loose ball to knock it by the helpless Johnston.

To MIT's credit, they didn't give

Men's Lacrosse Team Is League Champion

By Roger Crosley
SPORTS INFORMATION DIRECTOR

The men's lacrosse team captured the 1995 Pilgrim Lacrosse League Championship with a 16-6 thrashing of Roger Williams University on Saturday.

The 9-1 Engineers are undefeated in conference play (7-0) with only a make up game with Curry College left in league competition. The Engineers nine wins are the most since 1988 (when the team also won the Pilgrim League), and the season record is the best for an MIT men's lacrosse team since 1961.

Women's Track Championships

Kristin Ratliff '95 was a double winner in the New England Women's Eight Conference Track Championships held last weekend at Worcester Polytechnic Institute.

at this stage and came out with all guns blazing from the start of the second half.

MIT started to use the height advantage of their attacking players, particularly Schaffner, but in some cases also Ernst when he strayed into the attack.

Finally five minutes into the second half, a corner kick from Jonny Klepsvik G found a cluster of players in the general vicinity of Ernst. The ball dropped out of the pack with Raj Sheel G apparently getting the last touch to it and fell sweetly for Schaffner. His half volley saw the ball fly into the top right corner.

A stunned CD Minero, continued to struggle to come to terms with the onslaught. Five minutes later, another long aerial ball, this time from a free kick by Moran, was allowed to land inside the penalty area. A grateful Sheel swept the ball on the half volley by the static CD Minero goalie.

This dramatic turnaround was hard to believe, even by MIT. Understandably, the remaining 35 minutes turned into a siege around the MIT goal. As fatigue started to show among the MIT players, they began to resort to desperation clearances at every possible opportunity. Time after time, the CD Minero players broke through, but each time they were thwarted by desperation tackles or saves. Heroic defensive efforts by, in particular Johnston, Ernst and Moran, kept Minero from tying the game.

As the game ran out of time, it looked the fledgling MIT team would have its first win. But it was not to be as a dubious refereeing decision allowed play to go on after an apparent handball by a CD Minero forward. Although his shot was saved by Johnston, a second forward was able to knock in the rebound.

Still this game was a great achievement by an injury-plagued MIT team.

The lion's share of the credit for the setting up of the team is due to Sheel. There are still places available on the roster. Interested players are encouraged to show up at practice next Monday at 5 p.m. on the grass field beyond the indoor tennis bubble. However, prospective players should be warned that the standard of this league is quite high so, previous experience in club/college/high school soccer is a necessity.

Ratliff won both the discus and the shot put. She set a new meet and Institute record in the shot put with a heave of 38 feet, and her throw of 120'4" was enough to take the title in the discus.

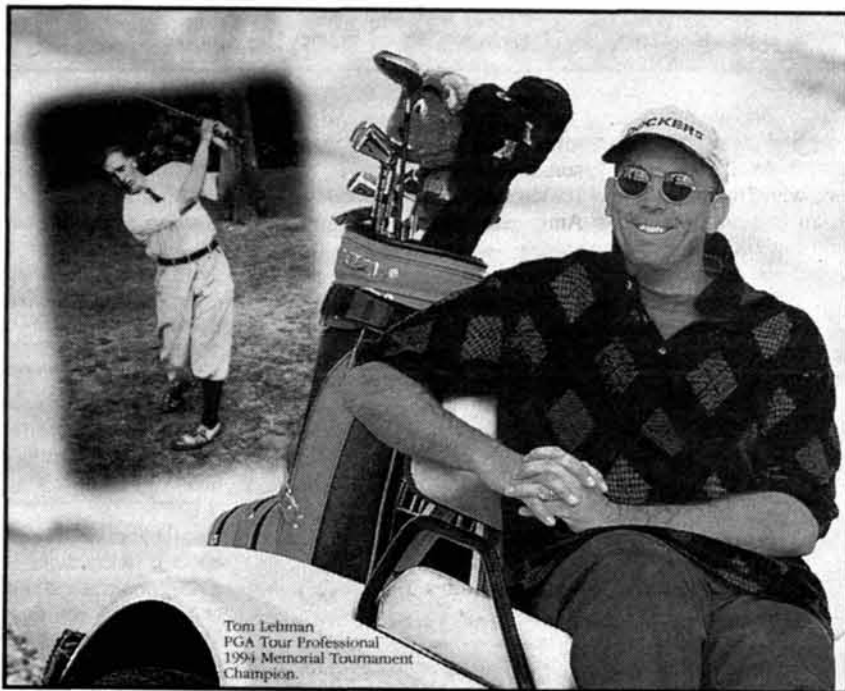
Janis Eisenberg '98 also won the NEW 8 individual championship in the 3,000 meters with a meet and school record time of 10 minutes 33.94 seconds.

Track and Field

For the second time this spring season, MIT track weight man John Wallberg '96 won all three weight events in a track meet. In a dual meet victory over Division II Springfield College, Wallberg won the hammer throw (180'11"), the discus (158'0") and the shot put (45'6") to lead the Engineers.

Ethan Crain '95 was also a double winner for the Engineers with victories in the 1,500 meters and the 800 meters, as was Matt Sandholm '96 in the 100 and 200 meters.

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Events

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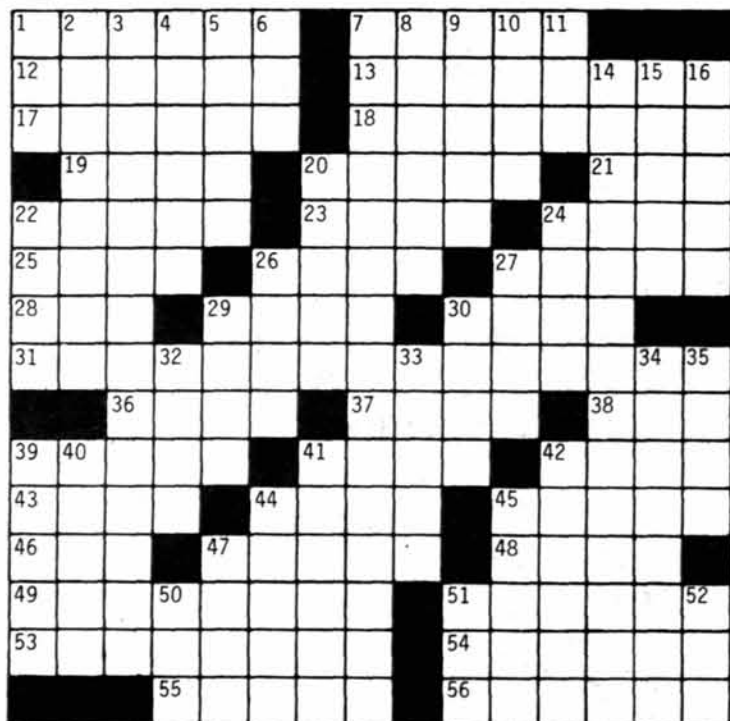
ZORK'S PLACE

By Steven D. Leung



Maybe we can go jogging too! ♪

If they send me to the chair, I won't have to finish my work!



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ACROSS

- 1 Struggled for air
- 7 "Sound of Music" family name
- 12 Instruction from Jack Lalanne
- 13 Passover book
- 17 "A — Born"
- 18 Build castles in the air
- 19 Taro root
- 20 Efforts
- 21 Hurt
- 22 Give — (care)
- 23 Nebraska Indians
- 24 Kind of shoppe
- 25 — tennis
- 26 Prohibitionists
- 27 Madison Avenue employees
- 28 Andy Capp's missis
- 29 Disappointed expression
- 30 Like or that (2 wds.)
- 31 Familiar TV profile (2 wds.)
- 36 Car
- 37 Hoopster Archibald
- 38 Deer
- 39 Thompson or Hawkins
- 41 — Hrubal Ralston

- 42 Cocksure
- 43 Lay — the line
- 44 "Bei Mir — du Schoen"
- 45 Sheet music notations
- 46 New York campus initials
- 47 Trading centers
- 48 Part of CPA (abbr.)
- 49 Walk
- 51 Part of a printing press
- 53 Even a score (2 wds.)
- 54 Play the market
- 55 Relative of Anopheles
- 56 Noah and Wallace

DOWN

- 1 U.S.O. frequenters
- 2 Waiting room
- 3 31-Across film (4 wds.)
- 4 Absolve
- 5 Thomas Stearns —
- 6 French preposition
- 7 31-Across film, "The —"
- 8 Car accessories
- 9 James and Tommie

- 10 Annual links tournaments
- 11 " — Joey"
- 14 31-Across film (4 wds.)
- 15 Nitrogen compound
- 16 The face that launched 1,000 ships
- 20 Pentateuch
- 22 — Romeo
- 24 Like "To a Skylark"
- 26 Dumbbell
- 27 "...exclaim — drove out of sight"
- 29 Ration
- 30 Official proceedings
- 32 Devastate
- 33 Queen of Hearts' specialty

- 34 Bit of politeness
- 35 Tavern inventory
- 39 "The Rise of — Lapham"
- 40 "Once upon —..."
- 41 Its own reward
- 42 Record protector
- 44 Bleated
- 45 Part of a play
- 47 French miss (abbr.)
- 50 Miss Hagen
- 51 Lie
- 52 Football positions (abbr.)

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EVA	BAA	PAM	POL
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MODESTY	LORELEI		
LORCA	CLUSTER		
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PERIPATETIC	CST		
CONTRIVED			
ITS	DELIVERANCE		
WITT	SEDER	SIRE	
OMARS	MGS	THREE	
PRITHEE	NAIVE		
GALLEON	TOPKAPI		
ONELAST	ELAINES		
BIT	DES	LOS	ARM

SOLUTIONS IN THE NEXT EDITION OF THE TECH

First Baseman Grabeklis Bats in Four Runs

Baseball, from Page 20

Fran O'Brien.

In the bottom half of the inning the Engineers scored the rest of their runs aided by two Beaver errors and a passed ball. First right fielder Baldemar Mejia '98 hit a grounder to the shortstop that the shortstop bobbled to let Mejia reach first base. Then Babson pitcher Nathan Spooner made a wild pick off throw which allowed Mejia to reach second. Katz then walked.

After a teammate flied out, Grabeklis doubled, with Mejia scoring to give Grabeklis his fourth and final RBI. Stevens was intentionally walked to load the bases.

However, that move backfired as Beaver catcher's Greg Foster's passed ball scored Katz and advanced Grabeklis and Stevens. Grabeklis and Stevens scored on C Paul Collins '98 single. These runs finished MIT's scoring and DiDomenico came in to replace Spooner on the mound.

DiDomenico got the next two outs without any further damage.

The scoring for Babson finished in the seventh inning. A wild pitch by Aaron Loutsch '96 allowed one more run, but then Loutsch delivered a strikeout immediately afterwards to end the inning.

The remainder of the game had neither team advancing anyone beyond second base. The differences in the game were walks and errors. Babson gave up seven walks to MIT's one. Four of the baserunners that scored had walked to initially reach the bases. The three Babson errors and the passed ball accounted for four additional unearned runs.

Despite the 6-18 record, Coach O'Brien was upbeat about the season, saying, "The last week or 10 days, we've played pretty well. We struggled because we've been a young team with a couple of seniors. It's great to see the younger players now start to come around. ... It sets a stage for next year and that's what we're shooting for."

Ultimate Edges Out BC in Finals

Ultimate, from Page 20

perienced Tufts players were no match for MIT. The game was over fairly quickly, ending in an 11-3 MIT victory. So MIT won their pool easily and was still seeded first going into Sunday's double elimination tournament.

Sunday's ultimate play began with MIT matched up against the Tufts A team. Tufts tried to upset MIT's offense by playing zone defense, but MIT showed great patience in beating the zone with many short, high percentage passes. The MIT squad ended up winning by a score of 15 to 6.

This win advanced MIT into the semifinals against Harvard University who had just beaten McGill University.

In their semifinal, MIT started fast by jumping out to a 5-0 lead behind some stellar defense by Teddy Cha '97. Harvard worked hard to get back in the game, but at halftime MIT was leading 8 to 4. In the second half, MIT continued to dominate and especially concentrated on their long game. The MIT squad scored on numerous long throws into the endzone and wound up with a 15-7 victory.

This win put MIT in the finals against number two seeded Boston

College who had also crushed everyone on its way to the finals.

The MIT players had been looking ahead to this inevitable matchup all weekend. MIT's Ed Hwang ignored his sprained ankle and came off the sidelines for this important game. MIT looked very sharp to start the game and took a 2-0 lead after Mike Jones G got a point block and scored against BC's most talented player.

BC answered back, however, with two scores of its own. The teams continued to trade scores like this throughout the game with neither team able to get more than a two-point lead. At halftime, MIT led 8 to 7 in a game to 15.

The second half continued much as the first with both teams playing intense defense and contesting every pass. MIT was lead by solid play from Souheil Inati G, Andrew Kirmse G, Eric Roche G, and Dan Stine G.

Late in the game, with the score tied at 13, BC had the disc and moved it near the MIT goal line. Seeing an open man in the endzone, a BC player put up a throw that looked like a sure score, but MIT's Ron Phelan '95 managed to get a hand on it and knock the pass down. MIT marched the disc back up field and scored to go ahead 14-13. BC turned the disc over again on their next possession and MIT took advantage to score its final point and win 15 to 13.

MIT thus qualified out of its section and will go on to college regionals this weekend in Amherst, Mass. By playing at regionals, the MIT ultimate team has a shot at qualifying for the college national championships which will be held at the University of Illinois at Urbana-Champaign at the end of May.

UPCOMING HOME EVENTS

- Thursday, May 4**
Baseball vs. Curry College, 4 p.m.
- Saturday, May 6**
Heavyweight Crew in Cochrane Cup, 10:30 a.m.
Varsity Sailing at Tech Invitational

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SPORTS

Men's Track Finishes Season
Undeclared after Strong WinsBy Keith Szolusha
TEAM MEMBER

The men's outdoor track and field team finished its season at home with strong wins over Springfield College, Tufts University, and Bentley College to finish its regular season with a 5-0 record.

On Saturday, the team avenged last year's loss to Springfield with an overwhelming 98-65 victory, and the previous week got revenge on Tufts by scoring 102 points to Tufts 90 and Bentley's mere 11.

Division II Springfield wanted retribution for the shalacking that they received from MIT during the indoor season, but MIT was pumped going into Saturday's meet.

Coach Halston Taylor reminded his athletes of last year's tough loss to Springfield all week long and they responded by running Springfield into the ground.

John Wallberg '96 had perhaps his best day of the season. Wallberg was a triple winner, taking first place

in the hammer (180 feet, 11 inches), shot put (45' 6"), and a personal best in the discus (151' 7").

The 200 meter record holder Matt Sandholm '96 had another great day in the 100 meters (10.93 seconds) and 200 meters (22.32 seconds), winning both events.

Tri-captain Ethan Crain '95 ran his best time of the season (1:55.76) for first place in the 800 meters and cruised to a victory in the 1,500 meters (3:58.82).

Tri-captain Andy Ugarov '95 scored a first place in the triple jump (45' 6.25"), and second places in the long jump (20' 2.75") and high jump (6' 3"). Akin Aina placed first in the 400 meters (51.58 seconds) and second in the 200 meters (23.28 seconds) with his best time of the season.

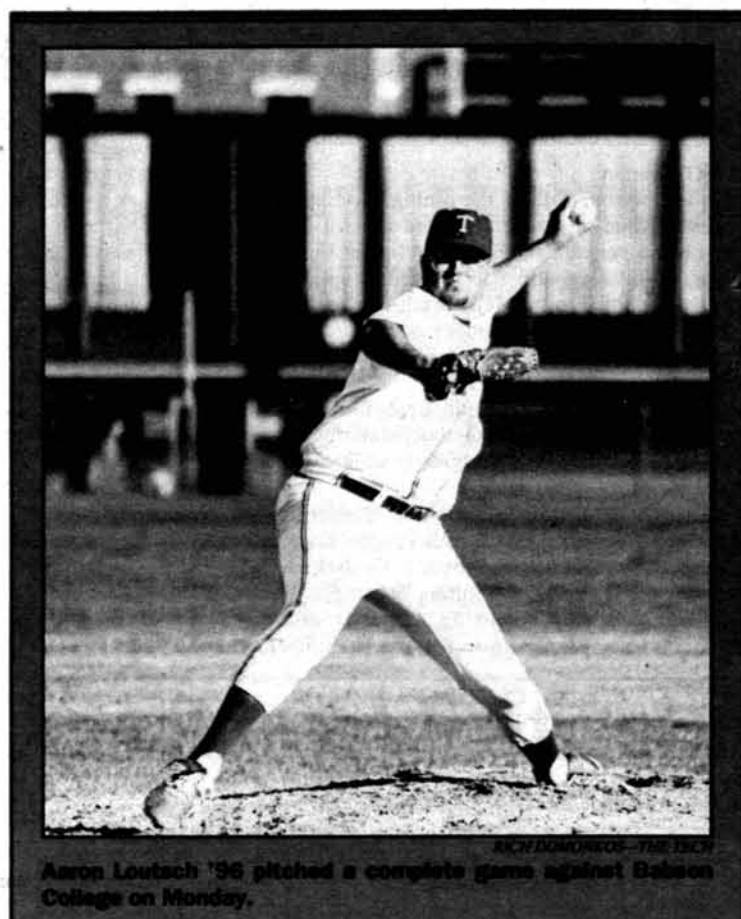
Jesse Darley '95 easily won the 3,000 meter steeplechase (9:59.1). Hung Hoang '96 got first in the long jump (21' 1") and third in the triple jump (41-10). Dennis Dougherty

'98 won the high jump (6-03).

The team of Mike Demassa '97 (12' 8"), Fred Hernandez '95 (12' 1"), and Eric Empey '98 swept the pole vault.

Tri-captain Colin Page '95 (16.05 seconds in the 110 High Hurdles, second place) Dan Helgesen '97 (4:06.16 in the 1,500 meters, third place), Arnold Seto '96 (15:29.12 in the 5,000 meters, second place), Josh Feldman '97 (15:35.17 in the 5,000 meters, third place) and Antonio Morales-Pena '95 (141' 8") in the hammer, third place) helped to rack up the scoring with times and distances good enough to qualify them for New England Championships.

MIT is bringing a roster of over 20 competitors to this Saturday's New England Division III championships at Tufts. Traditionally, MIT places in the top three at this meet. The undefeated Beavers look very strong this year and hope to give Williams College a run for the title.



Aaron Loutach '96 pitched a complete game against Babson College on Monday.

Ultimate Comes Out
On Top at SectionalsBy Mike Jones
TEAM MEMBER

The MIT ultimate team participated in the college sectional championships last weekend at Tufts University.

MIT entered the tournament seeded first out of 13 teams from Massachusetts, Rhode Island, New Hampshire, Maine, and Canada. MIT proved it deserved the top seed by going 7-0 and winning the tournament for the second straight year.

In pool play on Saturday, MIT's first game was against Worcester Polytechnic Institute. With their three main handlers, Ed Hwang '95, James Sarvis G, and Tim Tuttle G sidelined due to injuries, MIT seemed vulnerable.

The rest of the team, however, stepped up their level of play and easily beat WPI 13-4. With this win under their belts, the

MIT squad next faced Brandeis University, which was coached by former MIT player Mike Lawler '93.

Despite innovative offensive and defensive strategies from Lawler, Brandeis was only able to score 1 point before MIT scored 13. With their offense in high gear, MIT looked forward to its third game of the day which was against Bowdoin College, who had beaten MIT in the fall.

The MIT squad was eager to avenge the loss, and they quickly took control of the game. Bowdoin was unable to stop Dan Stine G in the endzone, as he caught 9 out of 13 of MIT's goals.

The final opponent of the day for MIT was the Tufts University B team. The spirited, but inex-

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Team Effort Leads to 17-0 Win
Over Trinity for Women's RugbyBy Tallessyn Grenfell
TEAM MEMBER

The women's rugby team defeated Trinity College in Hartford Saturday, 17-0.

It was a great team performance overall from the beginning, with solid, loose ball play by the forwards that got the ball cleanly out to the back line. The backs ran the ball through Trinity's defensive line, and wing Jennifer Joy G sprinted by the last few defenders to score the first try.

Thi Nguyen successfully placed the conversion kick through the goalposts for another two points, bringing the score to 7-0.

Trinity began to revert to kicking the ball, setting up lineouts along the touch line. Although MIT was unable to secure the ball when it was thrown in to the lines, solid tackles by forwards Tamarleigh Grenfell and Katy Quinn G allowed Sherri Oslick G and Julie Goodman '96 to set up a clean maul to regain

possession by MIT.

When the backs received the ball, looping plays with flyhalf Sara Woodring thinned out Trinity's defensive line; Katie Mangle G swept past several defenders before passing the ball to wing Susie Carter G, who was tackled at the try line, but still managed to place the ball just over the line and score a second try.

After receiving Trinity's drop kick, MIT worked its way toward the Trinity try line with a series of mauls and rucks. When the ball came out of one maul, it was received by Anne Pearson G, who gained several yards before being stopped by a defender.

Pearson passed the ball cleanly to forward Tallessyn Grenfell '96 who was able to dodge a defender and sprint the last 10 yards, then straight-arm another defender and score the third try.

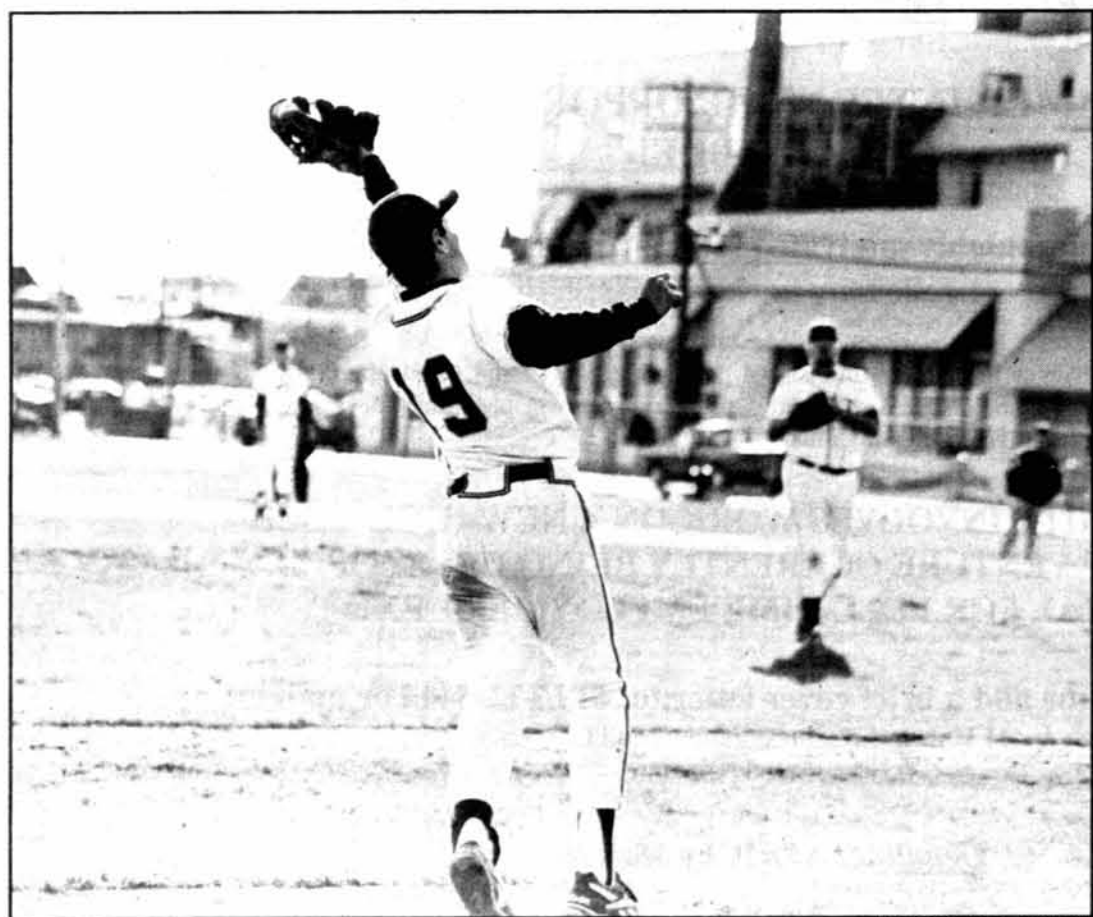
In the second half, Trinity's back line grew weaker, but MIT was unable to score again. On a penalty

play five yards from Trinity's try zone, scrumhalf Rachael Berman took the ball in and fell on it to score, but the referee refused to grant MIT the try, saying the ball had been uncontrolled.

Several yards were gained by fullback Hershey Hirschkop and rookie Jeannie Michaela '98, but although MIT had other opportunities to score, Trinity held them off by kicking the ball back down the field. The match ended with a 17-0 final score.

As a whole, MIT forwards and backs played a solid game. MIT's scrum was tight and drove back Trinity's scrum to win all of its own put-in's and most of Trinity's as well. The back line showed controlled passing and plays, and gained several yards each time they received the ball.

MIT plays Bryant College away in Providence next Saturday and Wellesley College at home on May 13 at 11 a.m.



Andrew Katz '96 catches a foul ball to make a put out in Monday's game against Babson.

Baseball Team Scores
8-3 Win over BabsonBy Thomas Kettler
STAFF REPORTER

With four runs batted in by first baseman Jay Grabeklis '95 and seven walks and three errors given up by the Babson College Beavers, the men's baseball team won 8-3 Monday afternoon.

The victory severely reduced Babson's chances of making the East Coast Athletic Conference baseball tournament. This victory and the 9-2 win over the University of Massachusetts at Boston Beacons put MIT 6-18 overall and 3-8 in the conference.

The team started scoring against Babson in the first inning. After a MIT runner caught stealing resulted in the second out, third baseman Andrew Katz '96 walked. After designated hitter Rob Lepard '95 doubled, Grabeklis singled them both home to give the team a 2-0 lead.

The offense continued in the third as eight men went to the plate. Katz walked to start the inning, then Lepard singled. Grabeklis' second single scored Katz. Center fielder Duane Stevens '98 singled to load the bases. After the next two batters made outs, second baseman Nikhil Batra '98 grounded to the third baseman, who threw to second base for the force out. However, the second basemen failed to tag the base to record the out, and Lepard scored to give MIT a 4-0 lead.

In the fourth inning, Babson finally scored one run, but could have scored more. Patrick O'Quinn singled to start the inning. Ed Smith then singled to allow O'Quinn to reach third base. Pete DiDomenico then had a sacrifice fly to give the Beavers their first run. Another Babson single and a fielder's choice resulted in the Beavers having runners on second and third with two outs. Both of them would have scored on a line drive had Trent Redman '97 not made a diving grab.

"That [catch] was spectacular. That was impressive," said head coach

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